



CAYLA TODES

graphic design portfolio

RESUME

I created a resume that I feel reflects me in an accurate way. I chose colors that are subtle, yet have some personality and brightness to them. I also chose to add some polka dots for some fun and lightheartedness.

CAYLA TODES

CONTACT INFORMATION

917-635-2717

cit15@miami.edu

caylat2002@gmail.com

New York, NY, 10028

EDUCATION

Ramaz Upper School

Graduated in June 2020

3.85 GPA

University of Miami

Major: Honors Communication - Media Design

B.S.C. expected in May 2024

Minors: Marketing and Art

Current GPA: 3.94

ACHIEVEMENTS

Provost's Honors Roll:

Fall 2020, Spring 2021

President's Honors Roll:

Spring 2021

Dean's List:

Fall 2020, Spring 2021

Stamps Scholarship:

Nominated and shortlisted last round.

EXPERIENCE

AdGroup: (2021-Present)

All things advertising club at University of Miami. On Eboard, in charge of social media and design with two other students. Attend Eboard meetings.

Chabad: (2020-Present)

Hub for Jewish life on Campus. On Eboard and attend meetings twice a month.

Apparel Chair: (2018-2020)

Designed, ordered, sold, and distributed all merchandise for my high school.

Dance Team: (2016-2020)

Member all throughout High School and was captain during senior year. Choreographed and taught all dance routines.

Interned at Rosenshein Associates (Summer of 2021)

Company that manages, develops, and designs shopping centers. Assisted with organizing and re-branding their business card, letterhead, etc.

Interior Design Intern at Zaskorski & Associates: (Summer of 2019)

Assisted in designing and implementing a new project. Served as a liaison with showrooms and designers to coordinate samples.

Szravas Fellowships: (Summer of 2019)

Selected as a fellow at an International Educational Jewish Camp in Szravas, Hungary. Assisted in teaching aspects of Judaism to young children all over the world.

SKILLS

Adobe Creative Suite -

InDesign

Illustrator

Photoshop

Microsoft Office

Google

Communication

Hard Worker

Fluent in English and Hebrew

Social Media

Time Management

HOBBIES

Dance

Boxing

Reading

Fashion

Interior Design

Tennis

INDESIGN LAYOUT PRACTICE

For this project, I got to practice my InDesign skills and learn how to better navigate and use the software. I learned how to place close attention to the intricate and minute details of a magazine layout and learned how to replicate them in the best way that I could.

BITES

In Search of Sushi

FORGET THE ROLLS, WE WENT LOOKIN FOR THE BEST REAL SUSHI
- A SLICE OF FISH DRAPED ON RICE - IN THE GABLES

BY STEPHAN DURRANT

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With beaches, culture, and luxury
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ISLAND ABUNDANCE

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Committed to Health and Safety

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Fascinating History and Culture

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ADVERTISING



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Find Calm at Scheduled Beaches

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Work in Full Color

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Natural Beauty at Eco-Luxury Hotels

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Music to the Ear

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Lit praturessit, nimil

mil inum rem exce-

sent qui venis evellaut

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omnimen dandae

cumque incis assum

et volute restis aped

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Health Wire

Quick Tips for Living



Try This to Beat Loneliness

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Benefits of Apnea Treatment

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CR.ORG/HEALTH

Get Vaccines You Missed

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Acculan dandatest, quamen facepudaAccae eum qui ut quia quo quibus volore
atmodiclo. Dunt

JUNE 2021 ON HEALTH CONSUMER REPORTS 3

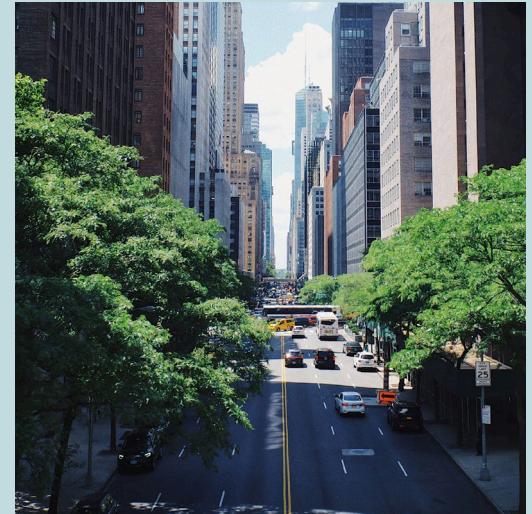
PHOTO LAYOUT

For this project, I selected New York City because I was born and have lived there all my life. I chose to use photos that I felt really depict the atmosphere and aura of NYC. I got to work with learning how to lay out several images on a page and the best methods of doing so.



Food Carts

Food carts and trucks are a New York City staple. Tourists and pedestrians can find them located all over the city. They offer inexpensive foods such as pretzels, hot dogs, and bottled drinks.



View from Park Avenue

Park Avenue is the the only avenue in the city with majority apartment buildings. It is lined with beautiful trees as displayed in this photograph. It is a fantastic area with stunning views and skyscrapers.

Photo Credits: Rober Bye

New York City CITY OF DREAMS

Central Park

Central Park is the hub of nature in New York City. Pictured is the boat pond where pedestrians can rent a remote control boat for the day. The pond is beautiful and scenic.

Photo Credits: Liobuv Ilchuk



Times Square

Times Square is the center point for tourists in New York City. No matter the hour, the popping and vibrant streets of Times Square are packed with people from all over the world.

Photo Credits: Meric Dagli



Statue of Liberty

The Statue of Liberty, a famous sculputre that is located in Liberty Island in the City. Tourists from all over the world go to visit it.

Photo Credits: Victor Daniel



PERSONAL BRANDING

For this project, I created a personal logo and branding for myself. As written in my project explanation, I selected colors that I felt were a collective representation of my personality. I got to learn how to hand draw a logo for this project and really enjoyed doing so.

BRANDING PROJECT

Cayla Todes

TYPE SPECIFICATIONS

Main Logo:

Hand drawn using Adobe
Illustrator

Business Card

Typeface: Skia
Weight: Bold
Size: 12

Letterhead

Typeface: Avenir
Weight: Black
Size: 13

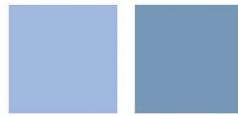
Envelope

Typeface: Skia
Weight: Bold
Size: 14

Typeface: Avenir
Weight: Medium
Size: 8

Typeface: Avenir
Weight: Book
Size: 12

COLOR SPECIFICATIONS



HEX: a4b9e0
CMYK: 34, 20, 0, 0
RGB: 165, 186, 224



HEX: 7998b7
CMYK: 54, 31, 14, 2
RGB: 121, 152, 183



HEX: e0cce1
CMYK: 10, 20, 1, 0
RGB: 224, 204, 225



HEX: c8a0c4
CMYK: 20, 40, 3, 0
RGB: 200, 160, 196



HEX: 000000
CMYK: 0, 0, 0, 100
RGB: 0, 0, 0

SINGLE COLOR LOGO DESIGN



BLACK AND WHITE LOGO VARIATIONS



OTHER LOGO COLOR VARIATIONS



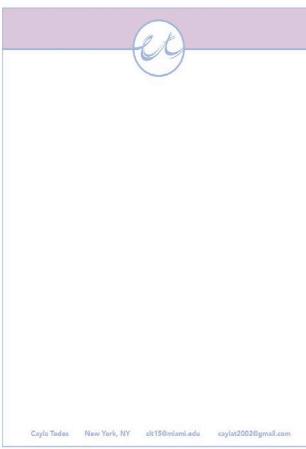
BUSINESS CARD



ENVELOPE



LETTERHEAD



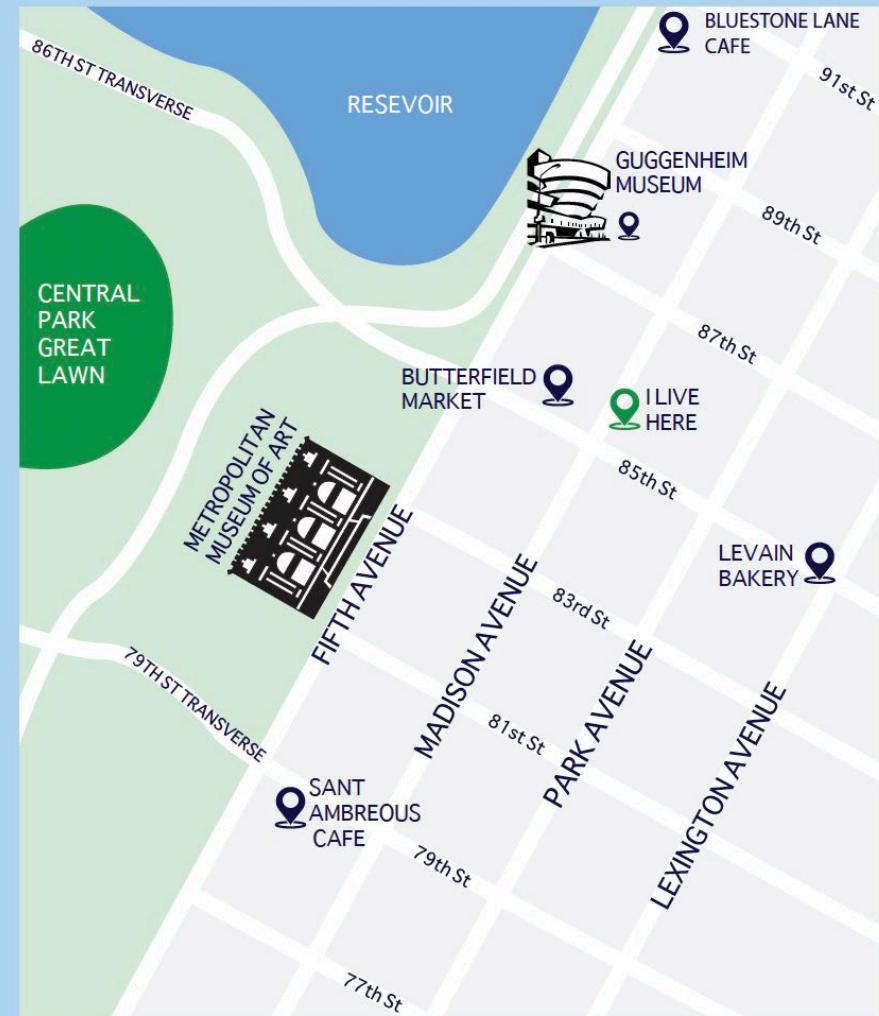
EXPLANATION

The brand I have created for my personal logo includes tones of purples, pinks, and blues. I wanted my logo and branding to have a colorful and playful look while still appearing sophisticated and minimalistic. I chose this color combination because it encompasses all of my favorite colors into one. I love the subtle warm vs. cool contrast and the relationship that these colors have. I also feel that these colors represent me well. Additionally, I chose to hand draw my logo using Illustrator on my iPad so that my logo would have some sort of personal connection to me. I loved the idea of having a handwritten logo. I also hand drew the squiggly lines that appear all throughout my project. I feel that my logo and rest of my branding portray my identity and personality well.

INFOGRAPHIC

For this project, I created a map of the Upper East Side, where I was borned and raised. I included the famous museums near me, central park, the exact place I live, and various other locations on the Upper East Side

UPPER EAST SIDE, MANHATTAN



Designed by: Cayla Todes

Source: Google Maps

NEWSLETTER

For this project, I created a newsletter for the University of Miami School of Communications. I took information along with images from their website to compile my newsletter. I enjoyed learning more about the COM School while I was completing this project. I enjoyed working with my school colors for this project.

The cover page features the title "COMMUNIQUE" in large, bold letters, with "SCHOOL OF COMMUNICATIONS AT UNIVERSITY OF MIAMI" and "NOVEMBER 2021" below it. To the right of the title is a photograph of a modern, multi-story building with glass windows and a white facade. A man in a suit stands in front of the building. To the left of the title is another photograph of the same building under a blue sky. On the right side of the cover, there is a sidebar titled "IN THIS ISSUE:" which lists several topics: Message from Dean Wilkins, Academic Programs, Journalism Peace Prize, Faculty and Alumni Spotlight, Student Involvement, and Scholarships.

IN THIS ISSUE:

- Message from Dean Wilkins
- Academic Programs
- Journalism Peace Prize
- Faculty and Alumni Spotlight
- Student Involvement
- Scholarships

The School of Communications, 5100 Brunson Drive

UMTV video shoot

SBJ graduation stole, 2020

COMMUNIQUE 1

MESSAGE FROM DEAN WILKINS

On behalf of the exceptional faculty and staff in the School of Communication (SoC) at the University of Miami, it is my pleasure to welcome back our returning students, and welcome our new and prospective students to our community. We will work together to foster your academic success, enhance your personal and professional development, and support your civic engagement by providing exciting opportunities to learn, to grow, and to make a difference.



The Center for Communication, Culture & Change exemplifies how we leverage our talent for social change.

Our SoC combines academic excellence with contemporary relevance and global impact. As a global city, Miami serves as an exciting base for our programs, with connected campuses and programs around the world to enrich your educational experience. We celebrate and appreciate diversity within our community, integral to our perspectives, our purpose, and our potential.

Whether you are returning, new to SoC, or considering our school, we invite you to join us in our academic programs, student organizations, school events, special projects, and more. We encourage you to share your skills and your passions. And we look forward to your helping us create positive change in our communities.

Karin Gwinn Wilkins
Dean, School of Communication

ACADEMIC PROGRAMS

COMMUNICATION STUDIES

Nicholas Carcioppolo
n.cacioppolo@miami.edu
(305) 284-5633

CINEMATIC ARTS

Anthony Allegro
a.allegro@miami.edu
(305) 284-2202

INTERACTIVE MEDIA

Ching-Hua Chuanc.chuanc@miami.edu
(305) 284-4388

JOURNALISM & MEDIA MANAGEMENT

Erin Brown
erin.brown@miami.edu
(305) 284-2235

STRATEGIC COMMUNICATION

Regina Ahn
regina.ahn@miami.edu
(305) 284-1647

COMMUNICATION STUDIES

Communication Studies, BSC
Communication Studies, MA

CINEMATIC ARTS

Motion Pictures, BSC
Motion Pictures, MFA

INTERACTIVE MEDIA

Interactive Media, BSC
Interactive Media, MFA

JOURNALISM AND MEDIA MANAGEMENT

Broadcast Journalism, BSC
Electronic Media, BSC
Media Management, BSC
Journalism, MA
Media Management, MS
Media Management, CERT

STRATEGIC COMMUNICATION

Advertising, BSC
Public Relations, BSC
Public Relations, MA





Nightfall at the School of Communications

'Journalism Peace Prize' Highlights the Risks, Roles of Journalists

School of Communication professor Sallie Hughes stresses the importance of journalism as an institution following The Nobel Peace Prize announcement, which recognized the professional and personal sacrifices of journalists Dmitry Muratov of Russia and Maria Ressa of the Philippines.

Earlier this month journalists Maria Ressa of the Philippines and Dmitry Muratov of Russia were awarded the Nobel Peace Prize. Both lead news organizations known for producing investigative exposés on government abuses of power at great risk.

Muratov has lost six of his colleagues to murder or suspicious death because of their work criticizing the Russian government, and in particular, Vladimir Putin. Ressa has been jailed and violently harassed and faces a relentless slew of charges and lawsuits for her organization's work revealing the gross violations of human rights and manipulative disinformation campaigns of the government of President Rodrigo Duterte. If convicted, she faces years behind bars. The Norwegian Nobel Committee awarded

the prestigious prize to the two journalists as individuals and also as representation of finalists worldwide, noting that fact-based investigative journalism is a precondition for democracy and lasting peace.

Journalism organizations, including Reporters Without Borders, with which I have had the privilege to collaborate in recent years, celebrated this "Journalism Peace Prize," as Norwegian journalist Stig Arild Pettersen called it, because The Nobel Peace Prize elevates to the world stage the risks and roles journalists undertake as troubled democracies backslide or fall.

With the weakening of democracy as a rights-based political regime over the last quarter century, journalists have been increasingly harassed, jailed, and murdered by politicians, state security, criminals, and other defacto powers. In a 2019 publication, University of Miami Ph.D. student Yulia Vorobyeva and I showed that of 1,812 killings of journalists worldwide from 1992 to 2016, countries with hybrid political regimes mixing liberal and illiberal

The award of a Nobel Peace Prize to journalists highlights important lessons for a world at a crossroads. Peace is more than the absence of war. Lasting peace requires the strengthening of structural conditions such as accountable government, protections for human rights, policies promoting fairness and equity, the elevation of voices in dialogue rather than conflict or hatred, and contextualized understanding of the sources and beneficiaries of conflict.

Journalism and media more broadly may play dual roles when it comes to building sustained peace. Commercially driven news values and discriminatory representations in film, television, and gaming highlight conflict, negativity, and magnitude to increase audience. But ethical, empathetic journalism in the public interest can strengthen each of the foundations of peace and social resilience by shedding light on abuses and hidden beneficiaries of conflict, giving voice to the marginalized and oppressed, and presenting differing experiences and viewpoints in context and dialogue.

Journalism cannot resolve corruption, conflict, inequity, or hate on its own, but it can work against them, enabling and amplifying other institutions and individuals who together may change public opinion, policy and, over the long term, the way we think and interact with each other.

For peace to be sustained and democracy to protect rights and enable social justice, journalism needs to exist as an institution supporting accountability and societal cohesion.

Given the financial and political pressures most journalists and news organization work under, including being targeted by disinformation campaigns and threats, it requires a normative commitment to ethical, empathetic, factually precise, and unyielding journalism. Academic studies have shown again and again that commitment to pro-public norms drive journalists who continue to work at great risk.

"Journalism is my passion and if we are silenced, then they win," said a Mexican journalist in a study of coping and resilience sociology that Ph.D. student Laura Iesue and I published with Mexican colleagues last year. "I feel a personal responsibility. This is the [place] where I stake out my position of resistance in the face of everything that is happening," said another. Both were explaining why they stayed in journalism despite threats.

Recognizing the personal commitment, the Nobel committee recognized journalists' professional and personal sacrifice when making its award.

"We wanted to illustrate what it means to dedicate your life to such an important task as this and to highlight two persons who have been extraordinary, courageous, and also represent very professional journalism of high quality. So, it was our decision that these two individuals by their example really are excellent representatives for the profession," Nobel committee chair Berit Reiss-Andersen told journalist Stig Arild Pettersen immediately after the announcement.

Then she wished him congratulations, too, because it was also Pettersen's prize.

Our journalism students learn these ethical commitments from professors of practice and scholars at the University of Miami School of Communication. Their emerging professional values

School of Communications Honors Program

Students must complete a minimum of 18 credits from their selected communication Honors major. You must meet with Dr. Shapiro, Director of Honors, during your first three semesters in order to customize the remaining of your program.

The School of Communication offers a School-wide Honors program which entails a minimum of 39 credits for the ma-

Core Requirements
 COM 101 – Mass Media Communication in Society (Honors Section)
 COM 250 – Freedom of Expression and Communication Ethics (Honors Section)
 One of the School's Survey Courses
 One of the School's Writing Courses
 COM 395 – Honors Seminar in Communication
 COM 401 – Honors Communication Colloquium.
 COM 499 – Senior Honors Project/Thesis

are reinforced in the many national and regional awards won annually by UMTV, Distraction magazine, and The Miami Hurricane.

Boriana Treadwell, faculty advisor to UMTV and former producer for CNN and CNN International, worked closely with Ressa when she ran CNN's Manila and Jakarta bureaus several years ago.

"Journalism is my passion and if we are silenced, then they win."
 "She is constantly on the authorities' radar and they are watching her every move—but that hasn't stopped her from doing her job and standing up for press freedom, democracy, and the truth," Treadwell said. "She is one of the most humble people I know. She believes in doing her job no matter what. Maria is fearless and dedicated and the brightest example of how this job should be done for both student and professional journalists."

Sallie Hughes is a professor and associate dean for Global Initiatives at the School of Communication, and a research fellow for crime, corruption, and conflict at the University's Institute for Advanced Study of the Americas.

FACULTY AND ALUMNI SPOTLIGHT

KALLIA O. WRIGHT

Originally from Jamaica, Dr. Kallia O. Wright recently joined the School of Communication faculty as an assistant professor and qualitative researcher specializing in intercultural health communication. More specifically, she studies communication about women's reproductive health.



Before finding her research interest, she completed her master's and doctoral studies at Ohio University. Today, her research focuses on Black maternal health experiences and communicative experiences regarding endometriosis.

Dr. Wright says she is thrilled to be a part of the School of Communication and is teaching two courses – Communication Theory (COS 220) and Intercultural Com-

munication (COS 545). Here's a look at Dr. Wright's research and her journey to UM:

Can you tell me about your research and what led you to your field?

As a graduate student, my areas of specialization were intercultural communication and health communication. Specifically, I looked at how culture impacts how we communicate and perceive our health. Over the years, I have started looking at Black women's health. The research that started me on this process was looking at how Jamaican women spoke about endometriosis. I interviewed a few Jamaican women to ask how they communicated with others about endometriosis, and then in more recent years, I've been looking at Black women's maternal health. For instance, you'll see in the news how Black women are almost three times more likely to die from pregnancy-related illnesses than white women. Last year, I interviewed Black women who gave birth in the United States in 2019 and 2020, and that's where my research is now focused.

"As a teacher, I'm hoping that students will develop a better appreciation and understanding of communication through the

What are your goals as a professor and researcher?

As a teacher, I'm hoping that students will develop a better appreciation and understanding of communication through the courses. They'll see how communication is important when you're talking to someone from a different culture and be more aware that there's a lot more to culture to understand than just language. As a researcher, I'm hoping that I can make my mark as someone

How did you first become interested in your research areas?

I did my master's and doctoral studies at Ohio University, and I believe that's when those questions began. Back in Jamaica, I did my undergraduate and specialized in Television production. I either wanted to be in front or behind the camera. When I did my master's, I specialized in public relations and thought I was going to work back in the industry. Then I did this one class – Diffusion of Innovations and it talked about health-related stuff and I thought, wow this is really interesting to me.

PROJECTS AND MEDIA
ORANGE UMBRELLA
Orange Umbrella functions as living, growing business and a student collective of experiential education beyond the classroom. Oranges become familiar with the professional world by working with real clients under the guidance of our Advisory Board and seasoned alumni.

STUDENT INVOLVEMENT

DEAN'S STUDENT CIRCLE

What is the Dean's Student Circle?

The Dean's Student Circle (DSC) is an organization of student ambassadors who represent the School to prospective students, new students, and the University of Miami at large by participating in outreach and recruitment, leading tours, and assisting in orientations and panels. Members also share ideas and student feedback with School leadership.

The Dean's Student Circle Mentorship Program

The Dean's Student Circle Mentorship helps students succeed by connecting students within their first two semesters at the SoC with students who have ideally at least three semesters at the School. This program equips new students with the

resources and peer guidance needed to help them navigate the multiple facets of college life.

Student Ambassadors

Student Ambassadors must have at least 2 semesters completed in the School of Communication. In this role, members represent the School to prospective students, new students, and the UM community by participating in outreach and recruitment, leading tours, and assisting in orientation activities and panel discussions. They also share ideas and student feedback with School leadership.

Mentors

Mentors are Student Ambassadors who

ideally have at least 3 semesters with the School of Communication. The ideal mentor has already completed an internship, devoted time to a University of Miami organization, and used the resources on campus. Mentors are paired with new students who may not be familiar with all the opportunities available at UM.

Mentees

The DSC Mentorship Program was designed for people new to SoC. As part of this program, you are paired with a mentor in one of your areas of study who will show you how to utilize the resources at UM and at the School to maximize your experience.

has been published annually since that first year and has grown considerably. The most recent volume of the Ibis was 448 full color pages, and created by staff of nearly forty.

THE MIAMI HURRICANE

The Miami Hurricane is the student newspaper of the University of Miami in Coral Gables, Florida. The newspaper is edited and produced by undergraduate students at UM and is published in print every Tuesday and online everyday during the academic year.

UMTV

UMTV is the University of Miami's award-winning, student-run television station. Guided by School of Communication faculty, UMTV produces a variety of programming, including a weekly live newscast and sports show, a late night comedy program, an entertainment show and a Spanish-language program.

DISTRACTION

Distraction is a sophisticated, high-gloss quarterly magazine that is committed to defining the culture of University of Miami's student body. This publication serves as an entertaining and insightful "Distraction" to the daily stress of college life and features new trends in music, fashion, art, entertainment and student interests.

IBIS YEARBOOK

"We have no traditions to follow, no precedents to guide us in our venture into the realms of education.... We are constructing this yearbook for the purpose of making permanent record of accomplishments of our first year." The Ibis



COMMUNIQUE 7

SCHOLARSHIPS

WINE SPECTATOR SCHOLARSHIP FOUNDATION

The scholarships will be awarded to financially deserving students in the School of Communication who demonstrate an interest in wine, wine culture, food, and hospitality. The interest will be demonstrated through a competition in which students are invited to submit work via written, recorded, or visual materials. The work should reflect the spirit and content of Wine Spectator Magazine as well as demonstrating the skills acquired in the SoC.

M. SHANKEN COMMUNICATIONS, SPECIAL OPPORTUNITY FUND

M. Shanken Communications is a magazine publisher best known for Wine Spectator, Whisky Advocate, and Cigar Aficionado. This scholarship shall be used for an exclusive, all-expenses paid tour of Wine Spectator, M. Shanken Communications, and New York City. Applicants will be interviewed for selection.

SOC INTERNSHIP SCHOLARSHIP FUND

This scholarship shall be used to provide financial assistance to continuing students for internship credit, living expenses, and other related costs associated with pursuing internships. The scholarship may also be used to supplement students that are conducting internships virtually.

DR. STANLEY L. HARRISON MEMORIAL ENDOWED

This scholarship shall be used to aid undergraduate continuing students studying

public relations who demonstrate proficient writing ability. You will be asked to submit a two-page minimum double spaced essay about Ethics in Political Communication

S.L. HARRISON SCHOLARSHIP FUND

The scholarship is awarded to a continuing student studying public relations that demonstrates proficient writing ability. Application requirements include three faculty recommendations and a two-page minimum double-spaced essay on the principles of ethics in public relations

FIRST FEATURE FILM FUND

This scholarship aims to support continuing students creating their first theatrical feature film. Funds will help offset costs in filming on location, editing and distribution for students producing their first feature film. By giving students the support and resources to make feature films, we give them the opportunity to work just like professionals.

SUZANNE RAYSON SCHOLARSHIP FUND

Scholarship assistance for continuing students in the School of Communication who have demonstrated an interest in Sports Broadcasting in the Broadcast Journalism Program.

SOC EMERGENCY FUND

Relief to benefit undergraduate student(s) majoring in the School of Communication who are experiencing unexpected financial hardship.

OUR TEAM

EDITOR IN CHIEF

Cayla Todes

DESIGN DIRECTOR

Cayla Todes

CREATIVE DIRECTOR

Cayla Todes

EXECUTIVE DIRECTOR

Cayla Todes

SENIOR PHOTO EDITOR

Cayla Todes

SENIOR COPY EDITOR

Cayla Todes

For inquiries email:

communication@miami.edu



5100 BRUNSON DRIVE CORAL GABLES, FL 33146

First Name, Last Name
Street Address
City, State, Zip Code

POSTER

For this project, I chose to use a nice lavender blue color, similar to the one I selected for my branding project, perhaps it was the same one. i feel that this color represents me well. For this assignment, I learned how create contrast with type and color.



MAGAZINE

For my mini magazine project, I chose to do in on New York City, the place I am from and have lived all my life. I selected an article that outlines a four day trip to NYC, what sights to see, where to eat, where to stay, etc. I enjoyed this project a lot and learned how to carefully select beautiful images.



Beautiful view of the city skyline at dusk.
Photo taken by: Luca Bravo.



A Four Day Guide to New York City

BY: MEENA THIRUVENGADAM

Travel + Leisure is exploring America one three-day weekend at a time. Here's how to pack in the best of New York's food and cultural attractions into a short trip.

New York literally is the city that never sleeps. The subway runs 24 hours a day, the lights are always on in Times Square, and there are plenty of things to do over a long holiday weekend. Just don't try to do everything in one trip. From some of the best museums in the world to one of the most iconic parks on the planet, here's how to have the perfect three-day weekend in New York.

Day One

There's no better way to start a New York vacation than with an authentic New York bagel from H&H Bagels on the city's Upper West Side. Make sure you get it to go.

Take your bagel into Central Park, the 840-acre oasis that separates the Upper West and Upper East sides of Manhattan. This urban green space is one of the best places for picnicking — and people watching — in the city. While you're in Central Park, visit Strawberry Fields, a memorial to John Lennon, who spent the last decade of his life in New York. Movie buff? Make your way to Tavern on the Green, which made an appearance in "Ghostbusters", and Sheep Meadow, a 15-acre swath of grass you might remember from "Wall Street," "It Could Happen to You," and "The Manchurian Candidate."

On the east side of the park, you'll find its famous Alice in Wonderland statue. When you're done, make your way to the closest train to head to Chinatown. Have a lunch of delicious dumplings at Joe's Shanghai, then get lost in the streets of both Chinatown and Little Italy. Do a make a stop at Little Italy's Ferrara Bakery for dessert.

For dinner, head to Peter Luger's, a Brooklyn steakhouse that's one of the city's best. Don't forget to stop at an ATM first. The restaurant only accepts cash.

Day Two

If you haven't already scored tickets to a Broadway show, do it this morning. Grab an on-the-go breakfast and head to the TKTS booth on 47th Street in Times Square for same-day, discounted tickets. Don't be surprised to find a favorite celebrity among the castmembers of whichever show you select and don't let a line deter you. Lines here move fast as the city does.

While you're in midtown, explore Times Square — the world's largest pedestrian district — and head toward the Empire State Building. Head to the top for iconic postcard views of midtown Manhattan and beyond. Do a little shopping at one of the world's largest department stores, the nine-story Macy's location in Herald Square. Once you've worked up an appetite, head to Katz's Delicatessen on the Lower East Side for a pastrami on rye for lunch. Take a walk around the neighborhood before head-

Oculus, which serves as a shopping and transportation hub that will get you back uptown to catch whichever show you've selected.

Before the show, stop at Tony di Napoli's for a family style Italian feast. Be sure to make a reservation as tables fill up fast across this area ahead of showtimes.

Day Three

Spend your last day in New York sampling the city's world class museums. But first go to Lanner Smith's in midtown for brunch. This restaurant's spiked tea brunch cocktails aren't to be missed. Tea is served in an elegant pot made for two, and the food is simple but hearty and delicious.

After brunch, head to the nearby Museum of Modern Art. Wander through its galleries and don't miss the garden. Catch a train from there to the Metropolitan Museum of Art on the city's Upper East Side where you'll want to carve out time to see the Temple of Dendur and checkout the views from the museum's roof.

Grab a slice to snack or street vendor hot dog to snack on along the way. From there, walk north to the Guggenheim and do take a moment to gawk at this magnificient piece of architecture before you walk into the museum.

For dinner, head to Stone Street in the financial district. This street includes a collection of restaurants ranging from steakhouses to pizzerias, even a Mexican restaurant. Whatever you're craving for your last dinner in New York, you're likely to find it here.

Day Four

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Photo of the widely known famous landmark, the Brooklyn Bridge. Photo taken by Clay Baks.



Photo of New York city Streets. Signatures street blocks with green signs. Photo taken by Matthew LeJune.



Photo of New York City Street Lights with graffiti and stickers, a typical NYC sight to see. Photo taken by Paulo Silva.

WHERE TO EAT

5 fantastic reccomendations for every mood

SUSHI



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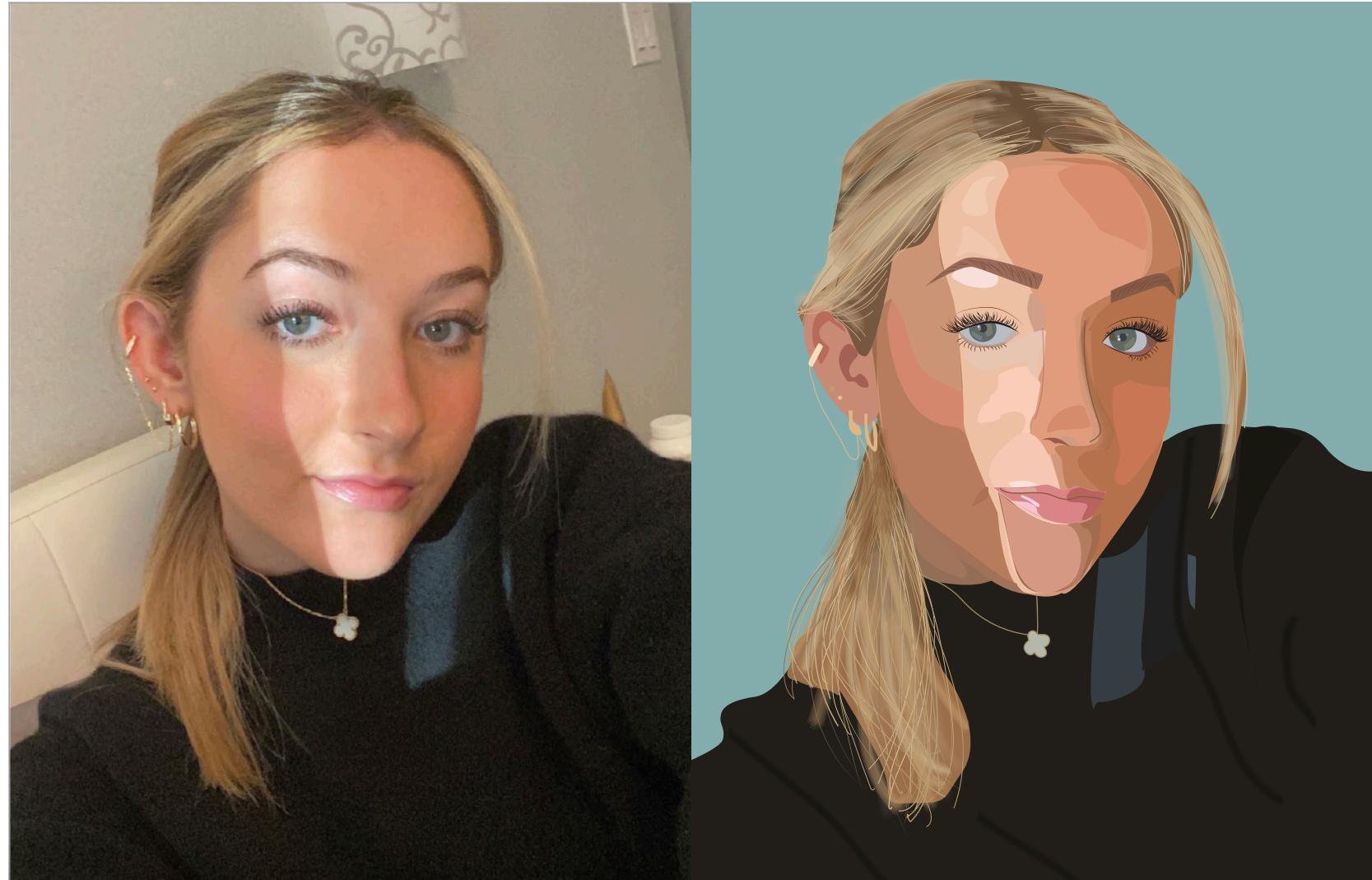
NIGHTLIFE



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SELF PORTRAIT

For this project, I drew a self portrait of myself on Illustrator. This was probably the most time consuming project I have ever done but I am extremely proud of the hours of work that I put in to produce this result.



TYPE SPECIMEN BOOK

This project was to make a type specimen book for a font of our choice. I selected Futura, a sans-serif font, and used a Dolce&Gabana theme for my presentation because they use the futura type face for their logo. I really enjoyed this project because it was my first time working with type in rod-er to design.



FUTURA

Futura is geometric sans-serif typeface designed by Paul Renner in 1927. It was designed as a contribution on the New Frankfurt-project.

The font is based on geometric shapes, especially the circle. It was described as "the typeface of our time" and "a face representing the new typography of the European avant-garde."

Futura was released to stand out against the sans-serif and more elaborate, handwritten-style typefaces that were popular at the time. Wanted to promote simplicity, modernism and industrialization.

The design of Futura avoids the decorative, eliminating non-essential elements, but makes subtle departures from pure geometric designs that allow the letterforms to seem balanced. Futura is used on a daily basis for print and digital purposes as both a headline and body font.

Renner's design rejected the approach of most previous sans-serif designs (now often called grotesques), which were based on the models of signpainting, condensed lettering and nineteenth-century serif typefaces, in favour of simple geometric forms: near-perfect circles, triangles and squares.

It is based on strokes of near-even weight, which are low in contrast. The lowercase has tall ascenders, which rise above the cap line, and uses nearly-circular, single-story forms for the "a" and "g", the former previously more common in handwriting than in printed text.

The uppercase characters present proportions similar to those of classical Roman capitals. The original metal type showed extensive adaptation of the design to individual sizes, and several divergent digitisations have been released by different companies.

Futura is used in logos and some examples are IKEA (until 2010), Supreme, Party City, Volkswagen, Crayola, Calvin Klein, Best Buy, Louis Vuitton, Bed Bath and Beyond, Dolce and Gabbana, and Omega.

ABCDEFGHIJKLM NOPQRSTUVWXYZ 1234567890

abcdefghijklmn opqrstuvwxyz 1234567890

The diagram shows the word "designer" in a large, bold, sans-serif font. Various typographic features are labeled with lines pointing to specific parts of the letters:

- "ascender" points to the vertical stroke of the 'd'.
- "crossbar" points to the horizontal stroke of the 'd'.
- "counter" points to the hollow space inside the 'd'.
- "x-height" points to the baseline level of the letters.
- "sans-serif" points to the straight, flat ends of the letters.
- "descender" points to the vertical stroke of the 'e'.

On the left side of the page, there are three overlapping circles in shades of brown and grey.

SPECIAL CHARACTERISTICS OF

FUTURA

*near even weight,
low in contrast*

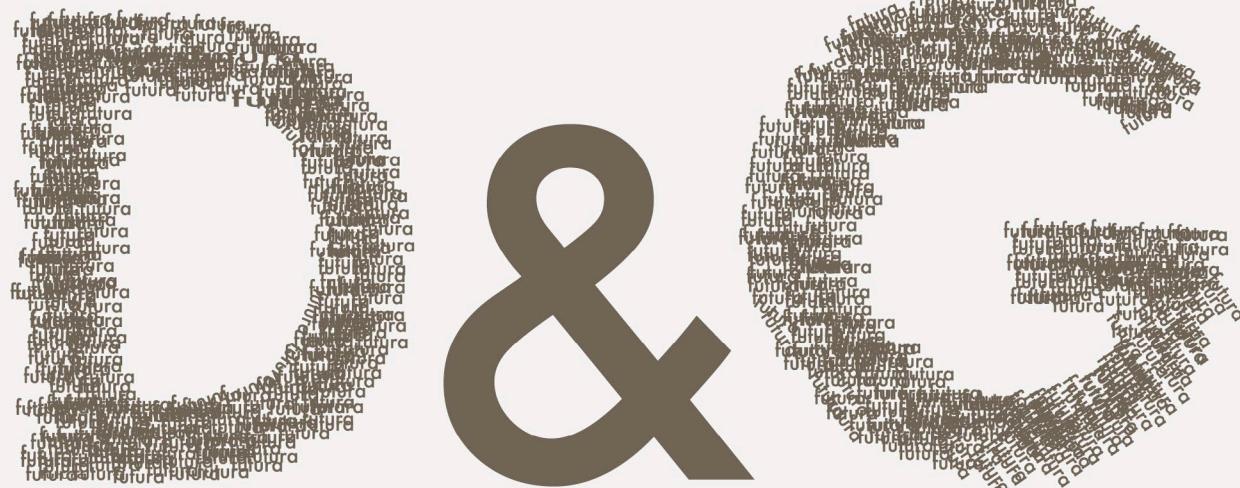
*comprised
of geometric
shapes*

*tall ascenders
that rise above
capital line*

*lower case j has
no leg*

*letters such as
a and g nearly
circular*

*relatively short
leg for L*



BRANDING

This project was to create a complete re-branding of a non profit organization of our choice. I chose The Humane Society of New York because I live in New York City and love dogs, so I thought this would be a perfect fit. Everything in the project was created by me, from the logo, to the color palette, to the mock ups, to the stationery.



HUMANE SOCIETY OF NEW YORK

WHO WE ARE

The Humane Society of New York is an animal shelter based in the heart of New York City that serves to provide a home for animals who have been abandoned or whose day strikes. The Humane Society of New York was founded in 1904 as a response to the abuse of city horses and has since then been providing personal and individualized care to all the animals brought to them. The Society is known for caring for each animal on an individual basis and has been recognized for their "highly individualized approach to animal care."



"This doesn't feel like a shelter" remark many visitors to the Society. "It feels like a home."

2 // BRAND GUIDELINES

HUMANE SOCIETY OF NEW YORK

ORIGINAL LOGO



PRIMARY LOGO

The new logo for The Humane Society of New York consists of a circular stamp looking mark with a silhouette of a puppy to connect to what the society does, provides shelter for animals in need. The text is written in a bold sans-serif font and the cutting of the circle in the primary logo.

For the primary logo due to the fact that this is a one-color logo, any color variation using the colors in the color palette is acceptable. These are the preferred six options for color variations.



3 // BRAND GUIDELINES

HUMANE SOCIETY OF NEW YORK

OTHER LOGO VARIATIONS

In addition to the primary logo mark, there are several other options for acceptable variations. These include black and white versions of the logo, and variations of any of the colors included in the color palette, and the six different social media icons listed below.

BLACK AND WHITE

HORIZONTAL

SOCIAL MEDIA ICON

4 / BRAND GUIDELINES

HUMANE SOCIETY OF NEW YORK

IMPROPER USAGE

In order to maintain the cohesiveness of The Human Society new brand, the logo may not be altered in the following ways. It should only be used in the approved ways.

DO NOT RESIZE ELEMENTS OF LOGO	DO NOT OUTLINE LOGO
DO NOT ROTATE LOGO	DO NOT DISTORT LOGO
DO NOT ROTATE ELEMENTS OF LOGO	DO NOT USE NON BRAND COLORS FOR LOGO

5 / BRAND GUIDELINES

HUMANE SOCIETY OF NEW YORK

COLOR PALETTE

The new and invigorated color palette for The Humane Society of New York is inspired by the colors of the city of New York. The colors were curated and non-cohesive. The new color palette is a soft range of blues, greys, and a turquoise to pop; it is a very NYC-esque collection of colors.

B9C4CC
C: 27 M: 16 Y: 14 K: 0
R: 189 G: 196 B: 204

5478BE
C: 75 M: 46 Y: 32 K: 6
R: 84 G: 118 B: 142

149E9E
C: 79 M: 17 Y: 41 K: 0
R: 20 G: 158 B: 158

585E67
C: 67 M: 52 Y: 32 K: 22
R: 99 G: 94 B: 103

283678
C: 100 M: 93 Y: 21 K: 9
R: 40 G: 54 B: 120

0F1E2B
C: 91 M: 85 Y: 50 K: 60
R: 15 G: 19 B: 43

6 / BRAND GUIDELINES

HUMANE SOCIETY OF NEW YORK

PRIMARY TYPEFACE

The typeface Din Alternate Bold is the type face used in the logo for The Humane Society of New York. It is solely used for the words "Humane Society of New York" in all of the logo variations.

DIN ALER-NATE BOLD

upper case

ABCDEF^{GHIJKLM}-
NOPQRSTUVWXYZ

lower case

abcde^{fghijklm}-
nopqrstuvwxyz

numbers

1234567890

special characters

~`!@#\$%^&*()_+={[]\;.:;?.,<>

7 / BRAND GUIDELINES

HUMANE SOCIETY OF NEW YORK



SECONDARY TYPEFACE

The typeface Acumin Variable concept is used in the rest of The Humane Society of New York branding campaign. It is used in the website, social media, print collateral, cards, etc. The typeface has a vast variety of weights and variations of the typeface. The two used most for the brand are the following:

Wide Medium
Extra light

ACUMIN VARIABLE CONCEPT

upper case

ABCDEF^GHJKLM-NOPQRSTUWXYZ

lower case

abcdefghijklm-nopqrstuvwxyz

numbers

1234567890

special characters

!@#\$%&*()-=+={}|;,:?/.<>

8 // BRAND GUIDELINES



PATTERNS

HUMANE SOCIETY OF NEW YORK



8 // BRAND GUIDELINES

HUMANE SOCIETY OF NEW YORK



PRIMARY STATIONERY



10 // BRAND GUIDELINES



SECONDARY STATIONERY

HUMANE SOCIETY OF NEW YORK



11 // BRAND GUIDELINES



HUMANE SOCIETY OF NEW YORK

BUSINESS CARDS



12.F BRAND GUIDELINES



HUMANE SOCIETY OF NEW YORK

MERCHANDISE
APPAREL



13.F BRAND GUIDELINES



HUMANE SOCIETY OF NEW YORK

MERCHANDISE
APPAREL



14.F BRAND GUIDELINES



HUMANE SOCIETY OF NEW YORK

MERCHANDISE
ACCESSORIES



15.F BRAND GUIDELINES



HUMANE SOCIETY OF NEW YORK

MERCHANDISE
DOG APPAREL

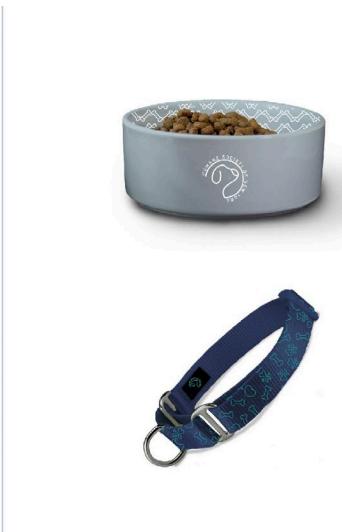
16 // BRAND GUIDELINES



HUMANE SOCIETY OF NEW YORK

MERCHANDISE
DOG ACCESSORIES

17 // BRAND GUIDELINES



HUMANE SOCIETY OF NEW YORK

MERCHANDISE
DOG APPAREL

17 // BRAND GUIDELINES



HUMANE SOCIETY OF NEW YORK

MERCHANDISE
ADDITIONAL ACCESSORIES

19 // BRAND GUIDELINES





HUMANE SOCIETY OF NEW YORK

MERCHANDISE
STICKERS

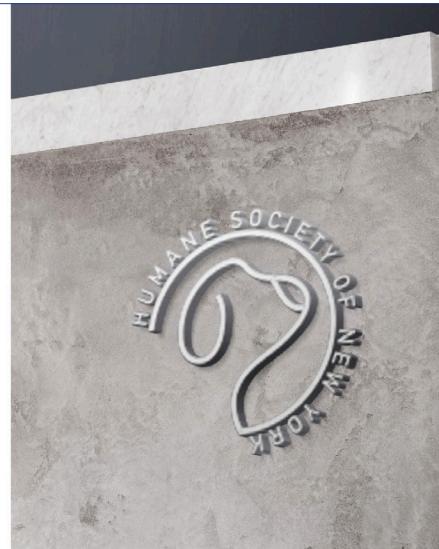


2017 BRAND GUIDELINES



HUMANE SOCIETY OF NEW YORK

MERCHANDISE
INTERIOR BUILDING DECOR



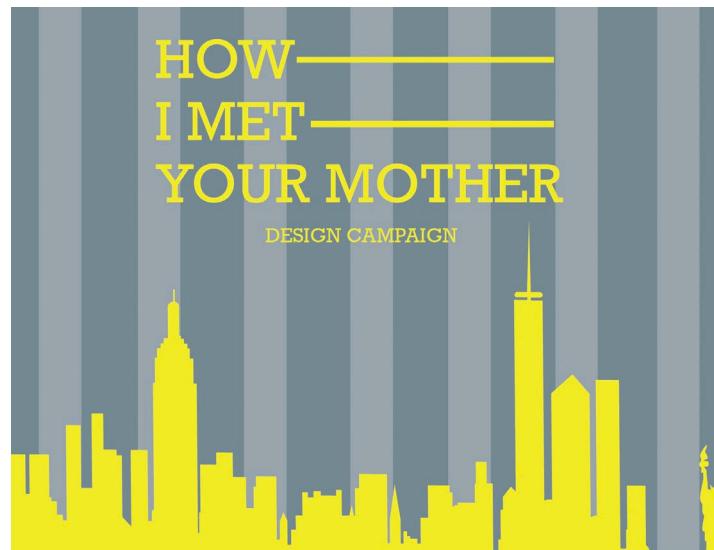
2017 BRAND GUIDELINES

designed by:
CAYLA TODES

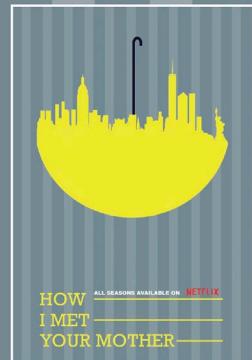


HOW I MET YOUR MOTHER DESIGN CAMPAIGN

For this project, we got to select a TV show or movie of our choice and I picked How I Met Your Mother as it is one of my favorite TV shows. We had to design posters, billboard, and merch with a completely new and reinvented design. Everything in the presentation was created by me, from the illustrations, to the merch, the all of the mock ups.



POSTERS



POSTER MOCKUPS



BILLBOARDS



BILLBOARD MOCKUPS



BILLBOARD MOCKUPS



BILLBOARD MOCKUPS



MERCHANDISE



MERCHANDISE



MERCHANDISE



DESIGNED BY:
CAYLA TODES



LINKED IN LEARNING TUTORIALS





CAYLA TODES

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917-635-2717