

WORK



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PROFILE:

At sixteen years old, I learned my first lesson in the importance of naming and the power of brands. When I was a teenager, my father along with his brothers elected to relocate the family business Wash's & Sons Restaurant to a close neighboring town. My grandfather had started the seasonal restaurant over 25 years earlier with the hope his sons would eventually take over after he retired. It was clear that my father understood that locals had known and trusted the Washington family name for years and he looked to retain its loyal customers base. As a creative director and strategist I bring my intimate understanding of branding, design and storytelling, and more than 20 years of experience to every project and client. Since then I have strived to maintain business skills that are an integral part of my design thinking and research.

Some of my work has included working with non-profits such as desigNYC in rebuilding their social media platform. I reinvigorated West Harlem Group Assistance, Inc., brand applying user-centered design research methods; and created WHGA's first strategic plan using infographics to tell a more compelling story. This increased their brand awareness, and visibility with local and government agencies, and helped to increase their funding. I enjoy developing collaborative projects with creative colleagues; recent projects in the works include collaborating with videographer, George Larkin. We are producing a series of short films "Ongoing Projects: Designers+Makers=Thinkers." My other project focuses on researching designers, makers and artisans practicing in Rio de Janeiro and Salvador de Bahia, Brazil.

Other projects have focused on building branding strategy for community based non-profit groups that includes West Harlem Group Assistance, Inc., LISC, and JobPath, cultural institutions such as Museum of Science and Industry and 65r Arts, which I developed content and designed early-childhood workbooks; with Scott Foreman I designed educational learning materials. Other projects include publishing that maintain a strong brand presence across platforms from redesigning and designing start-ups for Cox, Matthews & Associates, *Diversity in Higher Education*, *Reintegrative Today*, *1199/SEIU NEWS*, *Children's Business*, and the *Chicago Tribune Sunday Magazine*.

I hold two masters degrees my most recent in Design Criticism from the School of Visual Arts and another in Communication Design from Pratt Institute. I also teach in the Design Strategies and Business program at Parsons The New School of Design and in the Graduate Exhibition Design program at the Fashion Institute of Technology. To keep my creative DNA flowing during my off time, I make felted and hand machine/knitted objects, and I am the editor of the blog *culturalboundaries* and write a design column for the *IRAAA webzine*.

DESIGN

>> WEST HARLEM GROUP ASSISTANCE:
Rebranding project strategic plan, and annual report/profile.



Strategic plan cover with interior spreads featuring infographics

HOMEOWNERSHIP COUNSELING AND FINANCIAL LITERACY

Through Home Counseling and Financial Literacy program WHGA helps to preserve West and Central Harlem's existing pool of low to moderate income homeowners through One-on-One counseling and group training. This program is essential to WHGA's mission as it ensures the preservation of areas where there is WHGA investment.

RATIONALE
The foreclosure crisis has been explosive in New York over the past five years. NEDAP (Neighborhood Economic Development Advisory Project) states that in 2011, 345,000 mortgages were in default or delinquent status in New York State.

Those being affected most are Black and Latino homeowners. According to *The New York Times*, 85% of the hardest-hit neighborhoods in NYC, with default rates at double that of the Northeast average, had a majority of Black and Latino homeowners - often caused by discriminatory lending and zoning practices.

Black families have a smaller net worth than white families on average and have been hit catastrophically by foreclosures.

The Obama Administration allocated \$50 billion to persuade banks to reduce monthly payments to borrowers facing foreclosure. The MHA (Making Home Affordable) program is designed to enable homeowners to work with their lender to reduce their monthly mortgage payment.

The outcome as stated by The Furman Center for Real Estate & Urban Policy "is to have the lender change the term of the mortgage through a formal underwriting process." The Making Home Affordable plan went into effect in 2009 and is slated to end in December 2013 if it is not extended.

Recent statistics compiled by the Furman Center indicate that homeowners in WHGA's catchment areas are facing challenges with rates of mortgage and tax delinquency that surpass most other NYC neighborhoods.

In the WHGA catchment area of Morningside Heights/Harlem, due to mortgage delinquency, the notices of foreclosure rate has increased from 18.7% in 2009 to 23.6% per 1000, 1-4 family properties in 2011.

In Central Harlem the Property Tax Liability has increased from \$81 million in 2009 to \$99 million in 2011.

STRATEGY
Over the 3 year planning period WHGA will conduct the following Home Counseling and Financial Literacy activities to combat the financial woes of Harlem residents: (1) assist with the prevention of 150 homes from going into tax lien foreclosure; (2) assist 75 homeowners with home preservation; (3) educate 300 local small building owners on predatory lending, building codes and landlord-tenant issues; and (4) assist 400 tenants in securing and maintaining affordable housing.

WHGA services are free to all clients. However, depending on the availability of funding, other professional services such as legal counsel and home repair assessments may come with costs that WHGA will subsidize for its clients.

30%
Of residents in WHGA's catchment area live below the poverty line. This includes residents in West and Central Harlem.

1 in 5
children are food insecure.

50%
African American men, a predominant constituency are facing 50% unemployment rate nationally.

west harlem | 14 | group assistance

CHALLENGES AHEAD

As we were finalizing this strategic plan the city reported a 3% increase in poverty-stricken households between 2007 and 2011. While jobs slowly return to the city post-recession, and more individuals are returning to the job market, the income earned has not been enough to cover essential needs such as housing, food and day care. WHGA's constituency falls into this category of "working poor" - those families whose wages do not meet everyday needs, requiring subsidies. This does not include the most vulnerable among our non-working population of low-income seniors and adults coping with mental illness who are also at risk of reduced federal and state sponsored services and subsidies.

Appearances can be deceiving. A growing and thriving restaurant scene, replete with celebrity chefs, luxury condos and hotels; tourists by the bus-load; a growing yuppie community all paint a very upbeat picture of Harlem. However the households that WHGA serves live very far from this prosperity on another side of the economic spectrum. On this side of the economy many are fighting for the dignity of decent work that comes with fair wages, paid sick days and time off and due process. They wrestle with a local stop and frisk policy that criminalizes the very condition of poor living in traditionally underserved community and belonging to a traditionally marginalized socioeconomic group. Their education is substandard and wrought with political and economic malfeasance. Labor experts predict that nationwide persistent youth unemployment will have long-term negative impacts on the nation's workforce. In Harlem and in other low income communities of color around the nation this will be compounded by the many other factors previously enumerated.

As no "man is an island unto himself" neither is an organization. WHGA's collaborative, networked approach to housing, social services and economic development is mapped out in the strategic plan that follows. We are determined to be the rock and foundation for the many Harlemites that are facing uncertain future, coping with an unforgiving present. WHGA welcomes your feedback on this plan and invites you to join us as a partner on these very important endeavors.

MISSION STATEMENT
WHGA was founded in 1971 to revitalize the under-invested West and Central Harlem communities riddled with dilapidated and abandoned buildings. Today WHGA works to provide affordable housing and supportive and social service programs to some of Harlem's most vulnerable citizens facing the pressures of gentrification and displacement.

VISION
WHGA envisions a Harlem that maintains its distinction as a cultural and historical Mecca with equal access to jobs, small business and homeownership opportunities and access to decent affordable housing.

>> (Continued on page 6)

1 in 3 persons in Community Board 10 relies on some form of public assistance.

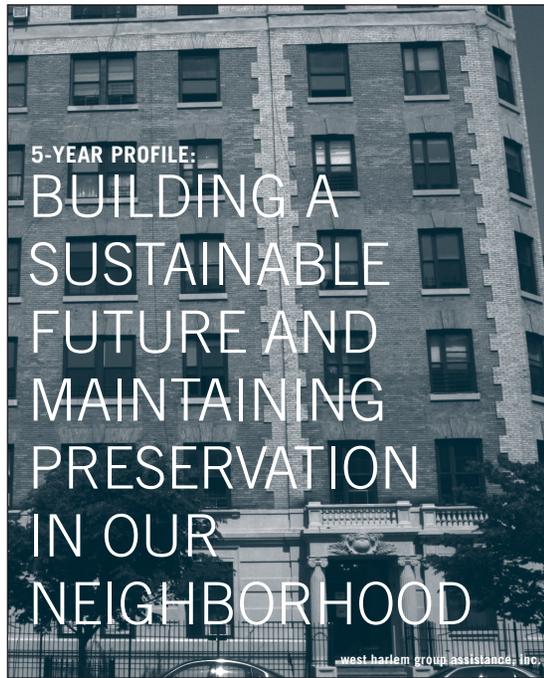
5% Less than 5% of WHGA income is grant funding.

Over half of area residents are priced out of the Harlem real estate market.

WHGA is currently involved in the redevelopment of **453** units of affordable housing.

Over **95%** of WHGA revenue is earned income from fees.

WHGA 5-year profile of cover and interior spreads with tables and infographics.



PEOPLE + ENVIRONMENT

WORKING WITH OUR COMMUNITY



>> In 2008 she lived in Harlem since 1962, she why everyone wants to get in here. The building is set in the right spot, one block from 125th Street I am always there for yoga Thursday. We. I am always there for yoga Thursday. We get together fund raise to give parties. Thursday. We. I am always there for yoga Thursday. We get together fund raise to give parties. Thursday I am always there for.

West Harlem Group Assistance, Inc. has provided much of that light, the result of an ongoing plan to house all hard-working residents, including those whose income falls in the low or very low range, and those who were formerly homeless. A well-designed five-year strategic plan has allowed the organization to build on its successes, even as it still must navigate through the choppy waters of ongoing city and state fiscal crises. By sticking to its original mandate to help the people of Harlem, WHGA has kept its most needed programs, and revised or changed others. Staying true to that goal has meant that WHGA and, grow in ways that would meet the needs of each new set of clients. We have also had to expand our vision in order to address the demands of both the housing industry and the government agencies that orchestrate changes in city planning. In the '70s, the organization grew by trial and error, by reclaiming each abandoned building, one at a time. In the '80s we organized tenants to fight for their homes. In the '90s



Parole Officer, Harold Blonstone and Director, Mary Singer at Oberia Dempsey Center

Local Community Growth over two year period

150% ECONOMIC GROWTH

>> 55% in 2008 Dummy fact goes here or quote. Has lived in Harlem since 1962, landed in Harlem, never lived anywhere else and never lived anywhere.

25% need some form of aide or assistance with food, health and housing needs. Most are high school educated and maintain city jobs.

What we do



What we do



Why we help you grow?



What we do

ECONOMIC, SOCIAL AND SUSTAINABLE PRACTICES

SUSTAINING A HEALTHY ENVIRONMENT

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CHANGING ECONOMY

With each passing decade we learned from our disappointments as well as from our successes. Especially over the last decade, we learned to anticipate changes and to make sure we had the support and the resources to grow in step—or ahead of step—with those changes. By utilizing the expertise of a new and expanded WHGA workforce and by forming short- and long-term partnerships with larger organizations that have proven their commitment



>>The Brownstone has been in Harlem since 2003. The owner has built a solid following of women who come for fashionable clothes, but also to spend time sharing and chatting about their everyday life. We want to grow and maintain a solid community base here so we take care of our customers.

Are you interested in learning more about your neighborhood?

90% visitors seeking health and wellness services, cultural and performance art, and education visit the WHGA-managed Oberia Dempsey Center each year.

35% subsidized commercial storefronts provide quality, low-cost headquarters for local Harlem, small businesses and social ventures.



40% visitors seeking health and wellness services, cultural and performance art, and education visit the WHGA-managed Oberia Dempsey Center each year.

5% subsidized commercial storefronts provide quality, low-cost headquarters for local Harlem, small businesses and social ventures.

Did you know that Harlem Kids have become more computer literate since 2011?



AREAS OF GROWTH IN HEALTH SERVICES, CULTURAL AND ECONOMICS, SUSTAINABILITY AND EDUCATION



What we do



What we do



What we do



What we do

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Now in the second year of our most recent strategic plan, we have engaged our plans to preserve many of the buildings we first renovated nearly two decades ago.

Through many of these projects—which include updating necessary building systems as well as surface rehabilitation—have proved expensive, the organization has utilized the expertise of a sophisticated staff and entered into new partnerships in support of its growing housing portfolio.

Just last year WHGA successfully completed the second renovation of our first development project, the Manmie L. Wilson Towers. This housing complex, home to 200 senior citizens, also offers a technology center and a state-of-the-art medical and dental health facility. The rededication ceremony, attended by area politicians and development partners,

MINDFUL SPACES >>

Everyone was helpful when he was sick. And everything is convenient. Right in a good neighborhood. We do very well here, it's a bless Right in a good neighborhood. We this is

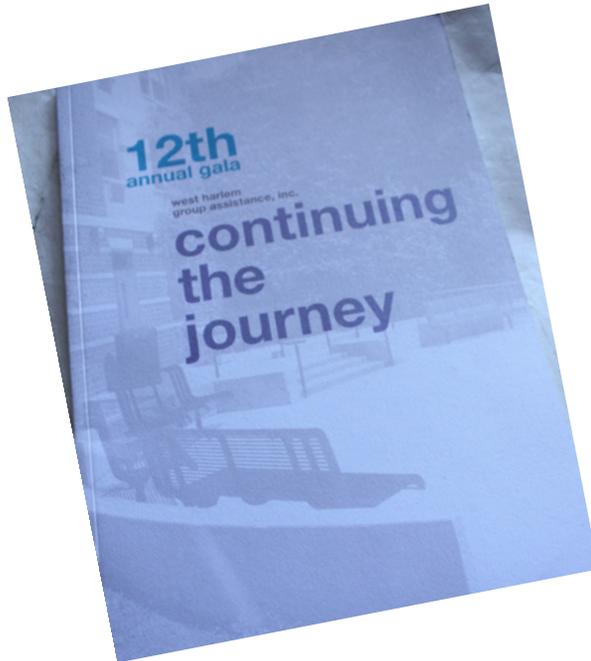
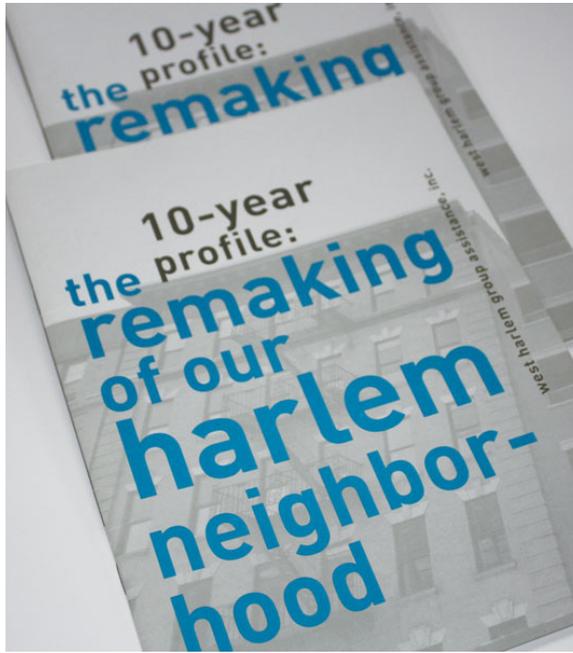
marked the beginning of the preservation efforts and served as an example of our commitment to maintaining a high level of service to the clients.

This large-scale project serves as a model for future WHGA plans. Although the Towers plan involved the beautification of the surrounding landscape and as such, introduced another quality-of-life standard to be duplicated in upcoming projects, the ongoing preservation efforts reveal the company's major concern with sustainability.

>> WEST HARLEM GROUP ASSISTANCE:
Rebranding consist of brochure series and
bus kiosk campaign.



>> WEST HARLEM GROUP ASSISTANCE:
 WHGA annual report and yearly fundraising collateral.



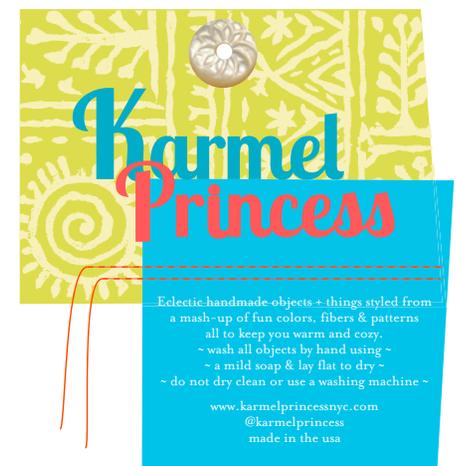
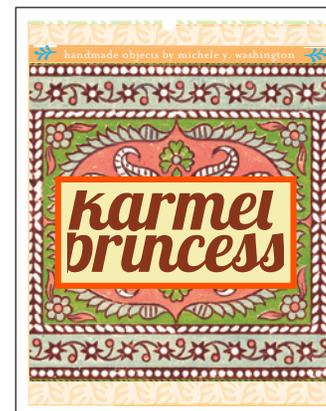
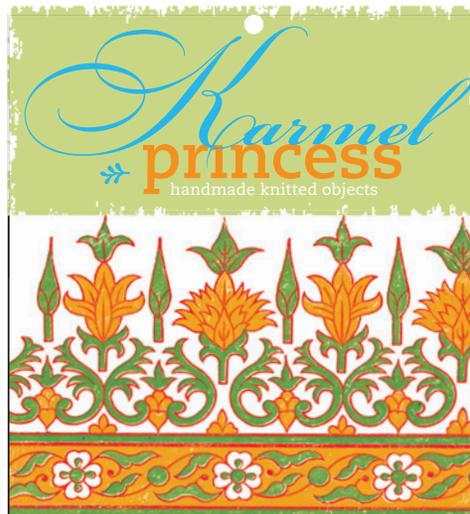
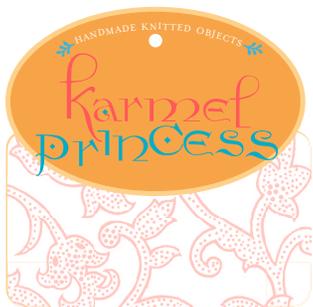
PRODUCTS

>> MAUSAM LIFESTYLE PRODUCTS:
Colorful screen-printed bookmarks and greeting cards created with overlaid handmade paper.



>> KARMEL PRINCESS

Hang tags for line of handcrafted knitted and felted objects. The logo is surprinted on canvas fabric then hand stitched to each object.



CULTURE

>> NATHAN CUMMINGS FOUNDATION + ROMARE BEARDEN FOUNDATION
Exhibition Design, signage and graphic look and feel

KAMOINGE + EN FOCO Advancing the Frame

KAMOINGE Speaks of Beauty



Kamoinge Members circa 1972.

In 1963, the year of the March on Washington, two groups of New York-based African American photographers decided to join forces as the Kamoinge Workshop. This name, which in Kikuyu means "a group of people acting in concert," signified the group's interest in Africa & its conviction to seek truth in art by looking inward. "Contact with self is the key, the source from which all messages flow," said founding member Louis Draper. "We speak of our lives as only we can."

Kamoinge was one of many black arts collectives formed in the 1960s and 70s—in music, theater, and dance as well as in painting and photography. Part of that era's black diaspora-wide discussion, Kamoinge hotly engaged questions of what made art black and what made art *political*—and for that matter what made art art.

Interviews show that for many of the first members Roy DeCarava was the key exemplar of what it meant to be a black artist whose work met the highest standards. Copies of DeCarava's *Sweet Flypaper of Life*, the photographer's portfolio of Harlem portraits for which Langston Hughes provided the text, was required reading for Kamoinge members. DeCarava, who'd been instrumental in getting Kamoinge off the ground, was voted the group's first director.

Weekly and then monthly meetings were held at DeCarava's Sixth Avenue apartment. In the midst of the informality there, serious crit-sessions ensued. Self-taught photographers tested themselves against those with advanced degrees in studio art—including painting. "Anyone could put up work for criticism. If you did you had to be ready for some harsh views from the members," said Draper, "on printing, lighting, vision, timing, and the overall statement of what the pictures were saying—spiritually, politically, and morally."

Kamoinge's first years involved a variety of group projects: Portfolios of members' work were assembled for donation to universities in Ghana and Mexico, Howard University, MoMA, and the Schomburg. Members were invited to respond with pictures to "Final Man," a poem by Basil McFarlane—the first explicitly African theme undertaken by the group. 1985 marked Kamoinge's inauguration of a new series of books called the *Black Photographers Annual*. Kamoinge started as a small circle of professionals with a fixed membership, and has remained so. A men's club in the beginning, its first of several women members joined in 1972. For the past ten years, the group's membership has stood at about 24 active participants. Kamoinge has continued meeting once a month, sometimes at Columbia University's Institute for Research in African American Studies. A landmark show was "Revealing the Face of Katrina," presented at the HP Gallery at Calumet Photo, NYC, and then at the College of New Rochelle.



Kamoinge members featured at the Schomburg Center for Black Research.

According to the current president, Anthony Barboza, a more recent show at Calumet was "the most complete exhibit and revealed for the first time the full range of the group, from street photography to a very personal and spiritual side of some of the members." Work-in-progress includes a book showcasing work from the workshop's first fifty years—*Kamoinge: 1963-2013*.



ADVANCING the Frame

Every picture here makes a statement about violence against individuals and the groups they represent: gender, race, class, nation. Each expresses the urgent necessity for a sea-change in human power-relations. These are art forms, not political cartoons. As such they are images written in light ("photo"-graphed) with the hope that they will prove full enough of the note and trick of life—and of the same old story of the human heart in conflict with itself—to have meaning beyond the headlines about immigrant workers and Ferguson. In the meantime, more than any political cartoon, these pictures are so *en foco* they are scary.

EN FOCO

En Foco is a non-profit organization that nurtures and supports contemporary fine art and documentary photographers of diverse cultures, primarily U.S. residents of Latino/a, African and Asian heritage, and Native Peoples of the Americas and the Pacific.

Founded in 1974, En Foco makes work visible to the art world, yet remains accessible to under-served communities. Through exhibitions, workshops, events and publications, En Foco provides professional recognition, honoraria and assistance to photographers as they grow into different stages of their careers.

1974

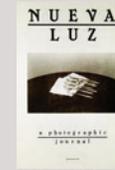
En Foco founding members circa 1974 (top to bottom, left to right): Charles Basisty-Rivera, Roger Cabib, George Melave, Paul Dekst, Nestor Cortijo.



1980

1974 En Foco's first exhibition on display, August 25th in Central Park at the Annual Puerto Rican Festival, NYC.

1980 Oppos exhibition on display at Lincoln Center for the Performing Arts, NYC.
1986 A Decade of En Foco exhibition on display at the Bronx Museum of Art, NYC.



1990

1997 The first New York Photography Fellowship Awards exhibition, Saving the Light, on display at Rutgers Community College, NYC.

1999-2000 A Tribute to En Foco: 25 Years of Making Photographic History, a video presentation at El Museo Del Barrio, NYC.



2000

2002 Cultural Expression in Photography: a panel discussion at Barnes and Nobles, in collaboration with the Association of Hispanic Arts, NYC.

2006 Miriam Romalis becomes En Foco's Executive Director.

2009 Awarded the NEA American Masterpiece Grant to exhibit En Foco's permanent collection: En Foco by Foco: Selected Works from the Permanent Collection.



2010

2010-2015 En Foco by Foco: Selected Works of the Permanent Collection exhibition travels to Alamo, NYC; Light Work, New York, Art Museum of The Americas; Washington, DC: Alpha Center for Contemporary Art, New Jersey; The Arts at California Institute of Integral Studies, San Francisco; and Venice Art Arts, Los Angeles.

2015 The Wanda Cozzetta Blandon exhibition at BRIC Bantawa Gallery, NYC.



KAMOINGE

"It is our endeavor to produce significant visual images of our time. In the area of human relationships, political and social interactions and the spiritual world of pure imagery, the needs are basically the same: that being the establishment of contact with self is the key, the source from which all messages flow. We speak of our lives as only we can." —Louis Draper 1972

1960

1961 Two photography groups come together to form Kamoinge.

Roy DeCarava becomes first director.

1964 The group produces portfolios 1 + 2. Edward Sjöström invites members to exhibit at the Academy of Art in Danbury, CT.



1970

1972 King Smith first female member.

1979 group organizes the "Black Photographers Annual Awards Dinner."



1980

1983 Contemporary Afro-American Photography exhibit held at the Allen Memorial Art Museum at Oberlin College.



1990

1990 Louis Draper becomes president 1990-1997.

1999 Black New York Photographers of the 20th Century from the Schomburg Collection.



2000

2001 Anthony Barboza and Bradford Smith co-curates 'Committed to the Image: A Half Century of Black Photography in America' at the Brooklyn Museum.

2004 Anthony Barboza becomes president.

Frank Stewart edits first published book entitled, "The Sweet Breath of Life."



2010

2010 Exhibits at the HP Gallery at Culver Photo, NYC, assembled over 150 photographs.

2014 Happy 50th Anniversary and Kamoinge upcoming retrospective book.



ROMARE BEARDEN FOUNDATION
"The first joint exhibition of two groups of art photographers celebrating 60 years of making art between them."

KAMOINGE + EN FOCO

Advancing the Frame

11.06.14 | 03.26.15

Mathian Cummings Foundation
14th Avenue, 14th Floor, New York, NY 10018
www.mathiancummings.org
11am-4pm, Monday through Friday, by appointment only.
Hosted by the Romare Bearden Foundation www.beardenfoundation.org

KAMOINGE COMES FORWARD

In 1961, Kamoinge was one of many black art collectives that arose. Its focus, this representation of photographers busy with their work, what made art look like and what made art possible, and for that matter, what these art did.

These outreach and outreach to create better and better art photography, workshops and their meeting workshops were held at the home of the artist, an important artistic model. "Someone could put all work for criticism. If you did not need to be ready for some harsh ideas," said one member, "on printing, lighting, vision, timing, and the overall statement of what the pictures were saying."

"Revealing the Face of Kamoinge" (2006) was a landmark show. Current president Anthony Barboza said that a recent show "revealed for the first time the full range of the group, from street photography to a very personal and spiritual side of some of the members."

EN FOCO CREATING HISTORY

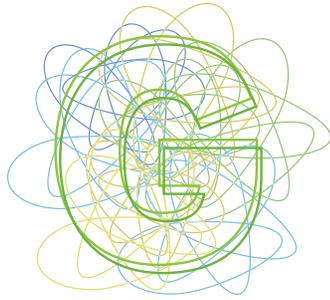
In 1974, three Nigerian photographers convened in a Bronx apartment to form En Foco ("In Focus"). As the new group helped new photographers, it was redefining what art could be and do, and for whom. Its first exhibitions were at Bronx bodegas, libraries, schools, and banks.

In 1978, En Foco decided to open membership not only to Nigerians and other Latinos but to Native Americans, Pacific Islanders, African Americans, and Asian Americans. And in 1981, En Foco established its magazine, *Nueva Luz*, and soon after, its juried prize program called *New Works*.

What started as a male, Puerto Rican-dominated team in the Bronx has expanded into a robustly inclusive organization whose importance to the contemporary photography scene cannot be overstated. And through its ever-growing archive of members' photographs, the artist's collective has created a parallel history of photography in our time: A new history, this time truly "En foco."

Shawn Walker

BRANDING



global
interaction
in
design

GLOBAL INTERACTION IN DESIGN (BI-ANNUAL CONFERENCE)



BREAD AND ROSES (HAND LETTERING)



IRAAA WEBZINE



FOOD WEALTH



bizney
university

KIDS BUSINESS DAY CAMP

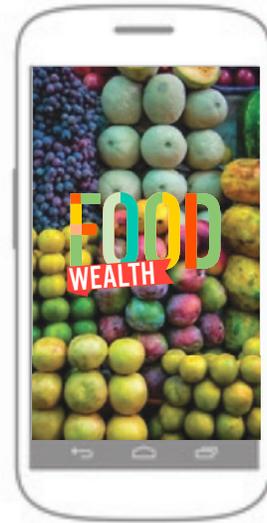


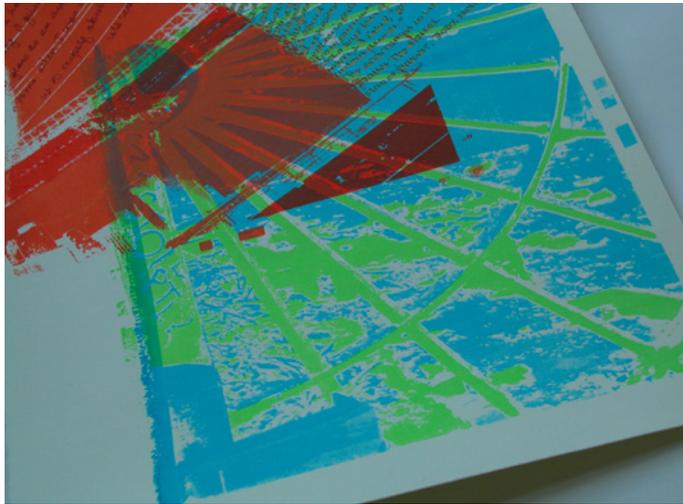
EVANGELICAL LUTHERAN CHURCH OF AMERICA



>> FOODWEALTH:

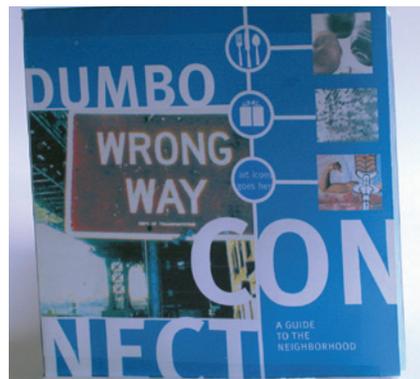
Mobile app and Identity campaign to assist residence in the Central and West Harlem neighborhood with locating healthy food resources.



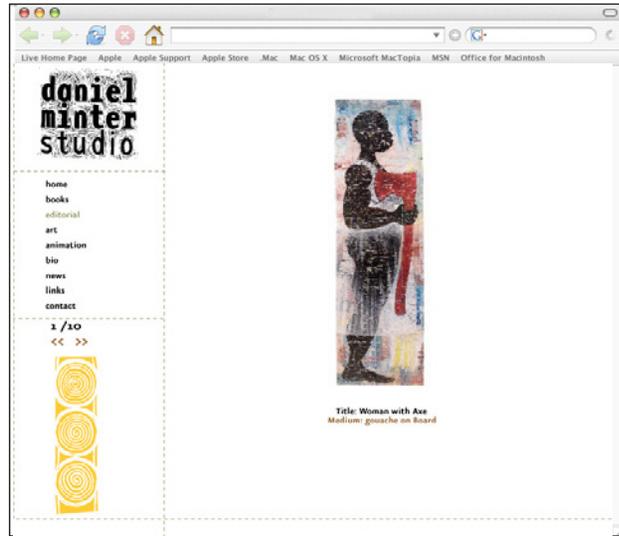
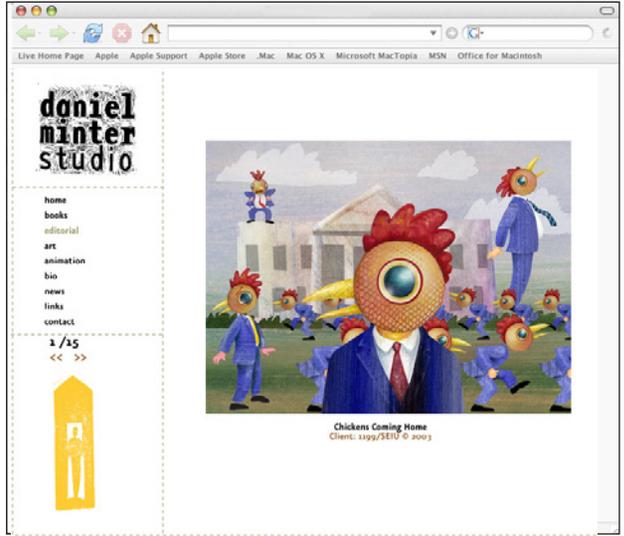
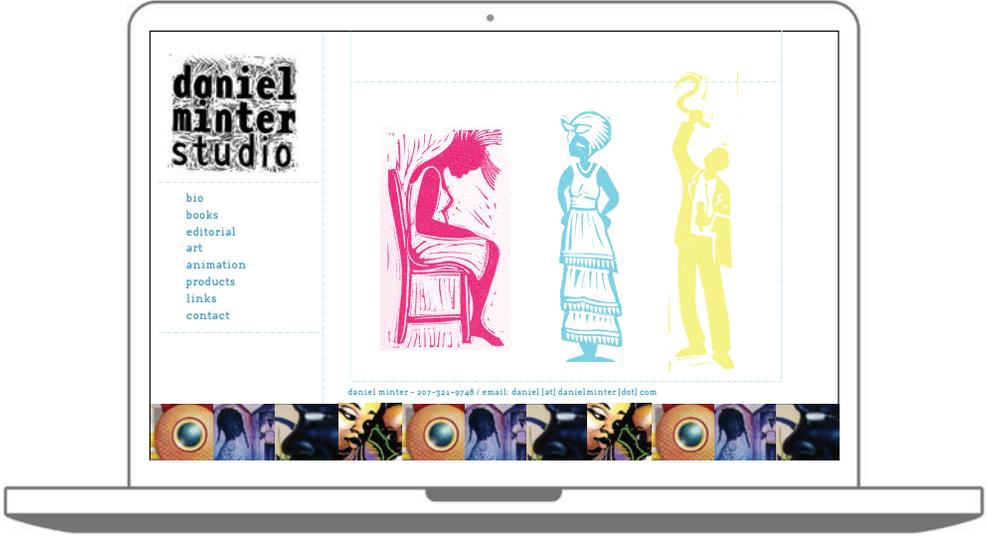


Flowg promo booklet produced and handmade book made with handmade papers and screen printed.

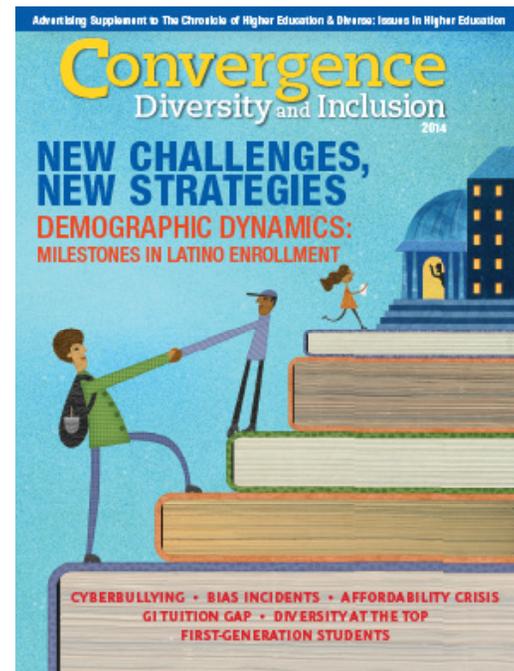
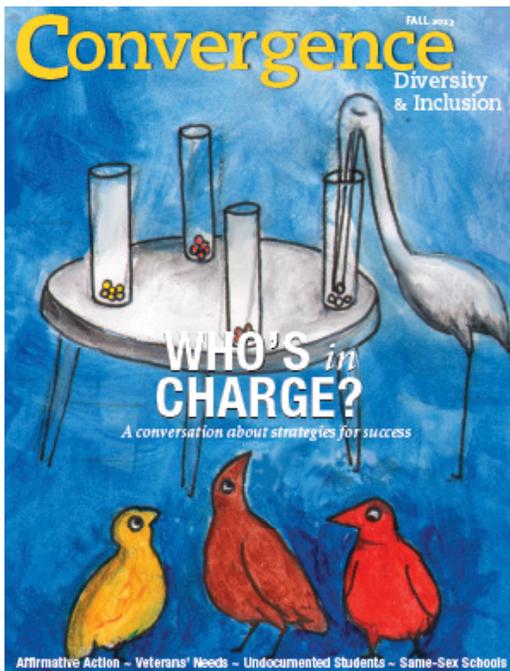
Guidebook for visitors and locals living and working in the Dumbo neighborhood in downtown Brooklyn.



WEBSITE:
Identity and website design for
Daniel Minter, Illustrator.



MAGAZINES



>>COXMATTHEWS ASSOCIATES:
The Chronicle in Higher Education magazine is aimed at professionals and academics.

BY ELIZABETH MOORE

TEMPLE GRANDIN

Pushing boundaries as an *Animal Science Doctor*, while at least on the range, she's also an *Artist*, *Activist* and a *professor* at *Columbia State University*.

No ordinary "College" Temple Grandin lives in the top ranking profession in her field of animal engineering and a brilliant professor who's earned more than 100 awards for her work. In 2010, she was named one of the most powerful women in America by *Forbes* magazine. — 22 paragraphs on her autism — Includes the context that Grandin herself requested for the definition of neurodiversity. "Grandin's definition of autism, which includes neurological variance, is a term often used to describe people who are 'on the spectrum.' It means, instead, to lay out the requirements of Title IX of the Education Amendments of 1972 as it relates to second-hand autism and the obligation of universities to take 'reasonable accommodations' to address academic problems with social interaction and behavior. Full access to educational opportunities, from financial accommodations, such as sign language, to academic accommodations, such as extended time on exams, are required to provide a culture of nondiscrimination, designed to ensure compliance with Title IX compliance, and public government programs, and develop education and training programs to help students and employers to recognize and respond to

BY ELIZABETH MOORE



BY ELIZABETH MOORE

WHERE THERE IS HATRED...

Many on campus and elsewhere are making "Progressive" terms "to deal with what appears to be a societal ills: ideas, ideologies, or already occurring." BY ELIZABETH MOORE

It is time to be keeping dialogue and communication on campus. The 2019 "Black Lives Matter" protests have been a catalyst for a national conversation on race, identity, and social justice. The 2019 "Black Lives Matter" protests have been a catalyst for a national conversation on race, identity, and social justice. The 2019 "Black Lives Matter" protests have been a catalyst for a national conversation on race, identity, and social justice.

BY ELIZABETH MOORE

EDUCATING FOR

CRIMINAL INTERNATIONAL MORAL RACIAL ACAD...
RELIGIOUS ACAD...
LEGAL...
ENVIRONMENTAL

BY ELIZABETH MOORE

TURNING POINT

As Elphinstone moves forward, it's a sign of white power, colleges are looking for ways to reverse. Lantana social outside show.

BY ELIZABETH MOORE

The 2019 "Black Lives Matter" protests have been a catalyst for a national conversation on race, identity, and social justice. The 2019 "Black Lives Matter" protests have been a catalyst for a national conversation on race, identity, and social justice. The 2019 "Black Lives Matter" protests have been a catalyst for a national conversation on race, identity, and social justice.

BY ELIZABETH MOORE

>> SEEDS: FIT GRADUATE EXHIBITION DESIGN MAGAZINE
 Developed for print; Issuu and iPad use this magazine features
 design projects by the graduate students.



Cover



interior spread



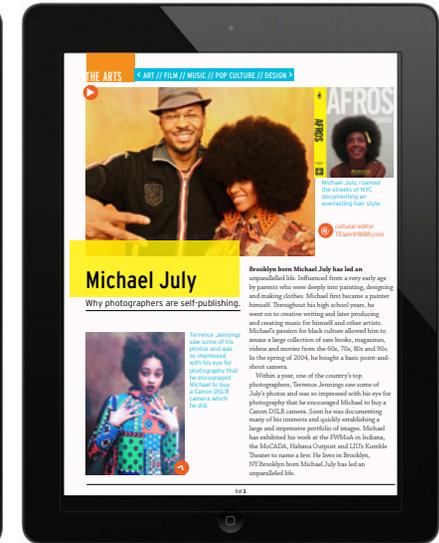
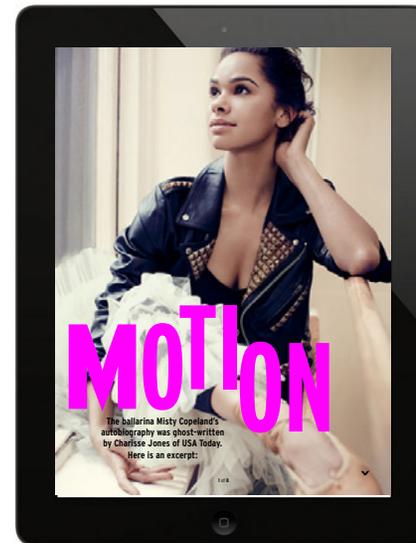
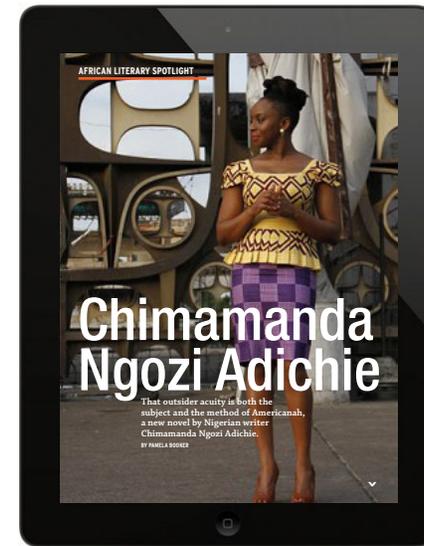
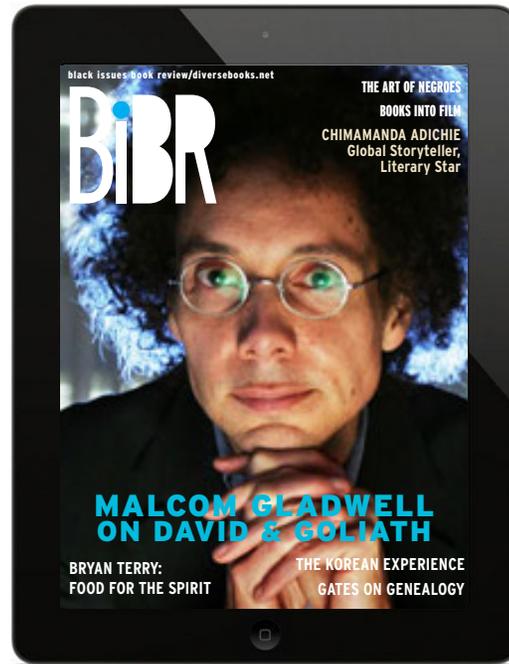
Cover and interior design for tablet iPad



Cover and interior design for tablet iPad

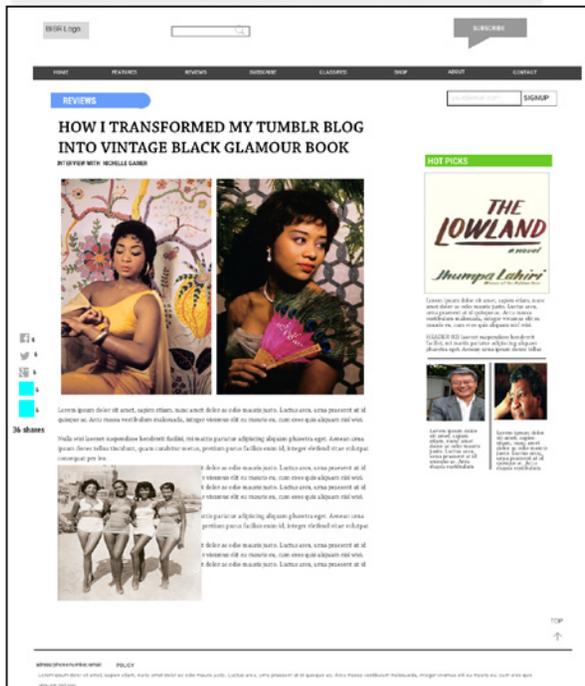
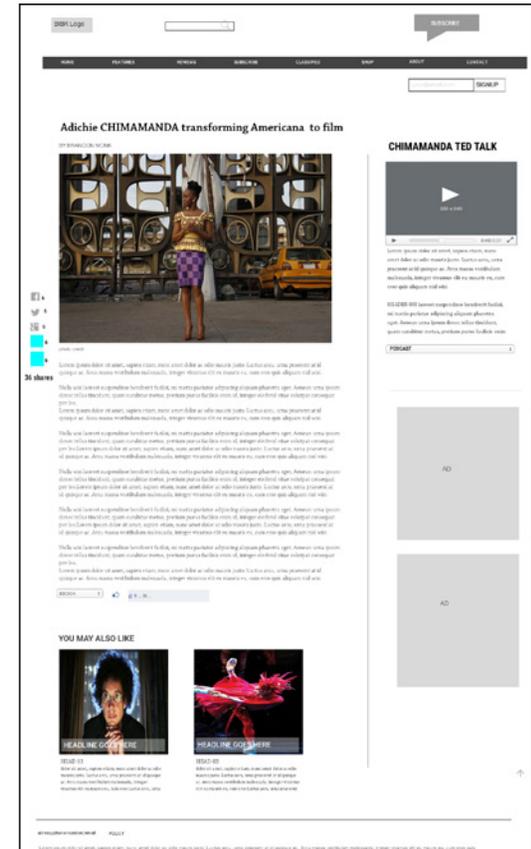
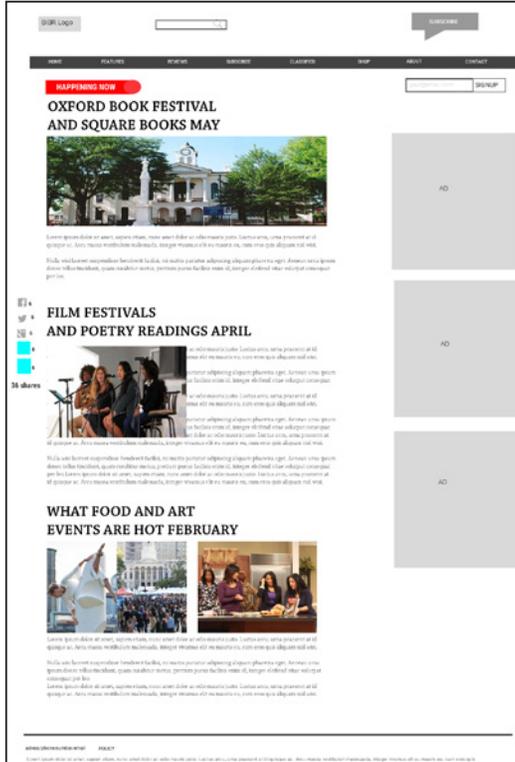
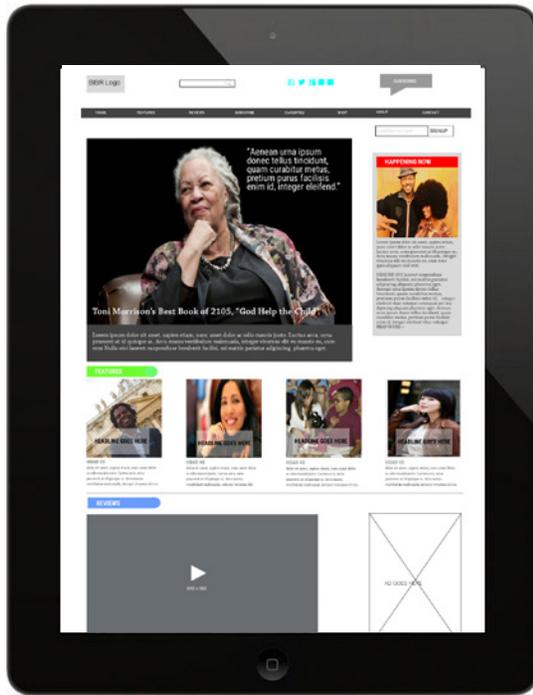
>>BIBR: COX MATTHEWS ASSOCIATES

Developed for iPad this magazine focuses on authors and books with a global perspective.



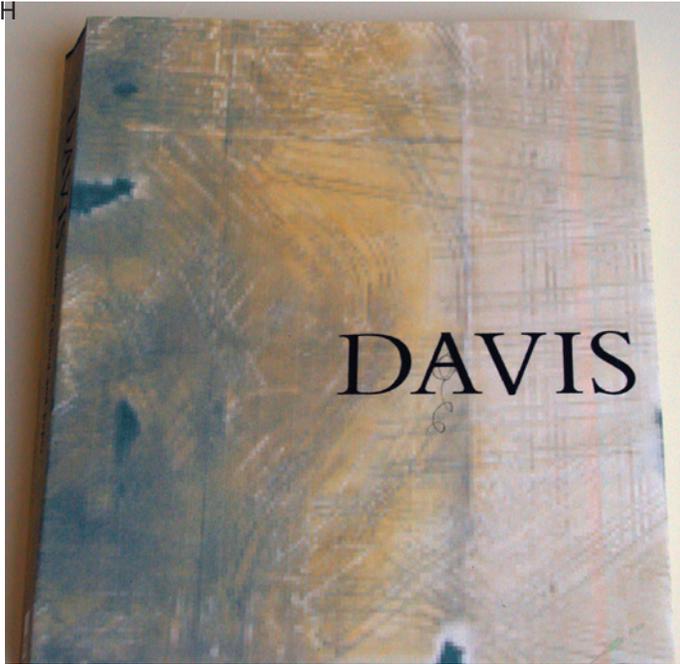
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>>BIBR: COX MATTHEWS ASSOCIATES
 Development of high fidelity wireframes for website

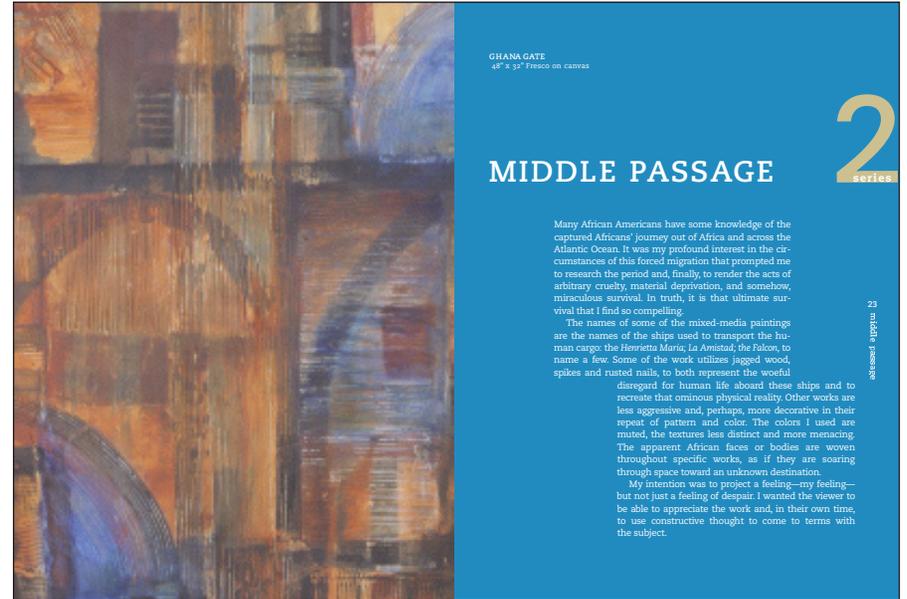


>> ARTIST MONOGRAPH

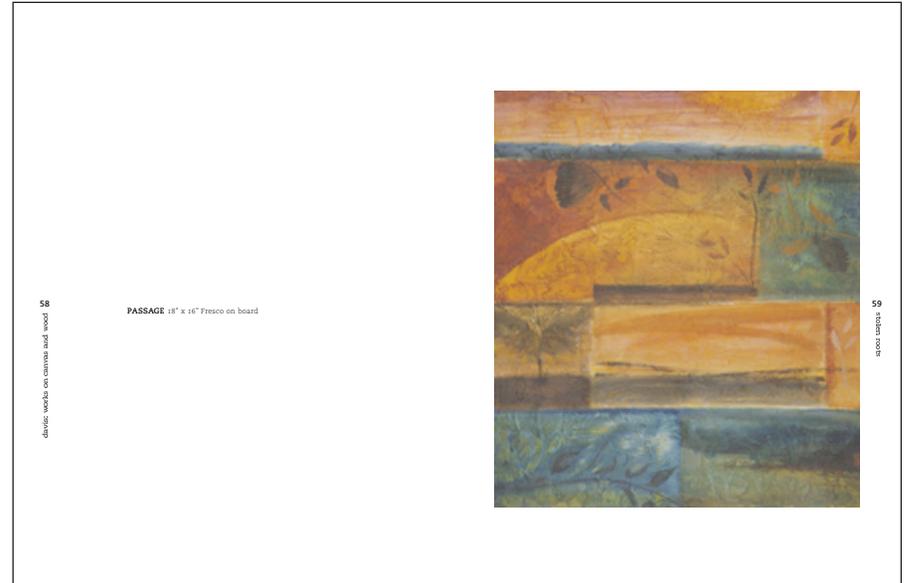
Carl Davis visual artist.



COVER



INTERIOR SPREADS

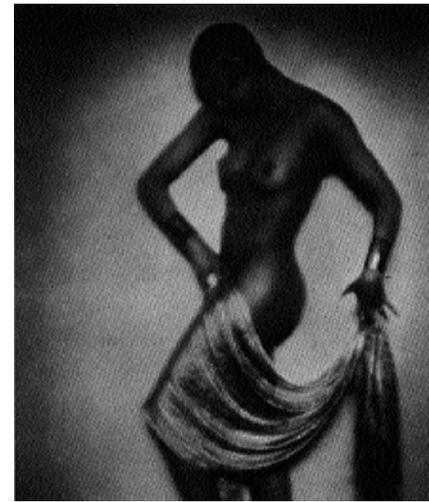
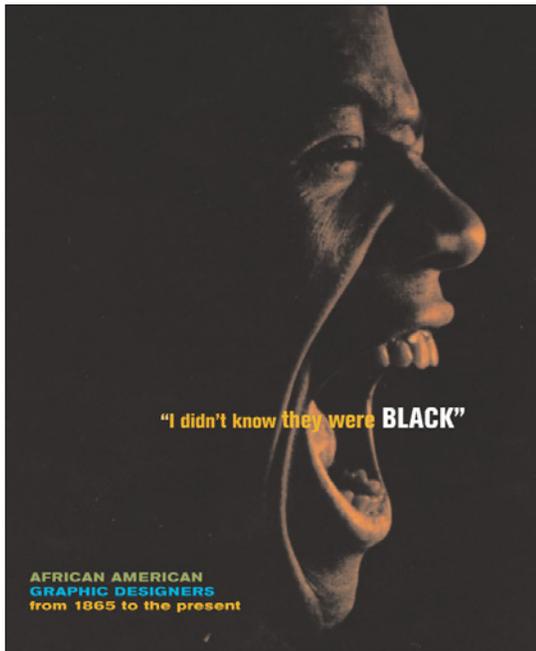


>> BLACK DESIGNERS SERIES

Tablet book with chapter and interior spreads.

Interiors

Cover



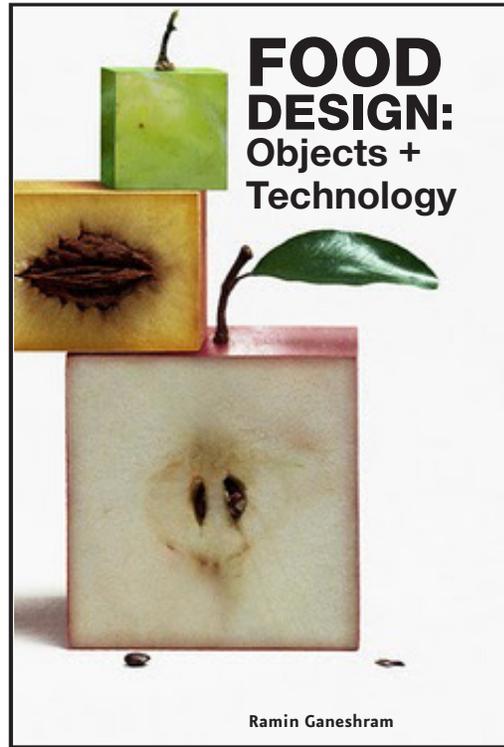
MODERNISM
AND STYLISTIC
EXPRESSION:
Defining the Black Aesthetic



aaron
douglas



>> FOOD DESIGN:
Prototypes for book on
food design and culture.



Cover

chapter 05

Designing Objects

64

A few months ago, an article in the Wall Street Journal caught my eye: the reporter indicated that the dismal New York City economy had nevertheless fueled an upsurge in cupcake cafes, with openings across the five boroughs. But I attribute this upswing in the popularity of this sweet fade back to 10-years-old episodes of the trendy television show, "Sex and the City," with scenes of Carrie and Miranda medicating themselves at the Magnolia Bakery, in New York's Greenwich Village neighborhood. The show's popularity with the 20- and 30-something crowd grew—as did the number of Magnolia customers. Pop-culture critics wrote about this contagious craze in New York Magazine, Time-Out, and the New York Times. Subsequently, this cupcake cult following created a cafe tidal wave spreading to other American cities, then crossed the Atlantic to London, Paris, Rome, Seoul, Berlin and Middle East. Last year the Sex in the City bus tours stop was replaced by Billy's Bakery in Chelsea, since Magnolia could not accommodate the growing demand of 500 or more tour orders.

It is correct that cupcake is derived from the word "cup" and its based on a one-cup-measurement of ingredients, including flour, butter, sugar, eggs and milk, much in the same way the pound cake's ingredients are weighed by the pound. As it turns out, the origins of the same vary, from cakes about Fairy Cakes, Queens Cakes, and Number Cakes, from 18th-century British bakers who found it difficult to fit the cakes properly into small, open fire ovens. Until they discovered a simpler method of dividing the batter in earthenware teacups, small clay baking pans or ramekins, they were able to produce dozens at a time of smaller cakes. In the United States, the word cupcake first appeared in 1826, in an American Cookbook.

In 1939, the Hostess Baking Company introduced their brand of cupcakes to the American market, in newly designed fluted paper baking cups. Americans really took notice in the late-1940s when the company added the daring colors of orange and strawberry, among other new flavors, to its selection with vanilla or chocolate icing.

So what makes these 21st-century cupcake cafes more than just a place to stop for pretty looking snacks? They deliver a situation design experience to the Starbucks generation customers of hyper-stylized cupcakes in wacky flavors, toppings and cake types, along with chic exterior and interior spaces designed to reflect the nostalgia of old-time candy shops, decorated with small marble tables and metal cafe chairs, and graphic replications of wood typefaces or old-style hand-lettering neatly painted on storefront windows. Other popular services however, include such amenities as free Wi-Fi,



SHANE INCE:
Small spoons are made in the United States, the word cupcake first appeared in 1826, in an American Cookbook. Time of smaller cakes. In the United States, the word cupcake first appeared in 1826, in an American Cookbook. Time of smaller cakes. In the United States, the word cupcake first appeared in 1826, in an American Cookbook. Time of smaller cakes. In the United States, the word cupcake first appeared in 1826, in an American Cookbook.



Interiors

66



services that beg you to stay in their honey environment, with the sweet smells of freshly baked goodies permeating the air. If you stand in front of a display of too many offerings, you may end up scratching your head in much the same way as you would if you were looking up at a Burger King or a McDonald's kiosk, trying to figure out what's to order.

Cake are the simple toppings of vanilla- or chocolate-topped cupcakes of my childhood. They have been replaced with the more unique flavors and over-the-top colorful decorations and toppings, infused or filled with anything that is "funny." Standard sizes are 1 1/2 inches (mini) or 2 1/2 inches (regular); prices range from \$2.00 to over \$4.00 per cupcake. What is uniquely different is how the cafes experiment with design and branding.

Kumquat Cupcakery separates itself from the pack by selling only a inch-minis. They have no storefront, but rents space weekly at the Brooklyn Flea. They offer delivery for parties and special events in the five boroughs, and they have an easy-to-navigate website that's also well-designed. They feature an array of bold flavors, with fancy condiments and fruity toppings, such as artisanal kiwi, strawberry or the Orange and poppy seed cake topped with bright-orange frosting. It's one of several seasonal offerings. The owner, Keavy Landrecht, makes her cupcakes look pretty with toppings of swooped-up icing, with ridged patterns that form mountainous peaks, dripping with melted dark chocolate or Carmel that equals the height of the cupcake. An unusual offering is Maple Bacon, yes, it's topped with real bacon. Kumquat is no different from other cafes across the country, with their owners/bakers experimenting to design signature combinations of ingredients, infused with natural flavors or fresh fruits, just as a perfumer mixes essential oils.



HONEY AND BUNNY:
This dynamic couple is heading the push towards food design in Europe is much further than we are in the United States, when it comes to food design. In an American Cookbook. Time of smaller cakes. In the United States, the word cupcake first appeared in 1826, in an American Cookbook. Time of smaller cakes. In the United States, the word cupcake first appeared in 1826, in an American Cookbook. Time of smaller cakes. In the United States, the word cupcake first appeared in 1826, in an American Cookbook.

Crumb's bakeshop is one of a handful of growing national cupcake chains, with stores located in New York City, Westport, Connecticut, Los Angeles, Washington, D.C., and Woodbury, New Jersey. This shop boasts an overwhelming selection of cake types, perfectly arranged like rows of plants in a vegetable garden. Just about every flavor is available in three sizes, taste (froyo swirl), classic and signature (this tower nearly four inches in height) with eclectic combo toppings, with unusual wacky names that tend to sound downright silly, like Tony Hawk Skatecake, Peppermint Hot Cocoa, Egg Nog, and Baba Booey. If you're interested in an Alice-in-Wonderland, Mad Hatter tea party setting, then Cupcake Cafe in Manhattan, will surely spark Fairytale memories, with little edible pieces of art that are good enough to eat. Intricately decorated with colorful flowers borrowing from the palette of your spring garden.

The popular Food Network, hosts weekly episodes of cupcake wars, with contenders battling for a sweet prize of \$10,000, and dying to outwit their opponents by creating the most outrageously tiny little cupcake, of well-blended ingredients. As if that wasn't enough, "National Cupcake Week," (started in London), and "Meet-Up," a social gathering group, boasts a devoted international following of 35 cupcake meet-up groups, with over 4,575 members, in 35 countries.

If you're bored sitting at work, then <http://www.bakedbymelissa.com> promises to change all that by offering an interactive "bake-it-yourself" cupcake with flavors, stuffing, icings, toppings and cake types. The website design features perfectly linear horizontal rows of pastel-colored, cross-sections of cupcakes, that reminded me of the pastel-colored rows of row houses I saw in my visits to Salvador de Bahia in Brazil.

Last Spring, a new mobile "Cafe and Shala" food truck beat-out long standing prized hotdog vendors for a prime spot in front of New York City's Metropolitan Museum. The price of a three-year-lease was \$300,000.

Keeping pace are numerous single-topic cupcake cookbooks, as well magazines



ROLL AND MIX:
Time of smaller cakes. In the United States, the word cupcake first appeared in 1826, in an American Cookbook. Time of smaller cakes. In the United States, the word cupcake first appeared in 1826, in an American Cookbook. Time of smaller cakes. In the United States, the word cupcake first appeared in 1826, in an American Cookbook.

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