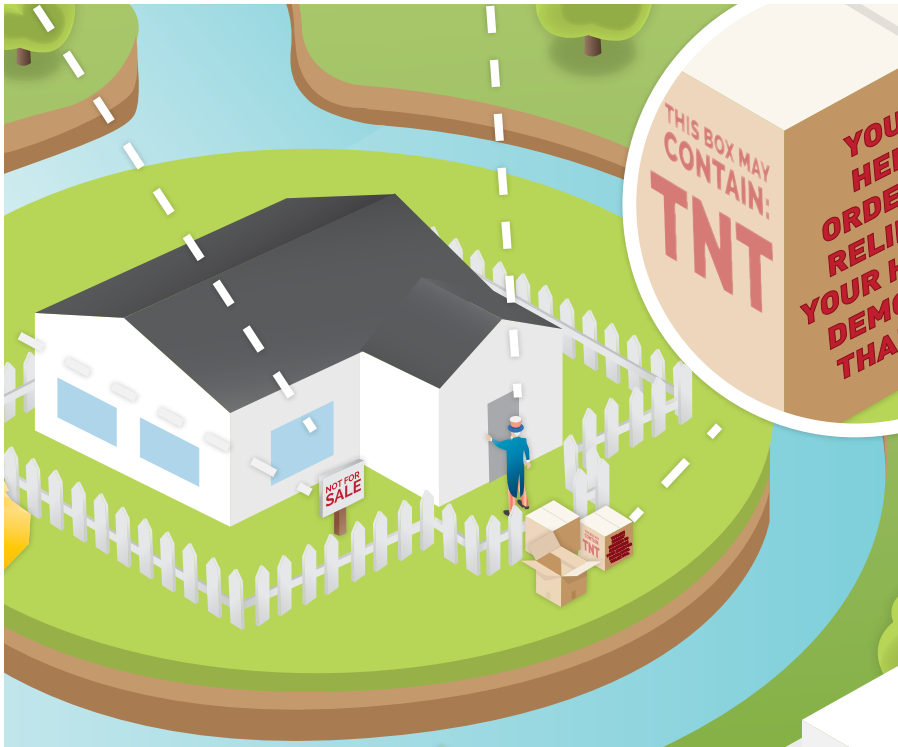
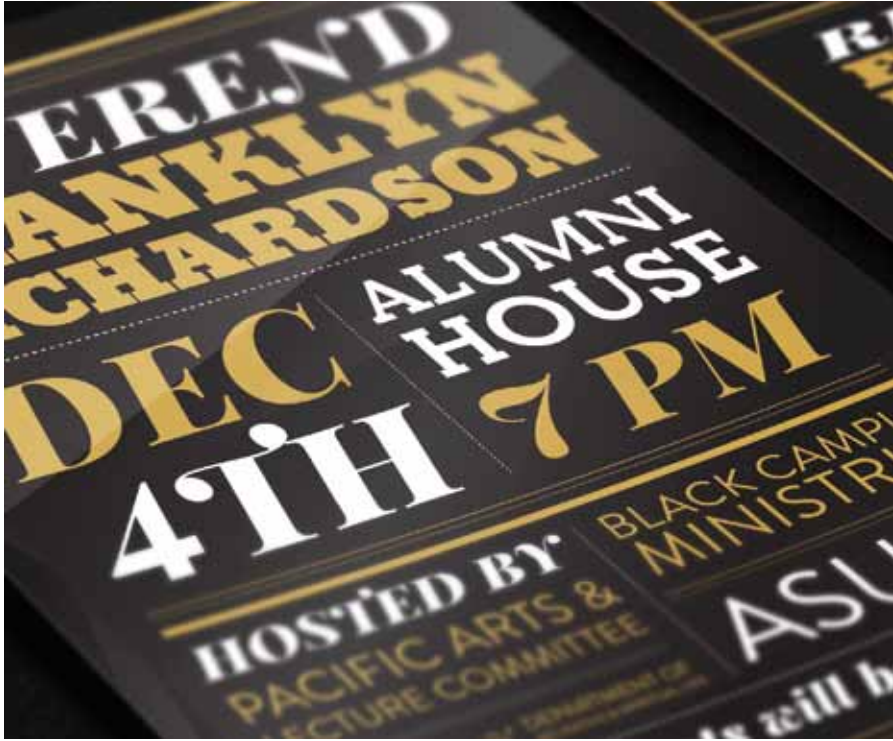




SHENG MOUA  
GRAPHIC DESIGNER



## INTRODUCTION

Many people outside of the art world, do not realize the importance of design. Design is everywhere, yet the ones that catch our attention and make an impact are those that tell a story and have a lasting and impacting message. I believe that a designer must learn how to tell a story and connect with audiences through design.

Designers must also learn empathy; how to step into the audience's shoes or the client's shoes. Empathy is an important characteristic that a designer must learn in order to fulfill the needs of the client we are helping. I think that as I take on each new project, I try to employ this idea to every situation when possible.

As a graphic designer, my main objective is to help bring an idea to life, whether it's my own or a client's, and to successfully do so with impact and purpose.



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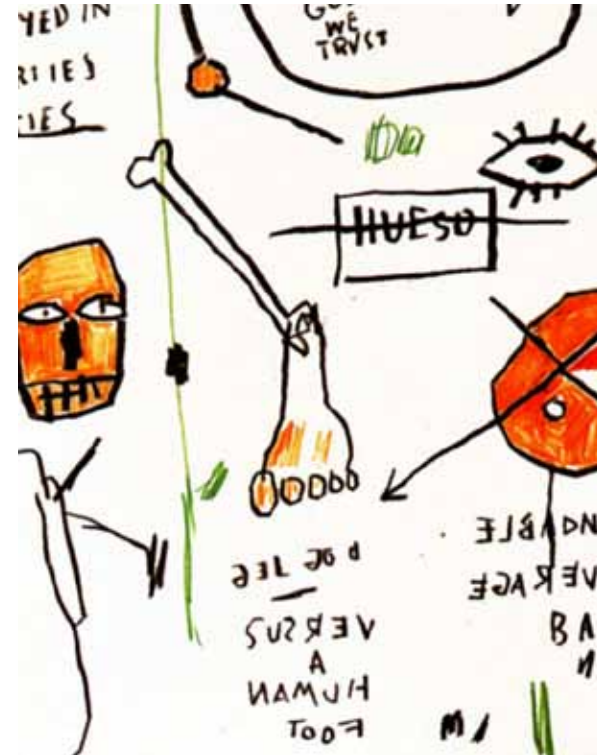
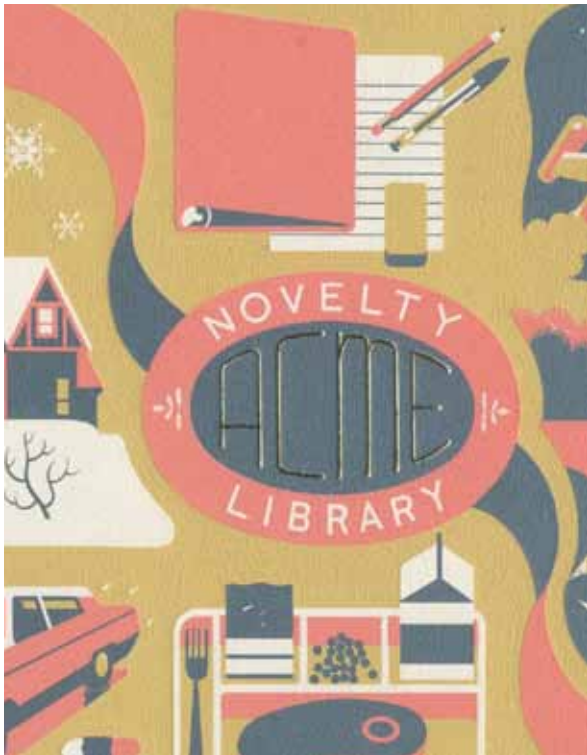
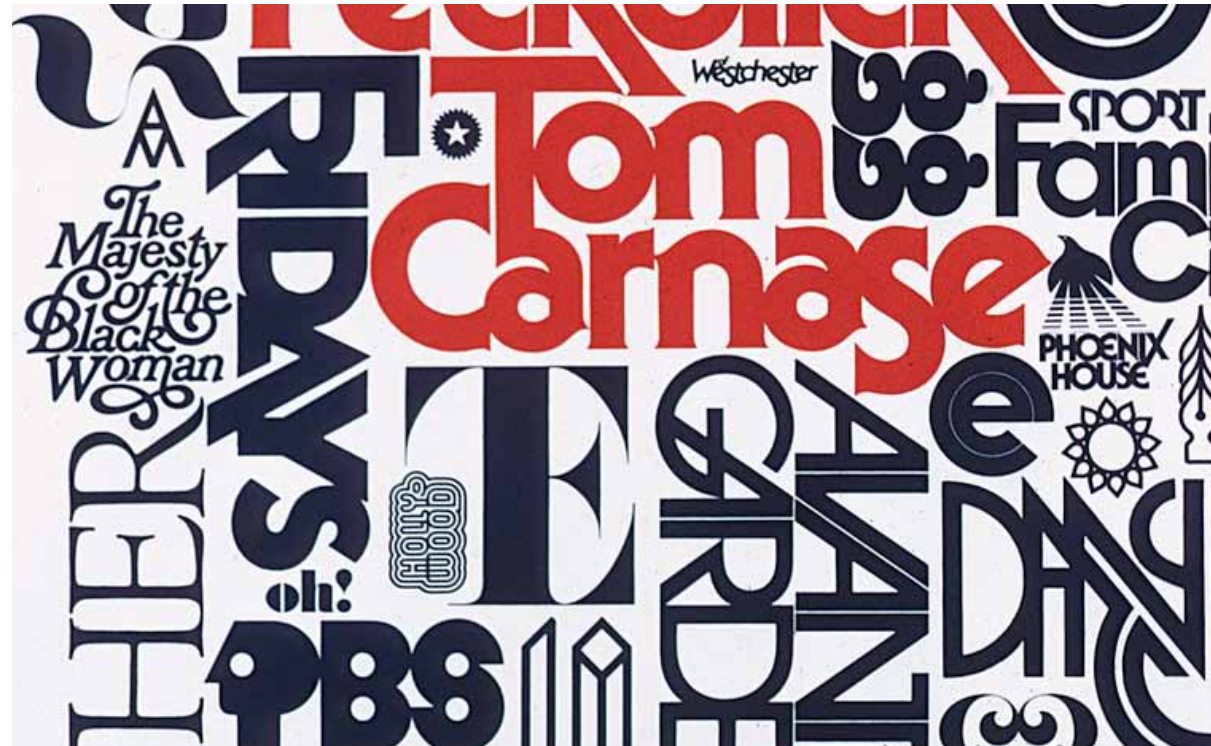
## ABOUT ME

The medium that I am most interested in is print, working with posters, ads, business cards, visual identity systems and with custom typography. I think that some of the concepts that I have implicated and want to implicate into my designs are the principles of gestalt, playing with figure and ground, and symbolism. I want to apply these concepts in order to make my work more meaningful for myself, as well as the audience.

In the future, I want to try to incorporate more political and social issues in my work. I feel that the more we design simply for aesthetic purposes and not for any meaning, the less we become empathetic as designers. We become less involved with issues that are going on in the world.

Why not be involved by taking today's issues and showing the world your reaction or opinion on a certain topic? I hope to incorporate more socio-economic or culturally significant works into my portfolio, because ultimately as designers, our job is to present a message to the world and to communicate it effectively.





## INFLUENCES

There are a multitude of designers and illustrators that have influenced my work. However, one of the most influential artists for me is Chris Ware. He is a graphic novelist and cartoonist, and is best known for his graphic novel, “Jimmy Corrigan, the Smartest Kid on Earth”. Although he does not identify himself as a graphic designer, his work seems to be highly influenced by the styles of 20th century graphic design. His work astounds me because of his attention to detail, storytelling and in general, his design aesthetic and work ethic have influenced my work as well.

Ware spends roughly 40 hours drawing, editing, erasing and designing each design. His work ethic and focus has influenced the way I work and how I treat each design I make. With every project I take on, I always strive to be somewhat of a perfectionist which is a characteristic that I had to teach myself. After looking at the amazing work that Ware does, and learning more about his process, I have learned that the harder and more thoughtfully you work, the better the result.

Other equally as important influences on my work are Alphonse Mucha, Herb Lubalin, Saul Bass, and Jean-Michel Basquiat. Saul Bass and Herb Lubalin are known for their beautiful typographic logos. Their influence on my Vitalis visual identity, as well as other work. I really enjoy employing their use of shape and type together into logos, illustrations and other designs.

Jean-Michel Basquiat was a fine art artist in the 80’s and his paintings have been described as child-like and rudimentary. He also dabbled in graffiti and street art as well. However, I found him as an unlikely influence when I designed the Borra Vineyards wine label. I wanted to meld both his work in street art and his simplified brush strokes into this design.

For graphic designers now, it is important to have a multitude of influences that come from art and design history, not only contemporary artists from today. It is better to be influenced by the past and re-inventing designs, than copying the design trends of artists from today.

Left to Right: Saul Bass,  
Herb Lubalin, Chris Ware,  
Alphonse Mucha,  
Jean-Michel Basquiat





## ILLUSTRATION

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*"Uncle Sam Wants You Out!"*  
Digital Illustration  
8.5x11  
July 2013

# COVER ILLUSTRATION

I designed this cover illustration when I interned at Big Monkey Group. The assignment was to create an illustration that dealt with the local political issue of eminent domain.

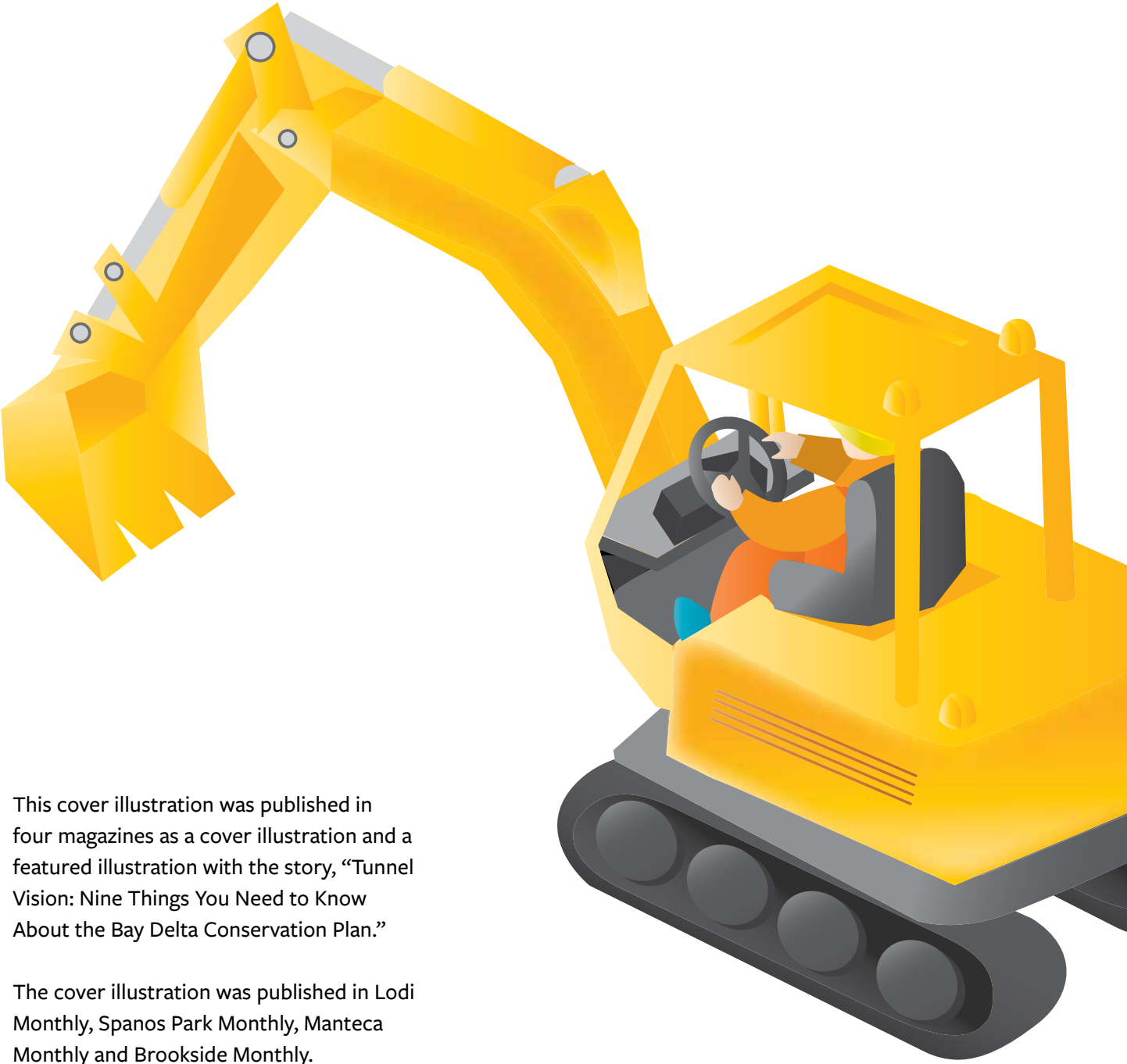
Eminent Domain is the power to take private property for public use by a state. This is an illustration depicting the federal and state government taking land from residents and building a canal through their homes.

I depicted "Uncle Sam" knocking on the door of an unsuspecting family eating dinner. He has brought bulldozers, cranes, moving trucks and even boxes of TNT to destroy the home for a canal.

This was a very important political issue, and many people do not understand eminent domain. State and federal government claim that building this canal is for the greater good, while residents are left without a home.

The creative director explained to me what he envisioned and I translated that vision into what it is now.

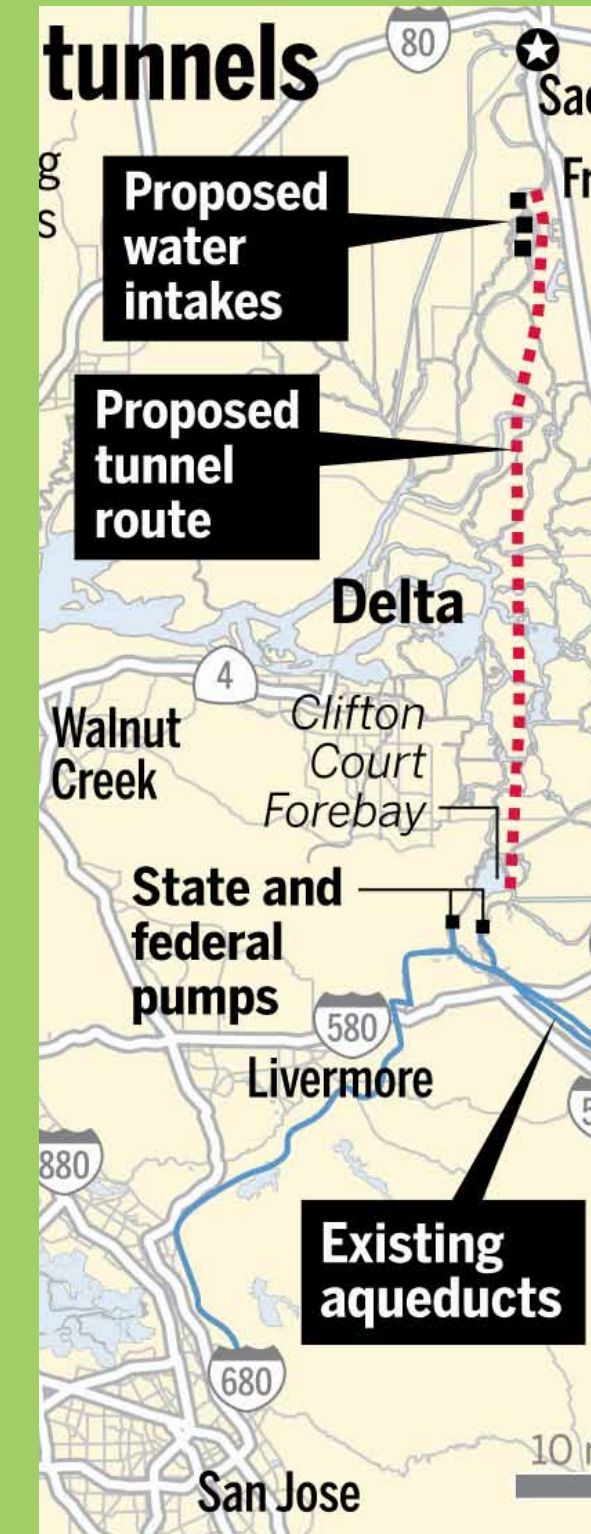
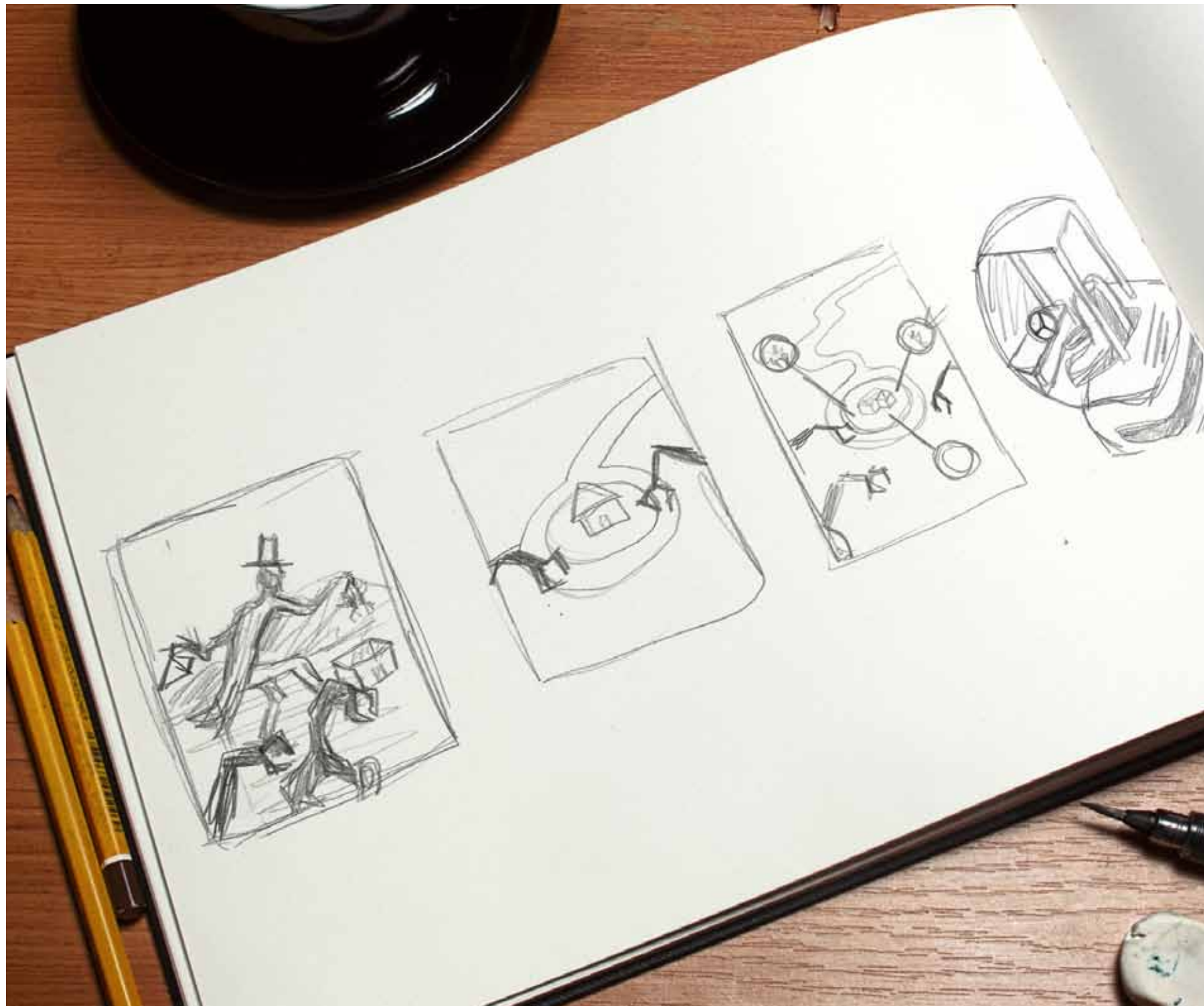
This magazine was released in July 2013, making it a very controversial topic that month because of Independence Day.



This cover illustration was published in four magazines as a cover illustration and a featured illustration with the story, "Tunnel Vision: Nine Things You Need to Know About the Bay Delta Conservation Plan."

The cover illustration was published in Lodi Monthly, Spanos Park Monthly, Manteca Monthly and Brookside Monthly.





## PROCESS WORK

When the creative director at Big Monkey Group explained to me what he envisioned the cover illustration to look like, I took his vision and really wanted to create a vectorized, sleek and modern illustration of this issue.

One of my original sketches was more illustrative and expressive. I wanted at first to explore a more artistic and less digitized look. The sketch on the bottom right box, is the original idea that I wanted to draw. However, I felt that I could not execute the idea well enough through my drawing and painting skills.

I then sketched out an illustration featuring a house on an island. It was this simple idea that made me turn to vectorized illustrations.

I looked to Chris Ware's style of isometric perspective and bird's-eye-view perspective. I took inspiration from his style and vectorized it. I first sketched all the elements in the photo and scanned the images to my computer.

After scanning and cleaning up the images, I used the pen tool to trace all of the elements out. I wanted to use a very high value and bright color palette. These were almost subjective and unrealistic colors in the end.

However, I felt that this kind of color palette would really catch the viewers attention. I also used gradients, inner glows, outer glows and drop shadows to give depth to the entire composition.

I think in the end, I was very successful in bringing the creative directors vision to reality. I learned a tremendous amount about vectorizing images and experimenting with bright colors and gradients.



**PRINT**

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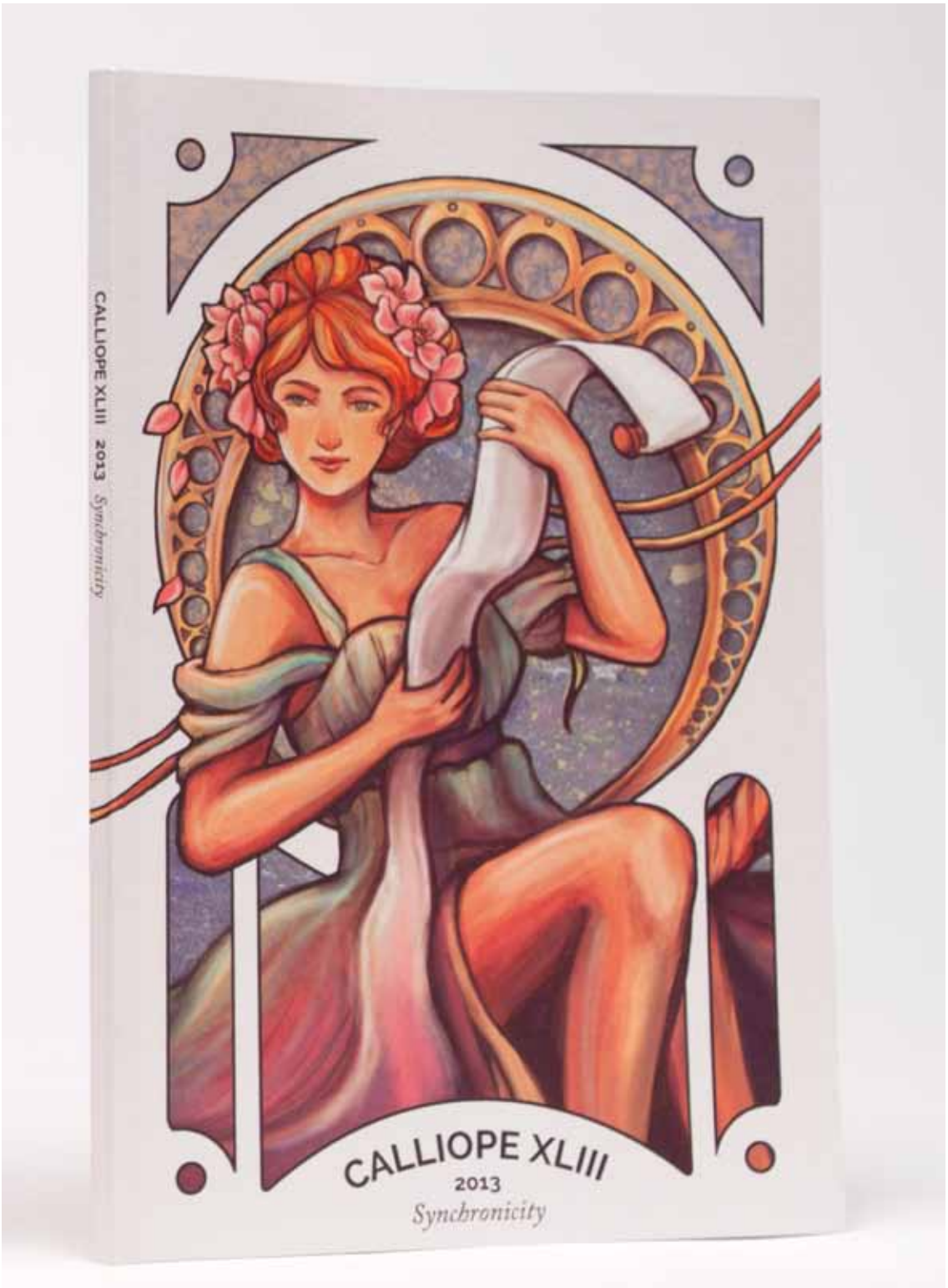
# MULTI-PAGE LAYOUT DESIGN

I worked as a Co-Editor for my university’s art and literature magazine, titled “Calliope”. I assisted with the layout design, chose artworks to be placed within the magazine and worked with the art-director in finalizing the cover of the magazine as well as the layout design.

The Art Nouveau movement influenced the design of the cover. My Co-Editor and I researched and sought out imagery from the Art Nouveau period, and Alphonse Mucha’s work stood out the most. His use of curvilinear lines, decorative elements and incorporation of type, appealed to us and we felt it was appropriate to reference Mucha as an influence for Calliope.

I learned a tremendous amount of knowledge such as working with printers, co-managing a graphic design team and completing a multi-page project on a tight deadline with this project.

Calliope XLIII  
Back and Front Cover  
Arts & Literary magazine  
Fall 2013





# USING THE GRID

It was important for my Co-Editor and I to incorporate the grid into the layout of the magazine. We used a multi-column grid because there were various paintings, photographs, drawings and digital illustrations that were of various lengths and sizes. This grid helped us manage a consistent look and layout throughout the entire book.

The use of this modern grid went along with our theme of combining old and new traditions. We kept the cover quite traditional with an Art Nouveau inspired cover. We added modernity by making the interior layout more modern by incorporating a sans-serif type.

I think that with the combination of this multi-column grid, sans-serif and serif typefaces, and art nouveau inspiration, all combined and created a unique magazine overall.

## “DADAIST ANTHEM”

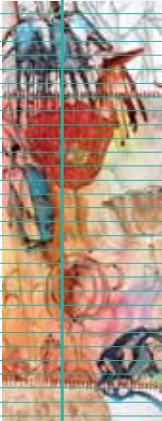
by *Mauricio F. Vargas*



Must've been for a considerable  
course of acceptance  
Especially when you're as  
amusing and ugly  
As I am.  
Why show the cartoon on the  
Pierating content of the  
great Empire of China?  
I do.  
Why defend the Elephant Man  
And make him think the  
communist window  
he looked into  
Was a talking mirror?  
Was a strangely empathetic heart?  
I do.  
Non-sequiturs don't belong  
Within the line of man's  
constant evolution.  
But the good world  
is for the world.  
If there was no room for variety!

## “BLANK PAGE”

by *Sarah Layne*



I struggle to write,  
I struggle to rhyme,  
Words never seem right,  
there's never the time,  
The paper is white,  
The words are not,  
I know I can't write,  
this tale will fade,  
The pages of the poem,  
a heart and a mind,  
a story begins,  
let's see what I'll find,  
Scribbles and scratches,  
mumbles and fumbles,  
thoughts with blank patches,  
they usually end comically.  
Words won't appear,  
Stories won't start,  
Scenes that later  
can't call to heart.  
Alliteration  
Anemone,  
Attraction,  
and Action?  
Absurd and Absurdistic.

this won't work out,  
I'll try something new,  
If in doubt,  
try a bit less,  
The words are not,  
The words are so blue,  
I have poetry,  
No time and no heart,  
no making of genius,  
back to the start—  
nothing happens with genius.  
For there's no in,  
until all at  
Once a chapter,  
I've had a walk,  
I've had a black,  
no moment of light,  
try the light under lock,  
nothing left but scraps.

again  
“SECOND PARTIAL IDENTITY DISSECTION”

again  
Dance all of you.





## DE-STRESS FEST

This was a collaborative project done with a classmate and fellow graphic designer. This was a work order assigned to us through ASuop Design at University of the Pacific.

The clients did not have a clear objective or theme until the very last minute when the event came closer. The final theme was centered on Winter. We decided to make this a more illustrative poster that featured the different activities that would occur at the festival.

We split up the icons between the two of us. I designed the wine tasting, vapor bar, massage and trail mix icons. The other designer designed the movie, inflatable velcro jump house and the video game icon. Since we had different styles of illustration, we both wanted to try and keep a consistent look through color and minimalistic style illustrations.

I think that our differing styles was not evident in this work. We created a design that looked as though one designer had created it. This project shows how versatile we are as designers. We worked together to create a successful poster design for this fun and exciting event.

De-Stress Fest  
Poster, 11x17  
Fall 2013





De-Stress Fest Logo  
and Icons



WINE TASTING  
*the river room*



VAPOR BAR  
*UC ballroom*



MASSAGES  
*UC conference  
room 211*



TRAIL MIX  
& TEA BAR  
*UC lobby*





PRINT

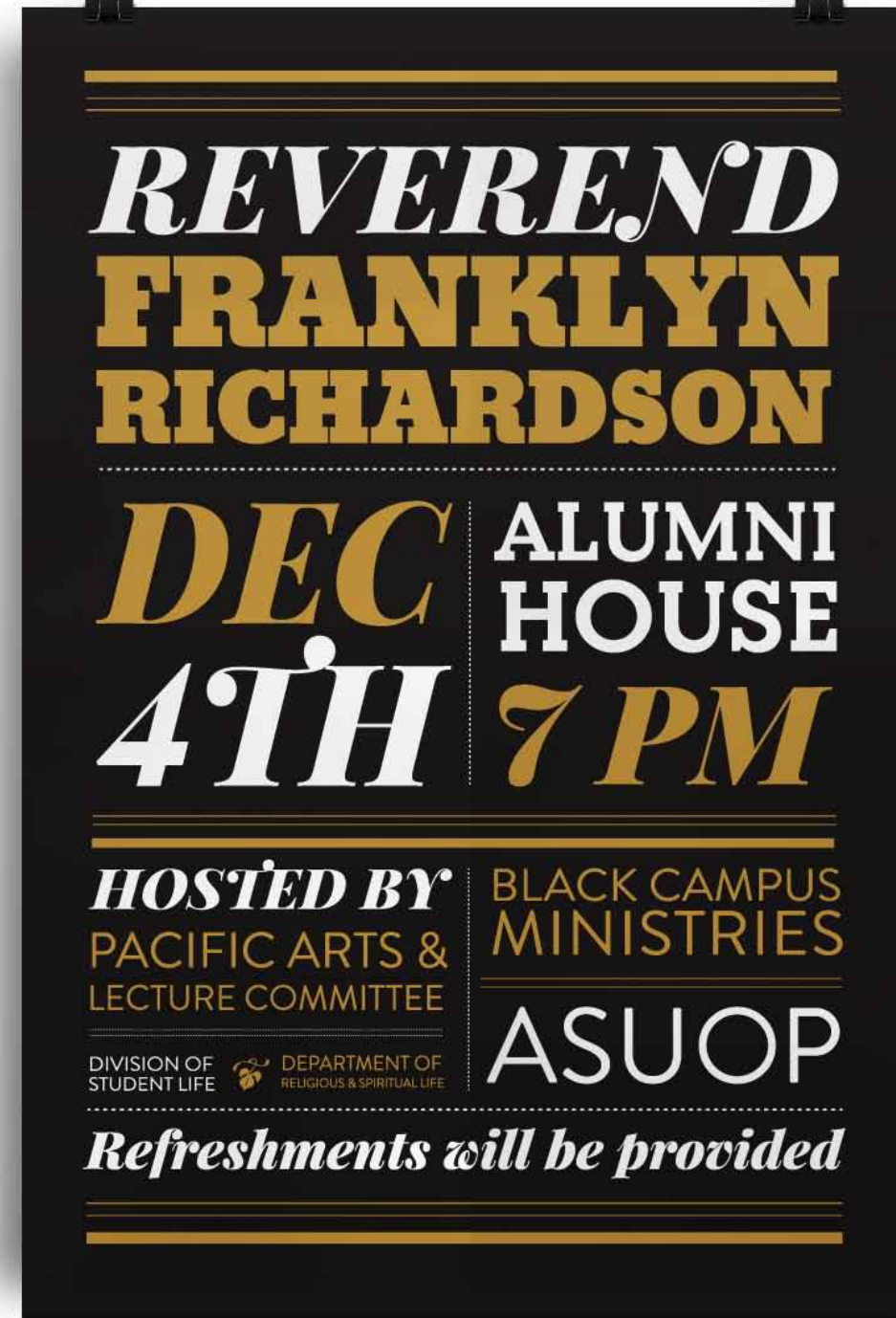
## CAMPAIGN SERIES

This campaign series was created for an event at University of the Pacific. Reverend Franklyn Richardson was the guest speaker for the Black Campus Ministries organization on campus.

I was asked to create a sophisticated and elegant design that was appropriate for a religious-related event. I chose black, gold and white as the color palette. I wanted to keep the feeling of regality and elegance and I believe the black and gold represented that.

The client asked for a poster, ticket and program design. I wanted to keep all applications as consistent as I could.

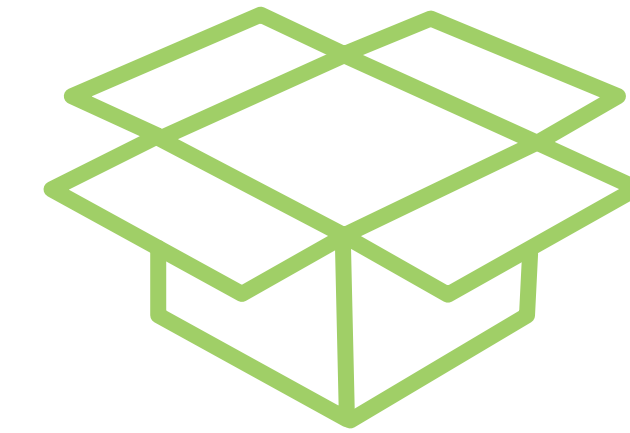
I think that I succeeded in creating a campaign that was sophisticated and elegant without being too overtly religious.



Reverend Franklyn Richardson  
Campaign Series  
Poster, 11x17  
Fall 2013



Reverend Franklyn Richardson  
Campaign Series  
Ticket and Program



**PACKAGING**

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Vitalis Visual Identity Package  
L to R: Wholesale Box, Individual Box,  
Poster and Brochure Pamphlet  
Spring 2013



## VITALIS

For this assignment, I had to collaborate with Engineering students on developing a visual identity for the products they were inventing.

My group had the idea to create a microchip that is implanted into the body to alert emergency responders that the individual needs help and is in danger.

I wanted to create a very clean, modern and contemporary look for this product. I kept the colors very inviting and trusting. This product is really about living life freely and without worry and I wanted to show that through my design.

With the packaging, I proposed that there should be two boxes: one for wholesale and one for individual sale.

I included a poster and pamphlet for the wholesale packaging as reading material.

# DESIGN BRIEF

**Project Overview**

The project is to create a visual identity system for Vitalis, which is a bioelectricity life saver. This product saves the lives of those who cannot by their own means call for help. By using an implanted chip, this will alert the police and the hospital that the individual needs assistance right away and that the situation is dire.The client has stated that a logo, poster and brochure are needed for this project. The posters and brochures are intended to be used in hospitals as well as other medical establishments.

**Design Problem**

The problems that were raised concerning this product was that implanting a device internally is an issue. However the client has stated that this product is not harmful to the body and the least invasive in terms of medical surgeries such as transplanting a kidney or cardiac surgery. Another concern is the target audience and whether or not the product should also extend to a wider audience, such as including children who have special conditions like Congenital Analgesia (children who feel no pain). This could alert parents when something is wrong with their children even if the children cannot feel it themselves. One last concern is that other long-running competitors such as LifeAlert and MediPendant have loyal customers who have found the service to be reliable and trustworthy.

**Client Product/Service Analysis**

The client’s goals are to show that their product is meant to save their lives and that it benefits the lives of those who are in need of this kind of product. The purpose of the identity is show that this product offers a calming, assuring and secure experience. The client is producing this product to prevent the loss of lives due to immobility or inability to attain help if there are those who live alone or without direct care. This is a reliable product for those who want to feel at ease, calm and assured that help is on the way even if they are unable to call or get help directly.

**Audience**

The anticipated audience is mainly the elderly and those who are susceptible to severe diseases such as heart attacks, strokes, and other immobilizing illnesses or diseases.

**Demographics**

Age range: over 40+  
Gender: Male and Female  
Ethnic Background: All backgrounds  
Pschographics  
Education: GED and higher  
Occupation: Retired  
Major Health Conditions such as high blood pressure, heart disease, diabetes, or respiratory diseases such as COPD (chronic obstructive pulmonary disease)



Vitalis Visual Identity Package Interior Campaign Series  
L to R: Wholesale Box, Individual Box



# VITALIS LOGO

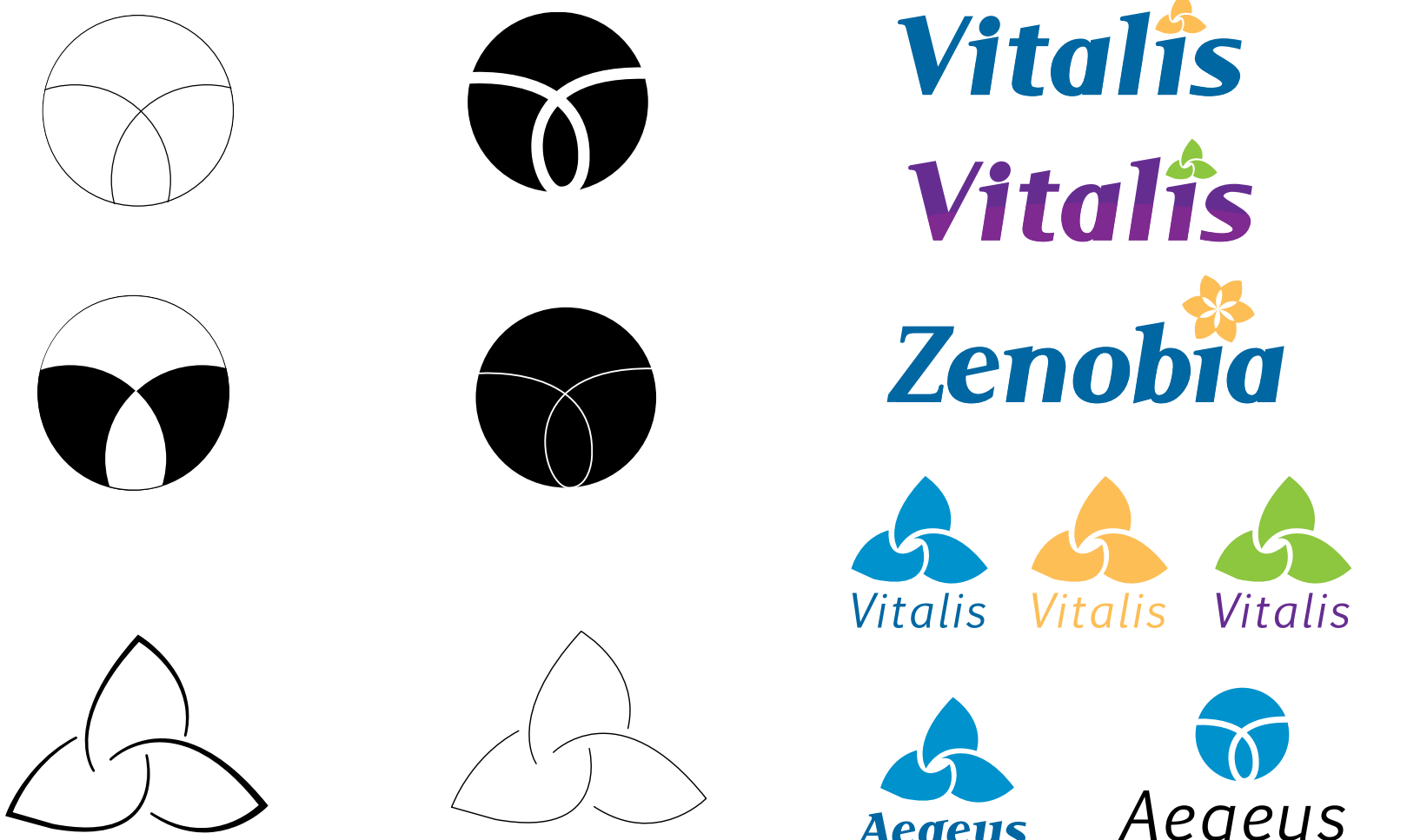
For the logo, I wanted to incorporate the symbol of “the flower of life”. This symbol is made up of many overlapping circles. I used a small section and created a flower out of this symbol.

I used the colors blue and orange, not only because they were complimentary colors, but because they were calming and tranquil colors that represented life and vitality.

I went through various names such as Aegeus and Zenobia. Ultimately, the client chose the logo “Vitalis”. “Vitalis” means life or vitality in Greek. I think that I made a sophisticated and clean logo that elicits a feeling of this company as being a trustworthy and reliable brand.



Vitalis Final Logo in Color and Black and White and Logo Comps



# BORRA VINEYARDS

This was designed for an Illustration course. This wine label illustration assignment was also part of a competition within the class. Borra Vineyards Winery wanted to collaborate with students in creating a wine label design that was contemporary, modern and incorporated specific numbers and letters that the client provided to the class.

The client chose not to reveal what the various numbers and letters meant. They were M, B, K, L, 8, 8, 7, and 2. The client’s vision was vague and many of the designers were left confused and unclear about what the client wanted.

My preliminary designs did not impress the client. He believed it was too decorative and feminine. The client wanted the design to appeal to men and women. Although he thought the design was interesting, it was not what he was looking for.

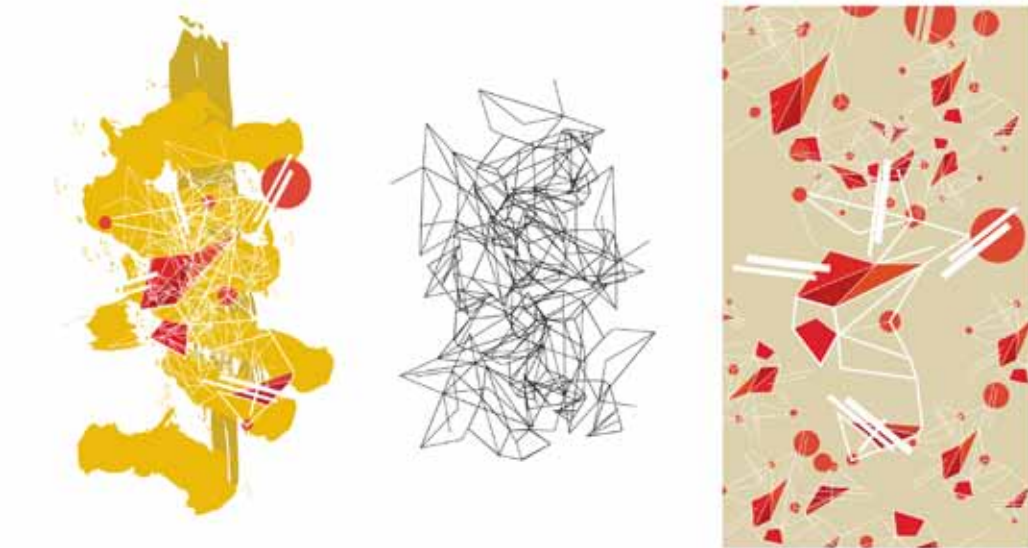
I then came up with this minimal, typographic based design. My inspiration was fine artist, Jean Michel Basquiat. His child-like and rudimentary drawings of letters and numbers, inspired this design. Since the client wanted the numbers and letters to be the focal point, I made sure it

was the only thing the viewer would focus on. I believe that I created a design that was not too simple; it was abstract, complex, minimal and modern. This design was also very cost effective in my opinion. I stuck with only two colors and created a visually appealing design. I think these were the reasons why the client chose my design as the winning wine label design.



*Borra Vineyards Wine Label Design  
Packaging  
Fall 2012*





*Wine Label Preliminary Designs  
Digital illustration*

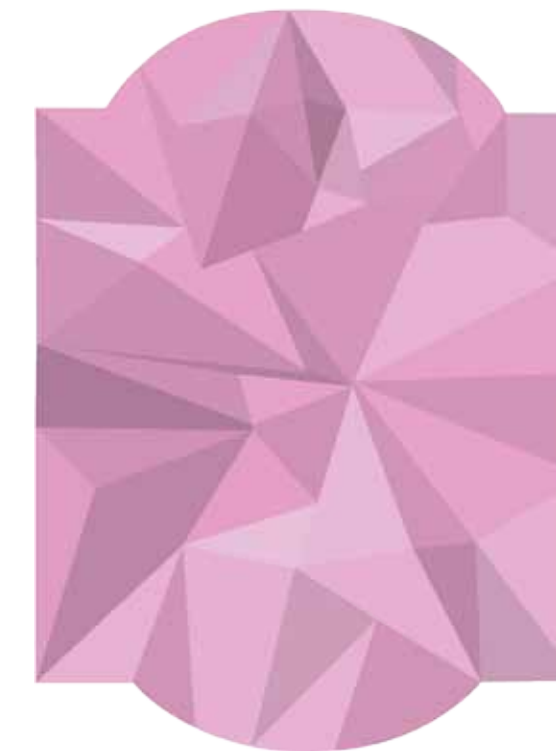
## PROCESS WORK

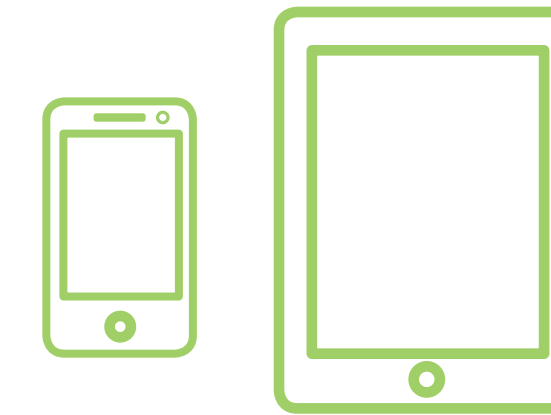
The process of achieving the final design was a hard and difficult one. These labels designed on the left were my preliminary composite label designs. The client believed they were too decorative and feminine.

At the time, I was inspired by origami paper artwork and this trend of using origami shaped designs was used rampantly in the design community. I figured that this was what the new trend that young people were attracted to aesthetically. However, these designs were simply not what the client was looking for.

I also experimented with looking at Russian Constructivist design and created a label which was never shown. Many of the other designs in the competition were similar to this. In the end, I felt it was best to leave out the similar designs, and to show something creative, fresh and new.

It was an interesting process to see where my designs first came from to where they are now. I think that once I simplified the design and really took the client's needs and wants into consideration, I created a final label that was unique, abstract and entirely what the client was looking for.





## **UI/UX DESIGN**

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## AUDIOPAL APP

I designed all elements of this app for a class assignment. The assignment was “Design for Good”. When I was first introduced to the assignment of “Design for Good”, I wanted to design posters for the Bridgeschool Benefit Concert. However, I felt that although the concert was a beneficial project for raising funds for speech-impaired individuals to attend the school, creating a poster would not actually make a difference.

I still wanted to focus on making a difference and helping the school’s message of helping speech-impaired individuals even more clear. I decided to create a text-to-speech generating app. I wanted to incorporate the research of speech pathologists and educators in schools that help speech-impaired individuals to communicate.

This was truly an eye-opening, challenging and rewarding experience. I created an app that was not only functional, but helpful as well to an entire community.

AudioPal App  
UI/UX Design  
Logo  
Fall 2013



## DESIGN BRIEF

Augmentative and Alternative Communication (AAC) and Assistive Technology (AT) methods allow speech impaired individuals to communicate. Current AAC and AT methods and technologies are: flipbooks, speech generating devices and communication boards. These methods and technology give a voice to those who are not able to speak. It also allows them to fully participate in the community in ways that they could not before.

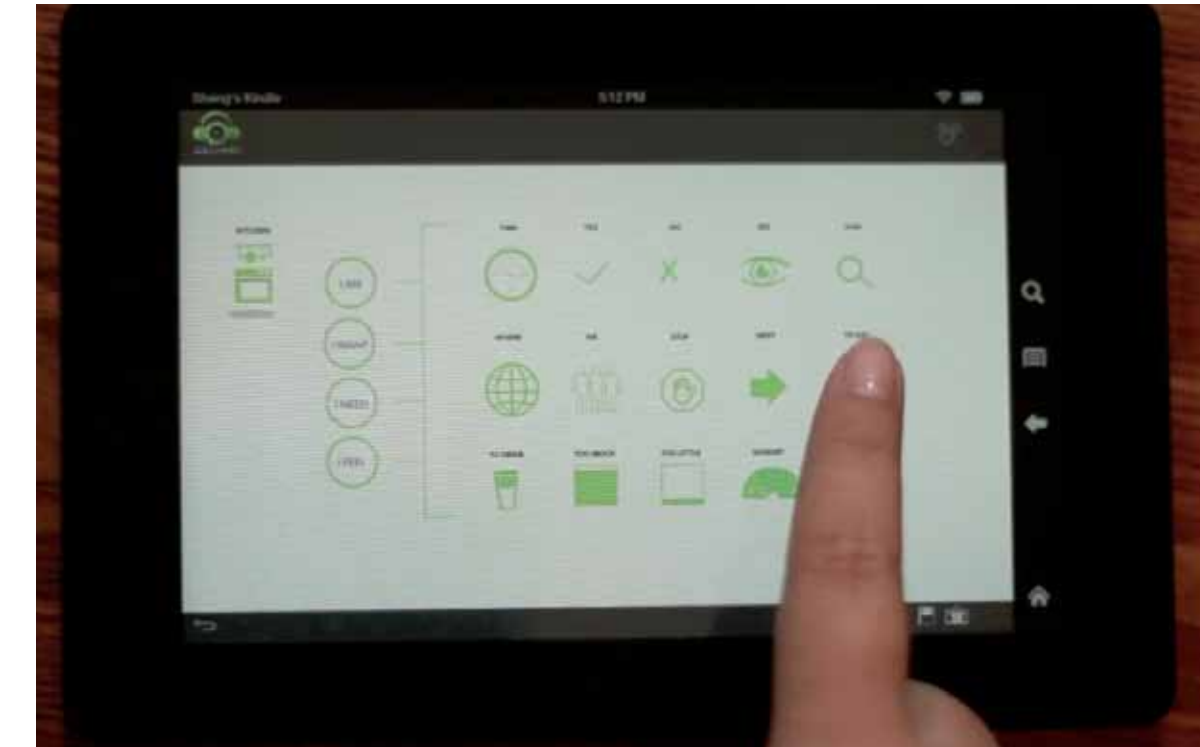
These technologies help a wide range of those with speech impairments. Smart device apps can also help a good portion of that range. It is important to note that apps are not the definitive communication tool for all individuals with speech impairments. This is only one assistive technology that could be further improved into becoming a greater communication tool.

When it comes to the current technologies, these can be just as effective for the percentage of individuals that benefit from this form of communication method. However, I want to investigate whether or not apps can help individuals who cannot verbalize their needs. Are they easy to use? Do they provide the client with their personalized and individualized needs? How effective are these applications and how successful are they compared to other technologies I hope to answer these questions with my research in building this app.

Two weaknesses of apps on the market today, are that Speech Pathologist/Communication experts are not consulted in the design of the app, and some apps are not customizable for clients, which limits the client from being able to communicate effectively. I want to develop an app that is individualized, incorporates informed research, and is easy to use.

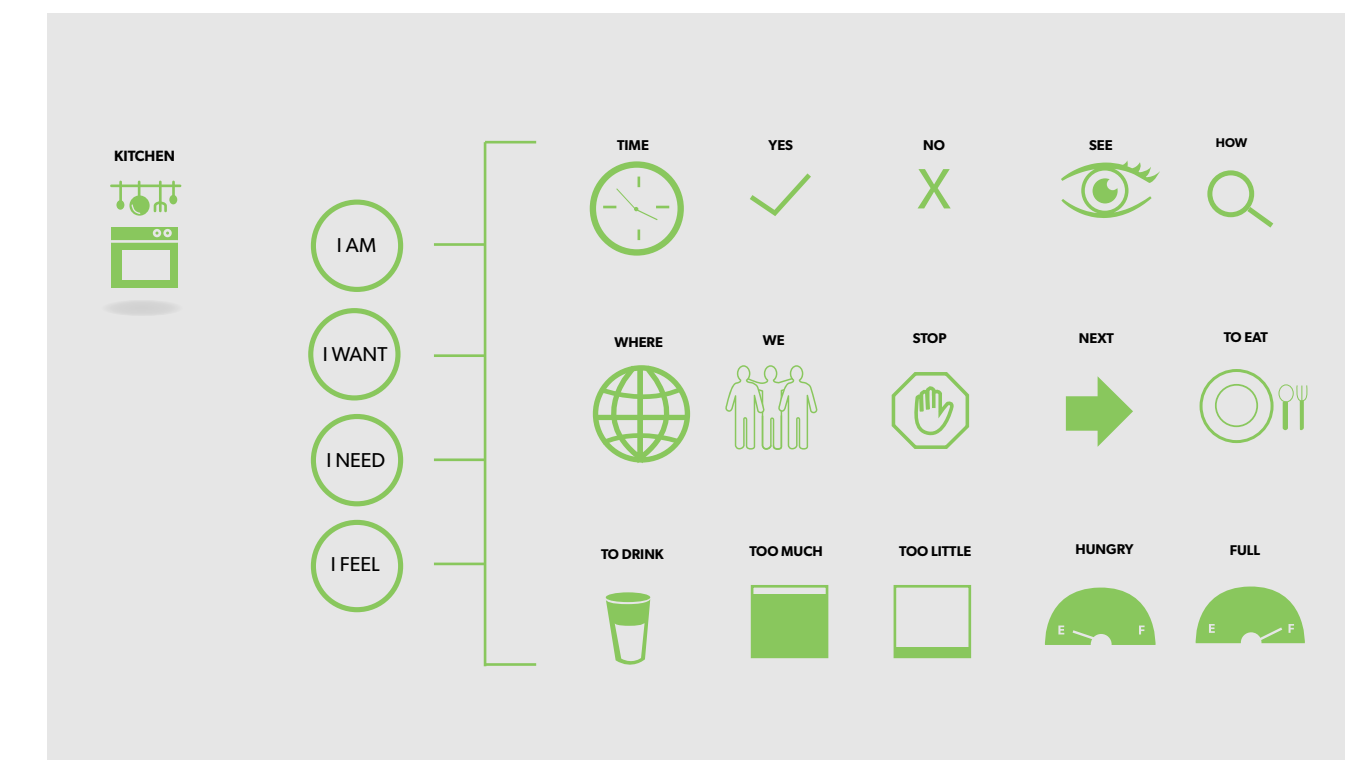
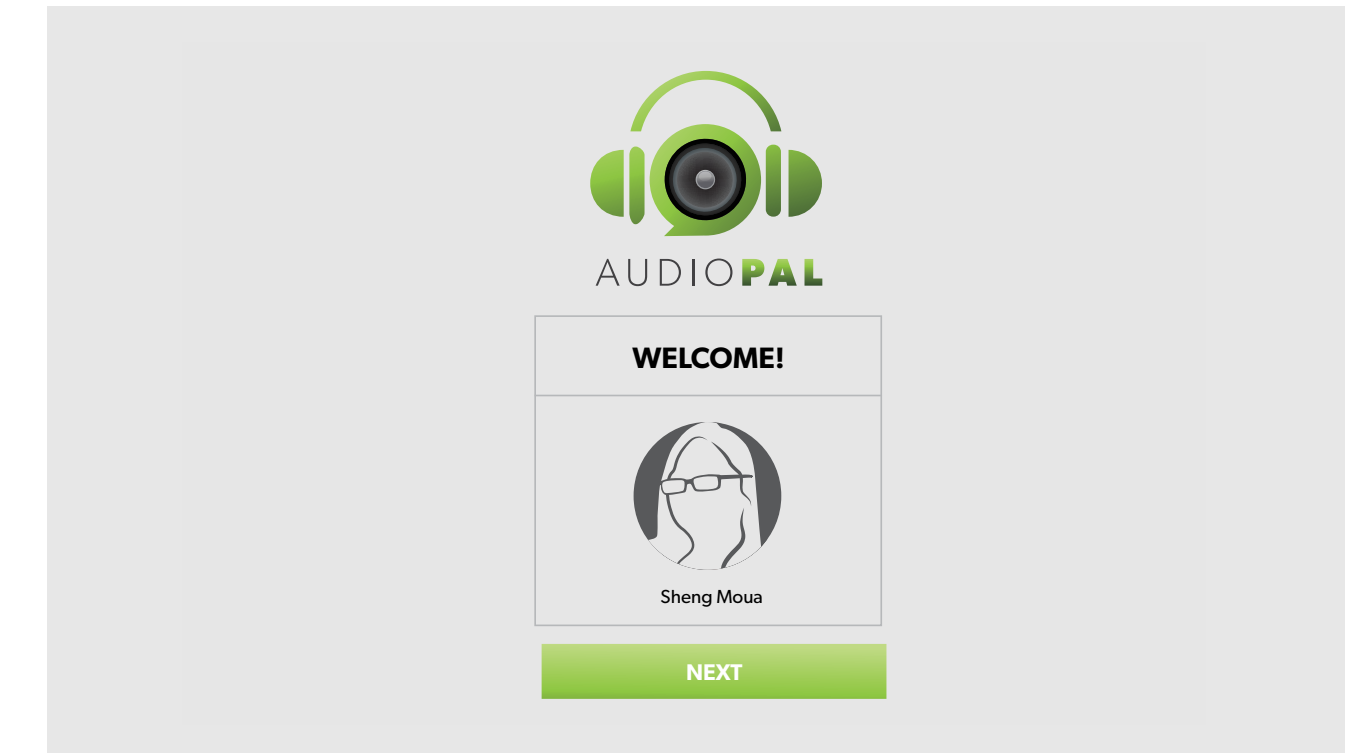
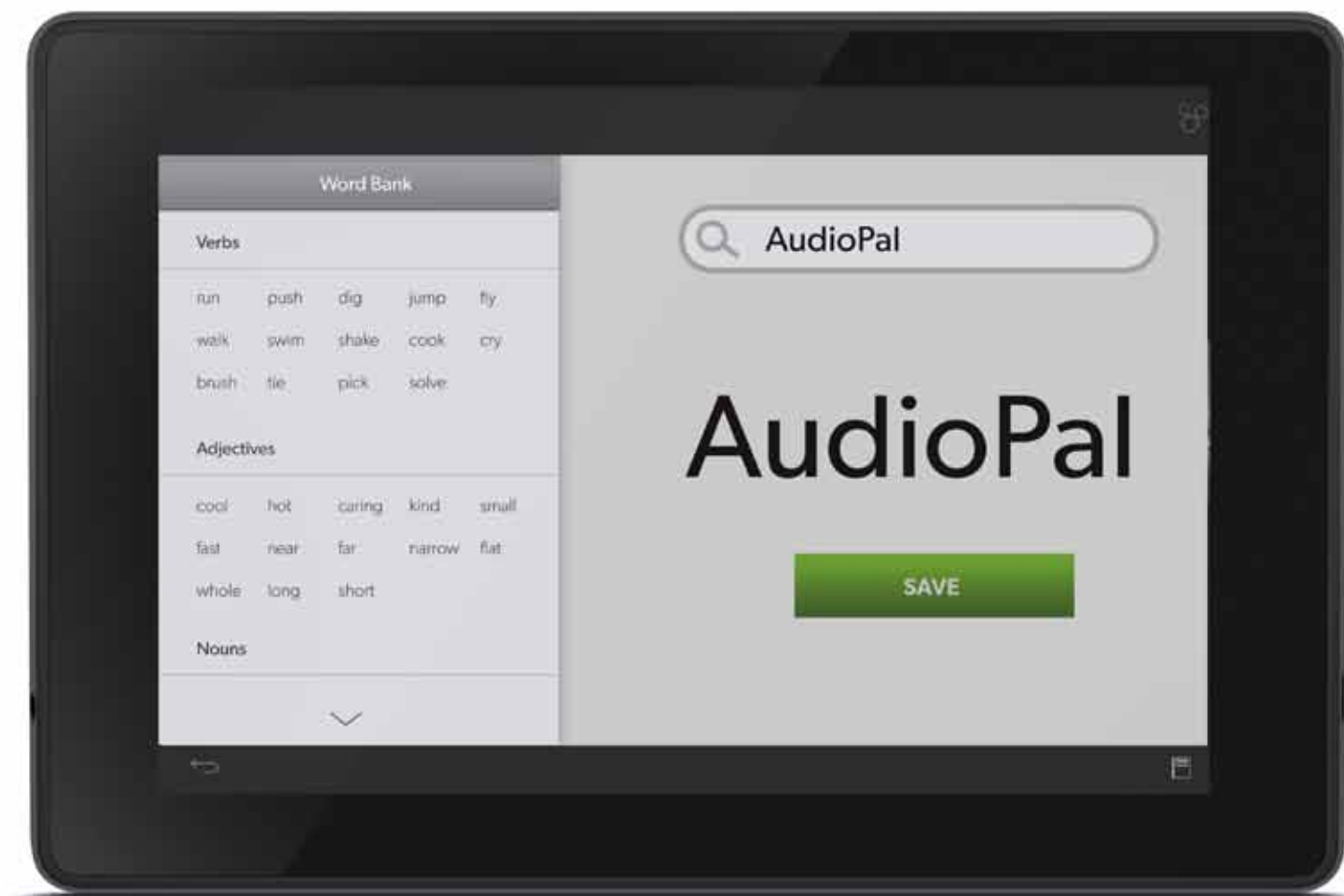
I have designed the app with Adobe Flash and Illustrator. To make the app more individualized and personalized, I want users to be able to input their names and pick and choose environments that are useful to them.

To incorporate informed research, I interviewed Speech Pathologists professors to learn more about how to effectively make communication easier. As for making the app simpler to use, I designed simple, universal icons that symbolize actions, feelings, and other vocabulary needed for communication.



AudioPal App  
Video Demo

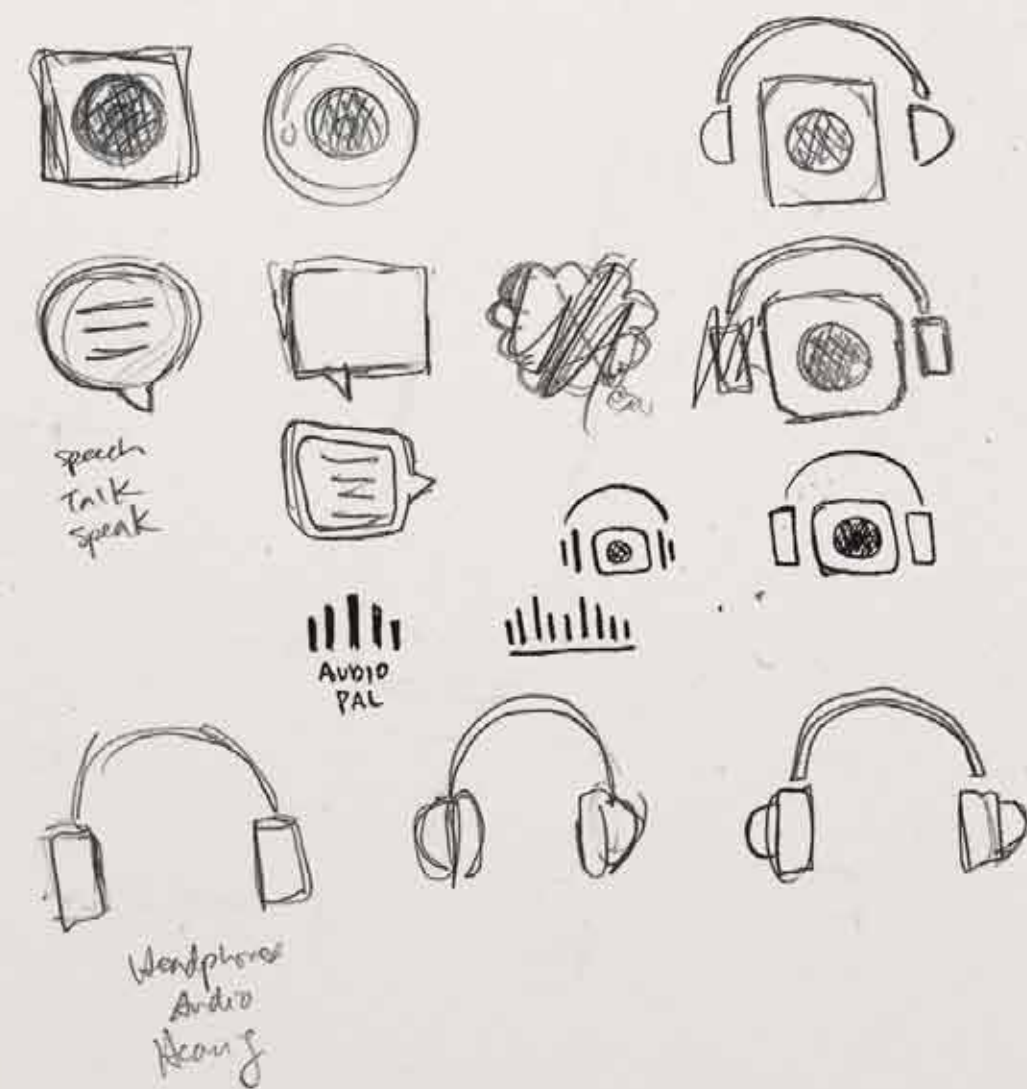




Audio Pal App  
Top to Bottom: Login Screen,  
Kitchen page  
Left: Wordbank Page



## PROCESS WORK

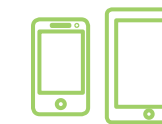


Audio Pal App Logo Sketches  
Fall 2013



Audio Pal App Logo Sketches  
Fall 2013





## RESCUEREF APP

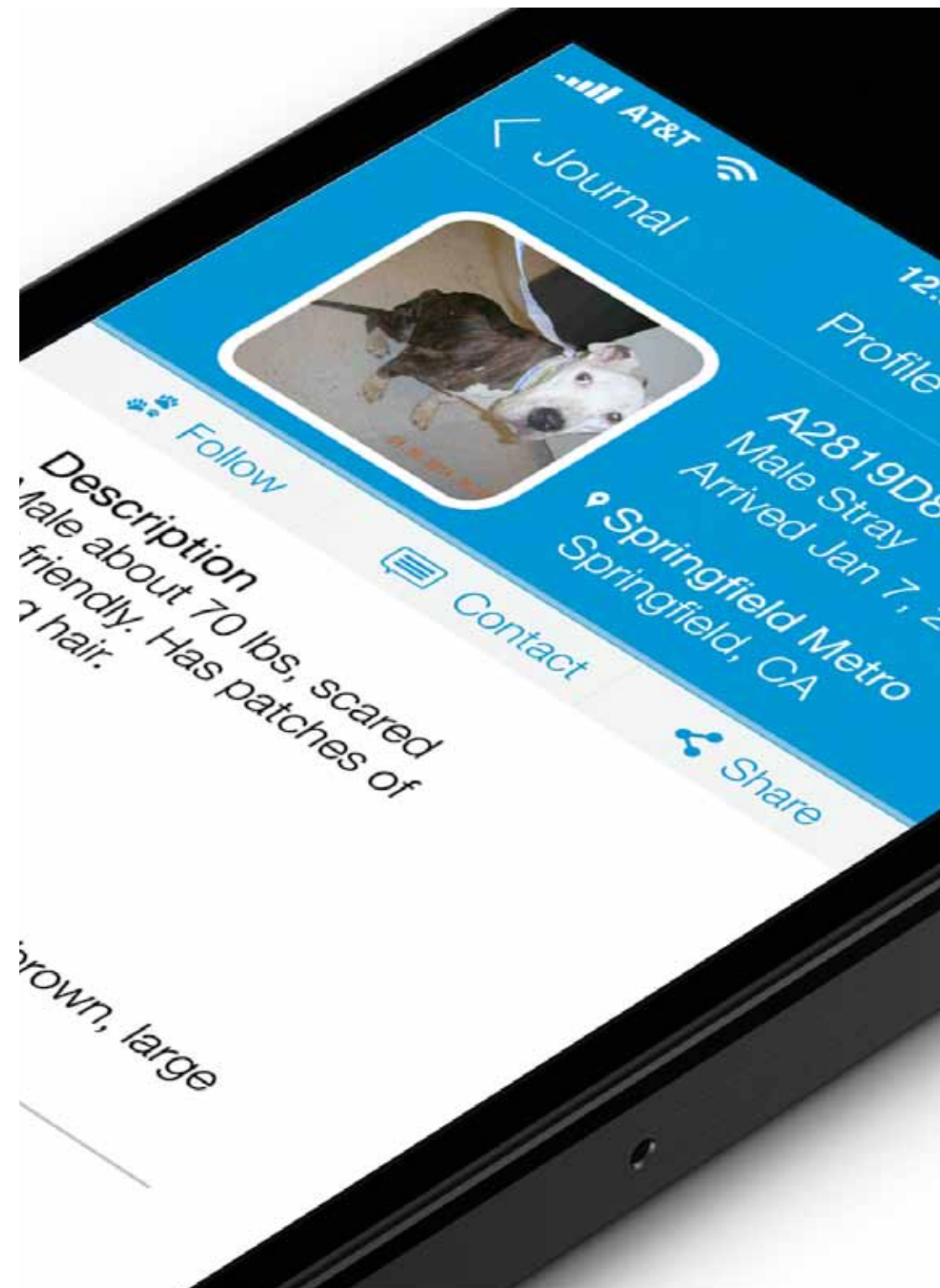
I designed the user interface design for this animal shelter app, called RescueRef. I was approached to create a new clean user interface design, inspired by Jonathan Ives redesign of Apple's iOS 7.

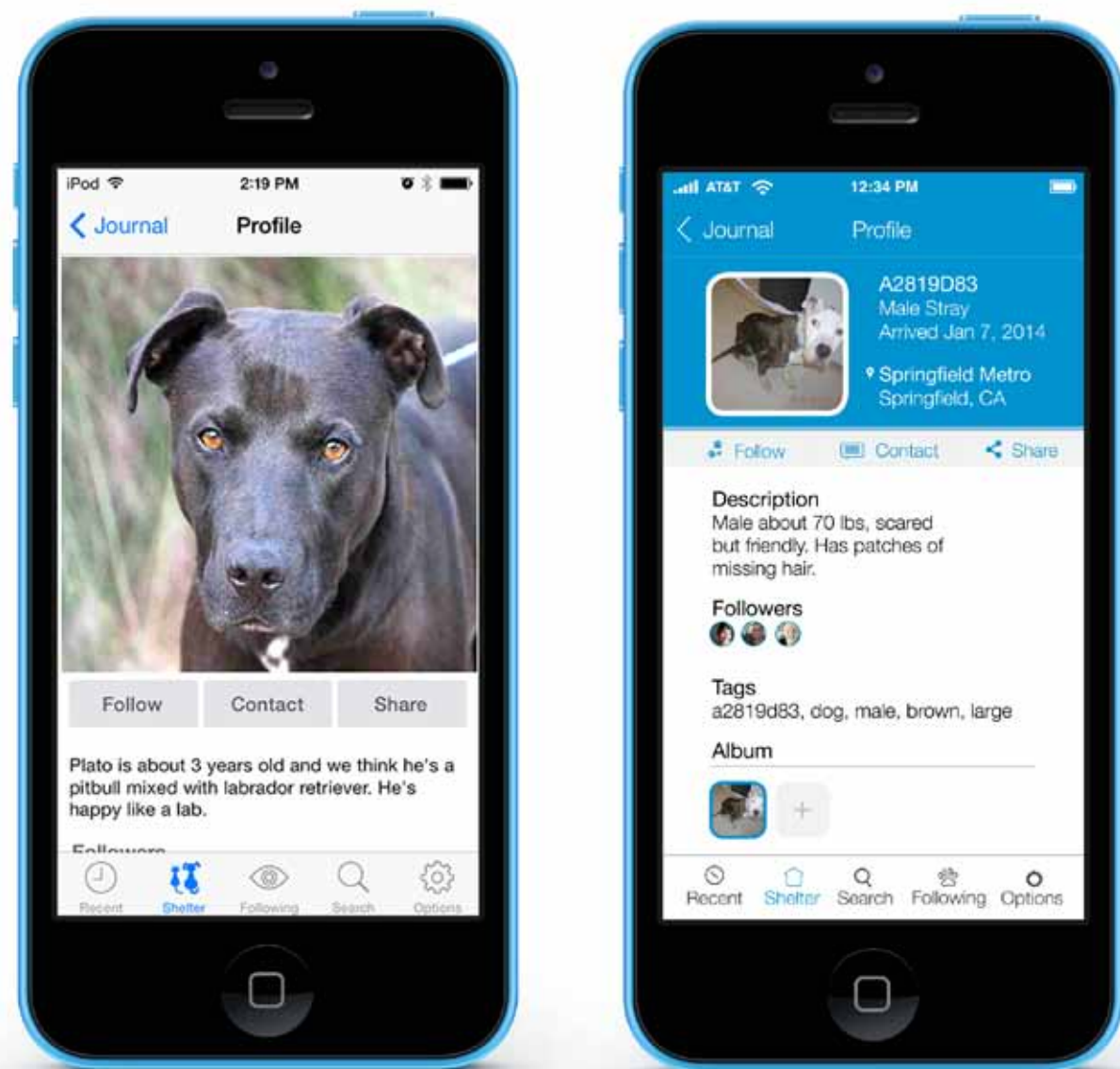
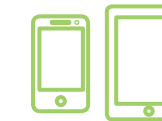
The general programing had been done for the design, but the client was not satisfied with their generic and plain user interface design. I came in to provide a fresher and clean look to the application. I looked to Jonathan Ives for inspiration.

The client emphasized taking a minimal, flat design approach in creating this new user interface design. I went with cool, calming colors such as blue, grey and white.

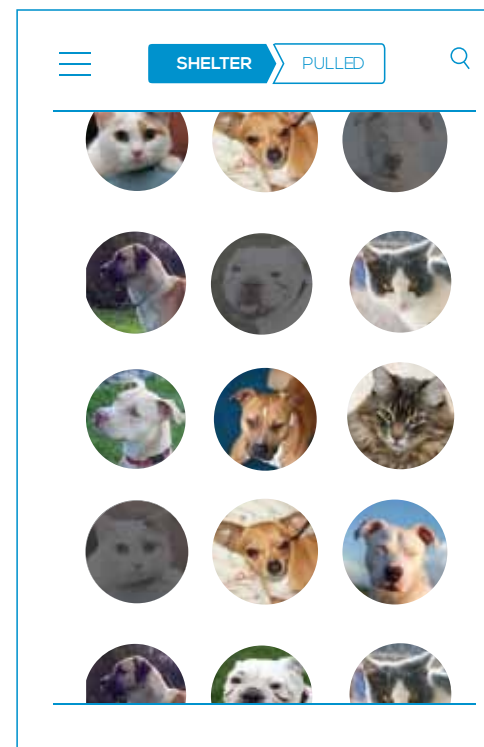
The client did not want this app to be cute or have skeumorphic graphics in anyway. This app is intended for fostering animals, getting updated on animals that need to be rescued and connecting with other veterinarians, foster homes and animal-lovers. I kept a very minimal, yet calming look for the user interface design.

Overall, I believe that I was successful in creating a design that was reminiscent of Jonathan Ives's redesign of the iOS 7 applications.

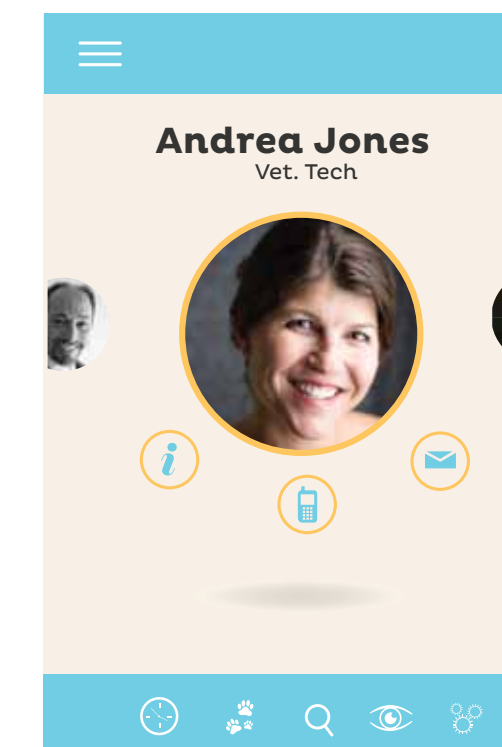
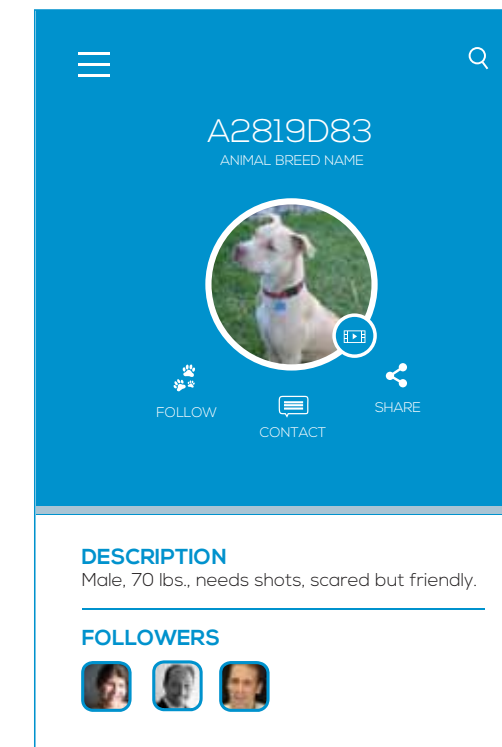




RescueRef App  
Left: Profile Page  
Right: Old Profile Page



- Andrea Jones** Yesterday 12:39pm  
I can schedule a checkup for examination.
- Tom Jones** Yesterday 1:04pm  
I can provide transportation.
- David Jones** Yesterday 1:15pm  
I have room for him here!



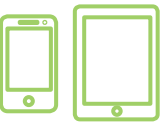
## PRELIMINARY DESIGNS

When working the client, he provided me with several screenshots of the actual application. It seemed as though he was inclined to stay with the layout of the original design. I decided to instead spruce the entire design up but kept the layout and general placement of elements more or less the same as in the original.

The client stated that he was worried about the learning curve for audiences when working with this app. He felt that their original layout was better for an easy learning curve. In my preliminary designs, I got a little too ambitious with what the coders could actually develop. I simplified the design and reverted back to the original layout.

In the end, the client was happy with what I designed and thought that I transformed this app from bland to sleek.





RescueRef App  
Journal Page

# INSPIRATION

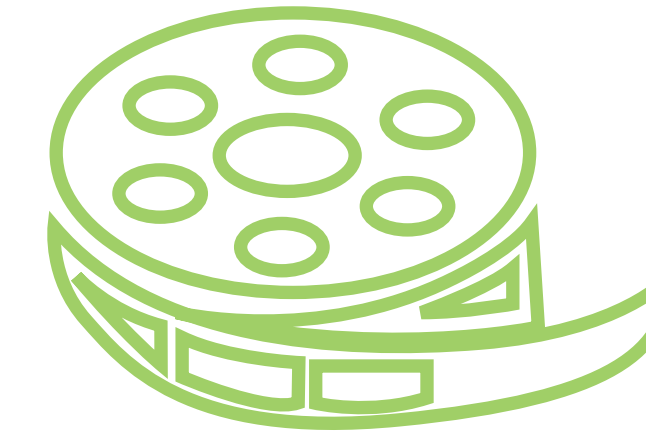
Jonathan Ives was an influence and inspiration on this design. I used a flat design aesthetic and kept the designs very minimal and clean.

Instead of the previous design where apps and programs imitated real objects in life such as leather or shiny metal textures, Ives decided to take away all of the unnecessary textures and stripped the design down to flat, minimal and clean design.

The clietn and I felt it was necessary to keep with the look and trend of flat design. The flat design aesthetic was an appropriate look for this kind of app that dealt with saving the lives of animals.

Jonathan Ives Apple IOS 7 Redesign  
Calendar Application and Icons





## MULTIMEDIA

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Scenes from “Amélie”  
Movie Title Sequence  
Fall 2013



# AMÉLIE MOVIE TITLE SEQUENCE

This was done for my Time Based Media: Motion Graphics course. We were asked to create a movie title sequence for any film or tv show.

I chose “Amélie” because I loved the rich colors and quirky love story. I wanted to keep the illustrations very light, clean and fun. The film is very unconventional and whimsical, so I tried to keep the illustrations like that as well.

I used Adobe After Effects to animate all of the illustrations. The illustrations were done in Illustrator.

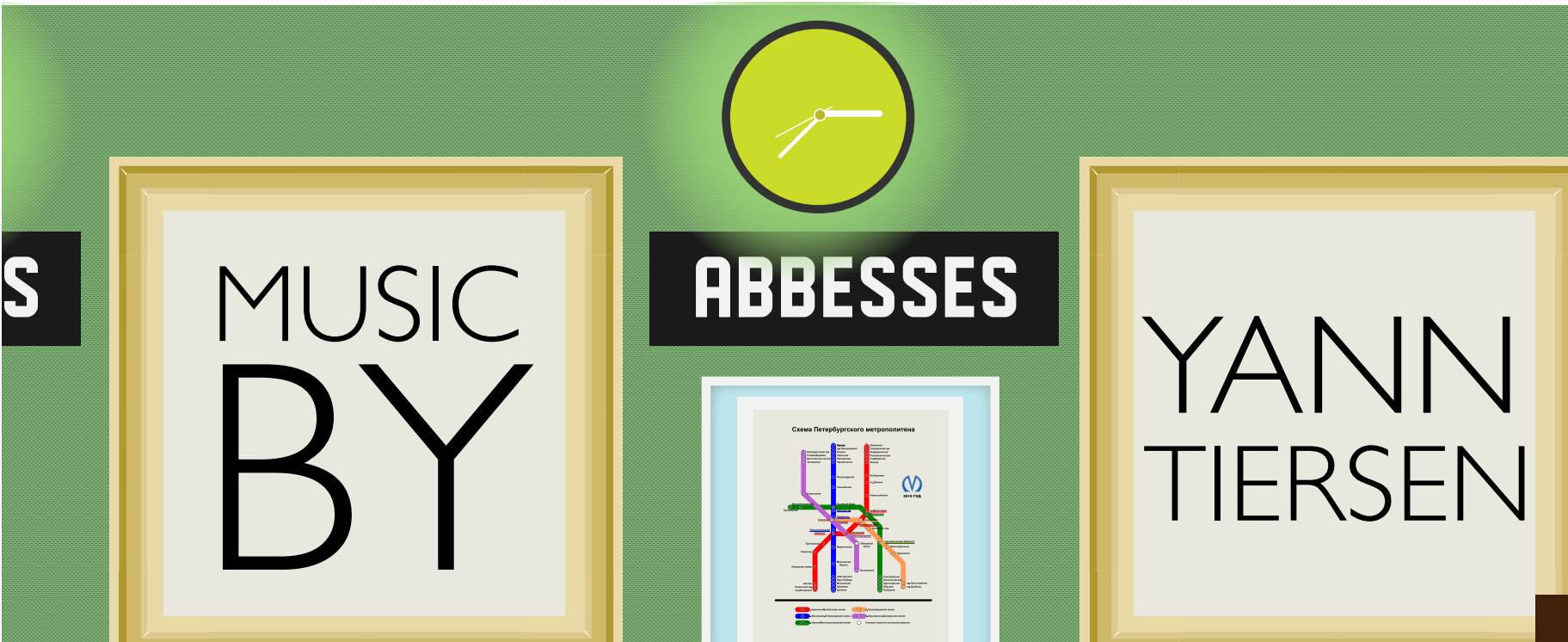
The story followed a similar plot as the film, but with some modifications. I wanted to keep the story line of a constant chase. The main character is always chasing a man that she admires. The man that Amélie admires is chasing after a mysterious man.

The entire movie title sequence is a chase. None of the characters actually ever meet in the sequence. I think that this movie title sequence reflected the film well and alluded to the storyline in a subtle way.





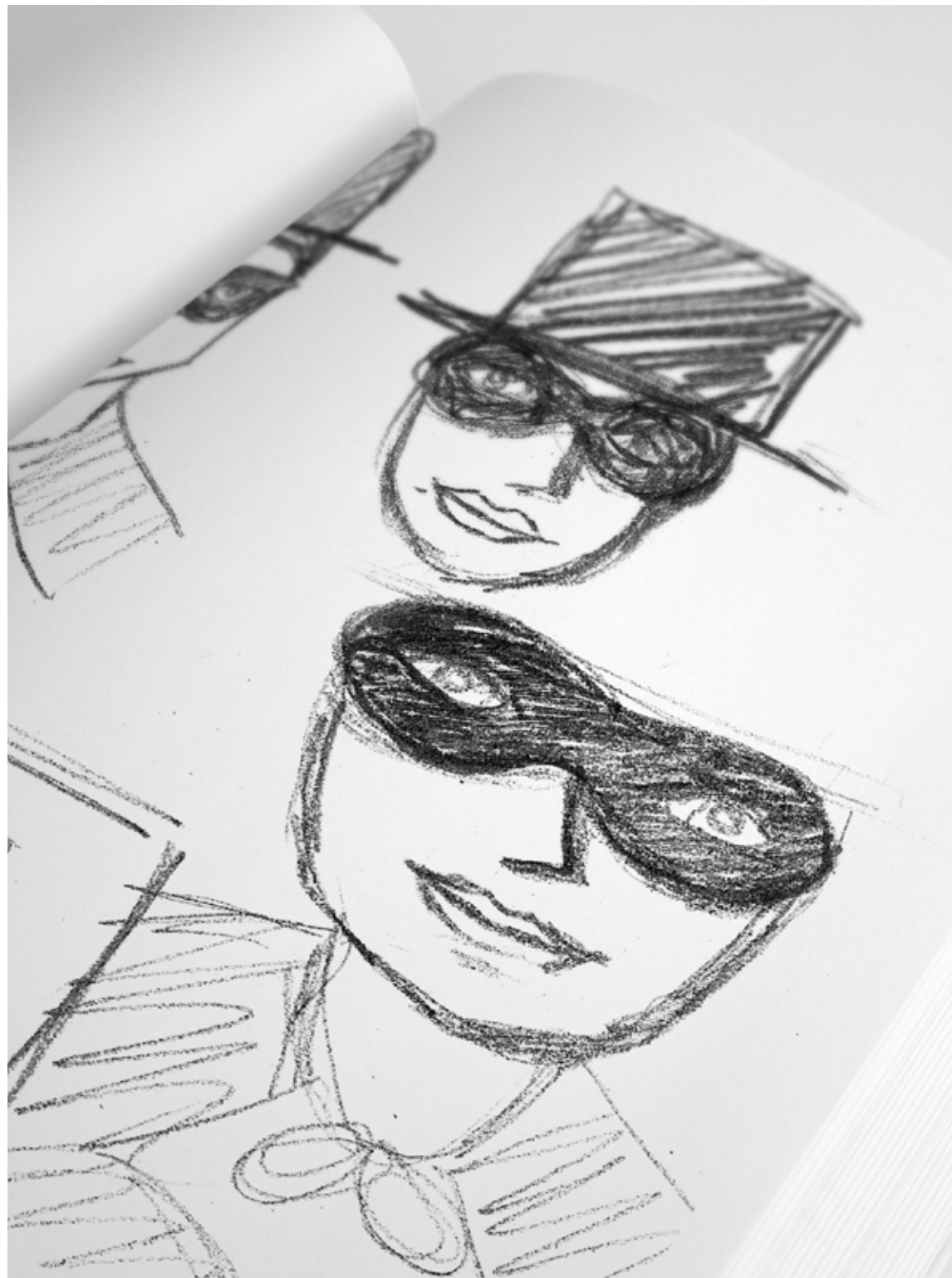
Scenes from "Amélie"  
Movie Title Sequence  
Fall 2013



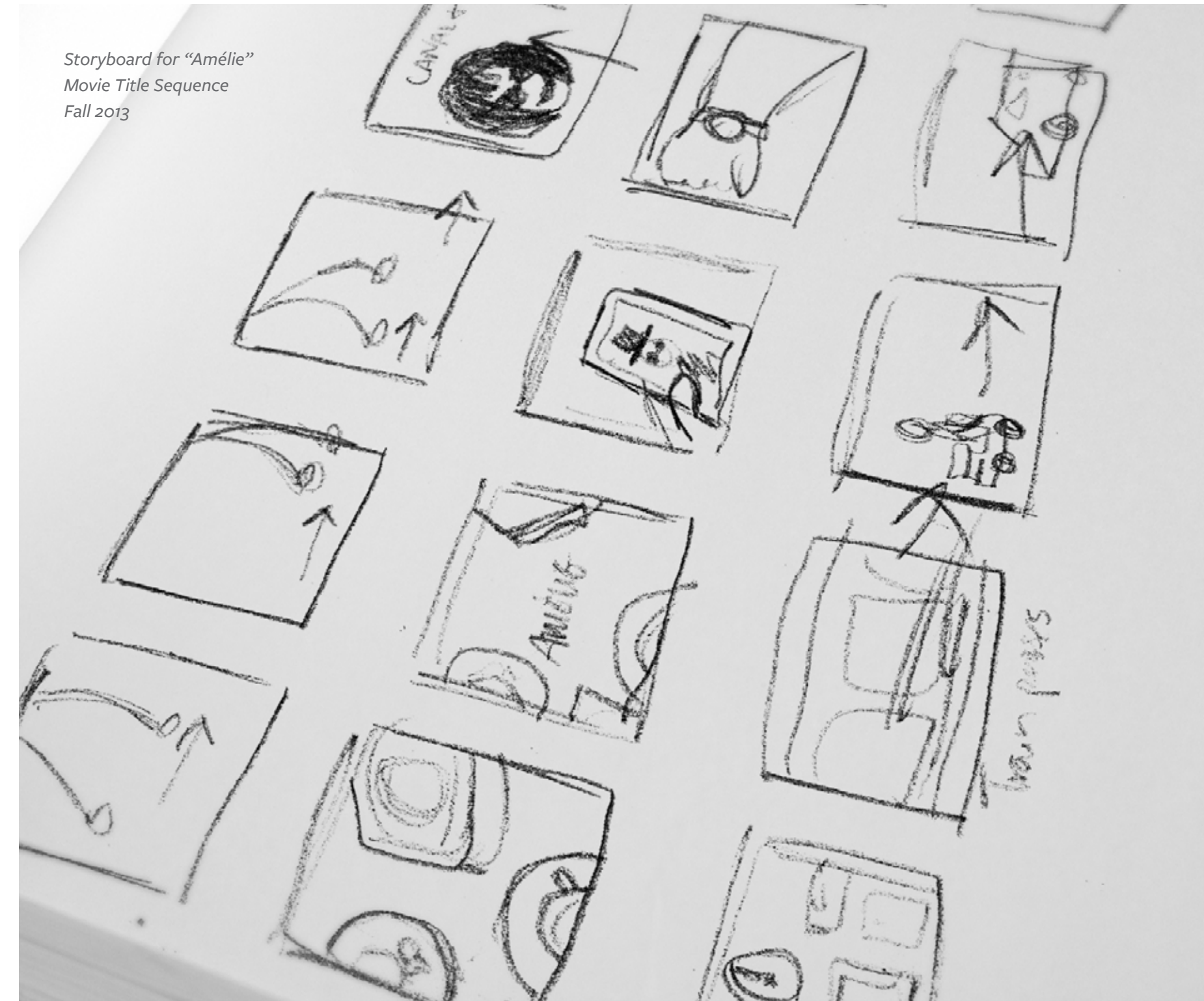
## PROCESS WORK

I sketched out the main character Amélie in a minimal and simple style. I took her most memorable costume in the film and drew her with a mask, cape and a top hat. I went through various sketches of her and ended up with these three that were close to what the end product looked like.

The drawing style that I looked at was Art Deco. I specifically looked at vintage posters for inspiration. I enjoyed the look of the minimal shapes and forms of the women. I wanted to keep the minimal and organic style that these french artworks conveyed. I think it translated well over to the animated movie title.



Storyboard for "Amélie"  
Movie Title Sequence  
Fall 2013





## **SIDE PROJECTS**

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# LETTERPRESS

As an Independent Study Project, my fellow graphic designers and I decided to take on a side project of letterpressing. We wanted to learn how to print and work with metal type and how to create our own custom letterpressed designs.

We learned how to use a Chandler Price letterpress printing machine and how to compose our own typographic designs. We also wanted to incorporate illustrations and created posters using linoleum blocks. I wanted to learn how to letterpress because I felt it was an important medium that needs to be learned by every graphic designer.

Letterpress was a great way to refine my typographic skills and it also taught me immensely about printing.



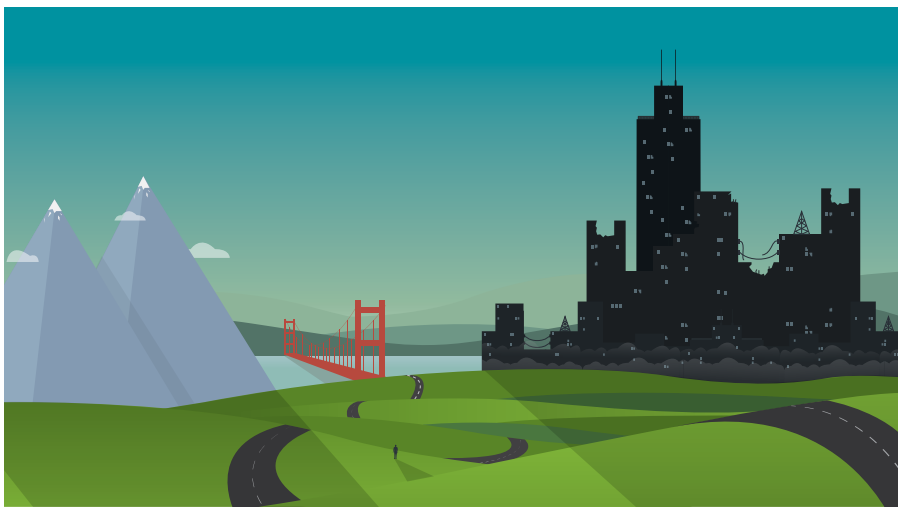
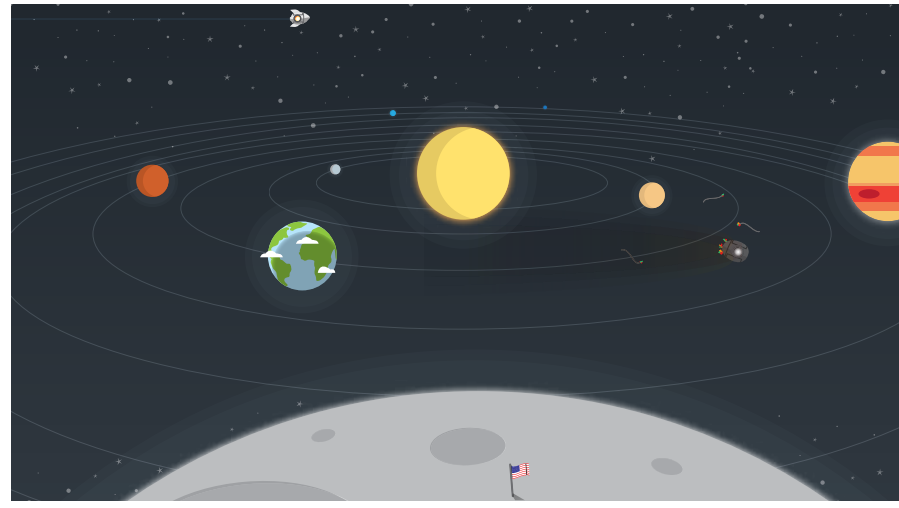
## LAYER 1

Experimentation in design can transform a work into a truly unique, innovative and artistic piece. This series is an exercise in creative collaboration and experimental design processes. My fellow De-Stress Fest collaborator and I shared one document and passed it back and forth, expanding upon (and in many cases undoing) what the other had created.

For us, this collaboration offered a unique insight into the designer's style and process. To create something visually coherent with someone else's work can be a challenge in and of itself, and this series in many ways transcends the goal of simple coherency and addresses issues not only pertaining to what a designer creates but how they create it.

Working with the same file became easier as the project progressed because we had a stronger understanding of how the other worked. Though a sense of cooperation isn't necessarily visible on the surface, as we created more "volleys" (breakpoints in the project where the file was exchanged) we began to construct objects in a similar way, follow similar strategies in masking areas, structured layers similarly, etcetera.

This convergence in methodology was as crucial as it was inevitable. Without it, more time was spent deciphering layer content than creating. Sensible layer management is a staple in collaborative work at a professional level, and this exercise pushed its importance even further.



Layer 1  
Senior Show Exhibition  
Spring 2014







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## CONTACT



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