

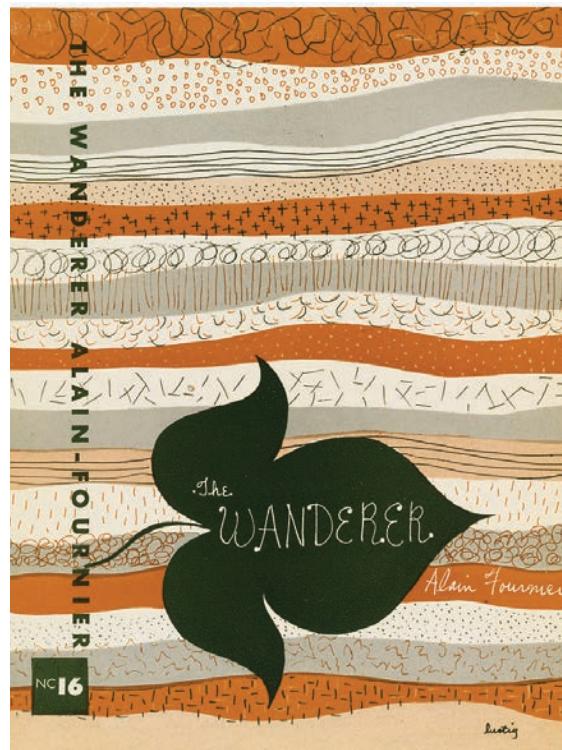
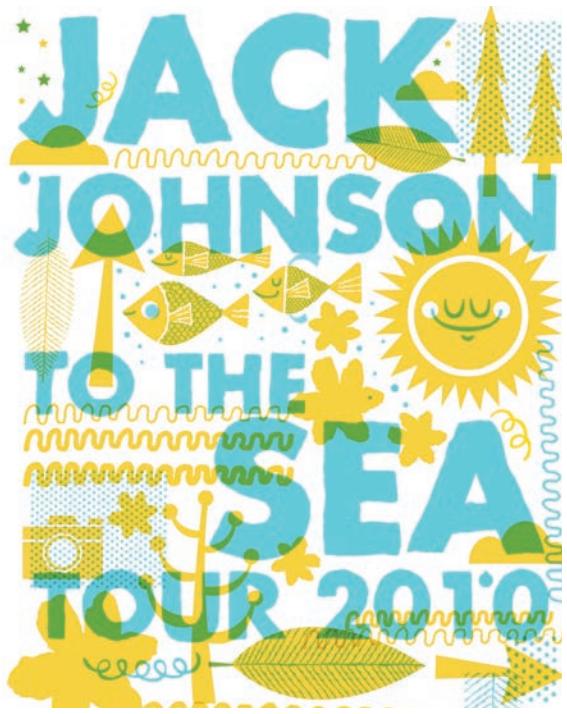
Dang Shiroma

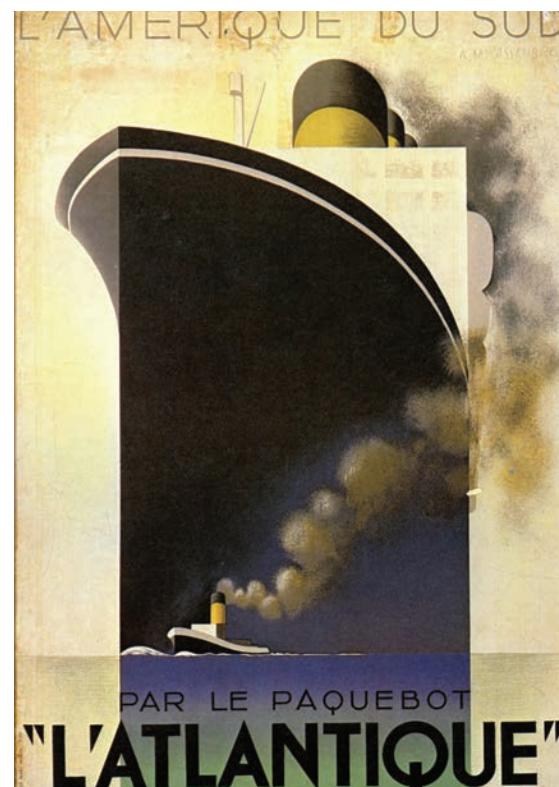
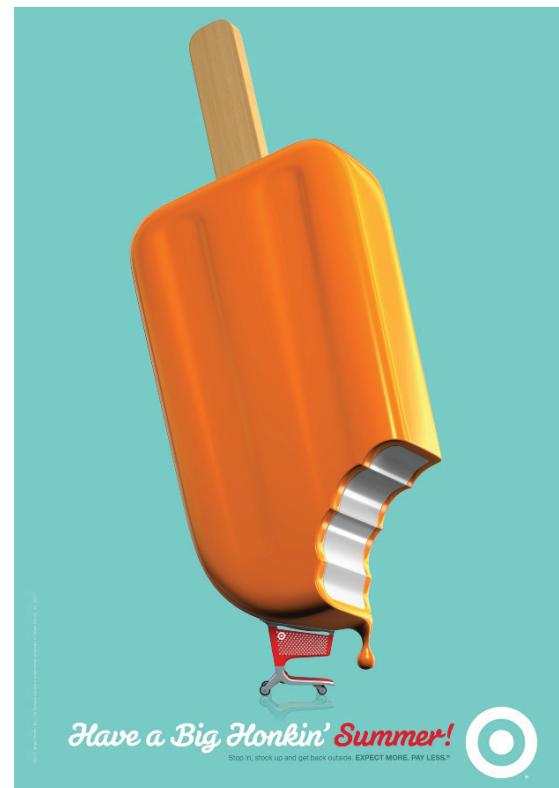
DESIGN PORTFOLIO

ABOUT DANA

I was lucky enough to grow up on the sunny shores of Maui, Hawai'i. After graduating from the island life, I spent four years in Stockton, CA at the University of the Pacific. With a B.F.A. in Graphic Design in one hand, I'm off petting cats, breeding butterflies, and designing everything imaginable.

I create work that has a lasting impression, that is unique and innovative, and emphasizes craft by both hand and computer. I enjoy design work that is whimsical, warm, and friendly, or stirs up a sense of nostalgia for the viewer. I aim to make work that has its own character and personality, and I hope that the viewer is able to connect with me on some level because of this experience.





DESIGN INFLUENCES

Tad Carpenter

Sig Zane

Herb Lubalin

Alvin Lustig

Saul Bass

Louise Fili

Jessica Hische

Christopher Lee

Matthew Tapia

Allan Peters

A.M. Cassandre

PUBLICATION DESIGN
CALLIOPE 2013
CAMPUS LIVING 2013-2014





CALLIOPE XLIII

2013
Synchronicity

Synchronicity

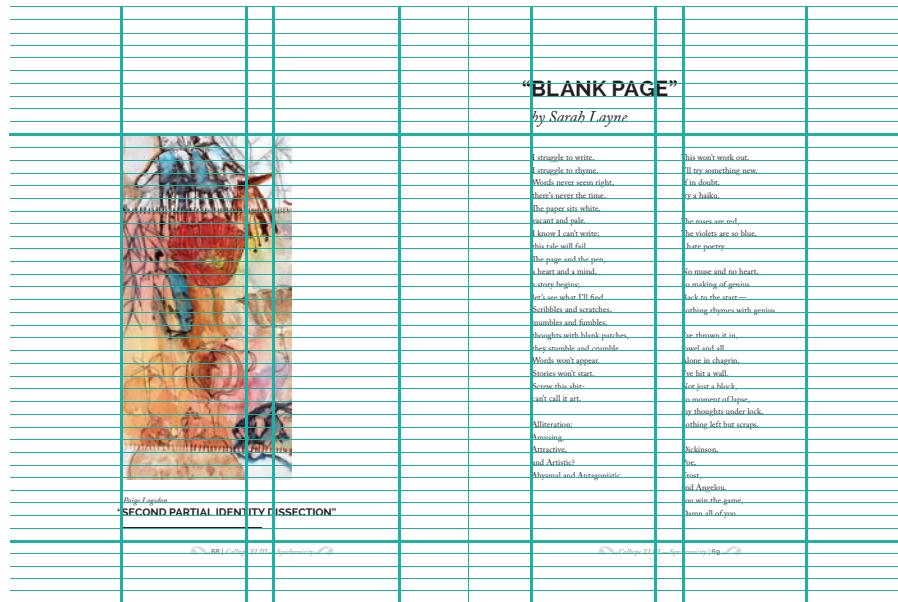
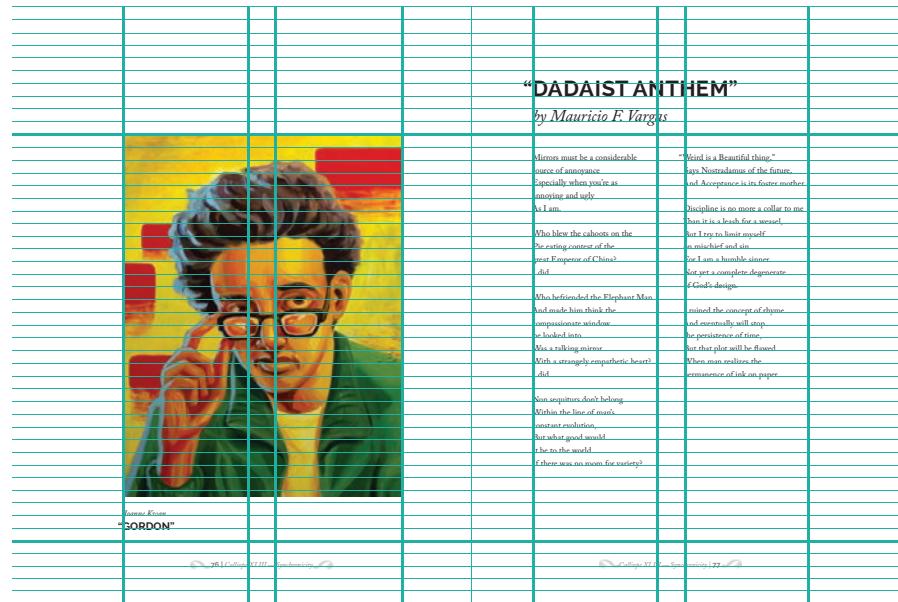
CALLIOPE 2013

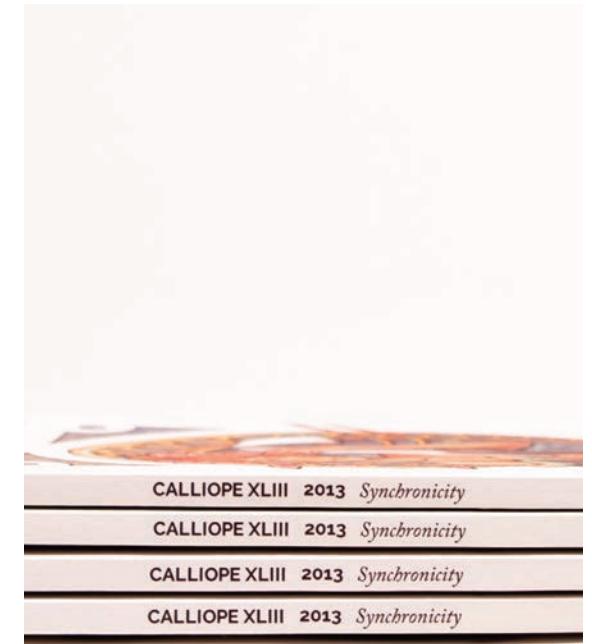
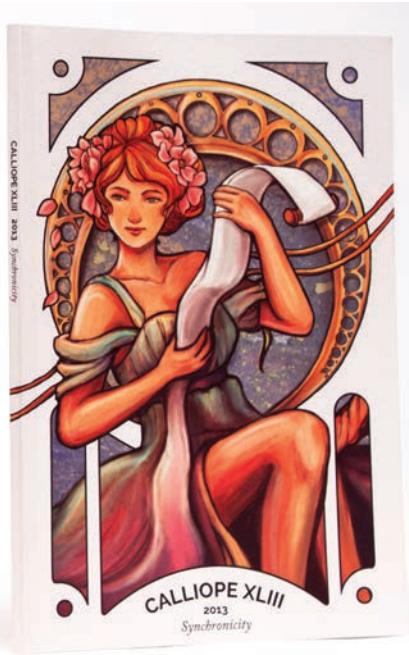
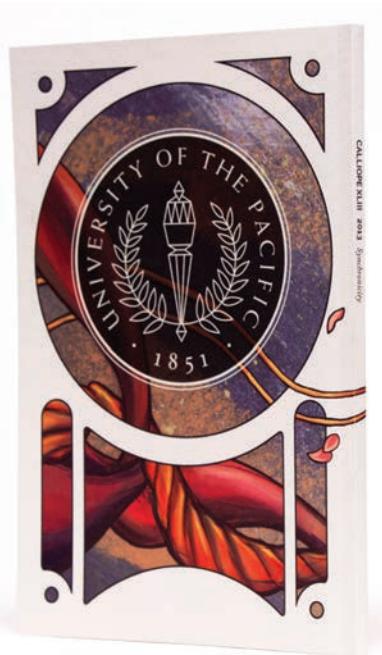
Calliope is the visual and literary arts magazine at the University of the Pacific, and is created by and featuring the work of Pacific students.

The title for this edition of Calliope was inspired by the idea of synchronicity, or a meaningful coincidence. The works were not created in collaboration, but were connected together in this magazine.

Calliope is named for the muse of heroic poetry and the cover is inspired by the work of Alphonse Mucha.

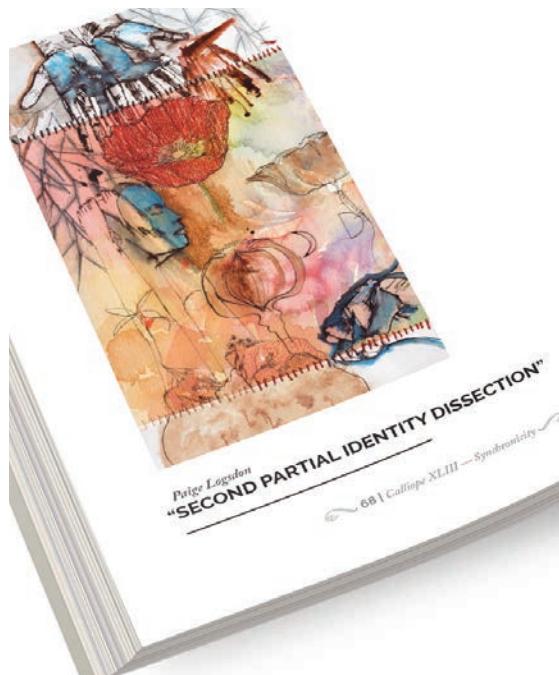
As a co-editor, I juried the art submissions, photographed the physical works, paired the literary works with the art works, laid the magazine out in InDesign, and worked with the printing company.





CALLIOPE MAGAZINE
Two Column Grid System
Finished Layout

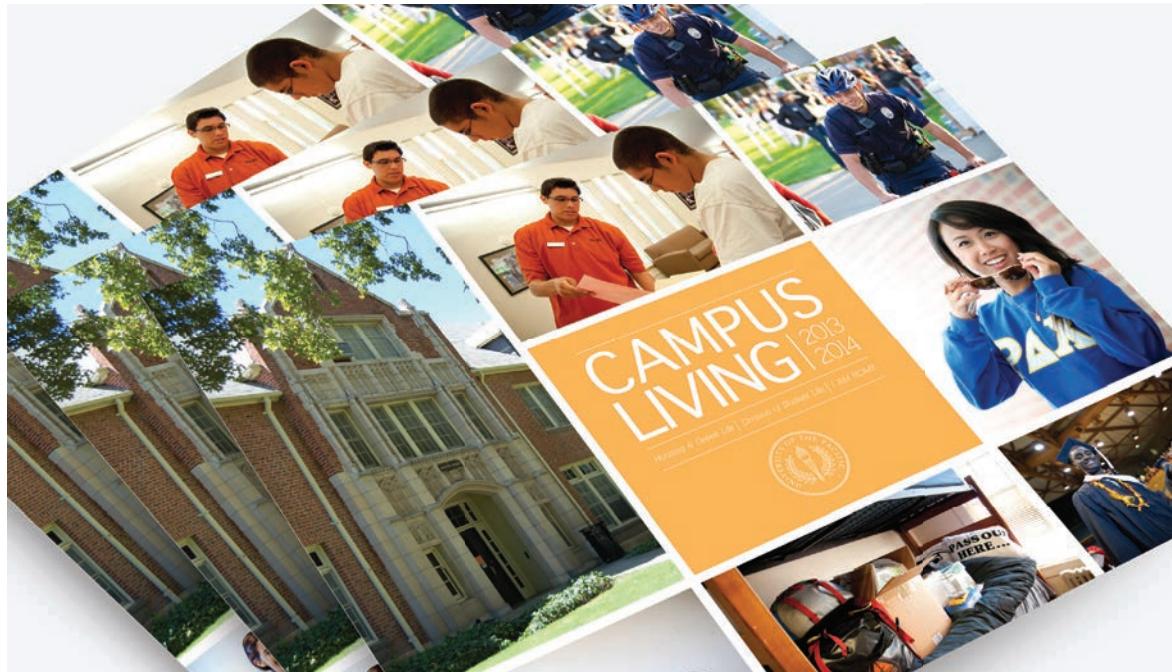
Finished Front and Back Cover
Spine of Cover
Detail of Artwork Layout
Detail of Literary Work Layout



CAMPUS LIVING 2013-2014

This brochure was created for recently admitted students to the University of the Pacific. The Office of Housing and Greek Life envisioned a photo-centered publication with the understanding that their target audience wasn't interested in reading large blocks of text.

The photos were taken by several of the school's official photographers, but I was responsible for organizing the information, creating a grid for the photos, and laying out the brochure.



CAMPUS LIVING BROCHURE

Front and Back Cover

Inside Detail of Page

Inside Detail of Table

Finished Spread

Final Product



FEATURES OF
residence halls & apartments

Traditional Halls

Hall	Capacity	Co-Ed Floors	First Year Only	R.L.C.	Singlets	Doubles	Triples	Community	Commons	Lounges	Laundry Facility	Kitchen	Upperclassmen Only	Pharmacy & Graduate	Family Housing
Grace Covell Hall	316	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Southwest Hall	248	1	1	1	1	1	1	1	1	1	1	1	1	1	1
John Ballantine	91	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Carver House	65	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Jessie Ballantine	95	1	1	1	1	1	1	1	1	1	1	1	1	1	1
John Ballantine	60	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Casa Jackson	73	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Casa Werner	62	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Price House	59	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Fairley House	50	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Ritter House	71	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Esselen House	50	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Wemyss House	50	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Apartments

Hall	Capacity
Monaghan Hall	200
Brookside Hall	200
McCaffrey Center	110
Towerhouses	171
Towerview Apartments	16

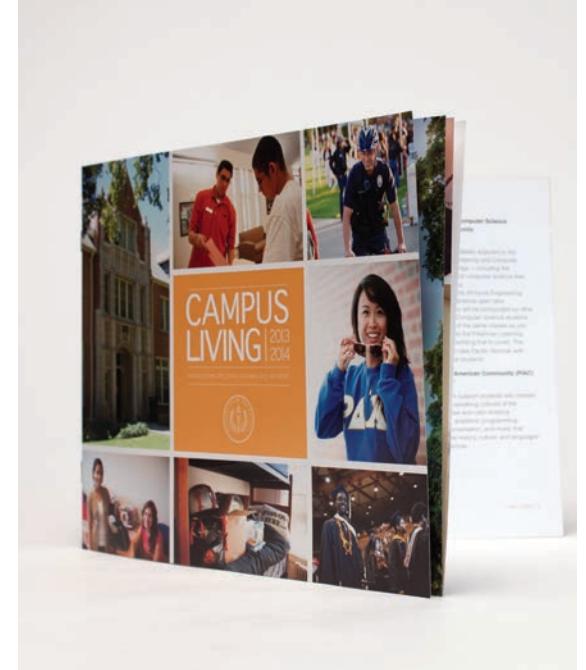
Furniture
Each resident is provided with a bed, dresser, desk and desk chair. Most mattresses are 36 inches wide and 80 inches in length, requiring twin extra long sheets.

Laundry Facilities
Washers and dryers are available in all residence communities. Laundry will be free in all on campus dormitories. Laundry facilities are available in each residence hall for an additional charge.

Internet and Telephone
Wireless access is available campus wide.

Keys
At check-in, each resident is provided with a room key and an outside door key (unless there is PacificCard access to the exterior door). Mailbox keys are issued by the Mail Room. Lost or stolen keys must be reported to the Housing and Greek Life Office. Students are charged for the replacement of lost keys or access cards.

Mail
All residents have access to their own mail box in their respective halls they live in.



IDENTITY DESIGN

PERCEPTRON TECHNOLOGY

BELLA LUNA SALON

NEWMAN COMMUNITY



PERCEPTRON TECHNOLOGY

This project began as a collaboration with a group of engineers that were developing parts for self-driving vehicles.

PROBLEM IDENTIFICATION

The company needed a name, an identity system, and packaging for the parts. The product itself needed to be marketed as a complete system for installation in an already purchased car.

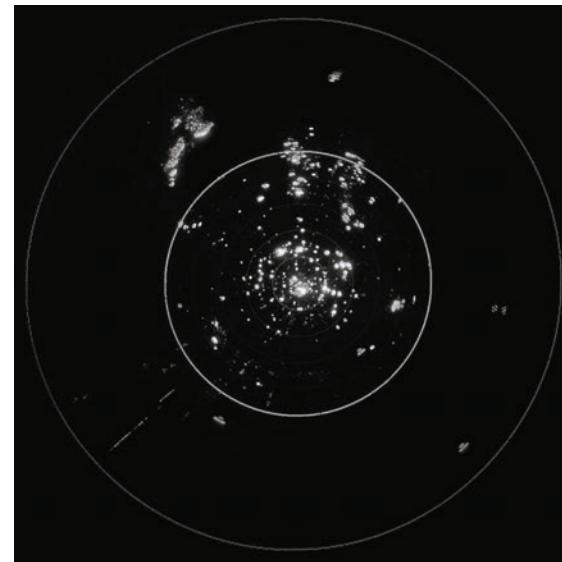
CLIENT PRODUCT ANALYSIS

The design solution needed to emphasize that the product is highly intelligent, easy to operate, and safer than our current technology. It also needed to be marketed as an extremely necessary asset, considering that drivers who don't install this product will endanger those who now use it.

TARGET AUDIENCE

The anticipated audience includes licensed drivers from 16 years and older. This target also serves as a requirement; if a malfunction occurs the person needs to know how to operate the vehicle. The target audience is also drivers who commute long distances or those who live in congested cities, although the market is open to all drivers. These consumers are also from most economic classes, as the product will be reasonably priced. Our audience is national but will become international as our product gains popularity.

LOGO DESIGN



The logo for Perceptron Technology needed to define the product as a system rather than a car, distinguish it from other similar products, and communicate that this system is the best solution to all problems associated with driving.

This technology includes cameras, sensors, and radar that will provide the driver greater mobility and control over the vehicle, and ultimately save both lives and money.

CONCEPTS FOR BRAND

[Detail of Steering Wheel](#)

[LIDAR Example](#)

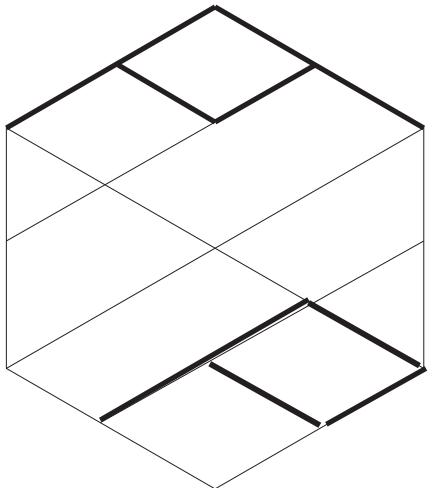
[Car Camera Example](#)

[Detail of Sensors](#)



percepsys

PERCEPSYS





LOGO DESIGN

Perceptron derives from an algorithm which models the ability of the brain to recognize and differentiate.

Applied to the self-driving car, it is the ability of the product to function like or be more perceptive than the human brain.

This logo concept represents the quality of the product, alluding to sensors, speed, and reaction time through an abstraction of the steering wheel.



PERCEPTRON TECHNOLOGY

Logo Options

Finished Logo Design

Finished Business Cards

IDENTITY MANUAL

The Perceptron Identity Manual sets standards for the use of the mark in specific situations. The purpose of the guidelines is to maintain a clean and consistent look in all Perceptron Technology applications.



PERCEPTRON TECHNOLOGY
Identity Manual Cover
Spread for Finished Logos
Spread for Color Specifications
Spread for Correct Logo Use

full color logo

4" x 3.5"

The Perceptron Technology logo is comprised of a mark and a typographic component. The elements are stacked to create a square visually.



1" x 0.75"

Applied to a business card the type will remain readable.



reversed full color

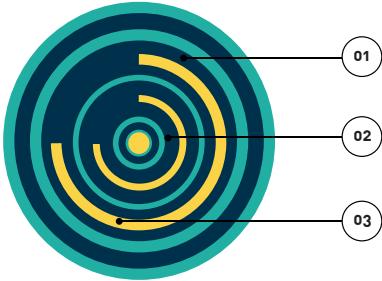
For most applications the full color or reversed full color logo should be used.



colors

The Perceptron Technology color solution is based on the Pantone Color Matching System. The CMYK equivalents provided at left are guidelines only and should not be considered an exact match.

The colors should not be altered in any way, the logo variations provided in these guidelines are the only approved color variations.



01

02

03



Pantone 546 C

C: 96 R: 0
M: 9 G: 51
Y: 0 B: 78
K: 83

Pantone 7473 C

C: 70 R: 44
M: 0 G: 175
Y: 38 B: 164
K: 8

Pantone 122 C

C: 0 R: 255
M: 17 G: 210
Y: 80 B: 79
K: 0

clear space

The Perceptron Technology logo must be surrounded by a clear space equivalent to the height of the letter p. The clear space is measured from the top, right, left, and bottom-most points of the logo. As a general rule, more clear space is always preferred.



minimum size

The minimum allowable reproduction size is 1" x 0.82". Reproduction below this size will compromise legibility.



✗ The colors cannot be altered.



✗ The order of components cannot be altered.



✗ The mark cannot be used in other variations.



✗ All components must be used as specified.



✗ The mark cannot be altered in any way.



✗ The logo should not be placed on a background other than those specified.

incorrect usage

As the key visual mark of Perceptron Technology, the logo must be treated as specified in this manual. The logo should not be reproduced in any other variations than those provided previously.

These examples illustrate unacceptable use of the logo. The Perceptron Technology logo must not be compromised or manipulated in any way and should always be reproduced from approved artwork.



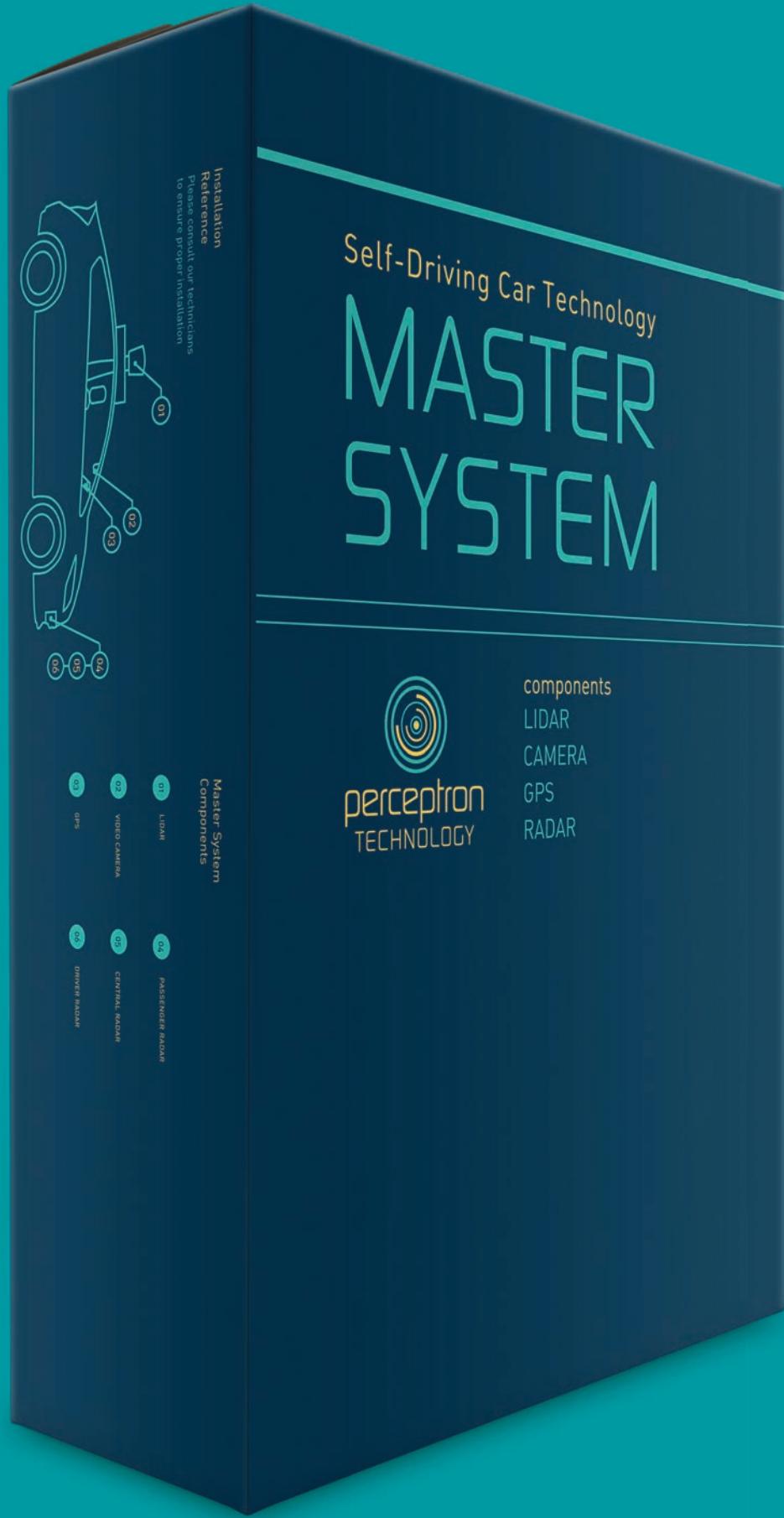
ADVERTISING



The most effective advertising solutions for this project were for billboards, public transportation, and magazines.



PERCEPTRON ADVERTISING
Ad for Billboard
Public Transportation Ad
Magazine Spread



PACKAGING

The Master System was developed as a kit that had all available parts to enable a self-driving vehicle. Since the system cannot be installed by the average driver, a quick reference is placed on the box for professional mechanics.

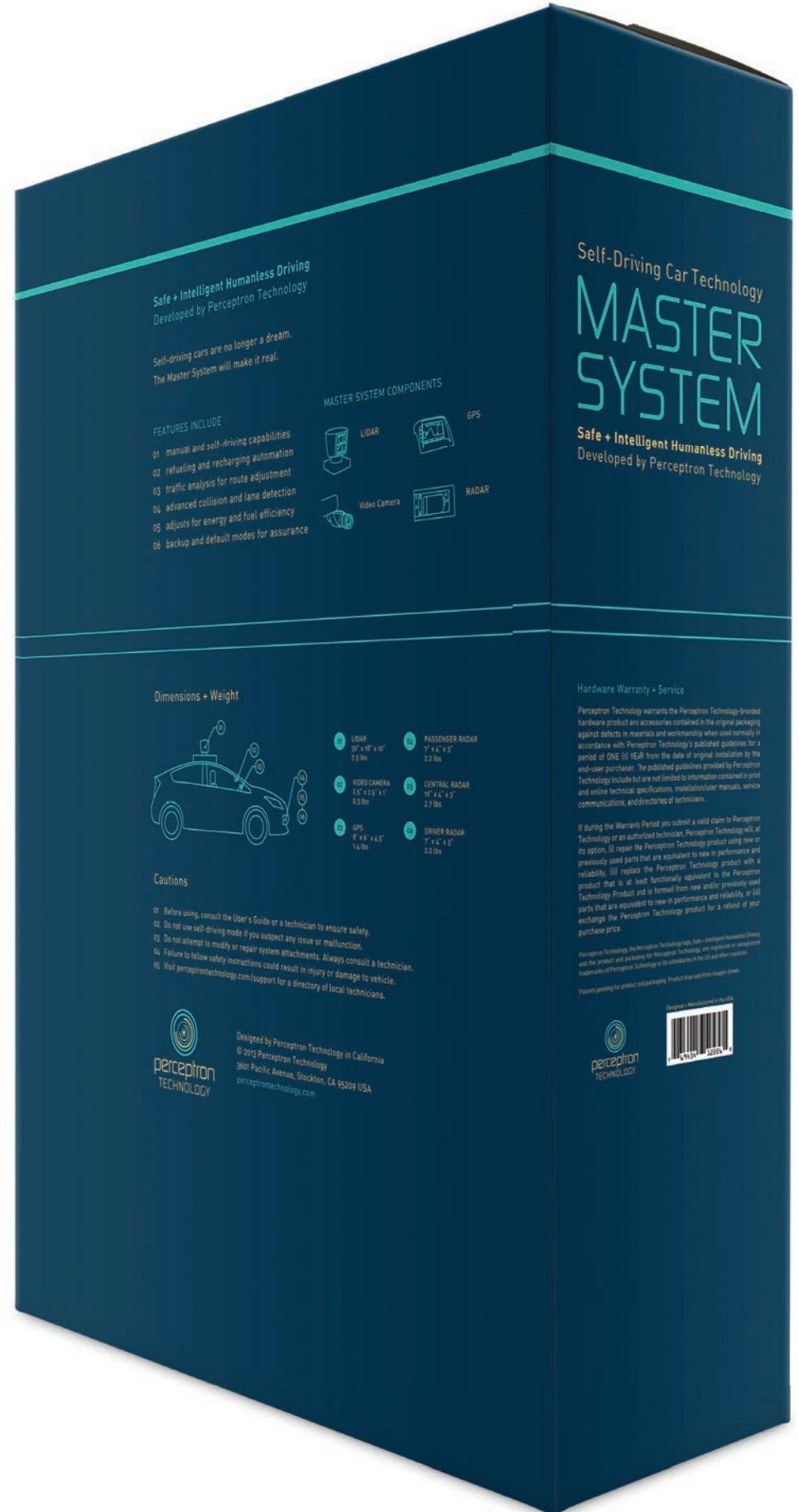
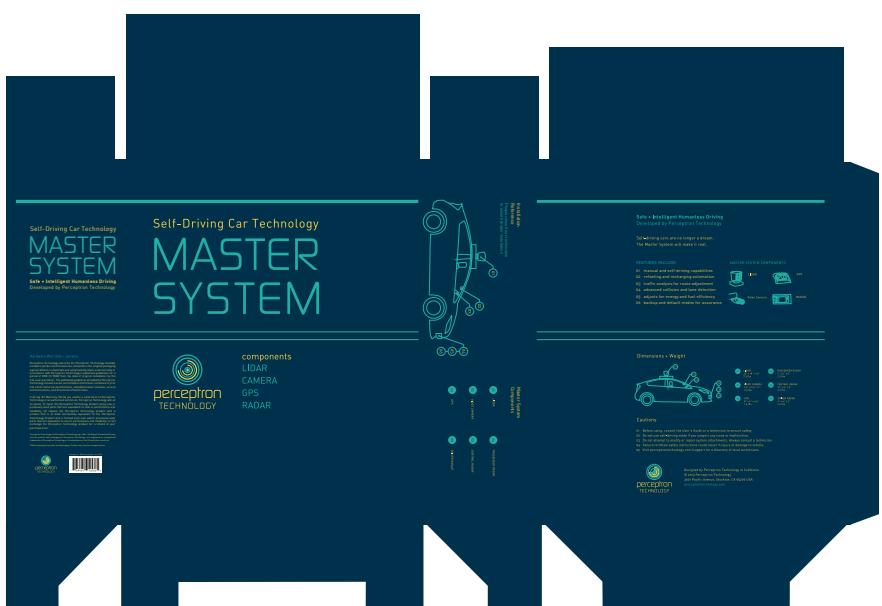
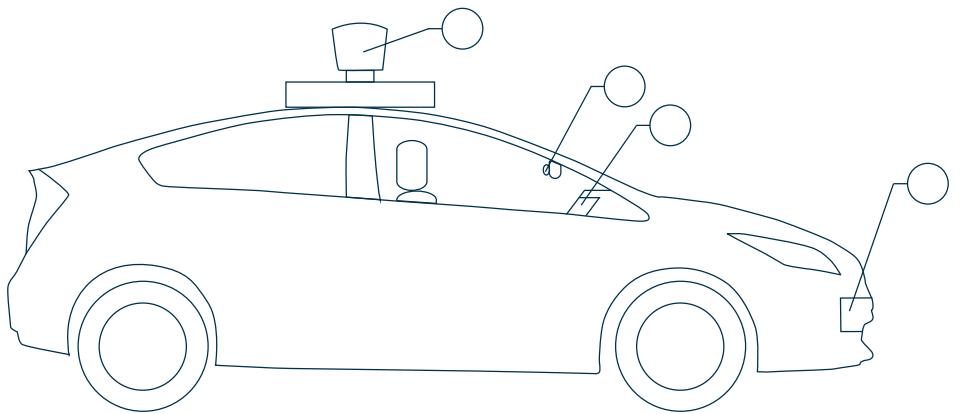
PERCEPTRON TECHNOLOGY

Finished Front Packaging

Detail of Car Illustration

Detail of Die for Packaging

Finished Back Packaging



NEWMAN COMMUNITY

I was fortunate to have the opportunity to re-design the identity for Pacific's catholic community.

The main objective was to create a logo that is timeless, sophisticated, and incorporates spiritual symbols.

The Newman Catholic Community needed the finished logo as well as letterhead, envelopes, and new business cards.

The design aesthetic for the logo was influenced by the expressive typography of Herb Lubalin. I looked at an existing typeface as a resource, but wanted to emulate the swashes and contrast in thicknesses in the lettering.

[NEWMAN COMMUNITY](#)

[Logo Options](#)

[Finished Logo](#)

[Herb Lubalin, The Sound of Music Logo](#)

[Herb Lubalin, The Cooper Union Logo](#)

[Finished Letterhead](#)

[Business Cards](#)

[Envelope](#)







bella luna
S A L O N



BELLA LUNA SALON



Bella Luna
—Salon—

One of my first experiences with a client was through the re-design of the identity of Bella Luna Salon. I met with the manager of Bella Luna Salon to develop a new look for her business.

Bella Luna's clients range from twenty to sixty years old and felt that a mark that connected a traditional and contemporary look was necessary.

I began the project with a variety of logo options, and applied the final logo to business cards, appointment cards, and a brochure of services.





BELLA LUNA SALON
Finished Business Cards

Back Menu of Services
Appointment Cards
Front Menu of Services

13th Annual
PACIFIC
UNDERGRADUATE
RESEARCH & CREATIVITY
CONFERENCE

14th ANNUAL
PACIFIC
UNDERGRADUATE
RESEARCH & CREATIVITY
CONFERENCE

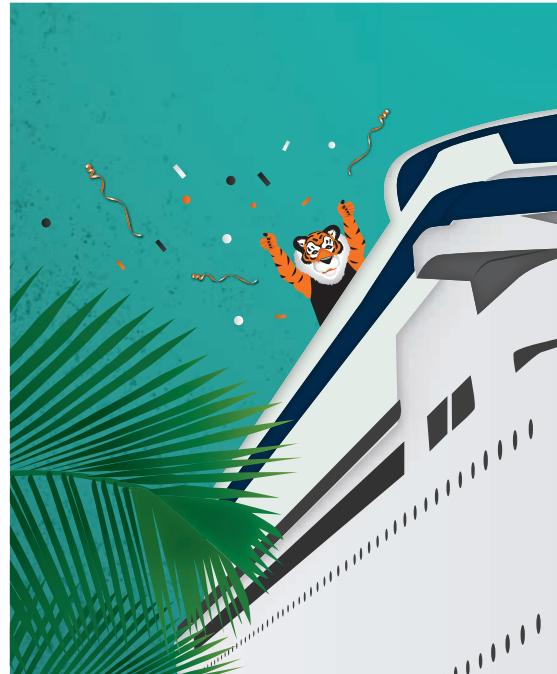


PROMOTIONAL DESIGN

PURCC 2013

PURCC 2014

ASUOP CRUISE 2014





PURCC 2013



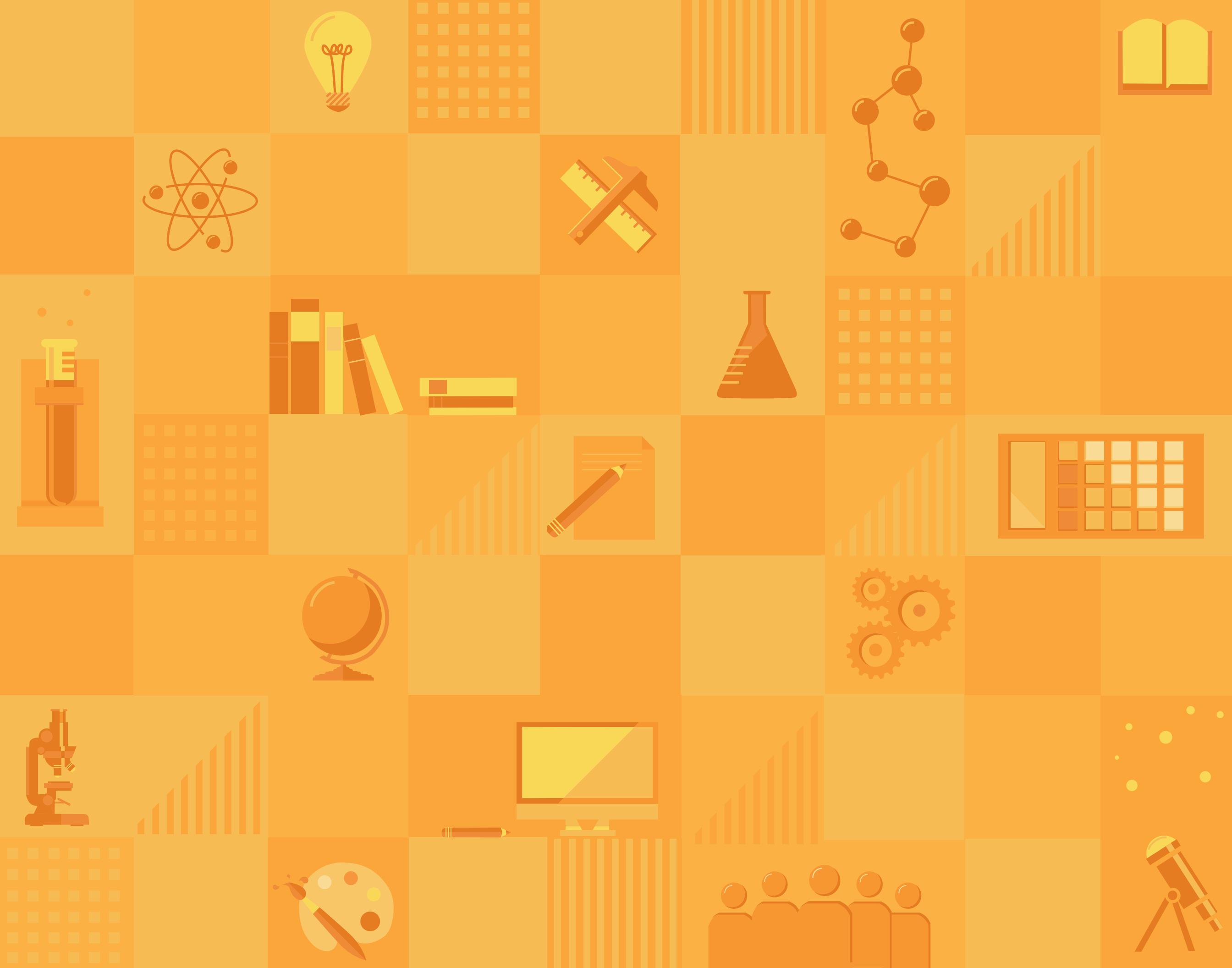
The Pacific Undergraduate Research and Creativity Conference is an annual event managed by the Office of Undergraduate Research. I had the opportunity to design their promotional materials for two years, which included the cover for the program and abstracts, posters, flyers, and postcards.

In 2013, the campaign aesthetic included abstracted geometric shapes related to the math, science, and art disciplines.



PURCC 2013
Overview of Promotional Materials

Finished Program Cover
Back and Front Postcards



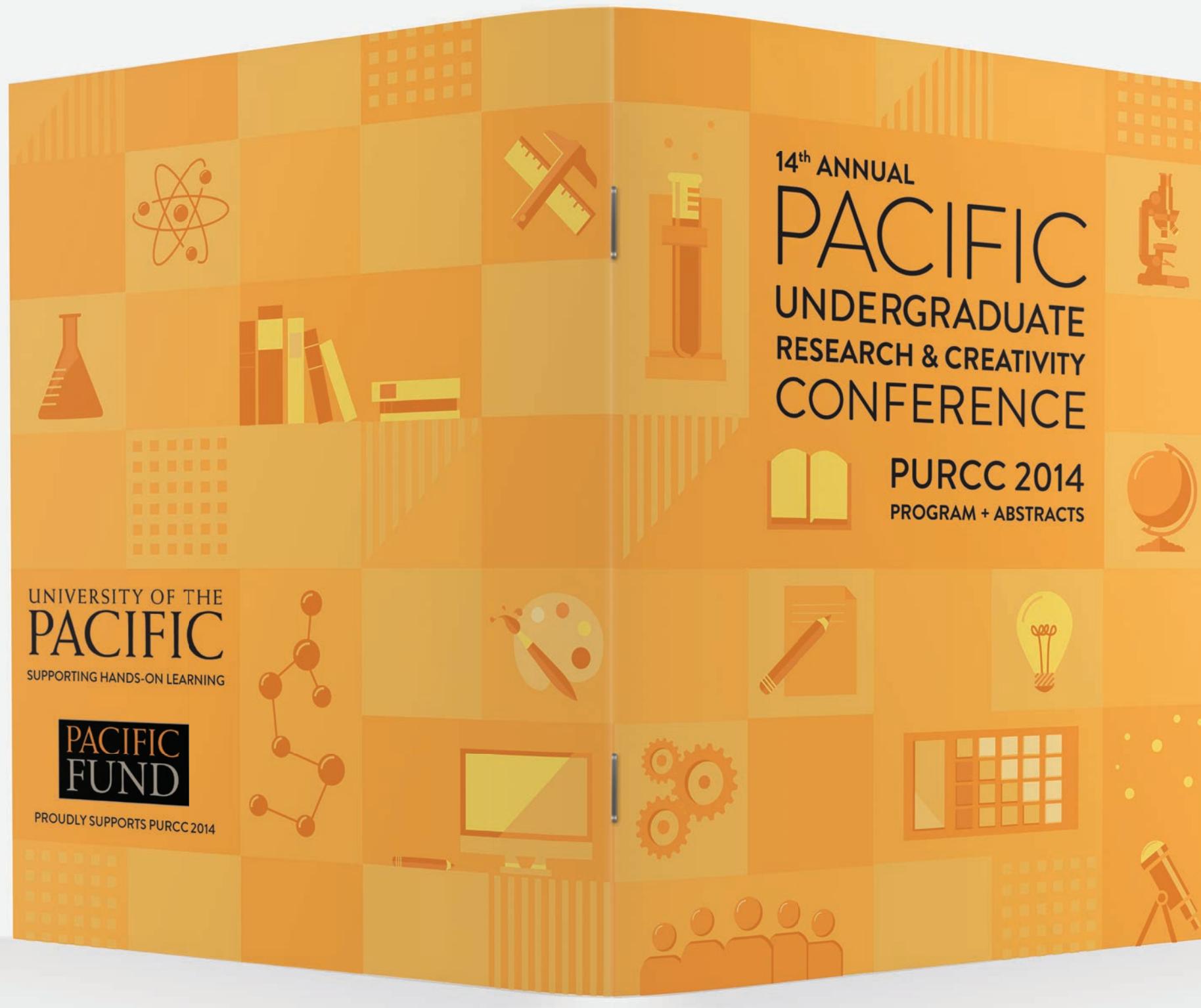
PURCC 2014

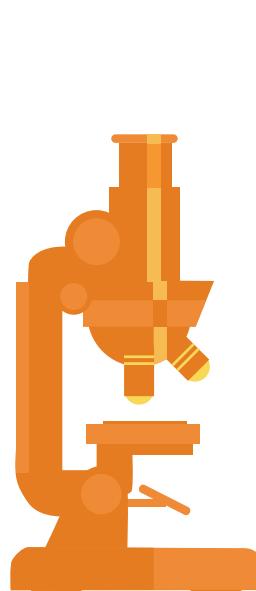
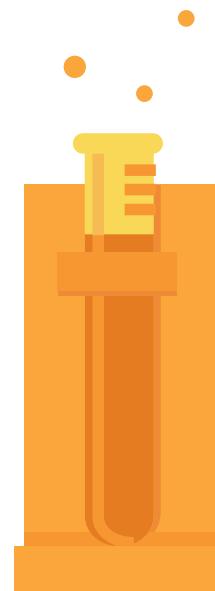


With more knowledge and experience with the Pacific Undergraduate Research and Creativity Conference, my design aesthetic related to all of the disciplines present at the conference.

I also was given more preparation time and developed several options based on the concept. I designed the same type of promotional materials that I had previously, but focused on the illustrative aspect of the campaign.







PURCC 2014 CAMPAIGN
Program Cover

Event Poster
Postcard with Events
Detail of Illustrations

RECREATION PRESENT

BAJA Spring Break Cruise MEXICO

MARCH 10-14, 2014

with meals*, ocean view rooms, kayaking,
horse riding, and ground transportation

TICKETS AVAILABLE AT
ASUOP.PACIFIC.EDU
ONLY ON CRUISE MEALS

ASUOP AND PACIFIC RECREATION PRESENT

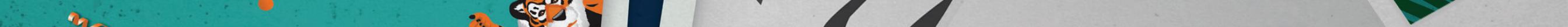
BAJA Spring Break Cruise MEXICO

MARCH 10-14, 2014

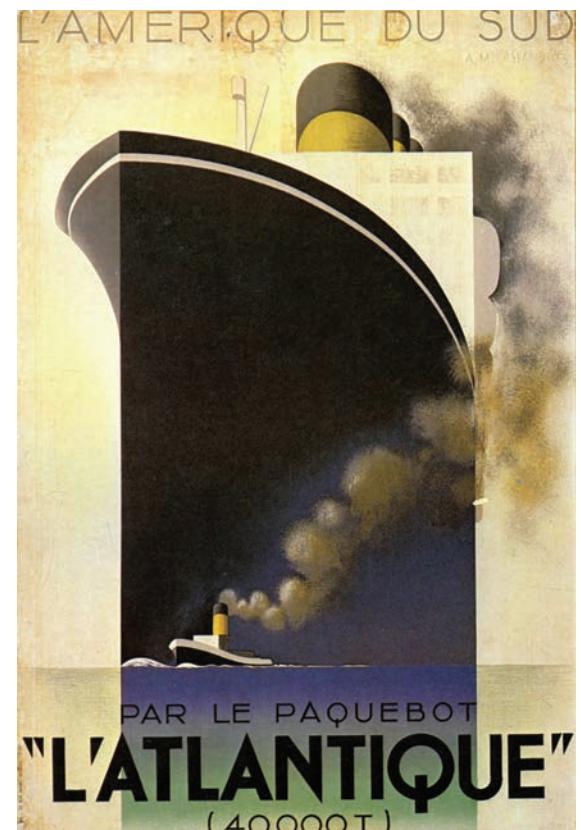
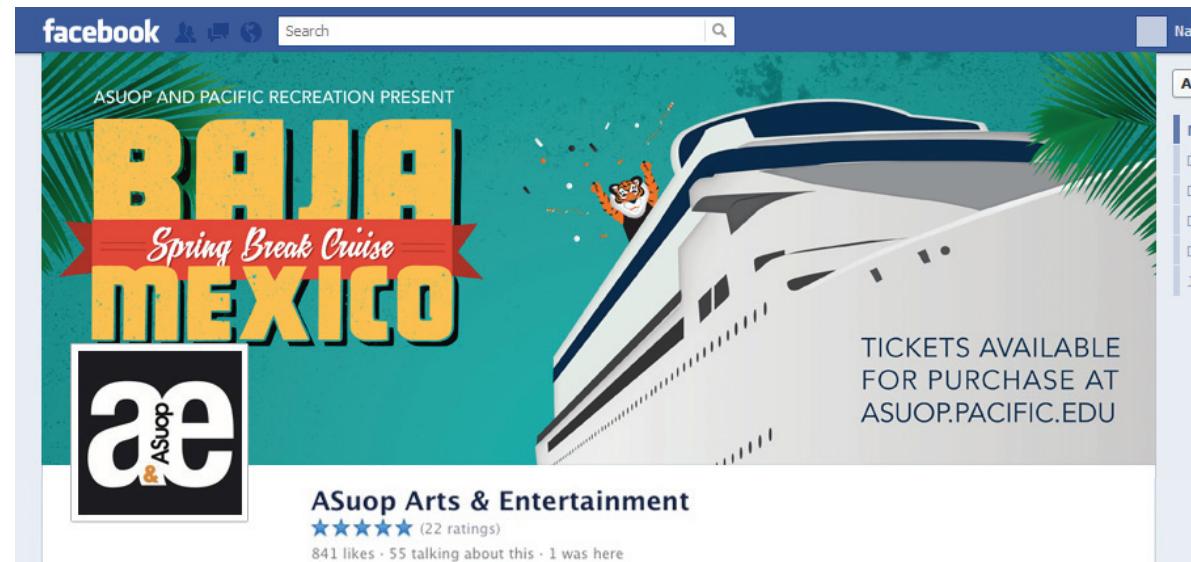
\$400 with meals*, ocean view rooms, kayaking,
horse riding, and ground transportation

TICKETS AVAILABLE AT
ASUOP.PACIFIC.EDU

*ONLY ON CRUISE MEALS



ASUOP CRUISE 2014



I was given more freedom to design and also given the opportunity to collaborate with other designers for this campaign. I had the role of art director, developing the concept, layout, and logo design of this series. The main illustrations were created by my other team members, who followed the influence I found in A.M. Cassandre.

Cassandre's art deco posters from the twenties influenced the style of the illustrations, mainly in the sleek geometric shapes of the ship. I also looked at the lighting and textural aspects from Normandie, as well as the prominent typographic treatment he used in both of the cited examples.

ASUOP MEXICO CRUISE
Facebook Page Cover Photo

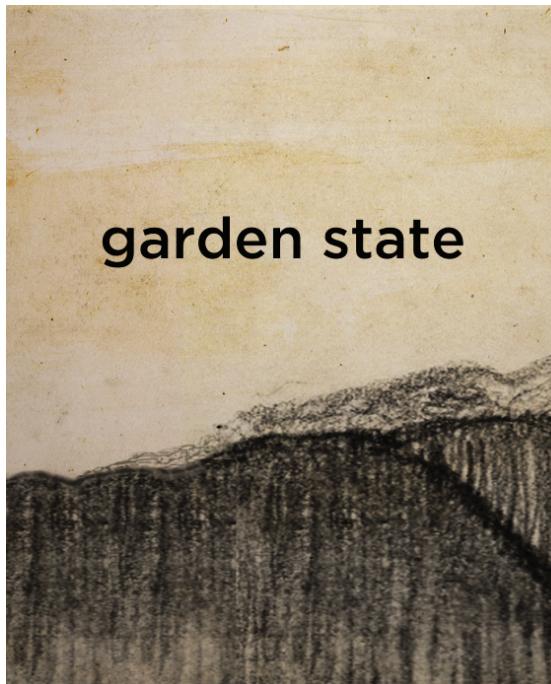
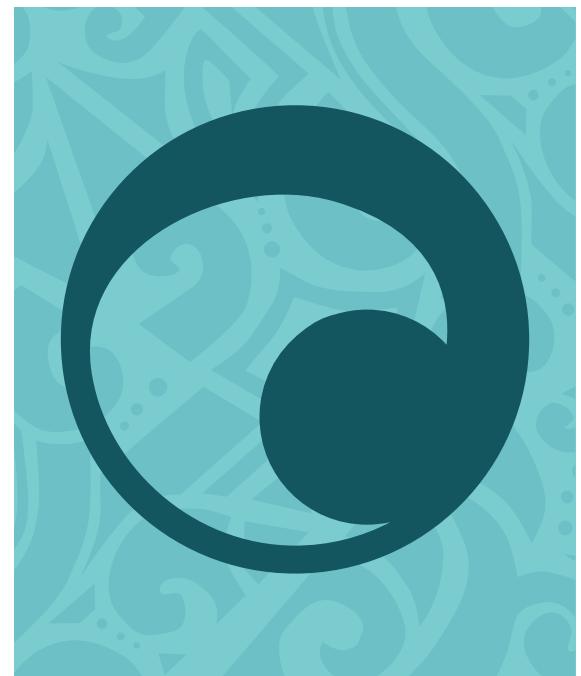
A.M. CASSANDRE
L'Antique, 1931
Normandie, 1935

MULTIMEDIA DESIGN

THE BLUE OCEAN PROJECT

“GARDEN STATE” SEQUENCE

LETTERPRESS PRINTING



How Clean is the Beach?

SEARCH BY NAME

SEARCH BY SHORE

CLOSED BEACHES

BEST BEACHES

SURF OVERVIEW

How Clean is the Beach?

SEARCH BY NAME

SEARCH BY SHORE

CLOSED BEACHES

BEST BEACHES

SURF OVERVIEW

Test Sample Info
KAMAŌLE BEACH I
Kihei, Maui
10.17.13
8:35am

Water Info

NO CAN LIDDAT!
Get too much rubbish
in the water today!
Go to another beach
because you probably
going get sick here.

0271

Beach Status
PAU HANA

Open Beaches
Keawekapu
Polo
Ulua

EPA Standard
100

Wave Forecast

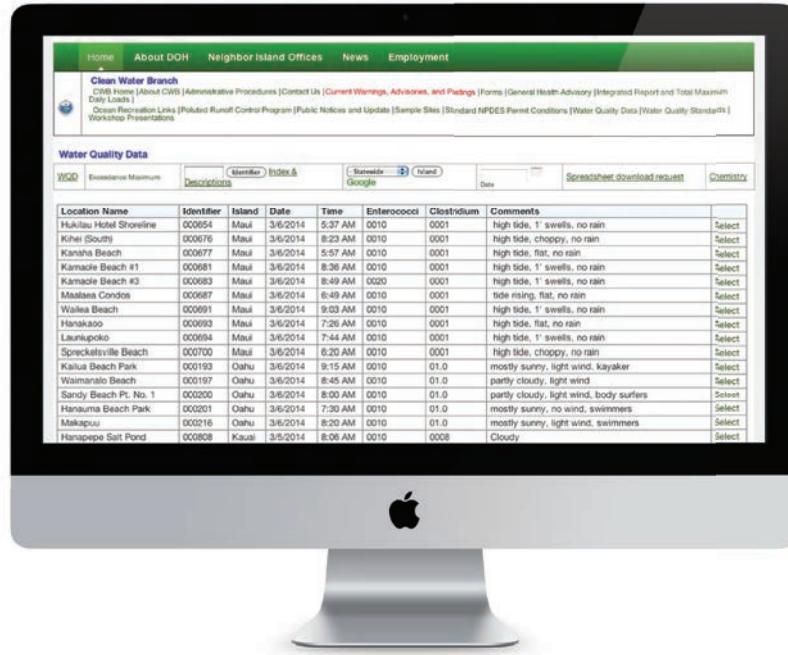
Marine Warnings

GO AWAY OR GET IT

LIKE



THE BLUE OCEAN PROJECT



The ocean has always had a strong significance in my life and I have become a conservationist for the many issues surrounding it. The Clean Ocean Project was developed out of this interest; to make others more aware of ocean water contamination and to communicate water quality results to the public more clearly and more effectively.

PROBLEM IDENTIFICATION

These photos are evidence of the current methods of communication, which include an online spreadsheet and two separate warning systems. These tools needed to be unified and clarified so that the essential information was presented more consistently and coherently.

COMMUNICATION STRATEGY

The new communication methods I have implemented include: a permanent signage that has the flexibility to notify users of the daily water sampling level; an interactive website that raises the awareness of the issue, and a website and app that clearly states the condition of the ocean through an infographic-based grid system.

CLEAN WATER RESEARCH

[Hawai'i Clean Water Branch Website](#)

[Photo of Warning Sign and Flag System](#)

[Photo of Warning Flag System](#)

UPDATED BEACH SIGNAGE

The two separate warning systems were combined into one signage system. Each sign is customized for a specific beach but will remain consistent and recognizable for beach users.

The flag system was updated to include a blue advisory flag for water pollution.

The dimensions for the sign are two feet by 3 feet and should be placed at the walking entrance for the beach.



HOW CLEAN IS THE OCEAN?



The “How Clean is the Ocean?” website was created to raise awareness of ocean contamination. It serves as an interactive experience for users to learn more about the sources of pollution and how to avoid illnesses at the beach.

The app was developed for teenagers in Hawai'i ranging from ages 12-18, although it can be useful for adults as well. I targeted this age group because Hawai'i teens go to the beach the most often and will benefit from this information the most.

HOW CLEAN IS THE OCEAN?
Bacteria Information Screen
Pollution Causes Screen

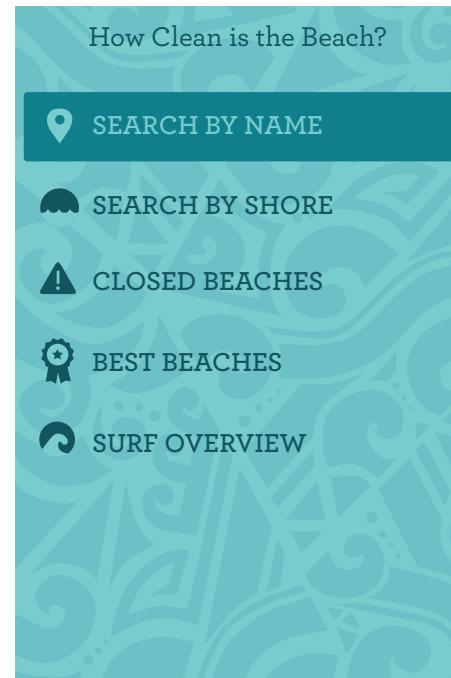
HOW CLEAN IS THE BEACH?

The “How Clean is the Beach?” website and app serve as a solution to the current communication issues. These components allow users to search for clean beaches based on water quality data.

Both the site and the app were developed for Hawai‘i beach users that are 18-30. It also includes information for boaters, surfers, fishermen, as well as closed and rated beaches.



HOW CLEAN IS THE BEACH?
Beach Results Infographic
Beach Name and Detail
Visual Example of Data

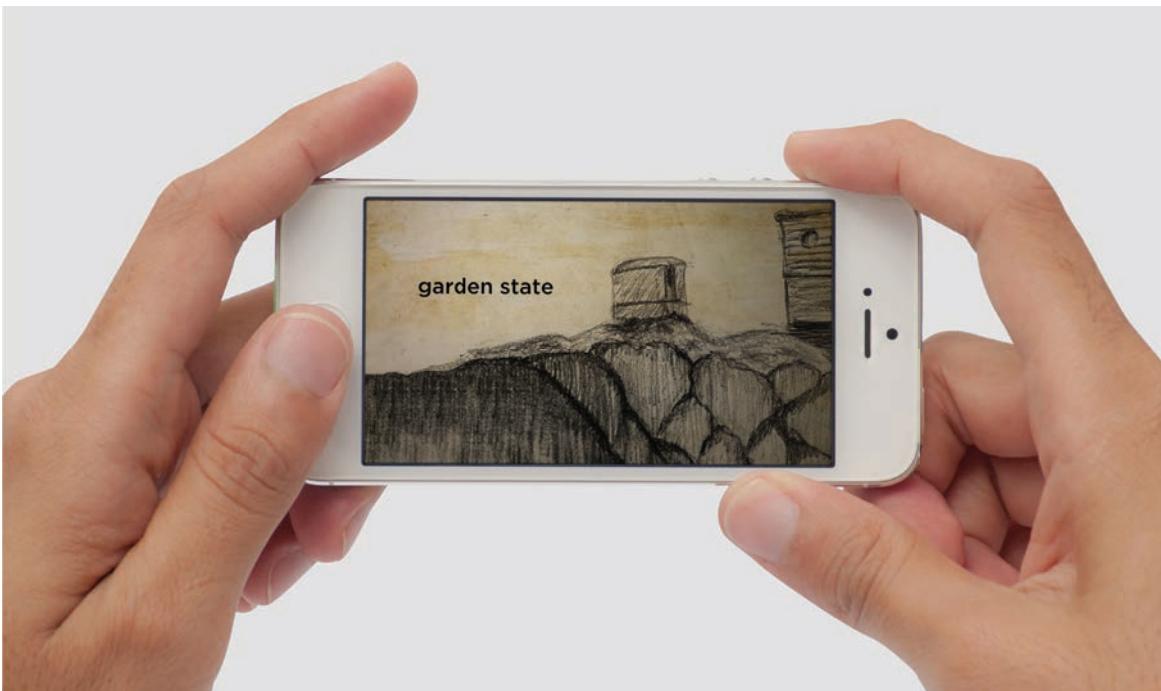


HOW CLEAN IS THE BEACH?
App Home Screen for iPhone 4
Navigation Screen
Result for "Search by Shore"
Result "Search by Name"
Closed Beaches Screen

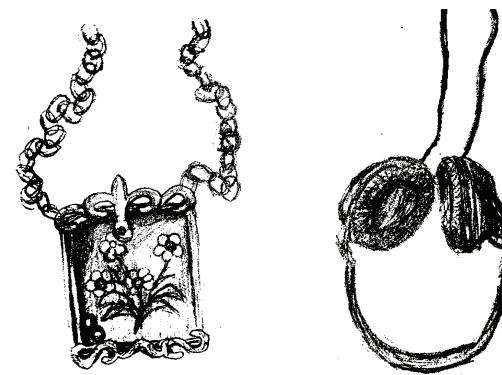
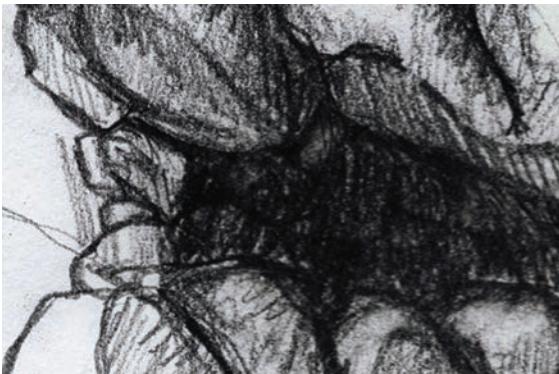
“GARDEN STATE” SEQUENCE

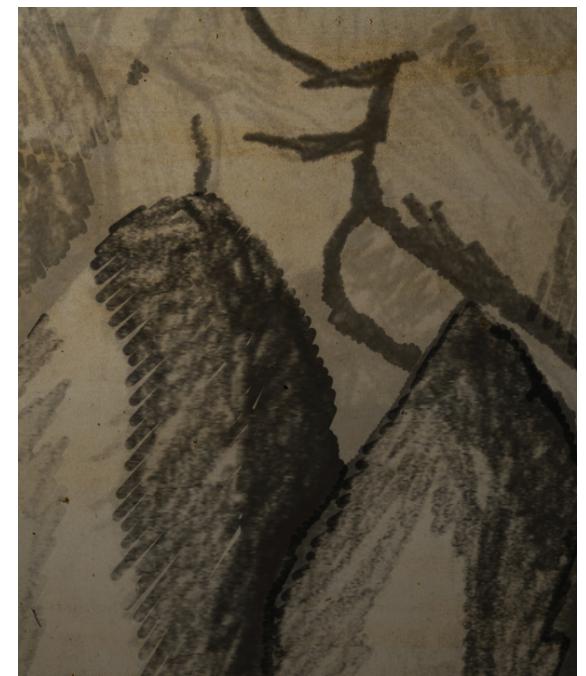
After gaining more experience in after effects, I wanted to re-design the title sequence from Garden State with motion graphics. I wanted to emphasize the symbolic qualities of the film and found the hand-drawn style best fit the mood.

The sequence was inspired by the most pivotal scene from the film, which was set at the top of an abyss. I juxtaposed symbolic objects from the film with the names of the actors, and set the scenes within the layers of the abyss.



[GARDEN STATE TITLE SEQUENCE](#)
Finished Title Scene
[Original Sketch of Rock Formations](#)
[Sketch of Necklace](#)
[Sketch of Headphone](#)

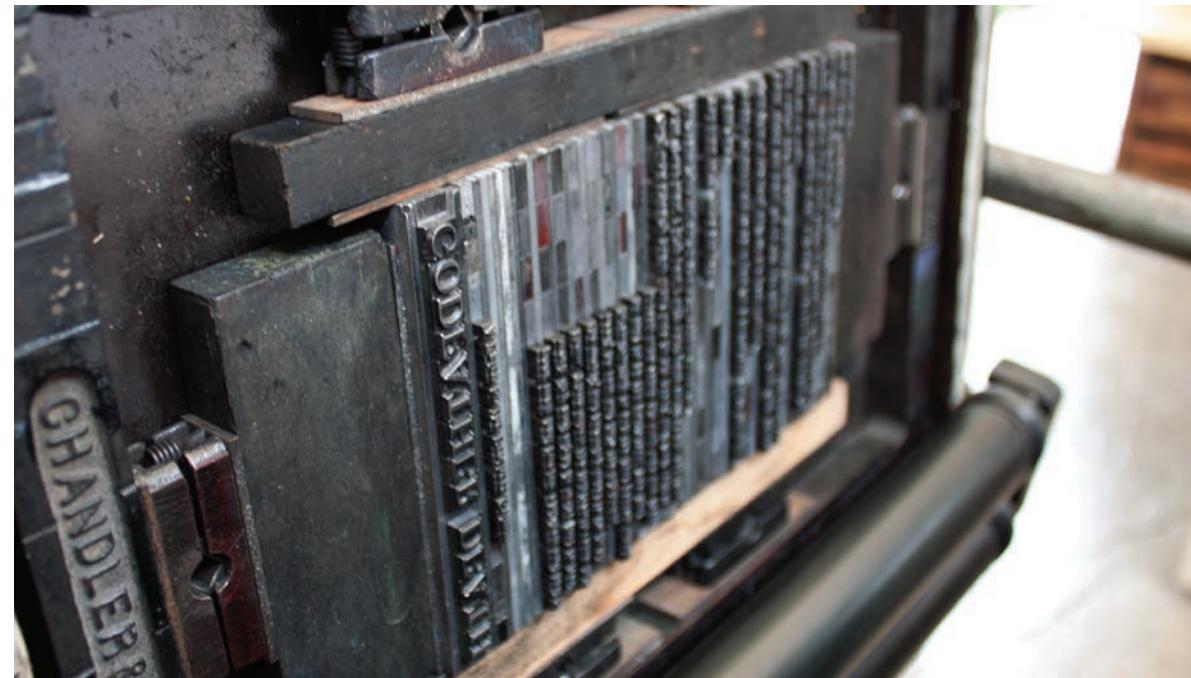




GARDEN STATE TITLE SEQUENCE
Frame with Actress Name
Detail of Motion Drawing in Scene
Frame with Actor Name



LETTERPRESS PRINTING

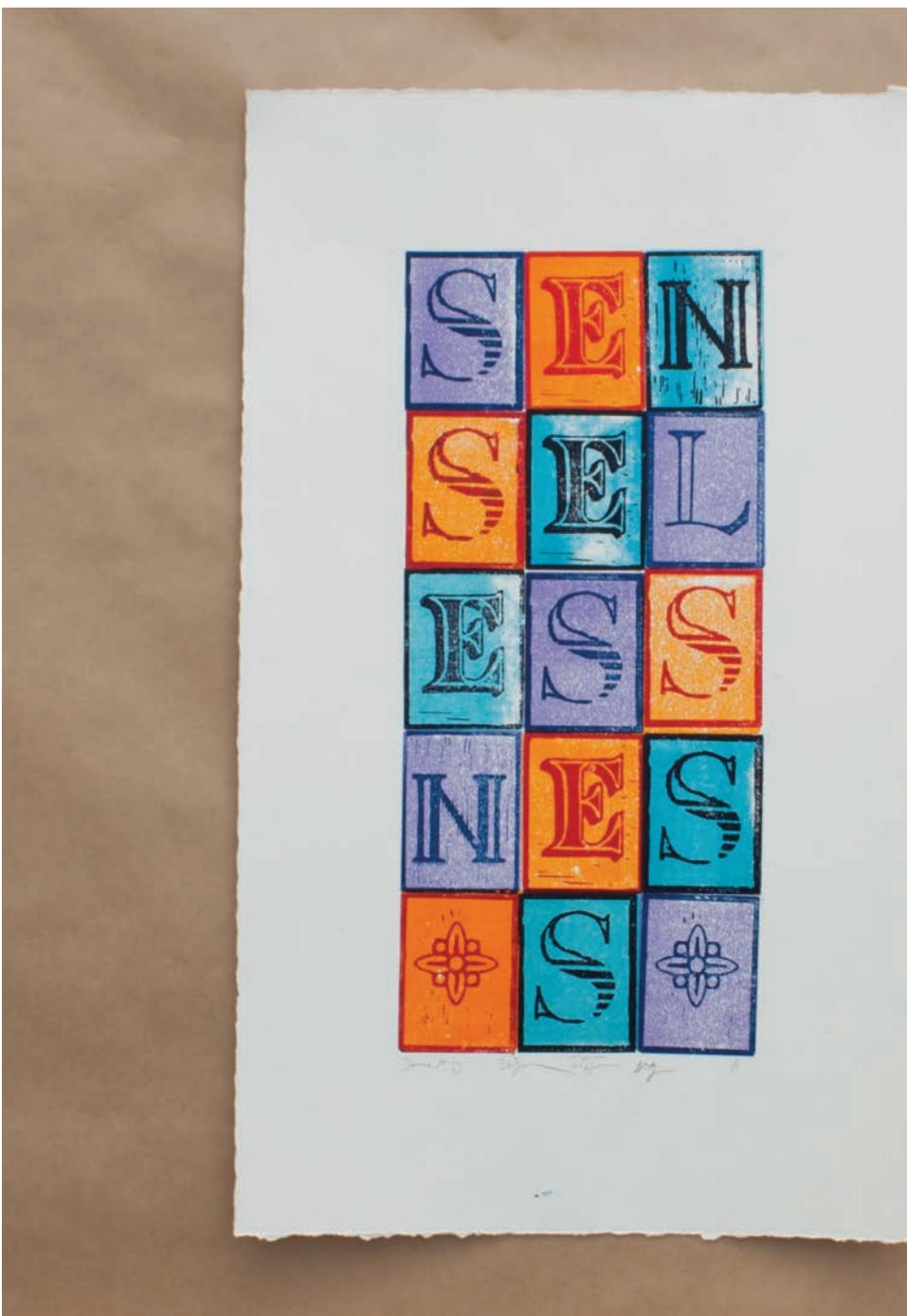


I developed an interest in learning printmaking and letterpress printing during college and I did an independent study in both practices with a group of design seniors.

“SENSELESSNESS” POSTER

Our first poster combined the look of hand-lettering with the letterpress aesthetic. The letters were made by drawing on the linoleum or transferring digital prints to the block. We created the print by applying ink with rollers and pressing the blocks into the paper.

The concept of “senselessness” was based on our four designers each making a letter that could be used to create the longest word possible.



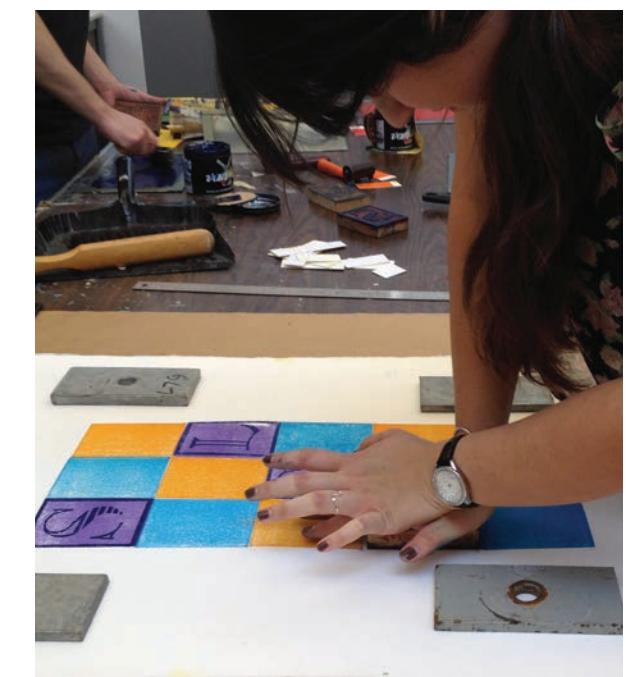
SENSELESSNESS POSTER

Finished Print

[Detail of Individual Printed Letters](#)

[Detail of Correct and Incorrect Carvings](#)

[Example of Dana Printing a Poster](#)



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