MICHAEL LOVELESS

Art 335 Project One

Jacob Moore

The Project

This project was to design an identity for the client, Michael Loveless. Michael was interviewed in order to most accurately portray who he is within the designed identity system. Included with the identity as part of this project were a buisness card, letterhead, envelope, and an identity guideline sheet.

The final designs for each product underwent multiple design phases, from sketching, refining, and critiques from peers and the client, all to best represent the client within the identity system.

The Research

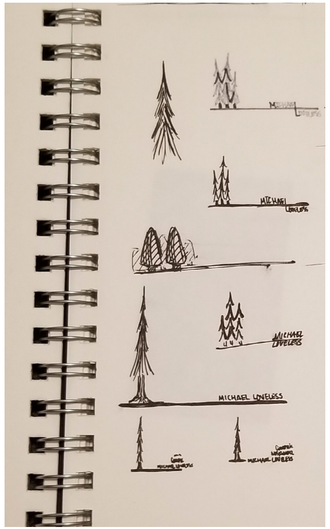
As stated on the prior page, Michael Loveless, the client was interviewed in order to better capture who he is. The ultimate goal that I wanted was to create a system that Michael would be proud to use and that it would be something that his clients would also want to work him.

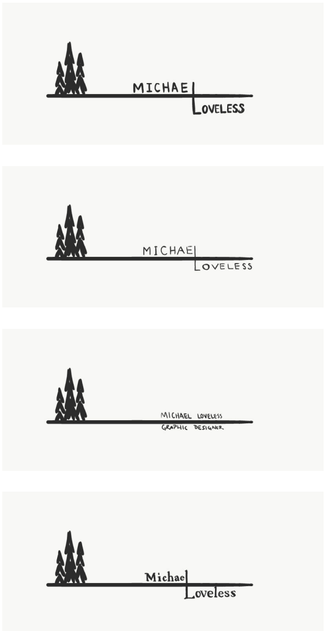
In addition to the in person interview, Michael had provided a document with answers to the following questions:

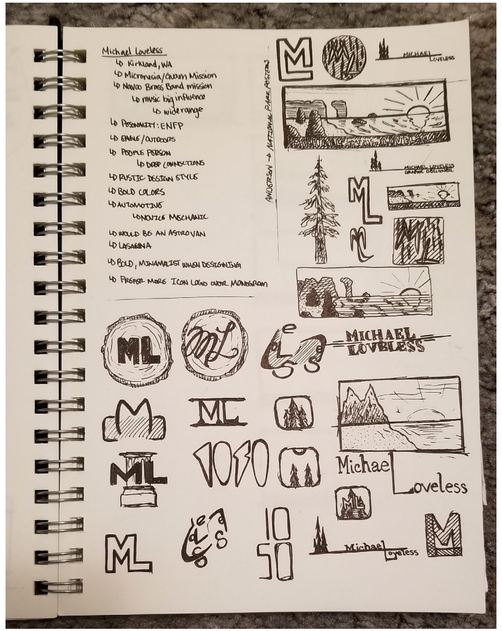
- Photos of his wardrobe
- A list of his 10 most listened to songs
- Examples of his favorite visual style of design
- A list of his goals as a designer after he graduates
- A list of his 5 favorite movies of all times
- What makes him unique as a designer?
- What are his greatest weaknesses as a designer?
- Who is his doppelgänger?
- As a designer, what kind of car would he be if you were a car?
- As a designer, what kind of food would he be if you were a food?
- What 5 adjectives would he use to describe himself as a designer?

With his answers, I created a “mood board” to quickly reference throughout the design process.

The Sketches

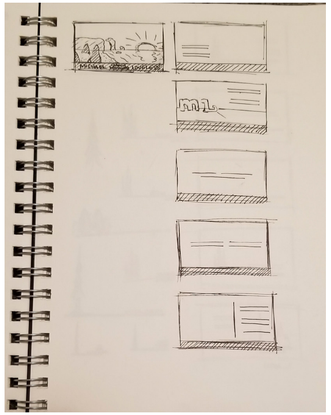


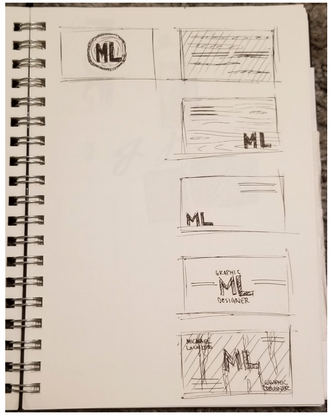


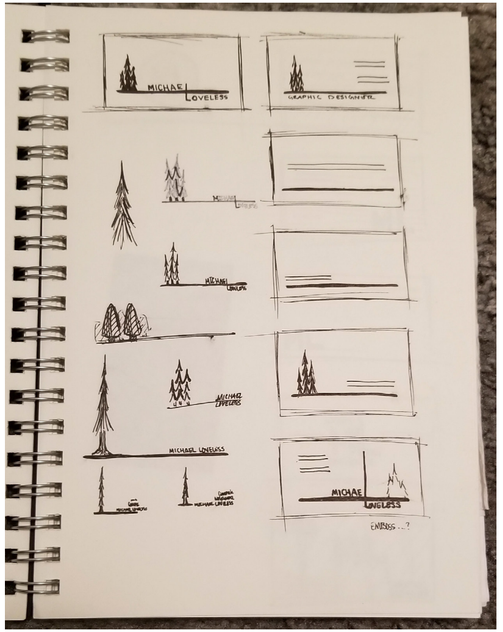


Once the "mood board" was completed, I then proceeded to sketch logos. I went a couple of different directions, such as playing with the letters of his lastname, turning his initials into roman numerals, monograms, and then finally I decided to go with an outdoorsy theme.

The Sketches

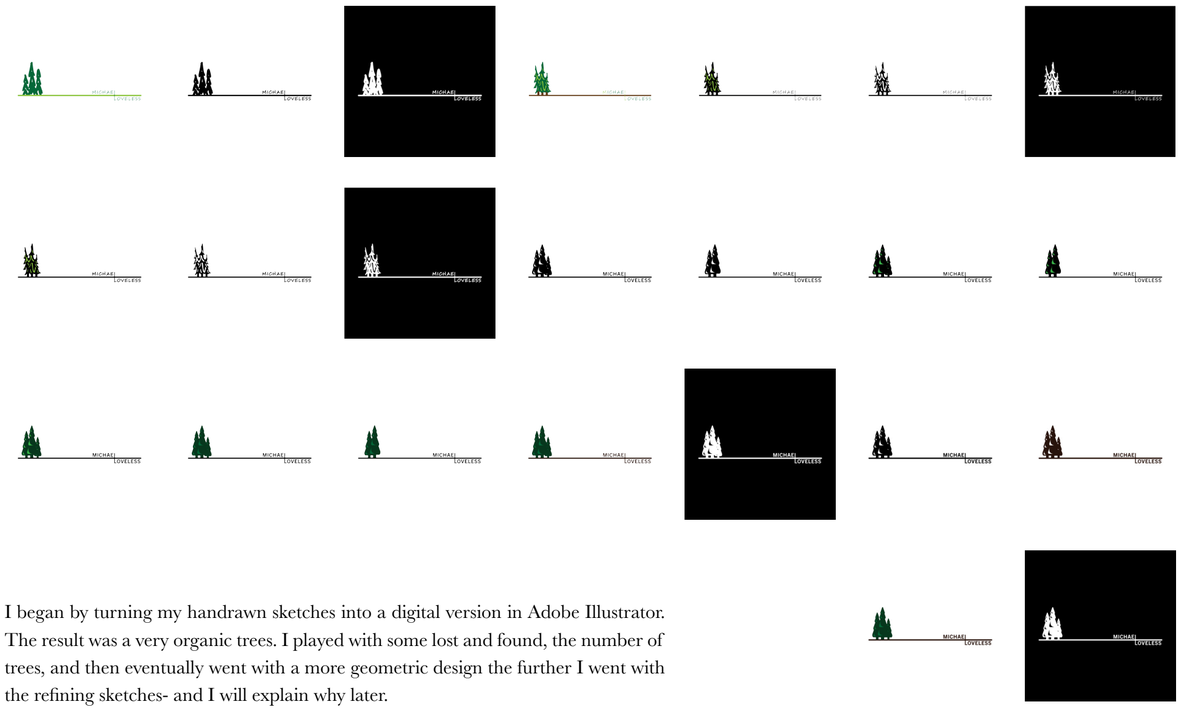






To help narrow down which direction I should go, I took the top three sketch directions and made some quick buisness card layouts to show to the client. After talking with him, we felt that the far right logo would be what we wanted to go with. I then began to make some refined sketches (some seen on the previous page) before going to the computer.

The Sketches

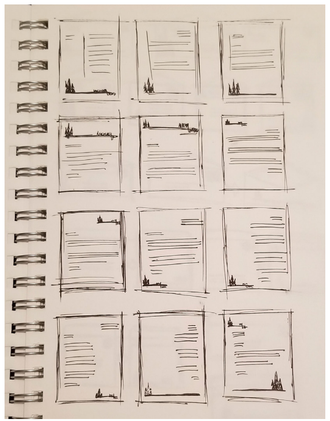


I began by turning my handrawn sketches into a digital version in Adobe Illustrator. The result was a very organic trees. I played with some lost and found, the number of trees, and then eventually went with a more geometric design the further I went with the refining sketches- and I will explain why later.

The Sketches

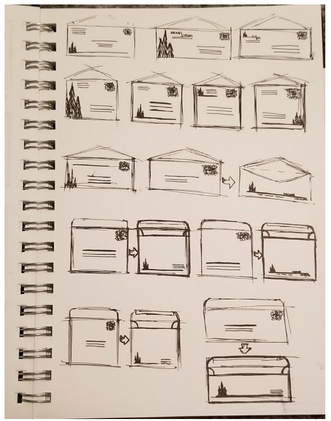
I then began to design the buisness cards, keeping at first the organic design. I had thought about capturing a wood burning effect. After I had done about ten, I had another designer look at my mood board and what I had already done, and let them do a coulple of digital sketchs of their own to see how they would approach it. They went a complete 180 and went with a very geometric and minimalistic design (shown to the right). Once they had done that, I then presented the client with these new designs, both mine and the other designer's, and decided that the more geometric direction was more of what he wanted. And thus, I began to change my organic designs into geometric to match what the client was wanting.

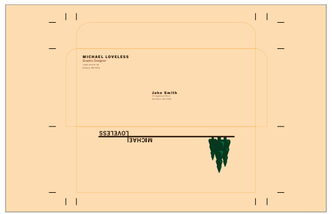
The Letterhead

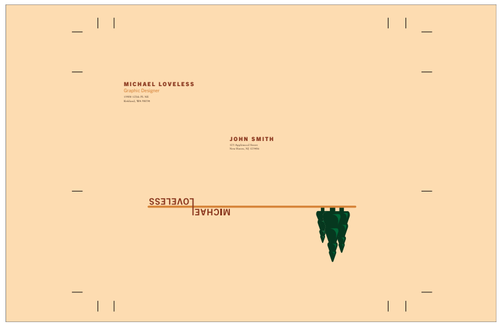


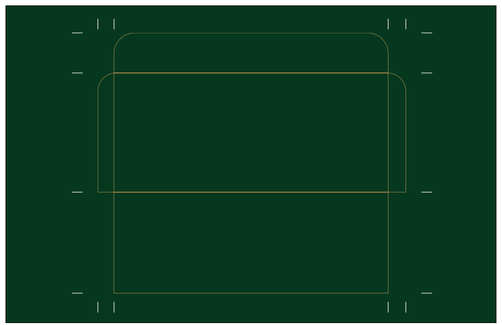
I then proceeded to design the letterhead once I got the buisnesscard done. This one went a lot easier for me than everything thus far. I wanted to keep a similar layout as what I had done for the buisness card as the layout for the layout of the page. The paper that would be used would be on a cream paper, to match with the color scheme.

The Envelope



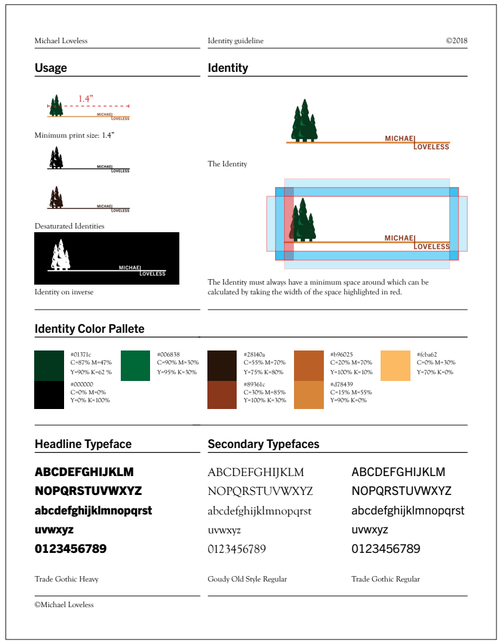






Once the letterhead was done, I needed an envelope that I could put it in.

The Final Products



Michael Loveless

Identity guideline

©2018

Usage

1.4"

Minimum print size: 1.4"

Desaturated Identities

Identity on inverse

Identity

The Identity

The Identity must always have a minimum space around which can be calculated by taking the width of the space highlighted in red.

Identity Color Pallete

#013731
C=87% M=47% Y=80% K=62 %

#006838
C=90% M=30% Y=95% K=30%

#000000
C=0% M=0% Y=0% K=100%

#28140a
C=55% M=70% Y=75% K=80%

#89361c
C=30% M=85% Y=100% K=30%

#b96025
C=20% M=70% Y=100% K=10%

#d78439
C=15% M=55% Y=90% K=0%

#f3ba62
C=5% M=30% Y=70% K=0%

Headline Typeface

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrst
uvwxyz
0123456789

Trade Gothic Heavy

Secondary Typefaces

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrst
uvwxyz
0123456789

Goudy Old Style Regular

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrst
uvwxyz
0123456789

Trade Gothic Regular

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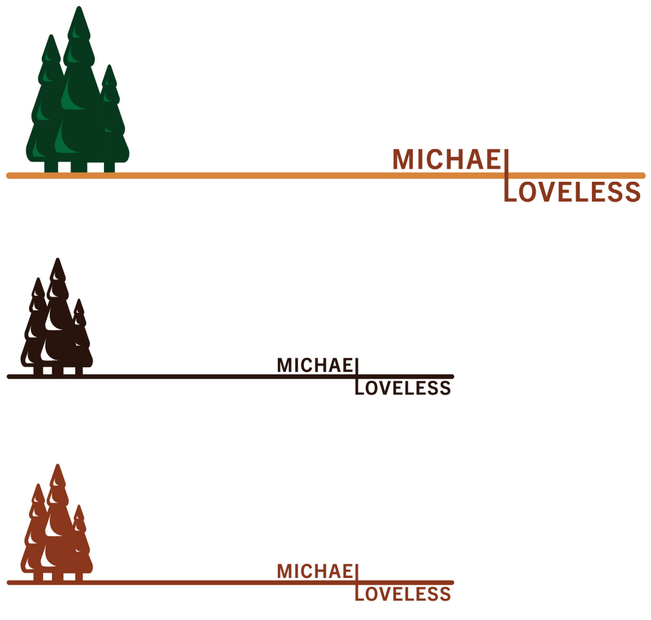
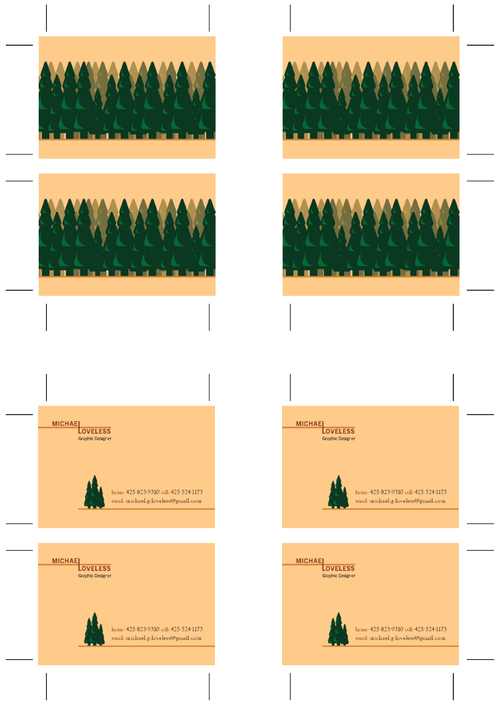
Once I finished designing all of the different products, I needed to set up the rules that the client should follow when he uses his identity. I found appropriate type faces, color palletes, as well as the rules for use of his logo.

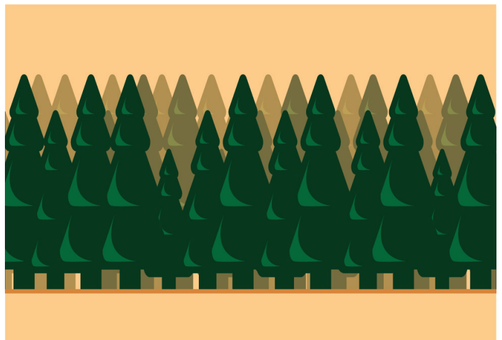
The Logo



For the final logo, I provided a few different desaturated versions depending on where the client would want to use it, as well as an inverted desaturated logo.

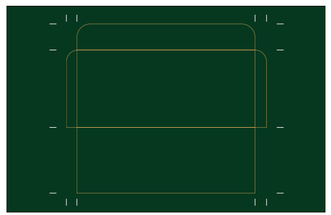
The Buisness Card





The Letterhead

The Envelope



The Printed Products

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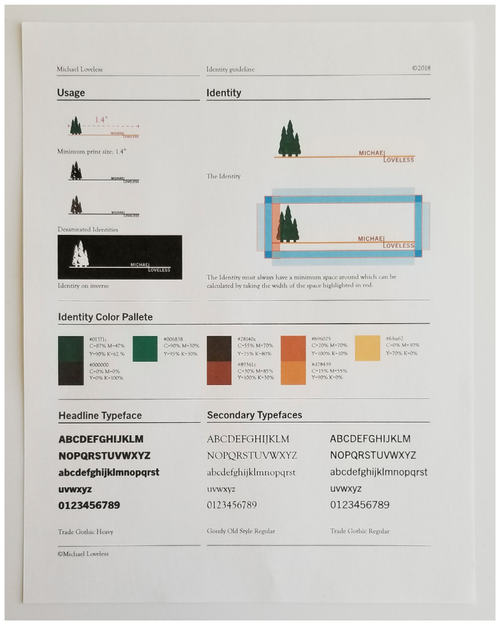

Michael Loveless Identity guideline ©2018

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Identity on inverse

Identity

The Identity

The Identity must always have a minimum space around which can be calculated by taking the width of the space highlighted in red.

Identity Color Pallete

#013711; C=87% M=47% Y=90% K=42 %

#000000 C=0% M=0% Y=0% K=100%

#00683B C=90% M=30% Y=95% K=30%

#282406 C=55% M=70% Y=75% K=80%

#895611 C=30% M=85% Y=100% K=30%

#b95025 C=20% M=70% Y=100% K=10%

#d78439 C=15% M=59% Y=95% K=0%

#ebba62 C=0% M=35% Y=70% K=0%

Headline Typeface

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
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Trade Gothic Heavy

Secondary Typefaces

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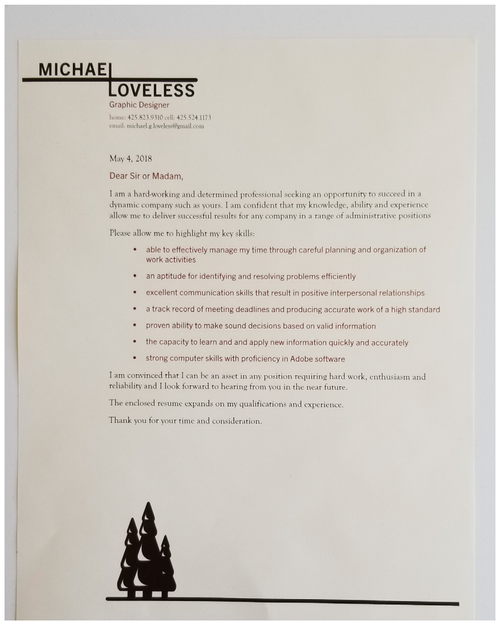
Trade Gothic Regular

©Michael Loveless



MICHAEL LOVELESS
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May 4, 2018

Dear Sir or Madam,

I am a hard-working and determined professional seeking an opportunity to succeed in a dynamic company such as yours. I am confident that my knowledge, ability and experience allow me to deliver successful results for any company in a range of administrative positions

Please allow me to highlight my key skills:

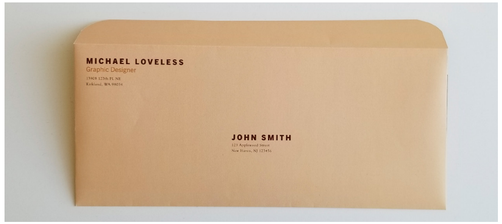
- able to effectively manage my time through careful planning and organization of work activities
- an aptitude for identifying and resolving problems efficiently
- excellent communication skills that result in positive interpersonal relationships
- a track record of meeting deadlines and producing accurate work of a high standard
- proven ability to make sound decisions based on valid information
- the capacity to learn and and apply new information quickly and accurately
- strong computer skills with proficiency in Adobe software

I am convinced that I can be an asset in any position requiring hard work, enthusiasm and reliability and I look forward to hearing from you in the near future.

The enclosed resume expands on my qualifications and experience.

Thank you for your time and consideration.

The Printed Products



Concluding Thoughts

After working on this project, it was quite an eye-opening experience on some different type of client interaction. I have never done design work for another designer, so to have their feedback was both very helpful, and rather difficult. As designers, we are very picky in what we like and very vocal about what doesn't suite that taste. Based upon initial interviews and work on this project, I had felt that the more organic, the better would better fit Michael. As the more I worked on it and met with him, and other designers, the more that shifted to be the eventual route of the more geometric design aesthetic.

If I were to do more work for the Michael Loveless system, I would probably start by having him bring me more samples of his own design work, and then I would design a new system to reflect his style, as opposed to the current system that was created to reflect the personality of Michael.