

What I've done in my lifetime



**What you see is a  
sampling of graphic  
work I've done in  
my early twenties.**

**Thanks.**

**Dominic Decarlo**

**<https://dominicdecarlo.com>**

# *PROJECTS*

## *2016-2018*

UrbanTalk **1**  
International Relations Journal **2**  
Surveillance Self-Defense **3**  
La Finta Gardidineria  
Opera Poster Design **4**  
Tara Firma Farms Brand **5**  
Frankenstein Redesign **6**  
Manifesto Poster **7**  
ARUP Booklet **8**  
Poster A Day Project **9**  
Freelance **10**  
RISOS : DESIGN LOUNGE 2 **11**

### **1 UrbanTalk**

I created and developed a concept and design for an 8 page magazine feature that incorporates an overarching template design, layout design, image editing, style guides and page layout incorporating several brutalist style editorial components. I chose to illustrate and describe the urban problem of homelessness and the ineffectiveness and even detrimental effect of agricultural movements such as urban farming. Using gritty images and screened effects, as well as a simple red, white, and blue color palette i executed this design.

### **2 International Relations Journal**

I created San Francisco State Universities College of International Relations published journal of graduate student research. Tasked with creating a template which can be used for years to come, I worked to create a clean and concise journal design, focusing on ease of reading and usability for future issues. I also developed the cover design and color scheme for the college.

### **3 Surveillance Self-Defense**

This is my capstone project during my undergraduate at San Francisco State University. I set out to create a useable

product for a non profit called Surveillance Survival Guide. The goal of this product was to facilitate the education and spread of information regarding email encryption and online security. Using a series of pamphlets and booklets, I created worksheets, interactive elements, and tools for users to help their friends and families ease into the world of cyber security and encryption technology. All together, I created a branding package for the company, supplying users with the booklets, open source software, and several posters to help educate about the product.

### **4 Opera: La Finta Gardidinera**

Working with the Theatre and Dance department at San Francisco State University I worked with a team and personally developed the final stylistic approach and design of the poster for the 2018 production of La Finta Gardidinera.

### **5 Tara Firma Farms Branding**

While attending college at Sonoma State University, I was left without housing with very little notice. Instead of sleeping on a friends couch, I turned to craigslist and found a job as a ranch hand at a local farm. I moved into a double wide trailer and set up my workstation to

continue my fine arts career at Sonoma State, but soon found myself working full time doing farm labor in the mornings and graphic and branding after lunch. Working early mornings and long weeks, I was also employed to do a series of long term design projects for the farm, revamping their website, redesigning their logos, and creating print work for their various fundraisers and events.

### **6 Frankenstein Redesign**

Assigned the task of redesigning Mary Schellys “Frankenstein” I sought to address the ideas of over work and isolation, and what these two conditions do to the individual. Through the exploration of these two concepts, I created a visual narrative of real people at work describing what they do and what they think when they are overworked. By comparing these handwritten quotes and the faces of these individuals, I was able to find correlations between the feelings and thoughts of the characters and those of real people.

### **7 Manifesto Poster**

Using a supplied grid and text, I designed a layout to communicate the mood and message of 5 extremely different design manifestos. Using elements of design and a simplified style inspired by Keith Harings illustrations, I

was able to create a poster which encapsulated not just the message of one of the design solutions prescribed, but the idea that all of these manifestos operated as a single world view, representing design as a solution to problems.

### **8 ARUP Booklet**

Assigned a project to do in depth research on a local architecture firm, I chose to research and develop ideas on ARUP and the concept of “Total Design”. Provided with my presentation on the creator, Ove Arup, and the business operations of today’s ARUP, this booklet was modeled to be an internal quarterly review booklet, describing the operations and innovations that ARUP had completed in 2016.

### **9 Poster a Day**

Taking a cue from some of my favorite designers, I undertook a challenge of time management and creativity, creating a different poster everyday for 50 days while I traveled back and forth between Boise Idaho, L,A California, and San Francisco. Instead of journaling, I took to writing small quotes or ideas in my head on sticky notes and then attaching them to my wall. My current bedroom has 142 (I just counted) sticky notes surrounding my workstation and my drawing desk. For these posters, I took one sticky note and then illustrated a 11x17

poster using my illustration and typesetting skills. Here are a few of them.

### **10 Freelance Work**

A selection of my freelance work done in my twenties. This work ranges from poster and illustration design to innovative and client tailored logo design.

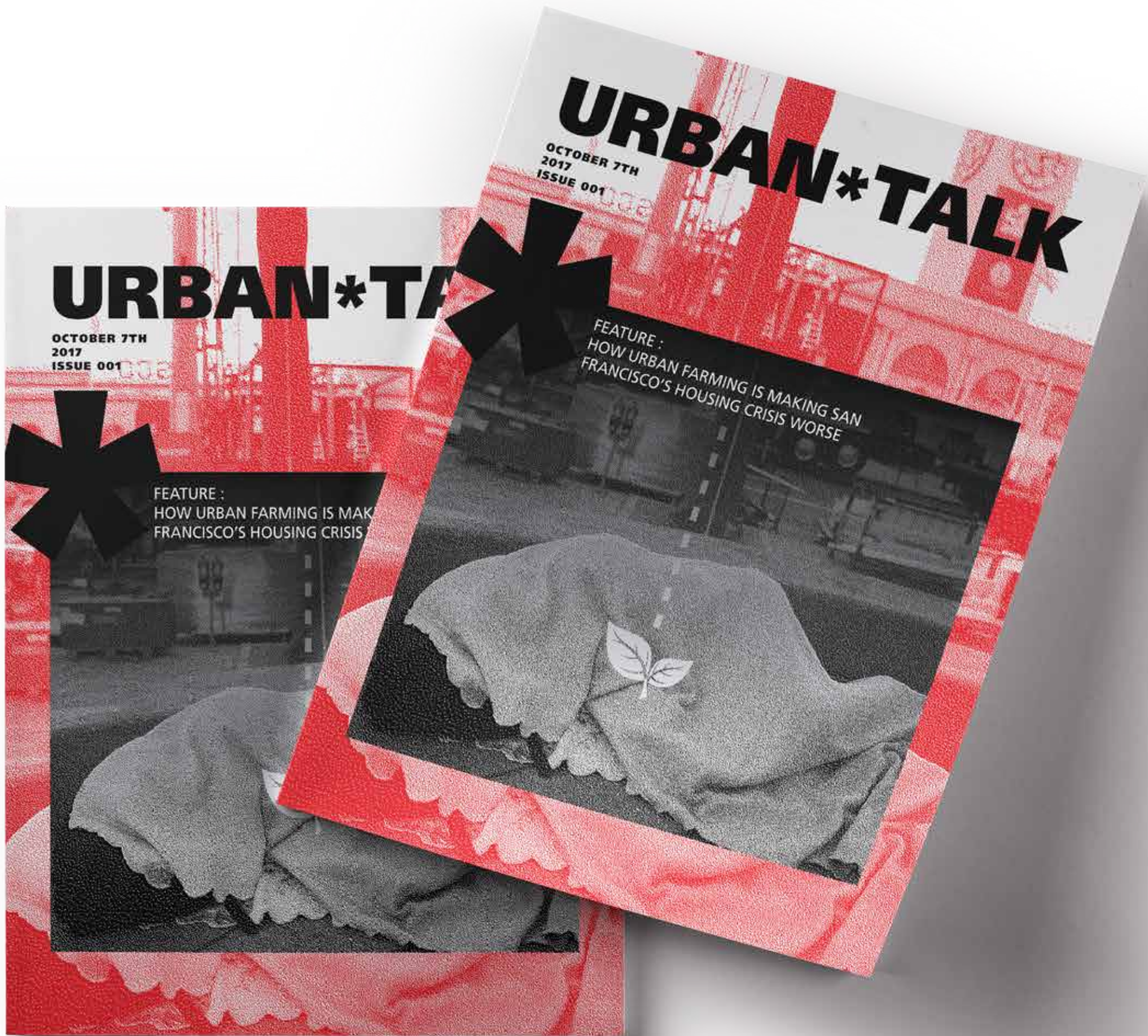
### **11 DESIGN LOUNGE 2**

Towards the end of the school semester, our gallery space was left empty. A lull in the exhibit season left the student body with an opportunity to use the space for our own devices. DESIGN LOUNGE II was born. Assigned the task of designing and implementing a design exhibit, the Risograph was chosen as the medium in which to share, collaborate, explore, and express ourselves. Using collage, printed media, button making, and the red and blue soy based riso drums (the only colors we had) I have selected various works that I have created. Implementing an end of the year impromptu show, the design department of San Francisco State University came together to create.











# Urban Talk Magazine

## Editorial Design

### ***Project Brief***

I created and developed a concept and design for an 8 page magazine feature that incorporates an overarching template design, layout design, image editing, style guides and page layout incorporating several brutalist style editorial components. I chose to illustrate and describe the urban problem of homelessness and the ineffectiveness and even detrimental effect of agricultural movements such as urban farming. Using gritty images and screened effects, as well as a simple red, white, and blue color palette i executed this design.

# Concept

Illustrating an article about the grittiness and unfairness of urban centers, I chose to use a Brutalist aesthetic, with large bold headlines and accompanying half-tone screened photos to illustrate the downtrodden and disenfranchised nature of the photo subjects.







Local politics is rife with talk of gentrification, displacement, and affordability. Costs have sent young people on a great migration to Oakland, Berkeley, and farther afield in search of cheaper digs. That's why a Monday article in the San Francisco Chronicle, headlined in the print edition as "Tax Breaks for Urban Farming Kick In," is so stunning. "A new law taking effect next week will mark another innovation for San Francisco: The city will be the first in the country to offer a financial incentive for urban farming," the newspaper reports. "Owners of empty lots could save thousands of dollars a year in property taxes in exchange for allowing their land to be used for agriculture for five years or more."



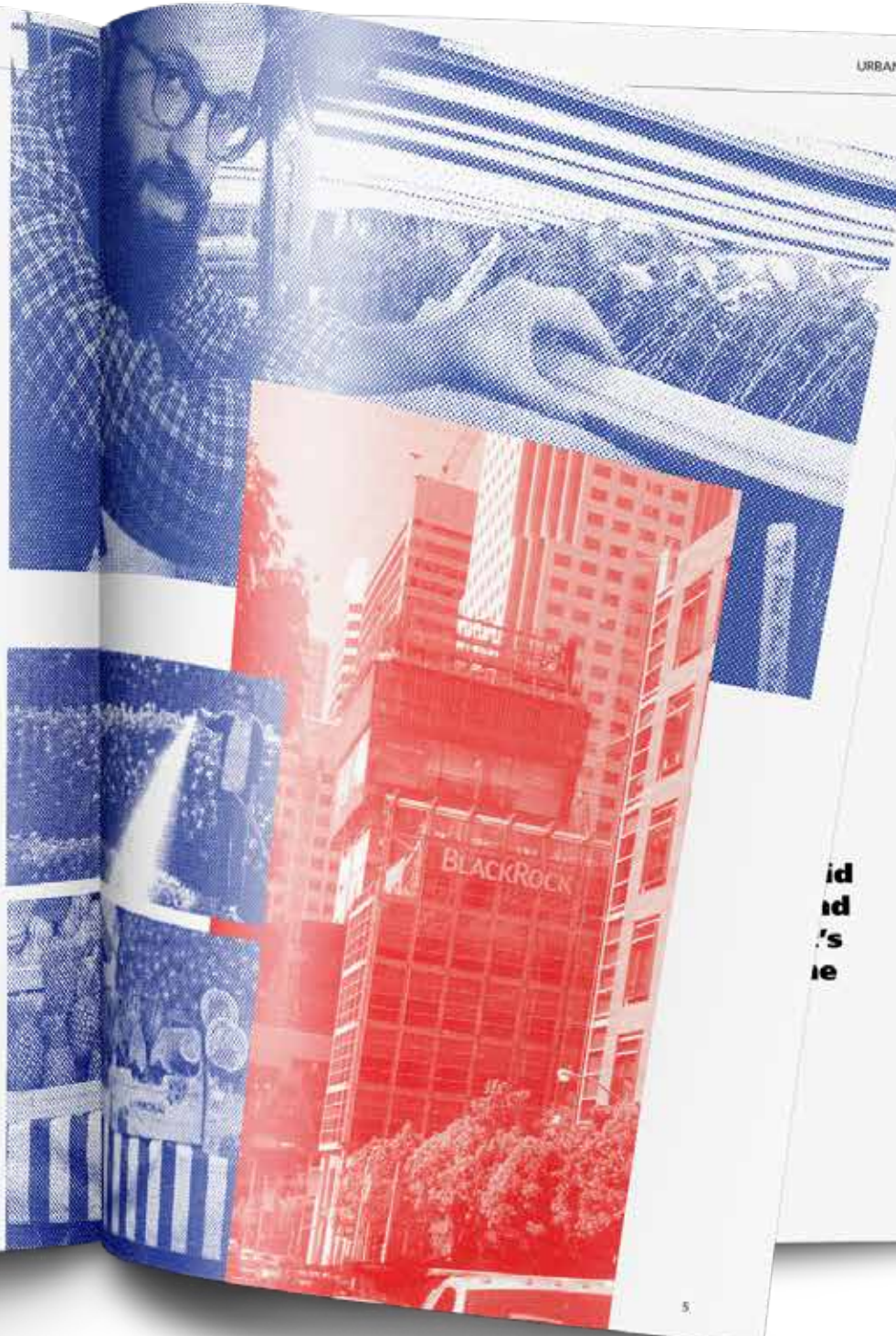
**Costs have sent young people on a great migration to Oakland, Berkeley, and farther afield in search of cheaper digs.**

Successful urban centers are constantly changing, and those changes raise complicated issues. A growing city's dynamism is core to what makes it attractive and useful. At the same time, cities aren't just concrete and glass: They're where people live. There's a cost to pricing out families and disrupting longstanding communities. Settling on the most fair or desirable housing policies can seem impossible. But subsidies for urban farming in one of the most dense, geographically constrained, pricey U.S. cities?

That's insanity. "It's part of the Urban Agriculture Incentive Zones Act, a state law spearheaded by local sustainable land-use advocates and state Assemblyman Phil Ting, D-San Francisco," the article explains. "The law encourages would-be urban farmers to turn trash-covered empty parcels into gardens with the assurance they won't be forced out after putting in a lot of time and money." That would make sense—in Detroit. Insofar as there are blighted, empty lots in San Francisco, the policy failure is building restrictions that make it too difficult to add dwelling units. As Matthew Yglesias once put it, "San Franciscans seem taken with the fact that the city, as it exists, is already the 'second-densest' large city in America. Which is true. But also a bit misleading... Brooklyn is actually twice as dense as San Francisco."

San Francisco, in fact, is less densely populated than Queens. For San Francisco to be as dense as Manhattan, it would have to house 3.2 million people instead of 805,000... It's obviously not 'politically realistic' to imagine San Francisco rezoning to allow that kind of density. But uniquely among American cities, I completely believe that 3.2 million people would want to live in a hypothetical much-more-crowded version of the city if they were allowed to."

San Francisco residents tend to self-describe as cosmopolitan liberals. But as a friend in the Bay Area once put it to me, they're often reactionary conservatives when it comes to development. I am not unsympathetic to their desire to preserve such a fantastic city. But they aren't doing any favors for those who can't make rent. To qualify, a lot must be at least one-tenth of an acre with no permanent dwellings. The property would be reassessed at the average price for irrigated farmland, currently \$12,500 per acre. For a comparison, the double lot that houses the 18th and Rhode Island Garden has been



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A woman reading on the street.



A man sleeping on the curb outside his tent on a hot day.

**WANT URBAN FARMS? ME TOO. PUT THEM ON THE ROOFS OF EIGHT-STORY BUILDINGS, NOT WHERE A DOZEN FAMILIES COULD LIVE INSTEAD.**



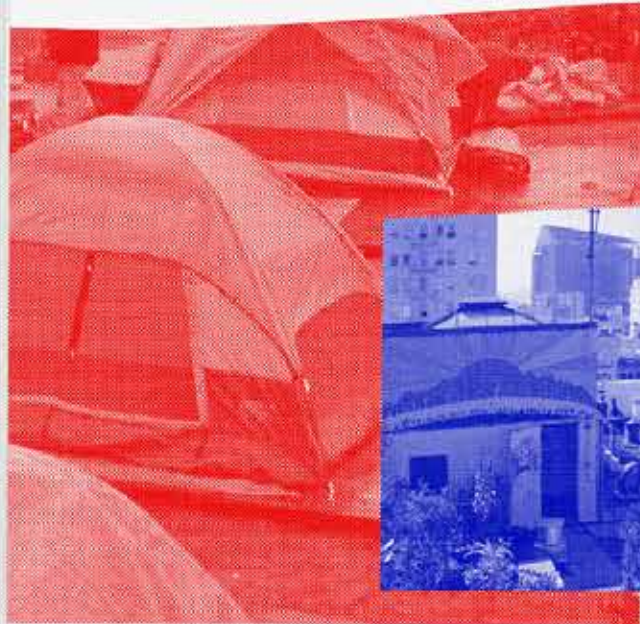
A man sleeping in front of the 9th street BART station.



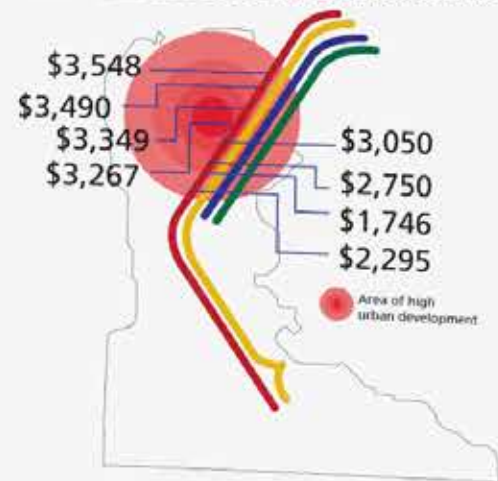
Tents under the N-280 overpass in the Dogpatch near Mariposa.



Two displaced San Franciscans walk up the stairs to a homeless shelter carrying their belongings in garbage bags.



San Francisco One-Bedroom Rent Prices



8 - OCTOBER 7TH 2017



valued at around \$2 million - although its current assessed value is lower since Aaron Roland has owned it for seventeen years. Still, after he applies for the tax reduction, his annual \$6,000 tax bill will drop significantly. Roland offered use of the property to permaculture gardeners Kevin Bayuk and David Cody in 2008, who turned it into a demonstration garden that offers permaculture certification courses and hosts school groups. The garden's pathways and benches are open to the public, and volunteers harvest whatever food it produces for low-income residents. Roland gets constant requests to sell the property, which has a view of downtown, but he wants to hold on to it partly in case his children want to build a house there one day. "I also like what's going on now with it. It's this marvelous garden in the middle of the city that's growing food," he said. "Hopefully there are other people like me that eventually might want to do some development on their land but aren't in a big rush, and meanwhile want to let it be used for this kind of public purpose."

If Roland wants to hold an empty lot amid a real-estate boom and housing crisis, all to preserve the hypothetical ability of his children to build a future house, that's his right. He owns the land, after all. But subsidizing this choice is nutty. Talk of urban gardens has aesthetic appeal to the typical San Franciscan, who associates it with community gardening, "locavore" dining, and sustainability. Those things are appealing to me too, but sound environmental policy calls for adding density to urban cores, not changing land-use restrictions to discourage building. And sound economic counsel is abandoning this subsidy entirely. The most vexing aspect of the newspaper article about the "tax break for urban farming" isn't that its author or the source reached a different judgment about its tradeoff. It is, rather, that the report goes unacknowledged.

You'd never know from reading the article that San Francisco rents are skyrocketing, that many people who work or live in the city are getting priced out, that East Bay rents are rising too, that folks who'd like to move here can't afford it, that living costs are rising in markets as far away as Santa Rosa, or that putting vacant lots to non-housing use exacerbates all these problems.

There is no awareness that an urban farming tax break is part of San Francisco's housing story. In fact, the only quote at the end of the article, states that urban farms are "a way to beautify the neighborhood and stabilize real estate values." How can a blind spot so big possibly exist? The demand for housing is San Francisco is huge. Due to geography and policy choices, the supply is practically fixed. Urban-farming credits are an additional incentive against new construction, which makes the city's wealthy property owners better off, but cuts against the interests of renters from all income groups who'd like to live there. The urban-farm subsidies are too damn high.



**If Roland wants to hold an empty lot amid a real-estate boom and housing crisis ... that's his right. He owns the land, after all. But subsidizing this choice is nutty.**

URBAN TALK

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...LGBT activist;  
...journalist in China.  
Privacy and anonymity are important  
for your p  
life. ...professional

## Why It Matters

## Work

## NSA

The National Security Agency  
remains a dog on the world,  
with U.S. intelligence off  
the movements of individ  
in ways that would be

The records feed is vast  
about the locations of ho  
according to the officials  
were provided by former  
Snowden. New projects  
data have provided the in  
with what amounts to a m

The NSA does not target Ar  
bu design, but the agency

# YOU ARE YOU ARE

This guide  
trusting it  
can  
guid  
inspire  
family  
world are

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RECORDED  
REMEMBER  
WATCHED  
ANALYZED  
INFLUENCED  
CONTROL

## "THE



DATE: 2013 CD: 1.330 million SIZE: 170.000

Software used in this guide: Windows: Windows 10, or OS X: OS X 10.8; Mozilla Thunderbird 45.2.0; Enigmail 1.9; GnuPG 2.1.4  
License: Free Software; mix of Free Software licenses  
Time required: 30-60 minutes

(a) Mozilla Thunderbird is a free and open-source desktop email client developed by Mozilla in parallel with the web browser Firefox. The client allows you to read and write emails without using a browser.

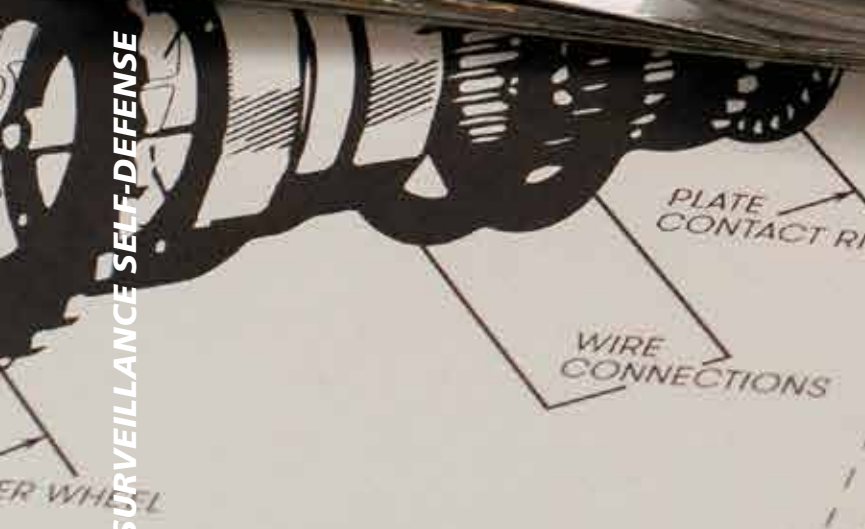
(b) Pretty Good Privacy (GnuPG) is a way to help protect your email communications from being read by anyone except their intended recipients. And, to a lesser extent, it can save your emails from being read if the computer on which they are stored is stolen or broken into.

(c) Enigmail will generate the key and when it is complete, a small window will open asking you to generate a revocation certificate. This revocation certificate is important to have as it allows you to make the private key and public key invalid in the event you lose your private key or it gets stolen. To a CD or put it on a USB drive and keep it somewhere safe. Choose the location where you are saving this file and click the "Save" button. Finally, you are done with generating the private key and public key. Click the "Finish" button. You're ready to send encrypted emails.

After completing these steps, you will now have a public key to use.

PLATE CONTACT RING

WIRE CONNECTIONS





# Surveillance Self-Defense

## Editorial and Product Design

### ***Project Brief***

This project explores an issue that affect everyone of us. Digital Surveillance. I redesigned the branding for a digital rights non profit called the Electronic Frontier Foundation and developed a new product, a "Surveillance Self Defense Guide", containing informational booklets, posters, and packaged software which help facilitate discussion between individuals about digital communication.

# Vehicle

An informational booklet discussing the reasons for Cyber Security, a large coffee table book for the user to keep, and a smaller risoprinted booklet for the person they are trying to educate.

With this are two posters, with instructional information and directions, allowing the user to sit down with a peer and help them through the software installation process complimented by the imagery on the poster.

Through these physical objects, I will enable the user to share their knowledge of digital security by facilitating this real life connectivity.





# HORTE NSIE III



DATE: 1934  
COST: ???  
SIZE: 1 to 1.5 million ft<sup>3</sup>

LOCATION:  
Bad Aibling,  
Germany

The photograph shows a large, dark, grainy image of a landscape, possibly a field or a body of water, with a dark, silhouetted structure in the foreground. The image is partially obscured by the text 'HORTE' and 'NSIE III' in large, bold, black letters.

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Community Affairs  
communications, modernizing  
for American intelligence  
National Security Administration

# REPORT INSIDE III

**LOCATION:**  
Bad Abling,  
Germany

**DATE:**  
1934





...program who has your public key.)  
...and check that signature (write a  
...message that will "promise to pay  
...you \$1000" and then turned it into  
...a message using my private  
...key, but only one person could  
...decode that message: the person who has  
...my private key. In effect, by  
...using my private key, I've  
...signed the message. I've  
...signed this digital  
...message.

### How PGP Works

Pretty Good Privacy is mostly  
concerned with the problem of  
creating and using public and  
private keys. You can create a  
public/private key pair with it,  
protect the private key with a  
password, and use it to sign a  
message or to decrypt a message.  
It will also let you download other  
people's public keys, and verify  
their signatures. It can also  
encrypt and decrypt messages.  
It's a very useful tool for  
protecting your privacy and  
security.

key, they can pretend to be you,  
and sign messages claiming that  
they were written by you. PGP has  
a feature that lets you "revoke" a  
private key, and warn people it's no  
longer trustable, but it's not a great  
solution. The most important part  
of using a public key cryptography  
system is to guard your private key  
very carefully.

...anything spread with that key is a  
sworn statement of Barnek. This is a  
quite rare, and yet it has certainly  
happened to some people in real life.  
Including to some of the authors of  
this document—some people writing  
to them have been fooled. (We don't  
know for sure if these people  
whether or not some of the people  
who make the false keys were really  
the authors of the messages, or whether  
they were just fools who were  
tricked and told that, or whether  
I was the author of a message to  
make a point. I'm not sure. But  
it's a very serious warning.)

PGP has a warning banner which  
tells the "truth" of the key. It's the  
truth, if I know of any danger to  
a person's privacy. I can sign that key  
and then anyone who uses that key  
will know that I know of a danger to  
their privacy. I can also sign that key  
and then anyone who uses that key  
will know that I know of a danger to  
their privacy.



## Concept

Conceptually, I wanted to create a product which would facilitate discussion between two individuals.

By creating a booklet in which worksheets could be filled out and shared to compliment the imagery and content I created a vehicle that could accomplish this task.

The stylistic approach I took with this project included creating an "anti-google" image treatment. By using a Dither Diffusion pattern incorporated with transparent paper I created a visual commentary on the nature of transparency and our government, using this lo resolution treatment to relate to satellite imagery and surveillance CCTV cameras.





# UTAH DATA CENTER



LOCATION:  
Provo, Utah

The Utah Data Center  
will be able to process  
communication, inclu  
... of private em









...Data Center is  
...able to process "all  
...communication, including









**YOU  
ARE HERE**

**\* \* \* \* \***

**RECORDED;  
REMEMBERED,  
WATCHED,  
ANALYZED,  
INFLUENCED,  
CONTROLLED.**



## ***My Solution?***

Education, peer to peer education. By getting users already knowledgeable about the subject to educate their peers, my product will facilitate this education on the use of PGP email encryption with interactive sections, handouts, and discussion material.

The tool that is explained in this guide is PGP Encryption. PGP is an email encryption standard used around the world. It works by creating a pair of encryption keys for a user. A Public, and Private key and then sharing these keys to encode messages. Because of this key exchange feature, this peer to peer interaction im presenting is perfect as users need to be taught to use this tool.



## ***Production***

Here are some production shots of the creation of the booklet. I created 80 booklets for distribution during my final exam presentation, using a 1980s risograph I printed, saddle stitched, and distributed the booklets.

Cyber security is a process, not a tool you buy. Through thoughtful planning you can assess what is necessary for your own personal security. With tools like the Surveillance Self Defense Kit, individuals can better educate their family and friends and help them to protect themselves from online threats





UTAH HD  
NTERPRE



INTRODUCTION TO PUBLIC  
CRYPTOGRAPHY AND PCP

THE DOUG  
HNUIT





NSA  
FOR  
MEAL

NSA  
FOR  
MEAL

NSA  
FOR  
MEAL

NSA  
FOR  
MEAL

NSA  
FOR  
MEAL

AT&T  
LONG  
LINES

AT&T  
LONG  
LINES





What might threat modeling look like? Let's say you want to keep your house and possessions safe, here are a few questions you might ask:

**What do I have inside my home that is worth protecting?**  
Assets could include jewelry, electronics, financial documents, passports, or photos.

**Who do I want to protect it from?**  
Adversaries could include burglars, roommates, or guests.

**How likely is it that I will need to protect it?**  
Does my neighborhood have a history of burglaries? How trustworthy are my roommates? What are the capabilities of my adversaries? What are the risks I should shoulder?

**What are the business if I fail?**  
Are anything in my house not replaceable? Do I have anything that I need to move to replace? Do I have insurance that covers my belongings? Do I have a plan to replace my belongings from my savings?

**2. Who do I want to protect it from?**  
Adversaries could include burglars, roommates, or guests.

**What is threat modeling and where do I start?**  
Threat modeling helps you identify threats to the things you value and determine from whom you need to protect them. When building a threat model, answer these five questions:

**What do I want to protect?**  
Who do I want to protect it from?  
How likely is it that I will need to protect it?  
How much trouble am I willing to go through to try to prevent potential consequences?

**1. What do I want to protect?**  
An "asset" is something you value and want to protect. For example, your identity, financial documents, your car, your house, your phone, your data, your secrets, your reputation, your privacy, your freedom, your health, your life.

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...relat VPN to  
...ownership on  
...blocks certain sites  
...For example, some  
...users use commercial VPNs  
...to access websites blocked by the  
...Great Firewall. You can also connect  
...to your home network by running  
...your own VPN, using open-source  
...software such as OpenVPN.

### What Doesn't a VPN Do?

A VPN protects your Internet traffic from surveillance on the public network, but it does not protect your data from people on the private network you're using. If you are using a corporate VPN, then whoever runs the corporate network will see your traffic. If you are using a commercial VPN, whoever runs the service will see your traffic. The manager of your corporate or commercial VPN may also be subject to pressure from governments or law enforcement to turn over information about the data you have sent over the network. You should review your VPN provider's privacy policy for information about the circumstances under which your VPN provider may turn your data over to governments or law enforcement.

You should also take note of the countries in which the VPN provider does business. The provider will be subject to the laws in those countries, which may include both legal requests for your information from that government, and other countries with whom it has a legal assistance treaty. In some cases, the laws will allow for requests without notice to you or an opportunity to contest the request.

Most commercial VPNs will require you to pay using a credit card, which includes information about you that you may not want to disclose to your VPN provider. I would like to keep your credit card number from your commercial provider, you may wish to use a provider that accepts Bitcoin, a temporary or disposable credit numbers. Also, please note that VPN provider may still collect IP address when you use their service, which can be used to identify you, even if you use an alternate payment method. If you would hide your IP address from your provider, you may wish to use when connecting to your VPN.

## THREAT MODELING WORKSHEET



READ MORE ABOUT ASSESSING RISK

[HTTPS://560.444.ORG/](https://560.444.org/)

Let's think about the questions asked in the previous section.

Use these worksheets to organize your thoughts regarding your threat model and your plan to combat them.

### THREAT MODELING GLOSSARY:

**Asset:** What I want to protect.

**Adversaries:** Who I want to protect my assets from.

**Threats:** How bad the consequences are if I fail.

**Risk:** The likelihood that a particular threat against a particular asset will actually occur.

**Adversary capability:** What it is able to do to achieve its aims. For example, a country's security services might have the capability to listen to telephone calls while a neighbor may have the capability to watch you from their window. To say that an adversary "has" a capability does not mean that they will necessarily use that capability against you. It does mean that you should consider and prepare for the possibility.

Fill out these sections to better visualize your threat risk.

### ASSETS

What do you want to protect?



Caution: Keep fingers  
clear of moving head.  
Attention: Ne pas mettre  
les doigts à proximité  
de la tête d'agrafe.

**Alright,**  
You are a LGBT activist,  
a journalist in China,  
a community organizer,  
a community and personal  
privacy and anonymity  
for your life.







# IR Journal

## Print and Digital Design

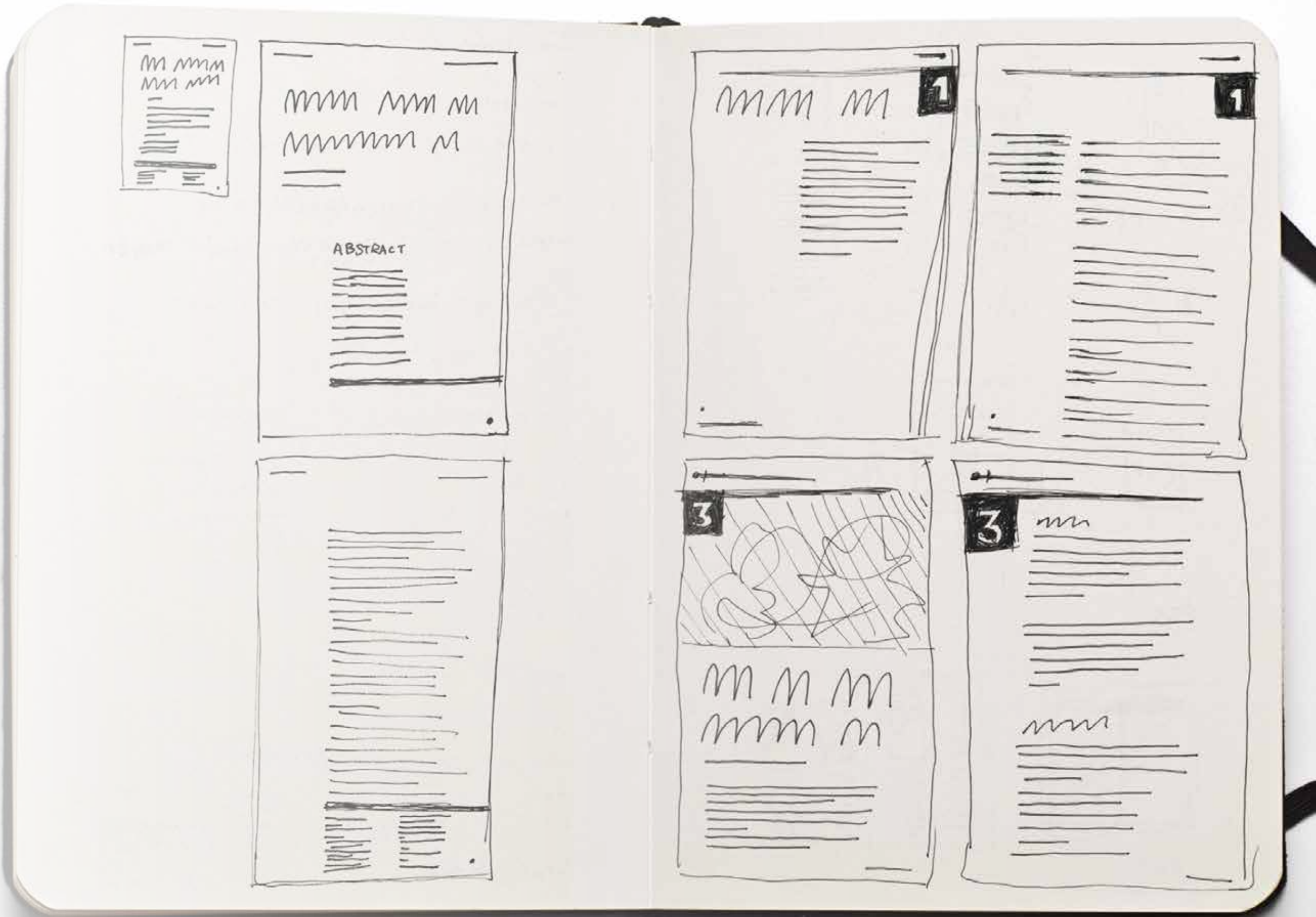
### **Project Brief**

Editorial Journal Design  
International Relations Journal: Volume 37 (2018)  
San Francisco State University

Every year in the Spring the International Relations department at San Francisco State University publishes an online journal with the best papers selected from their graduate and undergraduate students. The International Relations Journal needed a new design to increase legibility, consistency, and digital accessibility.

# Concept

Illustrating an article about the grittiness and unfairness of urban centers, I chose to use a Brutalist aesthetic, with large bold headlines and accompanying half-tone screened photos to illustrate the downtrodden and disenfranchised nature of the photo subjects.



# "She is not a Criminal": An Analysis of the Religious and Political Impact on Abortion Policy

Megan Stone

## Abstract

The matter of reproductive rights remains a global issue. This paper examines the implication that the Catholic Church drives conservative views in regions with high church presence, such as The Republic of Ireland. Through a feminist argument, this paper evaluates this claim, analyzing religion in a social context, religious and political institutionalism, and external pressures in relation to Ireland's abortion policy. It is concluded rather, that a religious foundation is what compels conservative policies in disregard to contemporary reformatory views of the state.

## Introduction

Approximately 50 million abortions are carried out every year in the world, and it is estimated that 40 percent are performed illegally<sup>1</sup>. The global issue of women's reproductive rights is an ongoing debate. This paper will discuss the role of religion in determining a country's political agenda addressing abortion policy while focusing on the unique case of Ireland, which is a country that has long had connections with the Catholic Church. The evidence will be presented into sub-sections examining religion in terms of social context, the institutional relationship of religion and politics, and external pressures urging for reform. I propose that religion alone does not determine a country's policy stance on morality issues such as abortion, rather its role in the foundations of the country and political ties drive the views of conservative politics.

1. "Member States | United Nations," *UN News Center*, UN, n.d. Web.

## Theoretical Debate

### Social Context of Religion

Many controversial political issues arise from varying perceptions of morality. Previous research has centralized religion as a primary factor as to what shapes countries' conservative nature. However, further investigation by Professors Amy Adameczyk and Cassidy Pitt in their article, "Shaping attitudes about homosexuality: The role of religion and cultural context," reveals that a nation's public policy stance does not solely rise from individuals and their religious practices, but rather from the foundations that religion has instilled upon its politics.<sup>2</sup>

Following this reasoning, Dr. Kotler-Berkowitz agrees that the social context of religion plays a vital role in affecting state policies. However, in his article, "Religion and Voting Behaviour in Great Britain: A Reassessment," he focuses on the influence that a religious environment has on individual voting practices, rather than state politics as a whole. He explains, "religious practices, religious beliefs and the religious composition of households also affect voting behavior,"<sup>3</sup> and that this concept is still relevant after examining and accounting for other variables that may determine a voter's choice. He concludes that, "interaction effects, both among religious variables and between religious and class variables, further influence the relationship between religion and voting behavior."<sup>4</sup> Kotler-Berkowitz believes that British analysts have overlooked the importance of religion when it comes to voting patterns and stresses the data from the British Household Panel Study (BHPS) on the important role religion has in how people vote.<sup>5</sup>

Kotler-Berkowitz highlights a similar idea of Pitt and Adameczyk's when he introduces the "Theory of Religious Dimensions and Politics," which emphasizes three dimensions of religion, "belonging, behaving and believing. Belonging refers to affiliation with a religious community, denomination or tradition. Behaving signifies the practice of faith. Believing refers to acceptance of the religious tenets or doctrine that the tradition upholds." Scholars note while they are often times grouped together, they are separate components of religion and while all three can exist together, there can be one or two present and the other absent. For example, there can be, "non-practising members of a religious group (belonging without behaving) and differences in doctrinal orthodoxy within religious communities (belonging with variations in believing)."<sup>6</sup>

This three-dimensional theory relates back to Adameczyk and Pitt's concept about religious values having survived secularization. It supports their argument by showing the distinct differences of engaging with a religion. Adameczyk and Pitt's proposal that an individual's religious practice does not necessarily correspond to a specific voting pattern relates to the idea of belonging (to a religious society) without behaving

2. Amy Adameczyk and Cassidy Pitt, "Shaping attitudes about homosexuality: The role of religion and cultural context," *British Social Research* 38.2, 2009: 338-351.

3. Laurence A. Kotler-Berkowitz, "Religion and Voting Behaviour in Great Britain: A Reassessment," *British Journal of Political Science* 31.3, 2001: 523-54. Web.

4. Ibid.

5. Ibid.

6. Laurence A. Kotler-Berkowitz, "Religion and Voting Behaviour in Great Britain: A Reassessment," *British Journal of Political Science* 31.3, 2001: 523-54. Web.



response to migrant workers' grievances. The Saudi regime is making necessary adjustments with regards to how they address migrant workers as the issue can no longer be taken lightly by the regime.

# Looking Ahead

Though Saudi Arabia has made attempts to address the issues regarding the migrant workers, there is still much that must be done in order to ensure the stability of the region. There is no dearth of problems that they must contend with and thus this paper will provide some suggestions for the regime. As migrant workers will continue to pursue work in the region, the Saudi regime should start now with protecting their status and working conditions as well as enforce pre-existing laws. Failure to do so would only lead to increased outcry amongst the international community which would not bode well for their economy. Moreover, the regime should enforce the existing legal system which only serves as a hurdle towards the self-determination of migrant workers and acts as a hindrance for economic prosperity.

Since the regime is dependent upon migrant workers for development, their contributions should be noted. The elimination of the legal system would create openings for migrant workers to realize their full potential and in effect serve to pump up the regime as they integrate into Saudi society. Such openings would in effect reduce their demands for Saudi reform and the Saudi regime would regain much of the economy lost with a threshold and protection economy. Preventing this would only foster greater friction on the domestic and international fronts.

The Saudi regime should also enter into force the remaining ILO conventions they are not party to. The treaties of which would be innumerable but it would encourage foreign direct investment and create tangible incentives for investment. As Saudi Arabia seeks to expand and diversify its economy, they should enact a sound policy that includes a status reflective of international norms towards human rights but has restrictions or lack of investment from nations who had migrant worker abuses comparable. If the regime truly wants to reduce domestic youth unemployment and achieve more jobs, it is with great urgency that they create an atmosphere welcoming towards job creation. Becoming party to, implementing and enforcing ILO provisions would give it a Saudi regime more transparency with regards to the internal dynamics of their economy. Hence, this paper argues that an integral component of regime stability is dependent upon detailed oversight of their economy and further integration of the entire Saudi workforce.

# Conclusion

The plight of migrant workers within Saudi Arabia has become an international concern and as such the Saudi regime has been forced to address it. In light of the recent oil glut and economic slowdown, the Saudi regime must act with great care and pragmatism if they are to stabilize its current. The increased friction from the international community and calls for reform within the Saudi leadership in conjunction with high unemployment and diminishing wealth due to the recent oil glut has led to much internal discord. If Saudi Arabia is to ensure regime stability and regional hegemony in light of the current geopolitical climate, it must contend with the dynamic impacts of migrant workers. Human rights and labor relations, workers' rights, are deemed universal, and if the regime is unable to adjust to this reality, it is highly unlikely that the Saudi regime can accomplish their goals. It is only with this sober reality that they can maintain their leadership and preserve their role as both regional and leaders for the Arab world.

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### In Memory of Lee Ann Fujii

Lee Ann Fujii received her M.A. from San Francisco State in 2012, worked to get her Bachelor's and earned masters for her book, *At Day's End*, about the Roundtable granade. She passed away in March and those of us who knew her will always miss her terribly.







# Opera La Finta Giardiniera

## Print and Digital Design

### **Project Brief**

Poster and branding collateral for La Finta Giardiniera (Pretend Garden Lady) by Wolfgang Amadeus Mozart for the Fall 2018 Dance and Theater production. The poster and complimentary imagery will explore the setting of the play (1980s) and utilize the fashion and graphic design style of the contemporary style period chosen by the plays producer.



Concept

After several meetings with the clients, we found some common talking points of these meetings and developed themes and imagery based on them.

From this we organized several theme variations based around the 1980s, colorful imagery, and an illustrative half tone image treatment to get the look the client was looking for.

After establishing a stylistic approach, I created around 40 variations and approaches for review by the client to reach the final product. Here are a few of them.



# La Finta Giardiniera .

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# la finta giardiniera

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# La Finta Giardiniera.

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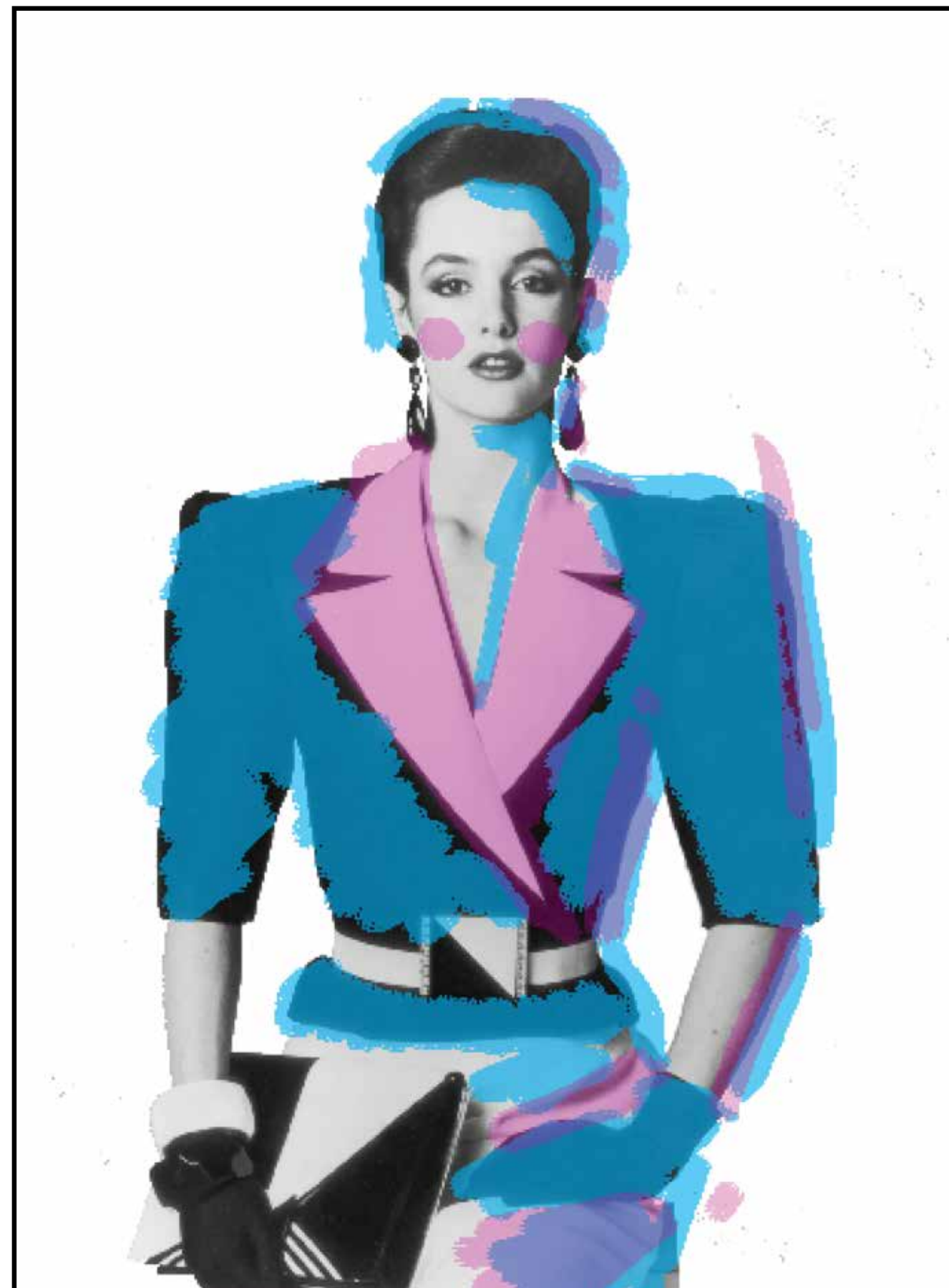
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# la finta giardiniera.











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# la finta giardiniera





# #FAKE

MOZART

LA FINTA  
GIARDINIERA



MAY 9TH-13TH

TICKETS: <http://bit.ly/2pGK80v>  
SCHOOL OF MUSIC





# #FAKE

MOZART

LA FINTA  
GIARDINIERA



**MAY 9TH-13TH**

TICKETS : <http://bit.ly/2pGXBOu>

SCHOOL OF MUSIC









# Tara Firma Farms

## Print and Brand Design

### **Project Brief**

While attending college at Sonoma State University, I was left without housing with very little notice. Instead of sleeping on a friends couch, I turned to craigslist and found a job as a ranch hand at a local farm. I moved into a double wide trailer and set up my workstation to continue my fine arts career at Sonoma State, but soon found myself working full time doing farm labor in the mornings and graphic and branding after lunch. Working early mornings and long weeks, I was also employed to do a series of long term design projects for the farm, revamping their website, redesigning their logos, and creating print work for their various fundraisers and events.



# Logo Design

Working at Tara Firma Farms in Petaluma, California I was employed under a total of 3 different bosses. The farms ownership changed hands three times while I was employed, and each time the owner chose to retain this logo design.

Created using a simple hand script font and small laurel leave, this simplistic and minimal graphic has been used on Tara Firma Farms branding merchandise and is displayed on the freezer bags for food deliveries.





PETALUMA, CA  
TARA  
*Firma*  
FARMS

SINCE 2009

PETALUMA, CA  
TARA  
*Firma*  
FARMS

SINCE 2009





707 690 8914

TARA

Tara Firma Farms  
grow the mind to grow the soil

James Owen  
Marketing Manager

3796 I St,  
Petaluma, CA 94952

(707) 765-1202  
www.tarafirmafarms.com

PETALUMA, CA

TARA  
Firma  
FARMS

SINCE 2009

Dominic Decarlo  
Farm Hand

www.tarafirmafarms.com  
+1 (707) 690 8914  
3796 I St, Petaluma, CA 94952

Dominic Decarlo  
Farm Hand



www.tarafirmafarms.com  
+1 (707) 690 8914  
3796 I St, Petaluma, CA 94952

## Business Cards

When the current owner of the farm took over he found himself in a new community, moving from Oakland to Petaluma. The dynamics and demographic of his new community changed immensely, and coming from a construction background, he realized the importance to start networking within the community.

I made these series of business cards under a one hour deadline, printing them on card stock and cutting them out for my employer to hand out at a local fund raising event he was running off too.

He gave all of them away in one night.

PETALUMA, CA

TARA  
Firma  
FARMS

SINCE 2009





# TARA FIRMA FARMS GIFT CERTIFICATE

TO: \_\_\_\_\_

FROM: \_\_\_\_\_

AMOUNT: \_\_\_\_\_

This certificate guarantees the holder credit towards the Tara Firma Farms webstore or farmstand.  
Call us at your convenience to set up your deliveries!

3796 I St, Petaluma, CA 94952 | (707) 765-1202

No. \_\_\_\_\_

Dominic Decarlo  
Farm Hand



[www.tarafirmafarms.com](http://www.tarafirmafarms.com)  
+1 (707) 690 8914  
3796 I St, Petaluma, CA 94952

PETALUMA, CA  
TARA  
*Firma*  
FARMS  
SINCE 2009

James Owen  
Marketing Manager

[www.tarafirmafarms.com](http://www.tarafirmafarms.com)  
+1 (707) 690 8914  
3796 I St, Petaluma, CA 94952



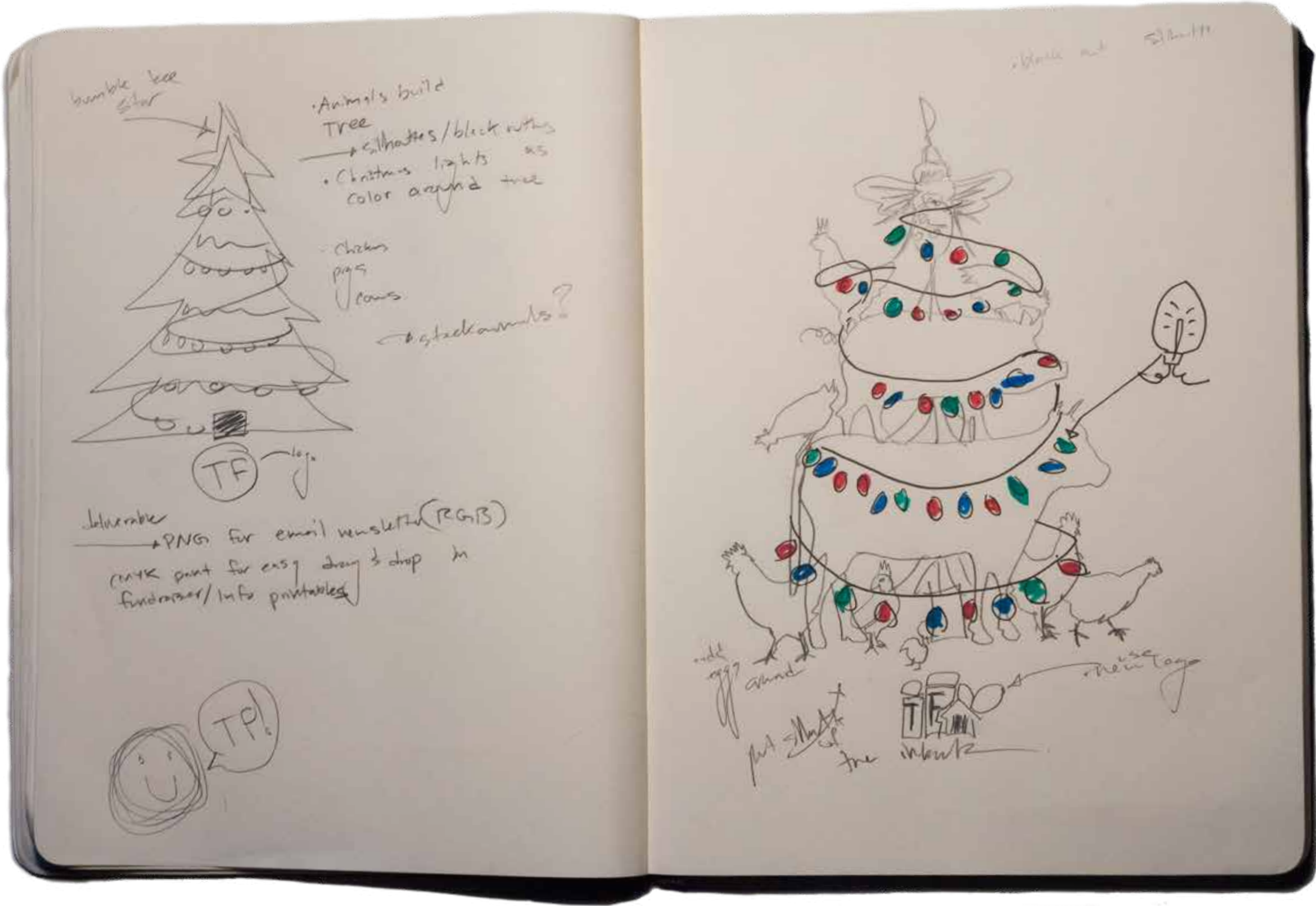


# Illustrations

## Christmas Graphic

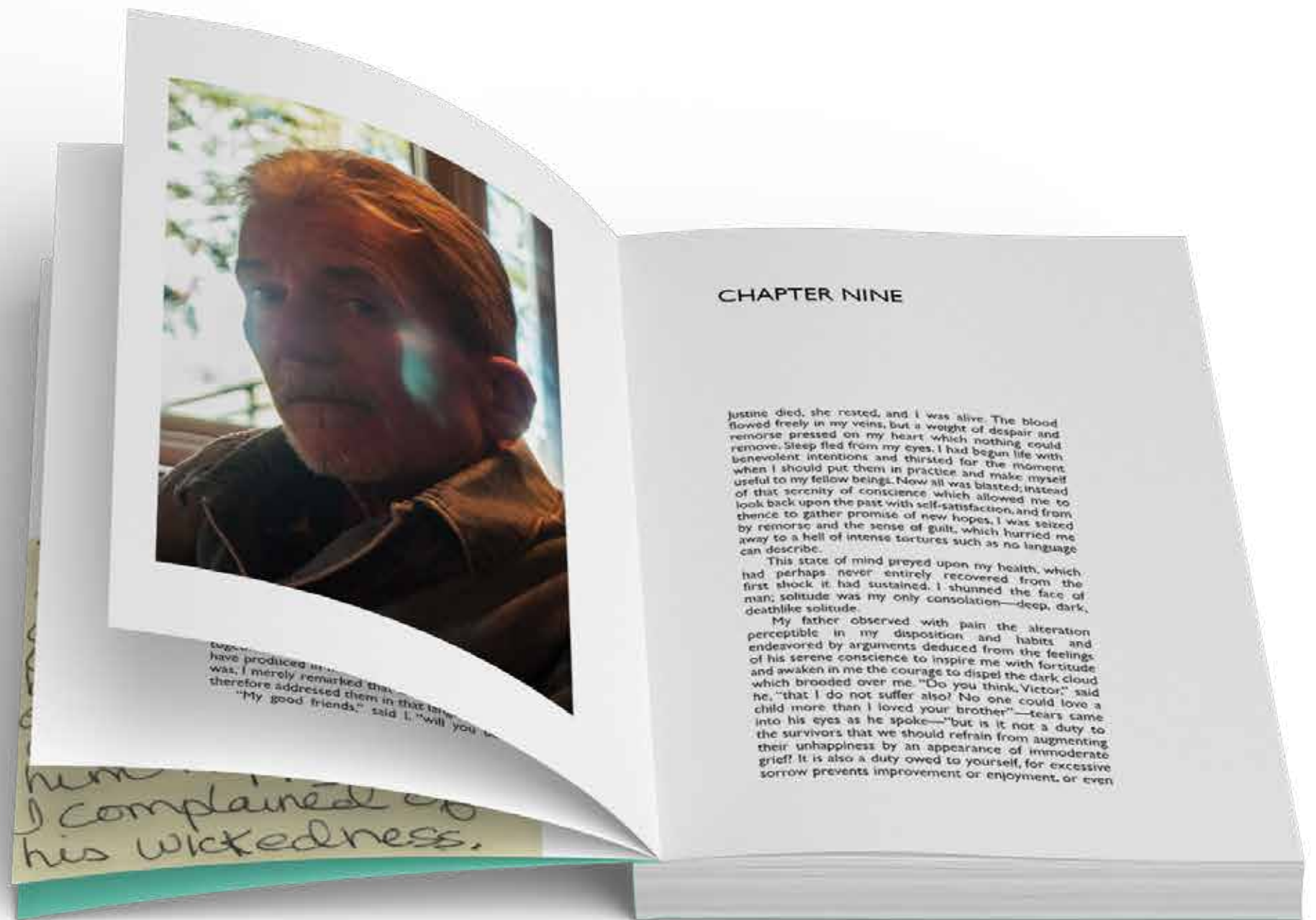
Throughout two years living and working at the farm, I was employed to make countless graphics for different holiday events. The business model operated by delivering frozen non GMO meats and perishables to our customers and we would deliver monthly newsletters letting them know about new stock and deals.

These graphics were used in these newsletters.









# Frankenstein Redesign

## Book Design

### ***Project Brief***

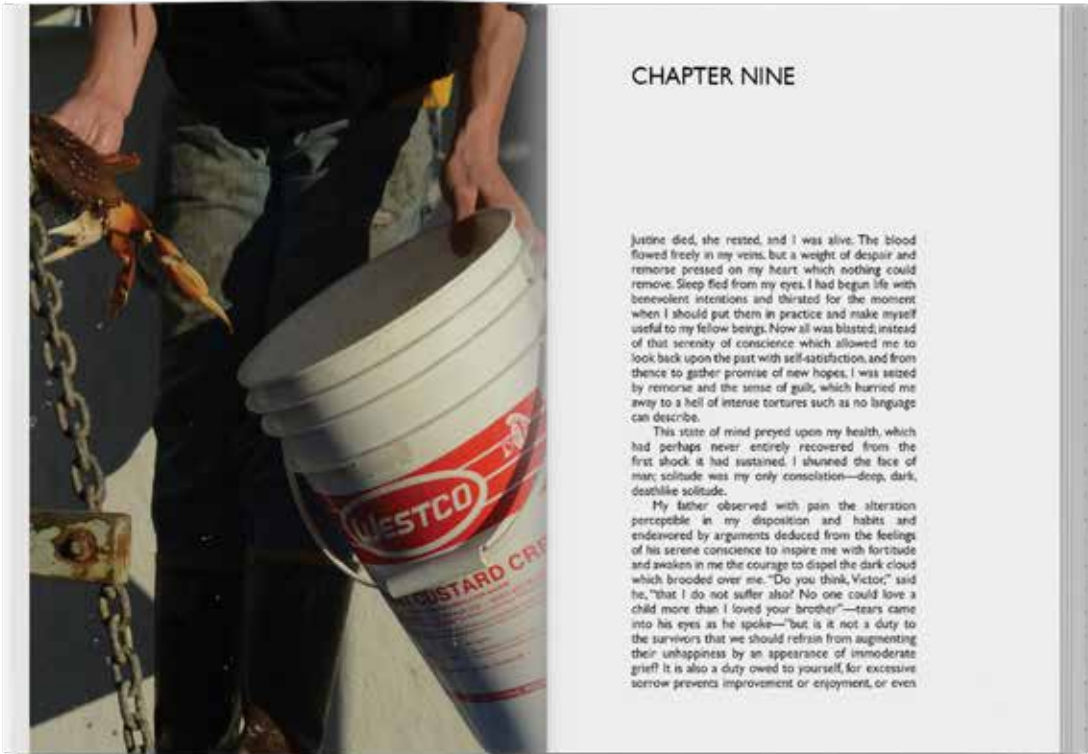
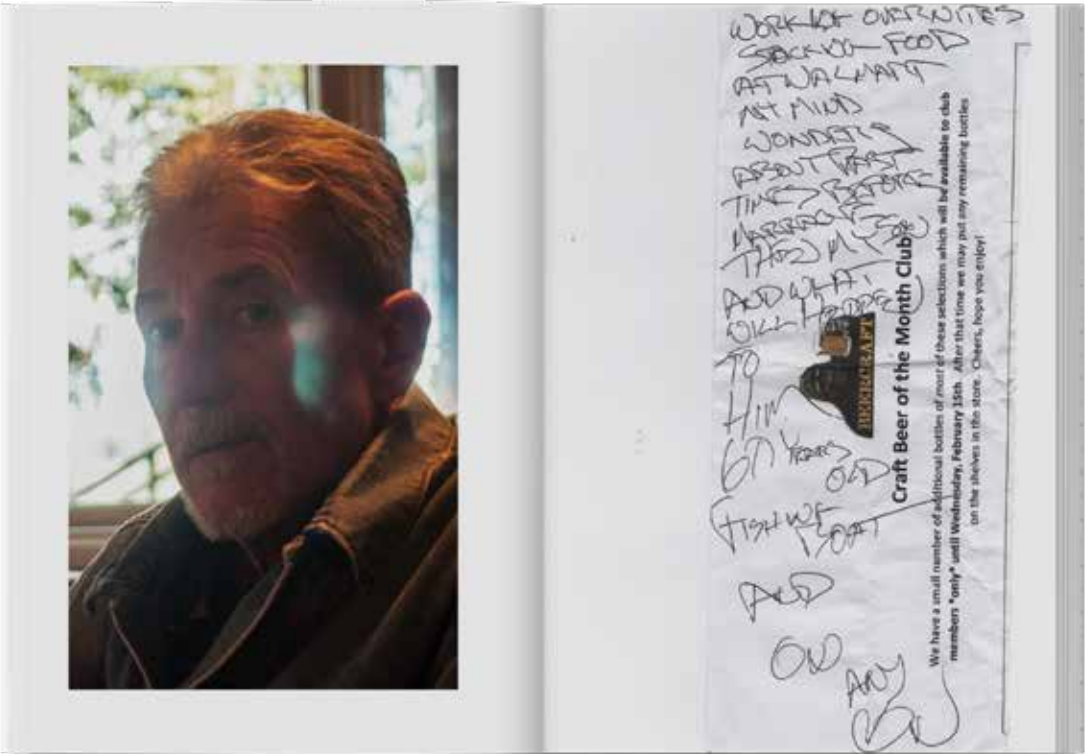
Assigned the task of redesigning Mary Schellys "Frankenstein" I sought to address the ideas of over work and isolation, and what these two conditions do to the individual. Through the exploration of these two concepts, I created a visual narrative of real people at work describing what they do and what they think when they are overworked. By comparing these handwritten quotes and the faces of these individuals, I was able to find correlations between the feelings and thoughts of the characters and those of real people.



# Concepts

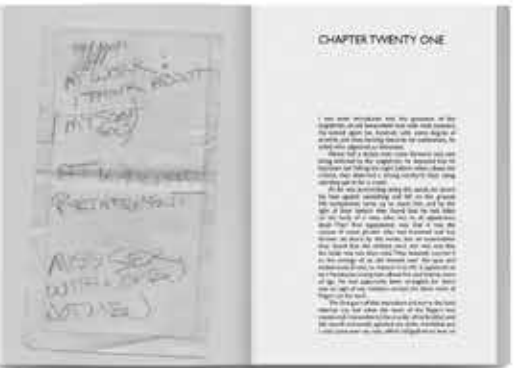
Taking a note from Dr. Frankenstein and his obsession about work and what it could do for him, I sought out workers in everyday life, including my place of employment at Tara Firma Farms. I would have each individual read an assigned chapter, between 5 and 15 pages, and then photograph them in their place of employment. I would then ask them to write down on any available paper what they think about at work.

By juxtaposing the portrait subject with their thoughts at work and another photo of them working, I hoped to illustrate what laid in store for Dr. Frankenstein and his loved ones because of his own devious work.



# Chapters

Here is the basic layout of the chapter, with each chapter beginning with the portrait subject at work, followed by a meaningful quote from the text at the end of each chapter. This would then lead into the next subject and his quote on the back of his or her portrait.





almost began to think that I was the monster that he said I was. He threatened excommunication and hell fire in my last moments if I continued obdurate. In an evil hour I subscribed to a lie."

She paused, weeping, and then continued, "I thought with horror, my sweet lady, that you should believe your Justine, was a creature capable of a crime which none but the devil himself could have perpetrated."

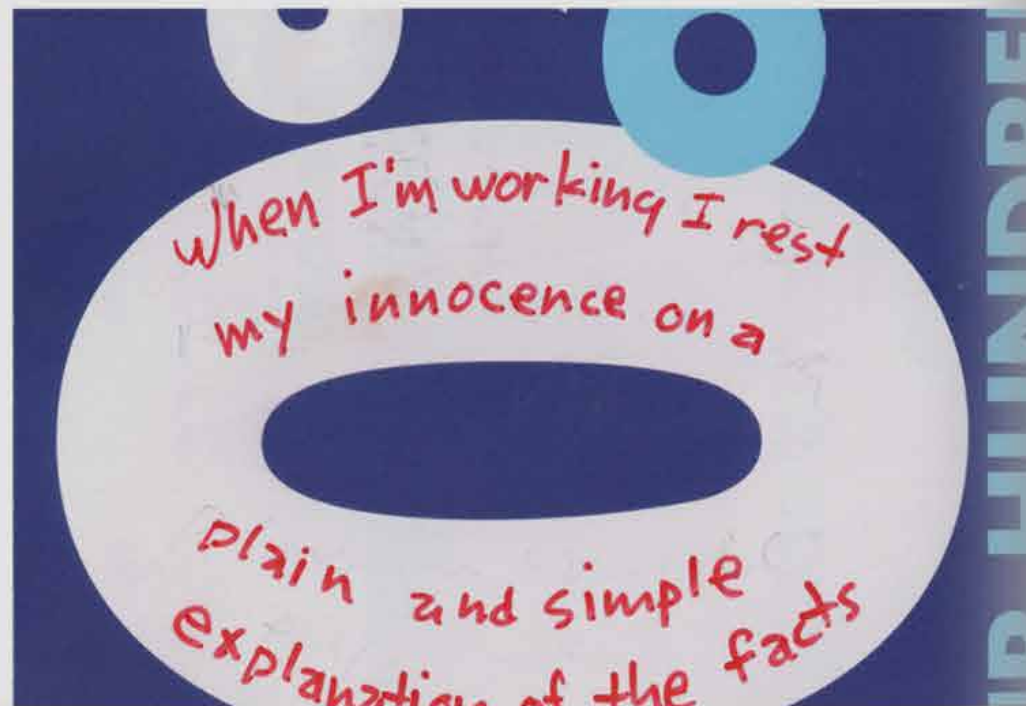
"Oh, Justine! Forgive me for having for one moment distrusted you."

During this conversation I had retired to a corner of the prison room, where I could conceal the horrid anguish that possessed me.

I, the true murderer, felt the never-dying worm alive in my bosom. Elizabeth also wept and was unhappy, but hers also was the misery of innocence, which, like a cloud that passes over the fair moon, for a while hides but cannot tarnish its brightness. Anguish and despair had penetrated into the core of my heart; I bore a hell within me which nothing could extinguish. We stayed several hours with

Justine, and it was with great difficulty that Elizabeth could tear herself away. "I wish," cried she, "that I were to die with you; I cannot live in this world of misery."

And on the morrow Justine died.





WORKING OVERTIMES  
STACKING FOOD  
AT WALMART  
MY MIND  
WONDER  
ABOUT PAST  
TIMES BEFORE  
HARRISON  
THAT I (SEE)  
AND WHAT  
WILL HAPPEN  
TO  
HIM  
60 YEARS  
OLD  
FIGHTING  
TWO  
AND  
ON  
ANY  
ONE



### Craft Beer of the Month Club

We have a small number of additional bottles of most of these selections which will be available to club members \*only\* until Wednesday, February 15th. After that time we may put any remaining bottles on the shelves in the store. Cheers, hope you enjoy!





# Manifesto Poster

## Poster Design

### ***Project Brief***

Using a supplied grid and text, I designed a layout to communicate the mood and message of 5 extremely different design manifestos. Using elements of design and a simplified style inspired by Keith Harings illustrations, I was able to create a poster which encapsulated not just the message of one of the design solutions prescribed, but the idea that all of these manifestos operated as a single world view, representing design as a solution to problems.



# Research

I wanted to illustrate the assigned design manifestos in a less serious light. I took note from pop art icons such as Keith Haring and Andy Warhol to create a poster which incorporated shapes and simple colors to communicate the importance of these manifestos.



# Sketches

I start most projects by drawing out boxes and quickly filling them in with layout sketches and color choices. From the get go, I knew which colors I wanted to employ and was very persistent in using skewed lettering and arrows to convey reading direction to the viewer.





# Concept

After sketching, I move into InDesign and Illustrator to digitally mockup these layouts and provide a more refined look to the sketches.

I made many, as you can see, and eventually settled on a layout and continued to refine the art and color choices.





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...need of more knowledge than collected by looking on his model structure. He can never be a great one. He ought to know something of a great deal concerning the law.

**Sir Joshua Reynolds**

...in your art depends  
...the industry which  
...of the hands, but  
...most, then a pointer  
...to be picked off his  
...value as it is in  
...rent, who is grossly  
...concerning the mind  
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Modernis...  
19...

26

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18



Modernism  
1926

consider

2. Make the world believe in you and to pay heavily for this privilege.

Walter  
Stropius  
Bauhaus  
1919





I wished you to be persuaded, that success in your art depends almost entirely on your own industry; but the industry which I principally recommend, is not the industry of the hands, but of the mind... We may go so far as to assert, that a painter stands in need of more knowledge than is to be picked off his pallet, or collected by looking on his model, whether it be in life or in picture. He can never be a great artist, who is grossly illiterate... He ought to know something concerning the mind, as well as a great deal concerning the body of man.

**Sir Joshua Reynolds PRA,  
Discourses VII,  
1769**

1. We intend to sing the love of danger, the habit of energy and fearlessness.  
2. Courage, boldness, and rebellion will be the essential elements in our poetry.  
3. Up to now, literature has extolled a contemplative stillness, rapture and reverie. We intend to glorify aggressive action, a restive wakefulness, life at the double, the slap and the punching fist.

**F.T. Marinetti  
Futurism  
1909**

The following points in no way relate to aesthetic fantasies or a striving for fashionable effects, but concern architectural facts that imply an entirely new kind of building, from the dwelling house to palatial edifices... The age of the architects is coming.

**Le Corbusier,  
Modernism  
1926**

The mutual influence of form and colour now becomes clear. A yellow triangle, a blue circle, a green square, or a green triangle, a yellow circle, a blue square – all these are different and have different spiritual values.

**Wassily  
Kandinsky,  
Bauhaus  
1912**

Architects, sculptors, painters – we all must return to craftsmanship! For there is no such thing as 'art by profession'. There is no essential difference between the artist and the artisan. The artist is an exalted artisan.

**Walter  
Gropius,  
Bauhaus  
1919**

A work of art is never beautiful by decree, objectively and for all. Hence criticism is useless, it exists only subjectively, for each man separately, without the slightest character of universality... Dada was born of a need for independence, of a distrust toward unity. Those who are with us preserve their freedom. We recognize no theory.

**Tristan Tzara,  
Dada  
1918**

I wished you to be persuaded, that success in your art depends almost entirely on your own industry; but the industry which I principally recommend, is not the industry of the hands, but of the mind... We may go so far as to assert, that a painter stands in need of more knowledge than is to be picked off his pallet, or collected by looking on his model, whether it be in life or in picture. He can never be a great artist, who is grossly illiterate... He ought to know something concerning the mind, as well as a great deal concerning the body of man.

**Sir Joshua Reynolds PRA,  
Discourses VII,  
1769**

1. We intend to sing the love of danger, the habit of energy and fearlessness.  
2. Courage, boldness, and rebellion will be the essential elements in our poetry.  
3. Up to now, literature has extolled a contemplative stillness, rapture and reverie. We intend to glorify aggressive action, a restive wakefulness, life at the double, the slap and the punching fist.

**F.T. Marinetti  
Futurism  
1909**

The mutual influence of form and colour now becomes clear. A yellow triangle, a blue circle, a green square, or a green triangle, a yellow circle, a blue square – all these are different and have different spiritual values.

**Wassily  
Kandinsky,  
Bauhaus  
1912**

The following points in no way relate to aesthetic fantasies or a striving for fashionable effects, but concern architectural facts that imply an entirely new kind of building, from the dwelling house to palatial edifices... The age of the architects is coming.

**Le Corbusier,  
Modernism  
1926**

1. Always be smartly dressed, well groomed, relaxed, friendly, polite and in complete control.  
2. Make the world believe in you and to pay heavily for this privilege.  
3. Never worry, assess, discuss or criticize but remain quiet respectful and calm.  
4. The Lord chisels still, so don't leave your bench for long.

**Gilbert &  
George, Pop  
/ Conceptual  
Art 1967**

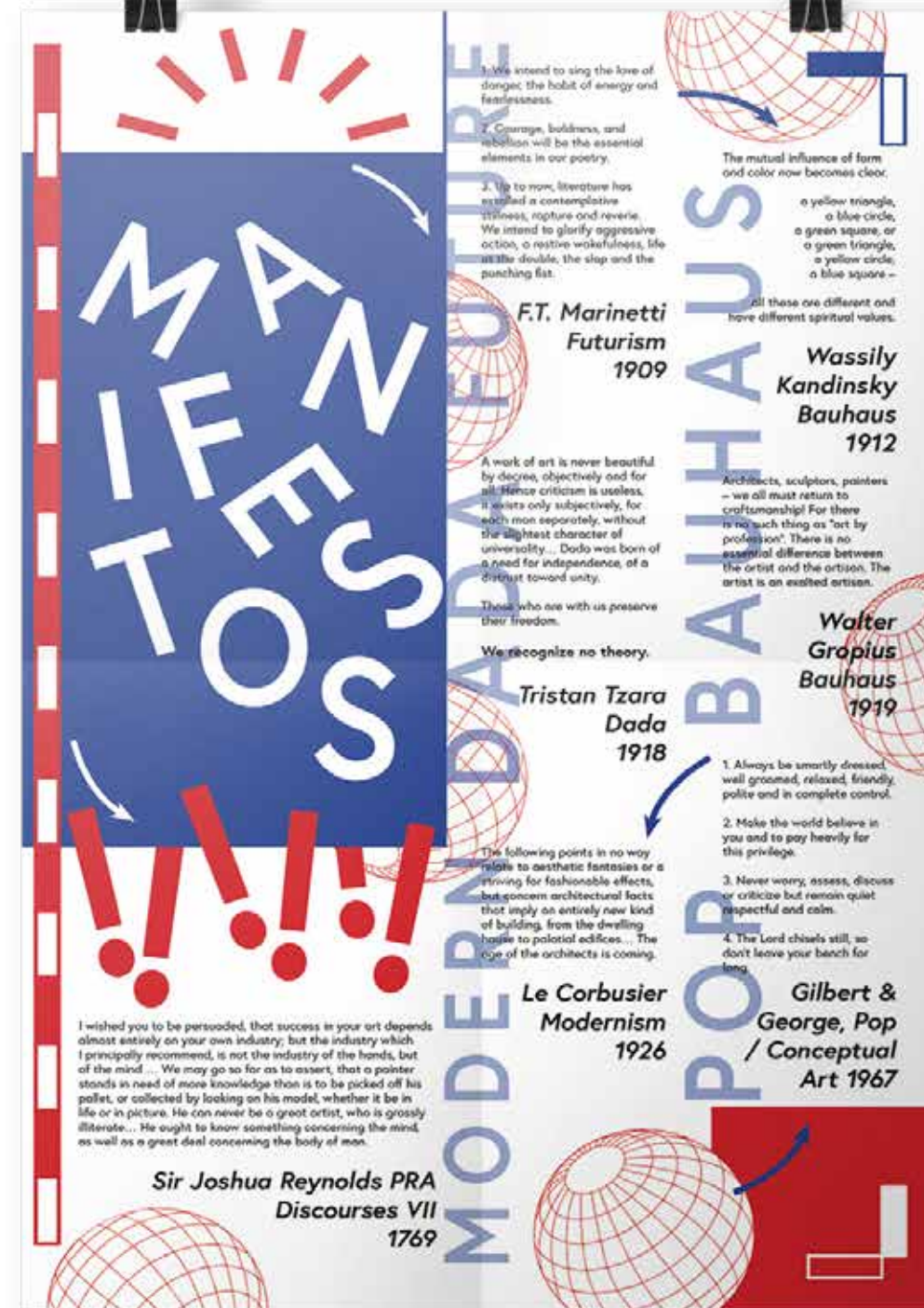
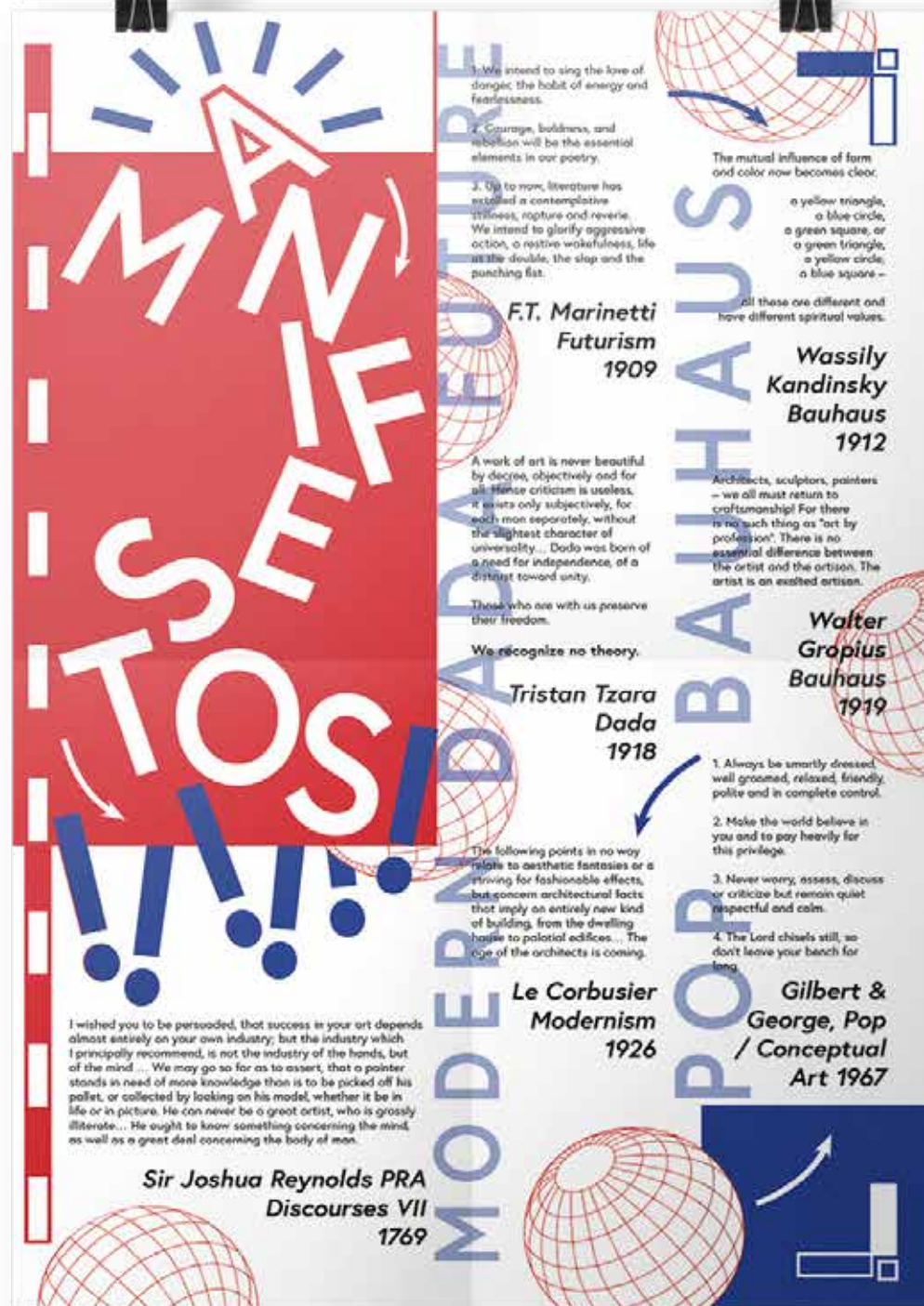
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**Tristan Tzara,  
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1918**

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**Walter  
Gropius,  
Bauhaus  
1919**











# ARUP

## Editorial Design

### ***Project Brief***

Assigned a project to do in depth research on a local architecture firm, I chose to research and develop ideas on ARUP and the concept of "Total Design". Provided with my presentation on the creator, Ove Arup, and the business operations of today's ARUP, this booklet was modeled to be an internal quarterly review booklet, describing the operations and innovations that ARUP had completed in 2016.



# Concept

I designed this informational booklet with **James Watts** to accompany a presentation and speech about the architecture firm ARUP. I wanted it to look like an internal brief or financial review and treated the audience as employees of ARUP.





## RESEARCH & DEVELOPMENT

**Above all else, research is the key to Arup's renowned success and longevity.**

When you review their projects from the past fifty years, you can clearly see the development of their designs and technologies. Arup has formed its very own research team whose sole purpose is to keep Arup at the frontline of innovation and technology. Arup firmly believes in learning through experimentation, constantly creating prototypes and testing new technologies to see how they could be applied to current building projects.

Arup is also the host to many design competitions intended to get new, creative ideas out into the open. Their most recent sponsored competition was known as "Drivers of Change". This event helped pinpoint a few major key areas of focus that will drastically affect our buildings in the future. Soon after, Arup had dedicated a lot of its resources to finding more sustainable, eco-friendly solutions to their building processes. Arup has laid out its six main areas for research as: climate

CC  
Competitions are a vital way to generate new ideas and creative solutions to unsolved problems.

-Jan Vahner  
Archdaily

20



## CUTTING EDGE

change, energy, water, and waste. Along with these six areas of environmental concern, they have also put an immense amount of time into researching: new 3D design methods, building physics, BIM (building information modeling) and fluid dynamics.

**What distinguishes this company from the rest of its contemporaries is their diversity, design approach and expertise in numerous areas of design and engineering.**

Having such a diverse and qualified plethora of employees gives Arup a clear advantage over their competition. Only a handful of other engineering consultation companies have as many experts in as many fields of studies as Arup does. These experts lead them to new ideas about what our cities, buildings, libraries, airports, factories and highways might look like in the years to come. Their openness to new ideas along with their focus on innovation and sustainability will allow them to remain successful. They also harbor a unique approach to design and problem-solving.

The leaders of Arup do not believe there is too big or too complex an issue that they can not solve. Many of the projects Arup takes on have been deemed impossible by other firms, yet Arup's team still finds a way to solve it. Arup has found ways of running complex simulations with computer aided softwares in order to run tests and make improvements to their designs. This gives them a clear advantage over their competitors. They are able to run simulations to analyze potential issues and to show their clients that what they predict will happen, will actually take place. In this aspect, their technology and expertise is unmatched by any other competitor.

21

## INSPIRATION

**It seems like a lot of the inspiration that goes into Arup comes from the employees within the organization. They work in such tight knit collaboration with one another that they seem to inspire one another.**

This sort of in-house friendly competition seems to make all of their employees think of innovative solutions to problems.

The business culture and model they have created within their company undoubtedly cultivates new ideas and inspiration. With that being said, a lot of the structures that Arup lends a hand in creating are based on organic shapes or objects. For example, the Beijing National Aquatics Center was inspired by a bunch of bubbles. Instead of being stuck in one way of designing infrastructure, Arup looks towards some of the more abstract and complicated examples of form. They refuse to settle with the ordinary and mundane. Instead, they are inspired by new, challenging structures that would allow buildings to be truly unique and organic. The company is inspired by the unusual.

22

## COMPETITORS

### Mott MacDonald Group

Mott MacDonald Group Ltd is a global engineering and design consultation company whose headquarters is located in Croydon, United Kingdom. They have been around since the 1980's and have quickly made a name for themselves when it comes to inventing advanced engineering solutions to complex building projects, as well as consulting companies on various areas of management.

Mott MacDonald is multinational, spanning across every continent and establishing a company with 16,000 employees in total. They have a great reputation for reliable and innovative work. They claim that over 80% of all the work they complete are for long-term clients.

This speaks volumes to their professionalism and quality of work. They have lent a helping hand in the construction and execution of projects like - The Hong Kong International Airport, and Heathrow Terminal.

### Ramboll Group A/S

Founded in 1945, Ramboll Group A/S has been leading the way in engineering, design and consultation. From their roots in Denmark, they soon branched out to several cities all around the world. Currently they have over 300 offices in 35 countries, giving the same advantage that Arup has when it comes to their diversity and global collaboration.

They are also deeply involved in researching and implementing sustainable materials as well as new technologies into their designs. A large portion of their new projects focus on protecting our environment and incorporating natural elements into urban environments. They played a large role in helping construct the Oresund Bridge, as well as the Great Belt Bridge. They were also essential to the construction and design of the beautiful Copenhagen Opera house and the exquisite Tate Modern.

23



On one occasion, he asked the King of Denmark what his name was.

**OVER  
ARUP**  
Manufacturers of the 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 267

**One Anup dedicated the whole life to the pursuit of perfect designs.**

[illegible][illegible][illegible]

Engineering design makes use of the laws to solve particular practical problems, in this it is more closely related to art.

known today as Total Design, was a unique approach to building that involved the close collaboration of an architect, engineer and contractor. The firm used his employees in order to come up with the most innovative, creative solutions to complex problems. In fact, he was one of the first engineers to utilize computers to solve the complex mathematics involved in calculating the structural integrity of the Sydney Opera House's instantly recognizable fins.

The successful completion of this project gave Ove and his company the world renown recognition they still hold today: with over 90 offices spread over every continent except Antarctica AKUP remains in a class of their own, becoming the go to architectural firm for ambitious and revolutionary projects.









# Poster A Day

## Poster and Website Design

### ***Project Brief***

Taking a cue from some of my favorite designers, I undertook a challenge of time management and creativity, creating a different poster everyday for 50 days while I traveled back and forth between Boise Idaho, Los Angeles, and San Francisco. Instead of journaling, I took to writing small quotes or ideas in my head on sticky notes and then attaching them to my wall. My current bedroom has 142 (I just counted) sticky notes surrounding my workstation and my drawing desk. For these posters, I took one sticky note and then illustrated a 11x17 poster using my illustration and typesetting skills. Here are a few of them.



# Concept

I wanted to create a way for anyone wanting to view my poster to interact with the work. The simplest way to do this was to have the user drag it around and for the work to stack on top of each other. I use layering in my work a lot so I wanted the interaction to match this theme.

The user is presented with this blank screen and after a few seconds, if no click happens, the work will start appearing on its own.

A simple prompt updated every day saying:

**“I am on poster # X”**

and then prompt the user to click and organize.





As the user clicks, the work shows up at random on the screen. If moused over, the work changes the users cursor to a cross, indicating that the image can be dragged around the screen. Once "grabbed" the image will become opaque and move to the top most Z-level, stacking above all the other work on the screen.

I spent a long time trying to write my own functions to track z levels and then realized JQuery does it natively. Always read documentation!



And here, all 50 posters are now on screen, creating a lot of clutter, but an original and visually appealing image for the user. I wanted to make each viewing different and unique for the user, and give them the ability to interact with the chaos of the appearing images.



Here is the javascript that makes it work, I made all my comments into red bold text.

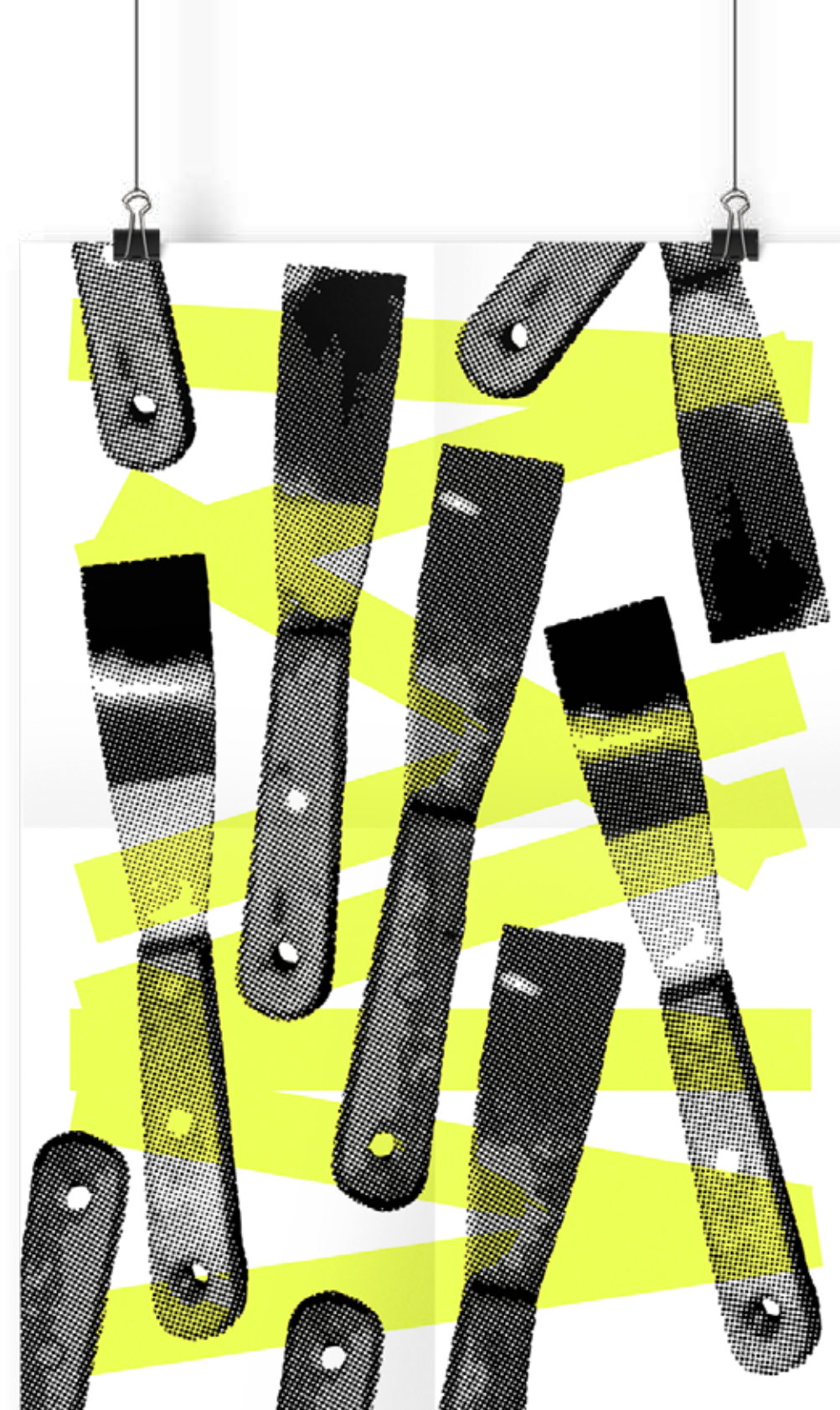
See it in action at:

<https://dominicdecarlo.com/posteraday>

```
// Script to shuffle images in an array  
// required JQUERY and UICLICK to work  
  
// make DOM ready to be manipulated.  
  
$(document).ready(function() {  
    console.log('ready');  
});  
  
// Making all images with .img class draggable and will make them  
opaque on Drag.  
$( function () {  
    $( ".img" ).draggable( {  
        stack: ".stack", // current selected dragged image given max z-index  
        opacity: 0.5 // opacity set to 1/2 while dragging to aid user,  
removed when // drag is over  
    });  
});  
  
// Durstenfeld shuffle javascript optimization  
// https://en.wikipedia.org/wiki/Fisher%E2%80%93Yates_shuffle#The_  
modern_algorithm  
  
function shuffle(array) {  
    for (var i = array.length - 1; i > 0; i--) {  
        var j = Math.floor(Math.random() * (i + 1));  
        var temp = array[i];  
        array[i] = array[j];  
        array[j] = temp;  
    }  
    return array;  
}  
  
// MAIN FUNCTION here  
$(function() {  
  
    $(".clickme").bind("click", function() {  
// When the user CLICKS inside of the .clickme div creates a new function  
with the argument "click".  
  
        // Will run another nested function  
        var $all = $(".img");  
// which declares variable array 'all' including every image  
with the class .img  
// write rest to above shuffle function and finds a random  
photo in array  
// and then feed into "toDisplay" VARIABLE  
  
        $(shuffle($all).slice(0,1)).addClass("selected");  
//shuffles array, picks first iteration between 0 and 1 indices  
(next photo in the array) and adds "selected" class  
  
        var toDisplay = document.querySelector(".selected");  
// makes variable called toDisplay that will find the .selected class image  
just created
```

```
// error catcher for when images run out  
if (toDisplay == null) {  
    return "no more images!";  
} else {  
    toDisplay.style.display = "block";  
}  
  
//adds a new variable called randomXY with the all elements in  
class ".selected"  
var randomXY = document.getElementsByClassName("selected");  
  
// Random position code stolen form GITHUB  
function position() {  
    for (var i = 0; i < randomXY.length; i++ ) {  
// http://stackoverflow.com/questions/4796743/random-position-of-  
divs-in-javascript  
// defining x and y with a random position dependent on document  
width and height  
        var posx = (Math.random() * ($(document).width()).toFixed());  
        var posy = (Math.random() * ($(document).height()).toFixed());  
  
// converts these numbers into a string so we can then add it to new css  
class below  
//creates new temporary css class dependent on variable in array and  
adds it to main.css  
        $(randomXY[i]).css({  
            'position':'absolute',  
            'left':posx+'px',  
            'top':posy+'px',  
        })  
    }  
}  
  
// this will remove the "selected" class so the script can move on and find  
another image to  
// place on the page. sometimes script will work without this I don't know  
why  
    position();  
  
    var $all = $(".selected").addClass("stack"); // add z-index order  
  
    class  
        var $all = $(".selected").removeClass("img");  
        var $all = $(".selected").removeClass("selected");  
  
    });  
});
```











# Freelance Logo and Poster Design

## ***Project Brief***

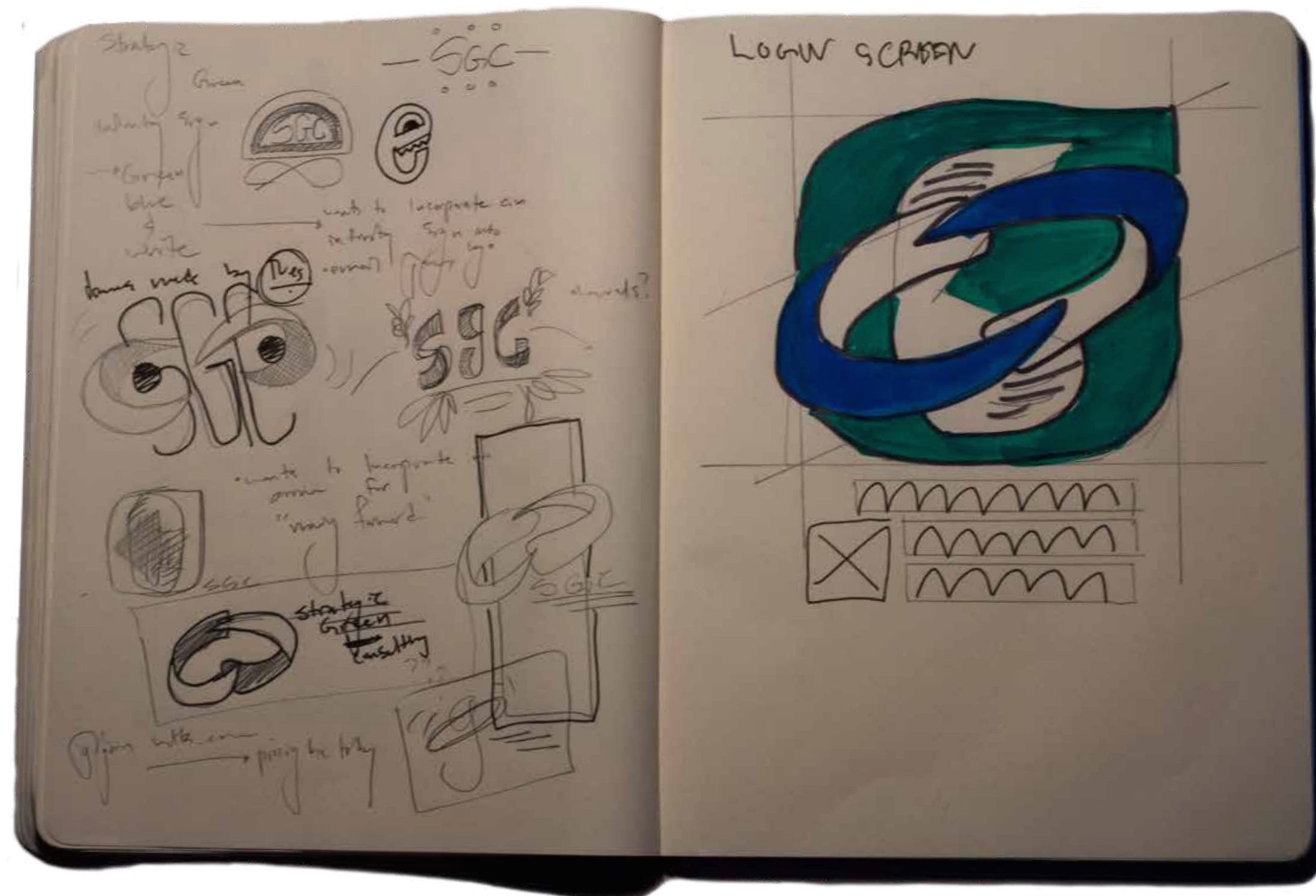
A selection of my freelance work done in my twenties. This work ranges from poster and illustration design to innovative and client tailored logo design.





## Strategic Green Consulting

Strategic Green Consulting is an Los Angeles based consulting company started by my friend and former roommate James Owens. Wanting to create a logo which used green and blue, as well as imagery relating to the infinity sign, I created this modern and minimalist logo which was aimed at targeting environmental agency and clients which were involved in the Los Angeles county environmental clean up efforts.



strategic  
green  
consulting



strategic  
green  
consulting



strategic  
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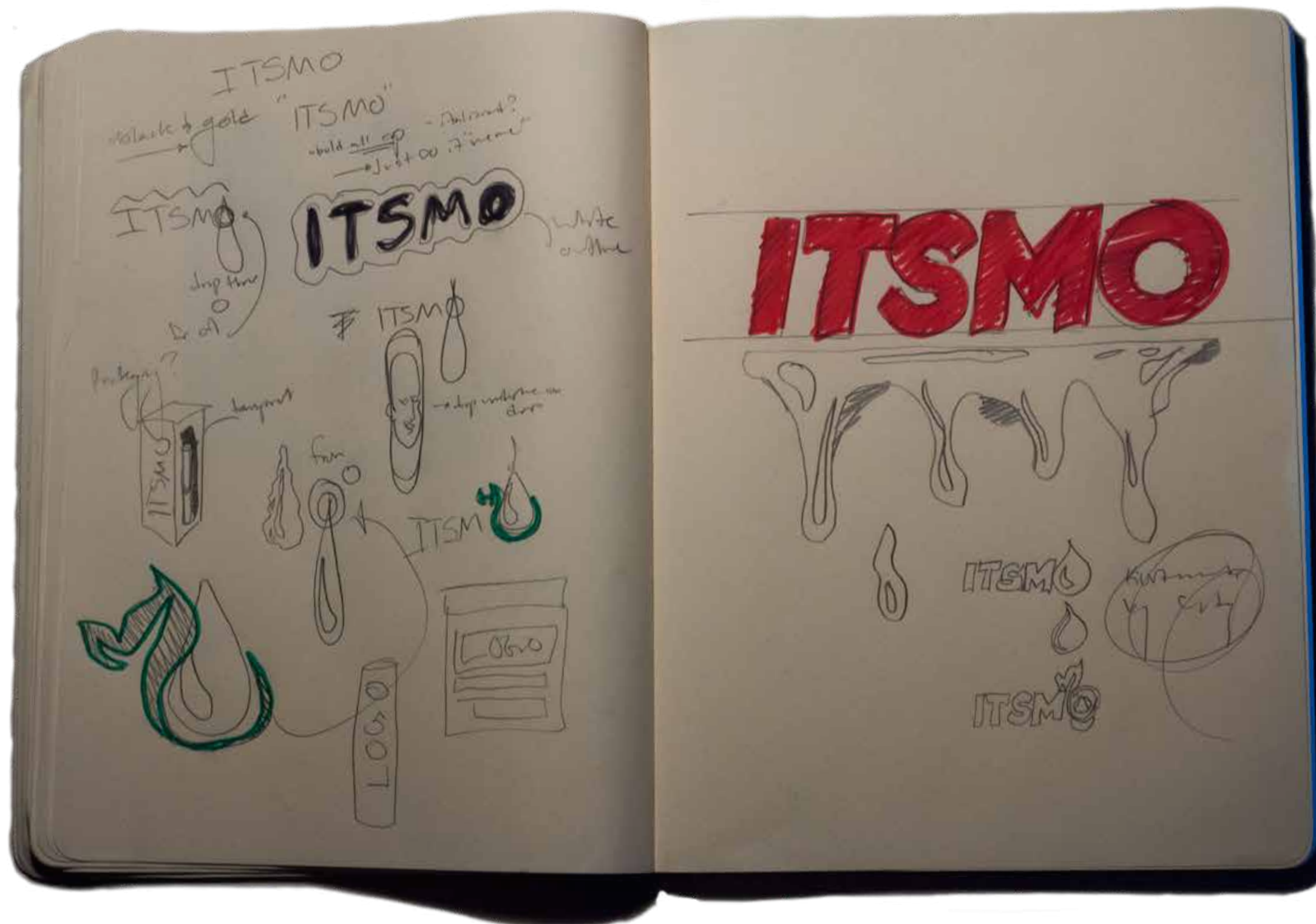






## ITSMO

ITSMO is a marijuana extract company, creating oil extract based portable vaporizer capsules to be used interchangeably with any vaporizer. Taking the company name from the childhood nick name of the client, I created a number of logo designs using imagery of an extract drip as well as a leaf to compliment the products purpose and design.

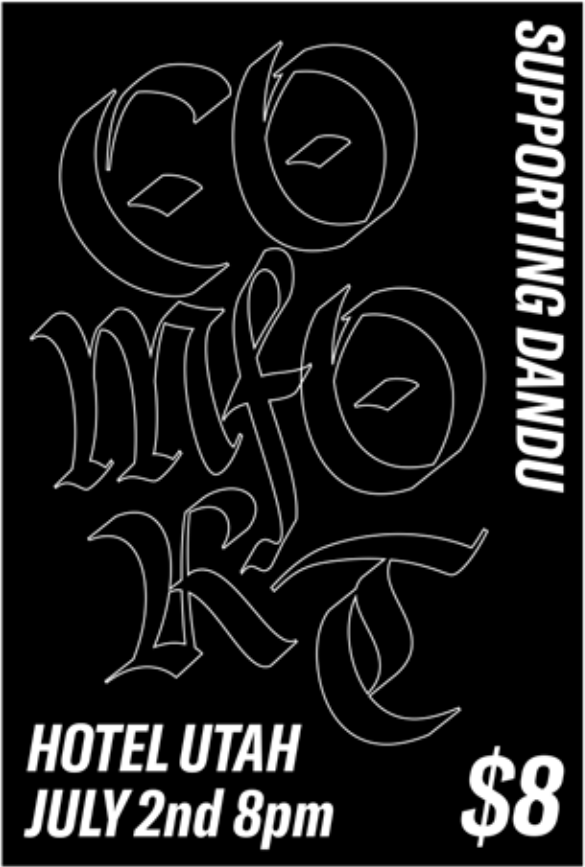
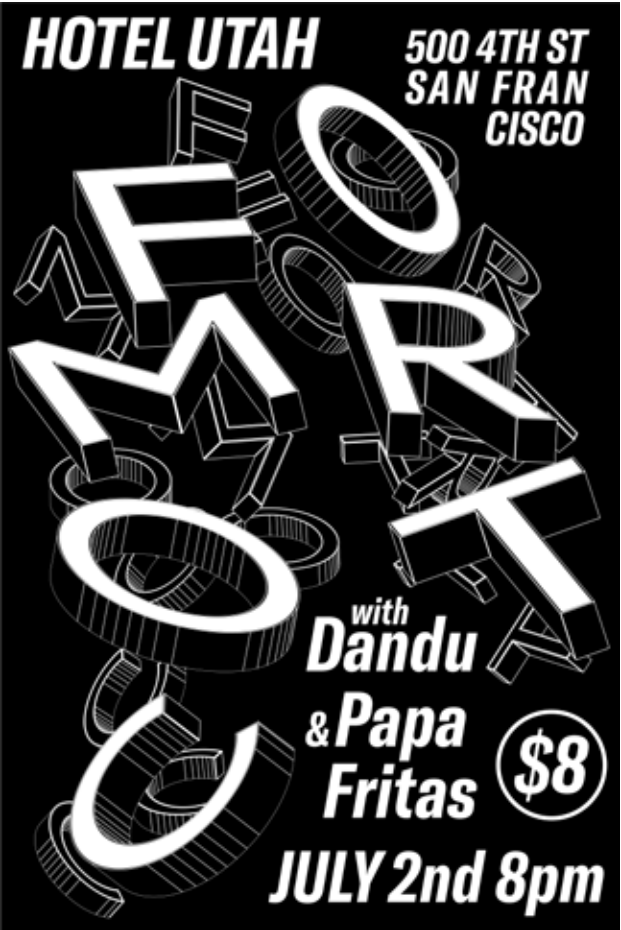
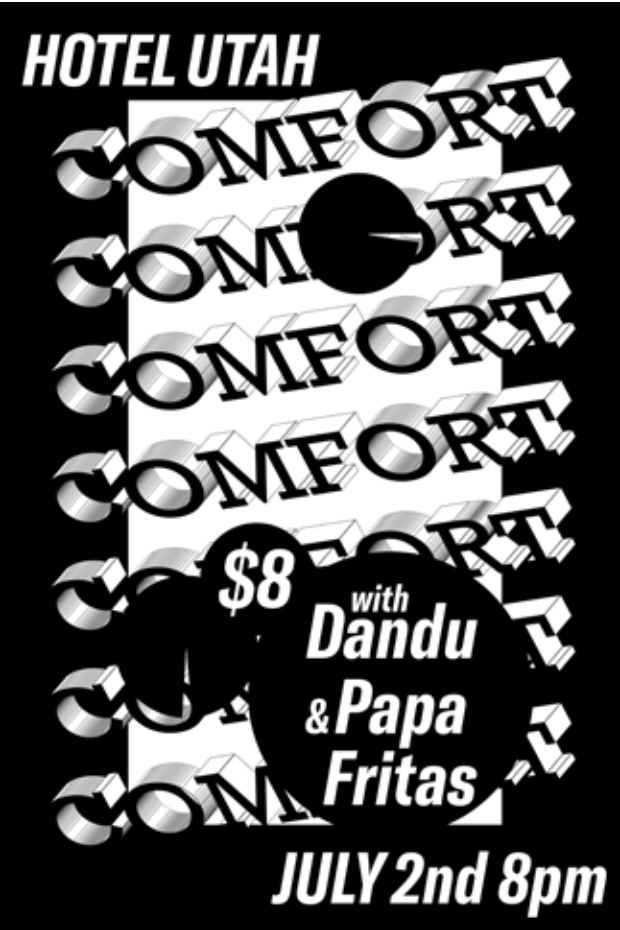
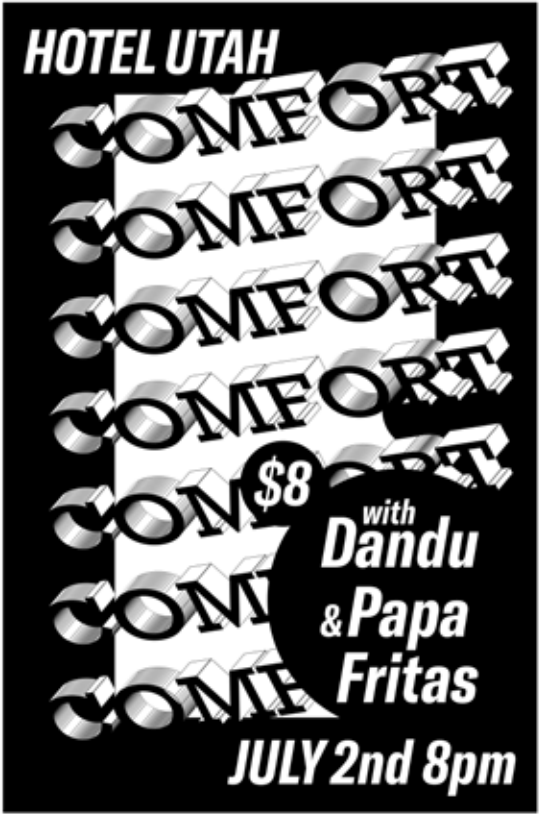






Comfort

Comfort is my good friends band based in San Francisco. I was asked to make a series of poster templates for him to use and cheaply print in black and white for various gigs and venues he was going to play. Lacking a logo or any kind of branding, I focused on making a series dedicated to the text manipulation of the bands name, "Comfort".









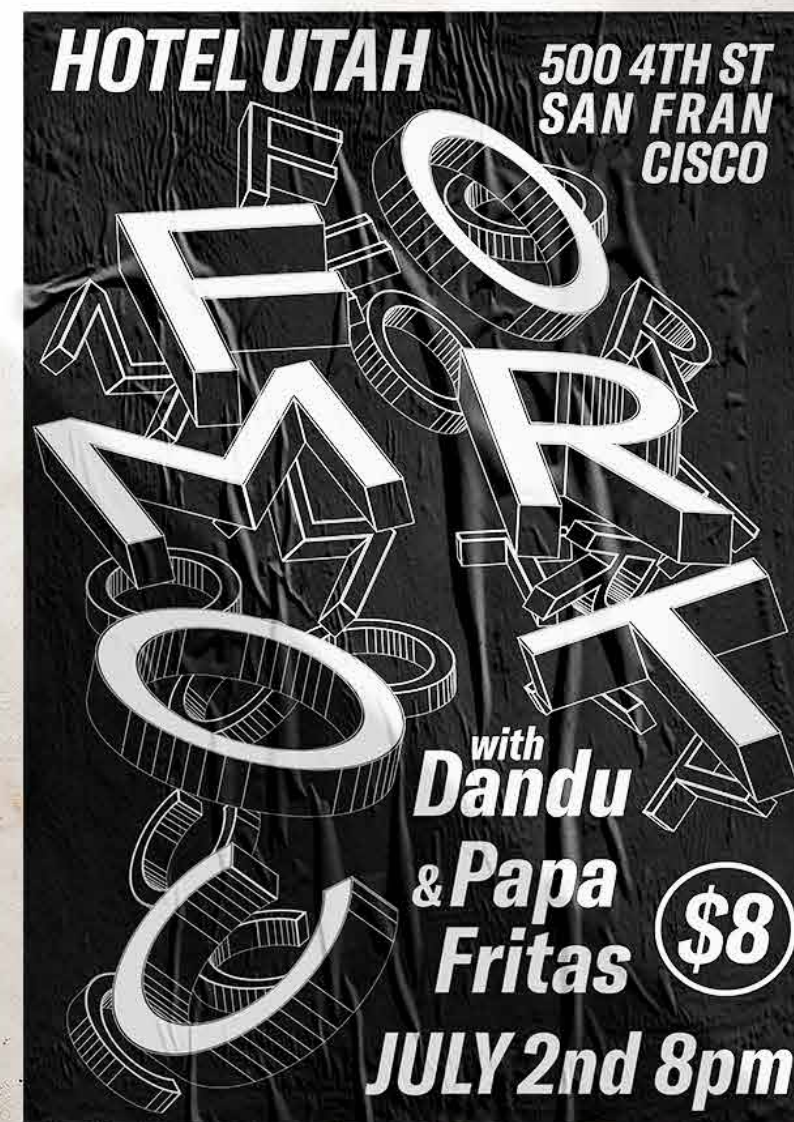
# SUPPORTING DANDU



ers & more | Good Stuff Carefully Composed since 2002









**DESIGN LOUNGE**  
DESIGN IT & LEAVE IT



**SFSU**  
DESIGNSPACE  
ROOM 115  
FINE ARTS BLDG

12.05.2017  
-12.14.2017  
11AM-4PM

# RISOS : DESIGN LOUNGE 2

## ***Project Brief***

Towards the end of the school semester, our gallery space was left empty. A lull in the exhibit season left the student body with an opportunity to use the space for our own devices.

**DESIGN LOUNGE II** was born. Assigned the task of designing and implementing a design exhibit, the Risograph was chosen as the medium in which to share, collaborate, explore, and express ourselves. Using collage, printed media, button making, and the red and blue soy based riso drums (the only colors we had) I have selected various works that I have created. Implementing an end of the year impromptu show, the design department of San Francisco State University came together to create.



With these risographs, I would create a “blue” and “red” vector in Adobe Illustrator. Because our Risograph lacked a digital input, I would print out each color as a black inkjet print, and then physically scan the print into the Risograph, creating some distortion and abnormal effects which became synonymous with the style of the Risograph.



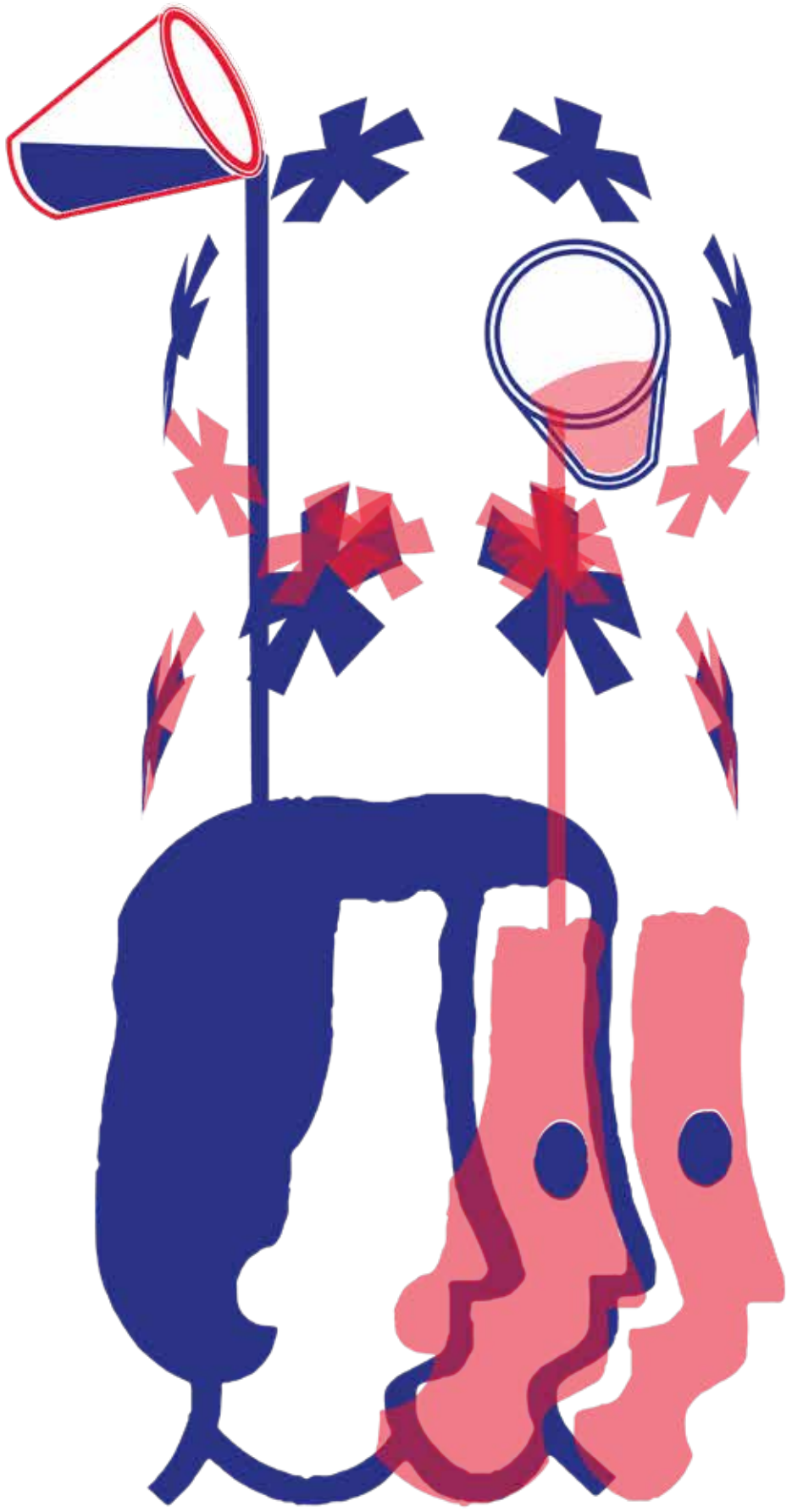
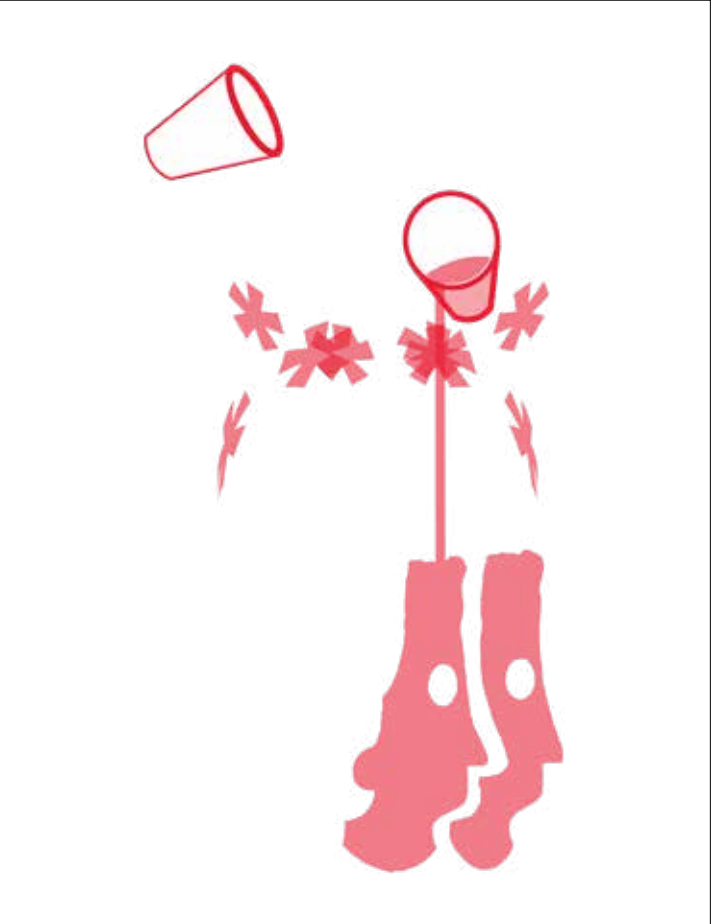
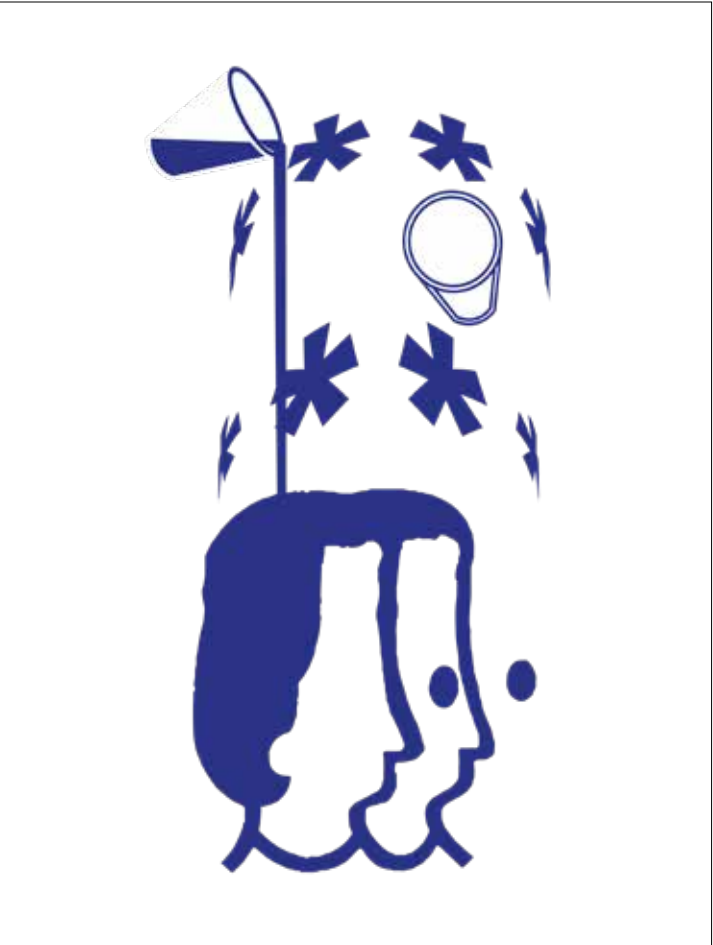


DOM  
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TAILS



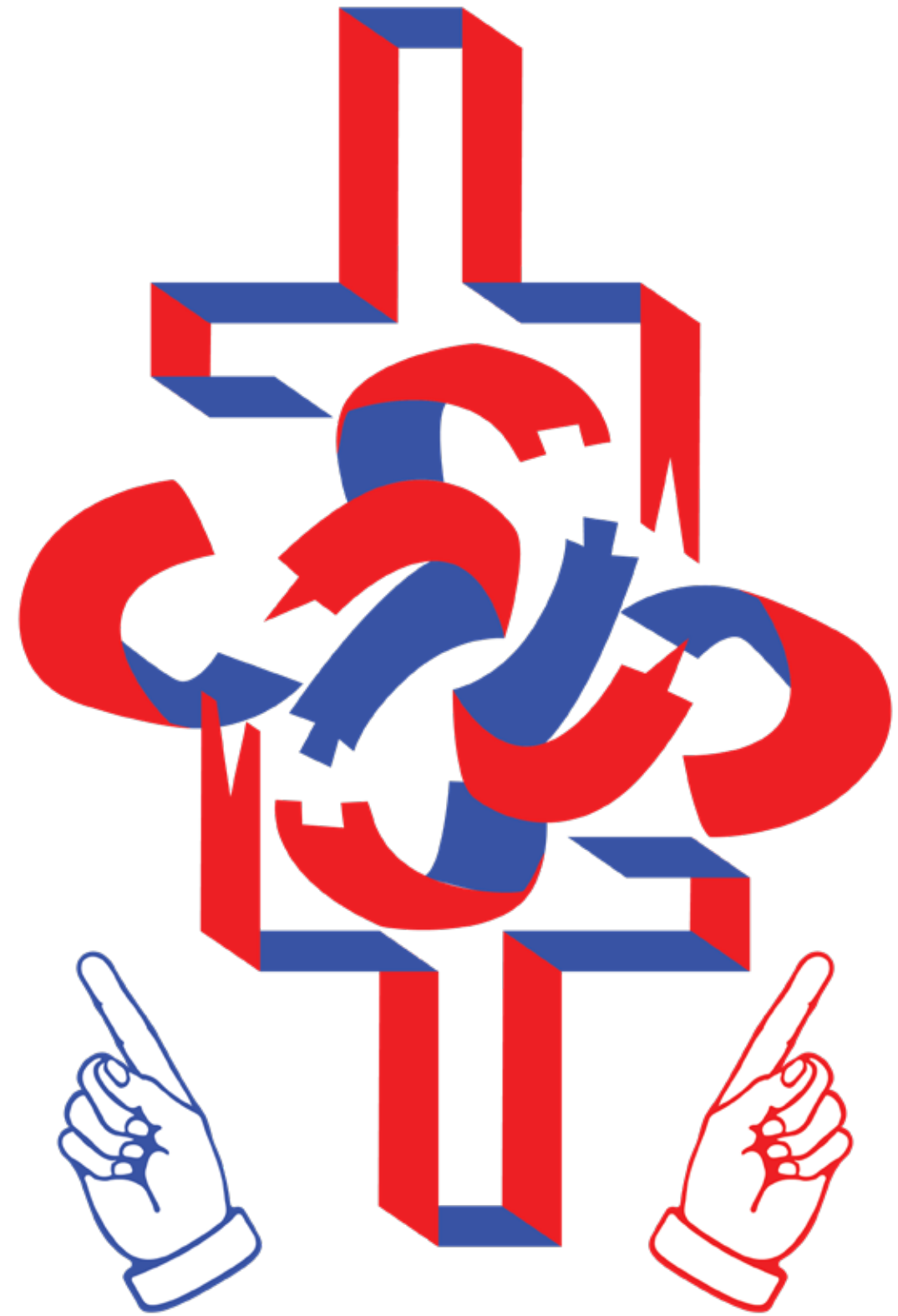
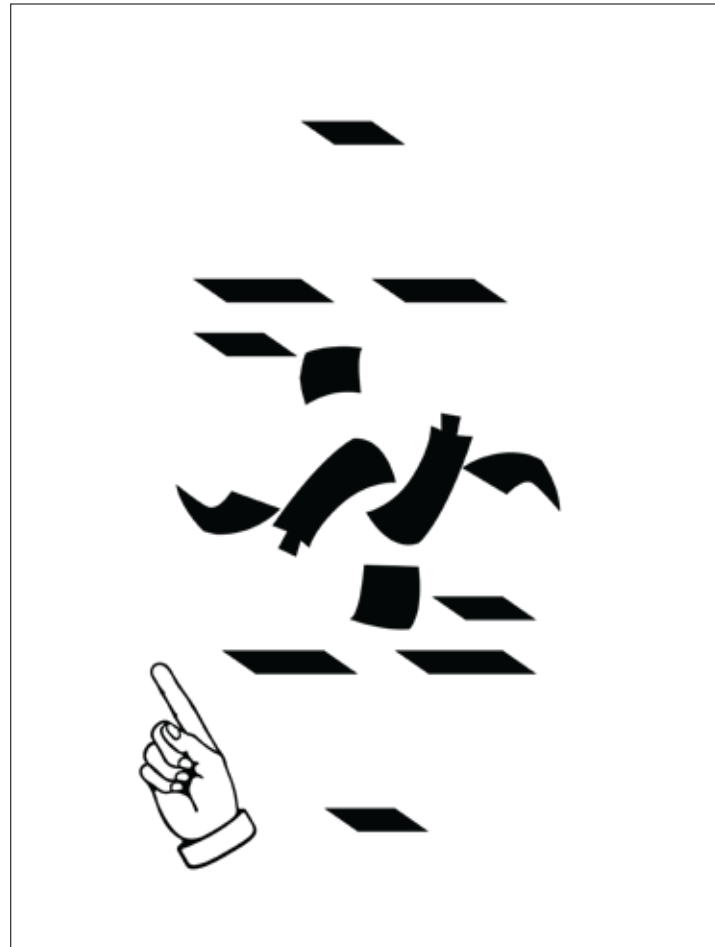








This Risograph was later adapted into a project poster to illustrate a bible verse.

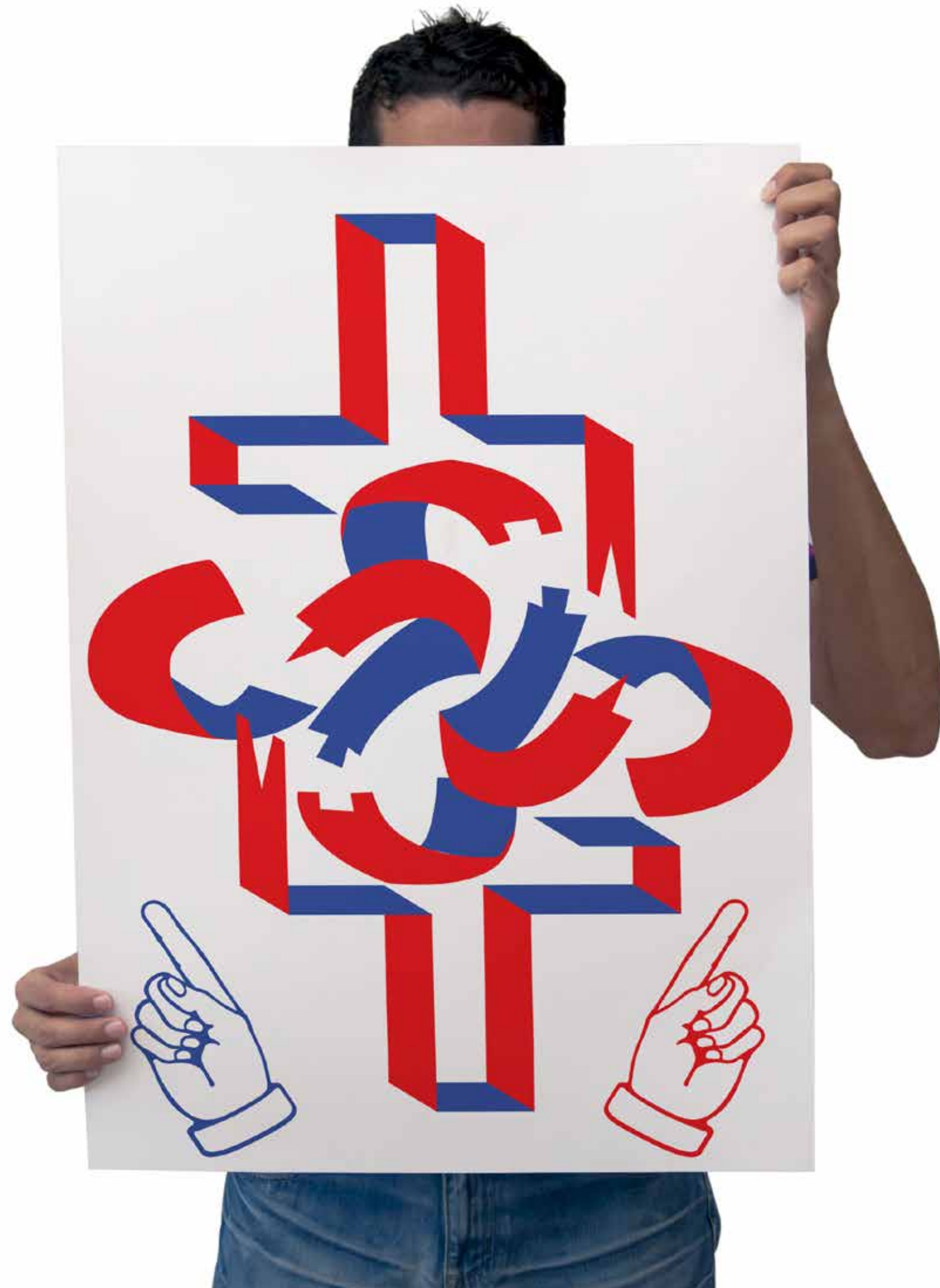


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