

MAGAZINE REDESIGN AND THE MAGAZINE BRAND

A Project

presented to

the Faculty of the Graduate School
at the University of Missouri-Columbia

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

TRACEE TIBBITTS

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ACKNOWLEDGEMENTS

I'd like to thank my committee for guiding me not only through this project, but also through my entire time at Mizzou. Thanks for coaching and teaching me for the past two years.

Thank you to my family for always supporting me.

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CHAPTER ONE

I started my time at the University of Missouri as an art director at *Vox* and then worked as creative director for three semesters. During this time I became intensely familiar with the design of *Vox* and the constraints of that design. I quickly realized there were some elements of the design that weren't working or that didn't fit the current needs of the publication. In talking with editorial director Heather Lamb, we determined that *Vox* was in need of a design update but not a total redesign or change of editorial content. I decided to make this my professional project. My project was mostly born out of practicality and trying to improve the visual presentation of the magazine and make it as useful as possible.

There were several aspects of the design that weren't working or that I personally had grown tired of after working with the design so intensely and for so long. The CMYK color scheme was easy to print but difficult to use since there were only three usable colors and four departments of the magazine. Pages that were pink or blue often made the stories feel gendered. The online teasers were very clunky and hard to move around the content of stories. The arrows in them often got ungrouped and stopped lining up. The cover type didn't communicate the name of the magazine, which was brought up in almost every Friday critique.

It wasn't that Elizabeth Burns had done sub-par work, but more that the current art directors' and publication designers' preferences and design styles didn't

mesh well with certain aspects of the design and the needs of the publication changed.

This project matches with my professional goals of designing at a major magazine. Taking the design of a magazine and updating and improving it is something I hope to do throughout my career. This project taught me how to design in a way that reflects my personal tastes but remains within the magazine's visual identity. I feel that this knowledge will be relevant and helpful for my entire career.

The research portion of this project allowed me to see even greater real-life applications of what a redesign means and how magazine design works at larger publications. I was able to benefit from the knowledge of designers who have been working in the industry for up to twenty-seven years. Their experience and insight helped me with my redesign and taught me a lot about how major industry magazines work.

CHAPTER TWO

Field Notes

Week 1: (January 3-9)

- Read *Communication Design* and
- Read *Magazine Design*
- Looked at design inspiration
- Brainstormed ideas

Notes:

I've been pulling a lot of pages with ideas for how we can do things—magazines with three or four letter logos and a lot of department pages. I'm seeing a lot of things that would work for radar as well. It's difficult to design for *Vox* though, because everything needs to be simple enough for beginning designers to be able to use. I'm feeling a little intimidated because I don't know where to start. I want to keep researching and gathering design samples before I begin designing. I looked at a lot of magazines with shorter names for inspiration for the masthead—*Eye* magazine, *ELLE*, *i-D*, and others and have been brainstorming ideas on how to change the masthead since that's a huge part of the branding (and it is always the thing that is most criticized. Everyone says it looks like "V Magazine" or a square root symbol).

Week 2: (January 10-16)

- Continued to read *Magazine Design*
- Looked at inspiration images and brainstormed how they could work for *Vox*
- Drew out some sketches of potential mastheads and page designs

This week was *Vox* transition week, so we spent a lot of time in planning meetings and taking care of things around the office. I met with Heather and Brady to talk about publication designers and having them design in phases instead of random weeks. I started working on the year in photos feature design.

Notes:

I started designing next week's year in photos feature, but was sort of frustrated because photos and text were missing. In all though, I think I did a decent job arranging photos with a sense of hierarchy and feel like I've improved at photo stories a lot even if my design wasn't amazing.

I'm reading *Magazine Design*, which has a lot of good examples and insights into what works for other publications. I'm feeling really intimidated about working on the design because I want to create something that will work for our publication and

last a long time. I don't just want to create more problems for future designers! Looking at old redesigns helped me feel at ease a little though.

I expanded on the list of things I want to accomplish that I wrote for my project proposal:

1. Expand cover font choices
2. Update logo
3. Redesign TOC
4. Update department page design
5. Update color scheme
6. Update event info boxes and online teasers
7. Update style guide
8. Refine style for online teasers and event info boxes

New Additions:

9. Create infographics style guide
10. Update calendar
11. Create a new pull quote style
12. Refine the design of Radar page

Week 3: (January 17-23)

- Worked on nameplate and cover
- Worked with font selection

School started this week so I attended the *Vox* orientation, staff meetings, and advanced design class. I designed the feature (year in photos) and was at both productions for a few hours, so that took a lot of time out of my week. I updated the handouts for Advanced Design.

Notes:

I worked a lot on cover options this week. I've narrowed it down to some fonts, but I'm not sure what to go with. I want to stay true to the identity of *Vox*, but the more I work on the redesign, the more I want to change almost everything. I've also come up with a lot of different ways to do covers and present cover lines, inspired by *New York* and *Wired*. I get so bored with our cover lines looking the exact same week to week, so I think the added options could be a good improvement.

I started designing covers using Richard Avedon's *Dovima with the Elephants* as a placeholder image, which is really nice to look at but doesn't really reflect the design direction of *Vox*. I switched out the image with *Vox* images to make sure the design has a true *Vox* feel.

I played around with a lot of different fonts like Blogger Sans, Helvetica Rounded, DIN, and some others. I am trying to find fonts that have a variety of weights and can be used with stories of varying tone. We don't have a serif cover font so I think that

may be something we need to introduce, especially for heavier stories like last year's campus race cover. I am not sure if I am going to change *Vox's* fonts since Futura and Univers both have a lot of weights and are adaptable to many different types of design. I am also not sure if we would have room in the budget to purchase new fonts or if changing the fonts would veer too far from the *Vox* brand.

Week 4: (Jan 24-30)

- Chose Fall Preview competition winner
- Continued to work on cover
- Narrowed down font selection

This week in Advanced Design was the Fall Preview competition. Ben won, and he mocked up his design using stock photos, so we had a lot of work to do in the studio! I helped shop for plants, flowerpots and dirt and shopped for materials for a cake decorating department story. I assisted at both photo shoots.

I also attended a few hours of both Monday and Tuesday production and attended Wednesday morning production. Madison (art director) designed the feature on Darkroom records this week so I helped out with department page design.

Notes:

It is really nice to have an art director design the feature because I feel I can rely on them so much more and give them more independence. This feature had some issues with photo choice and repetitiveness, so I advised Madison on that and pitched in on department pages to help ease her workload.

I worked a lot on covers again this week and feel that I am reaching a more solid direction. I like the idea of having a cover design that is dynamic and can change week to week. I am working on some coverline treatments and ways the cover photo can be cropped below the logo or full-bleed, and I'm excited to show it to my committee and see what they think.

Week 5: (Jan 31-Feb 6)

- Attended the women in business photo shoot on Sunday
- Advised Ben on Spring Preview Design
- Started working on TOC

Notes:

This week's issue was spring preview, and it was the first issue designed by the Advanced Design class. This semester I am trying to encourage the designers to lead their own art concepts. Instead of asking where the photos are for a story, they should be conceptualizing the ideas, executing shoots, doing illustrations, and collaborating with editors. Obviously for some features, like photo stories, this won't

be possible but I felt like last semester some students were waiting on assignments and art ideas were coming from the editors without designers' input.

Another one of my goals this semester is to have photos done two+ weeks before the feature comes out so designers can show us the actual art during their first design critique. This requires a lot of nagging of photographers and I can already tell it's going to be difficult. For the women in business feature, I was definitely frustrated because this was an evergreen feature from last semester that has been in the works for months but the photographer who wanted to shoot the feature wasn't available until a later date and then the subjects were only available for certain days and times. I understand that studio shoots take a lot to coordinate, but it was unfortunate that Shy only got the photos in time for one of her drafts for advanced design. She did a great job but it isn't considerate of other staff members to do things on such short notice.

I worked on TOC redesigns that change where the content is on the page. I'm experimenting with the fonts from the cover examples and trying to figure out something that is better organized and more eye-catching.

Week 6: (Feb 7-13)

- Attended Monday and Tuesday night production; Wednesday morning production
- Advised Shy on the women in business feature—came out this week.
- Worked on covers and TOC

Notes:

The women in business feature came out this week and Shy wanted a lot of design help and direction. A lot of the art came very-last minute, and it was frustrating to switch out photos at the last minute! The issue looks great though, so it all worked out.

I continued to work on covers and TOC, and have narrowed down what fonts I like. I have a lot of examples, so I am just trying to pick the ones that work best (and that Vox already owns the fonts).

I'm finding it hard to get work done in the office because it seems like someone comes in to talk to me or ask for my help every 30 minutes.

1 week break— (Feb 14-20)

I took this week off to work at True/False making the festival program book.

Week 7: (Feb 21-27)

- Critiqued T/F issue and Food Waste issue.

- Helped Matt come up with some concepts for the food waste issue.
- Trying to encourage designers to originate art ideas and not rely on just having photos handed to them.
- Grad Students issue came out
- Worked on covers and TOC
- Worked on color schemes

Notes:

Megan designed the grad students feature this week and worked well with the editors.

I narrowed down my options for covers (I have SO MANY) and feel like I know which fonts I want to use. I am really liking DIN and feel like it works really well for the cover and TOC and isn't too far from fonts Vox has used in the past.

I've started to look at color schemes and want to open up the Vox palette to using more than 4 colors. I understand the reasoning behind the CMYK palette, but the yellow isn't usable and we end up repeating a color on department pages which is frustrating.

Week 8: (Feb 28-Mar 5)

- Worked on online tease and info box styles
- Worked on icons and alternate treatment of art credits
- Worked on color schemes
- Worked on masthead

I helped Shy and Matt plan photoshoots for food waste and student loan debt features. I attended the food waste photo shoot and assisted Matt. I stopped by the student loan debt shoot (during the middle of production unfortunately) and checked in with designer and photographer.

Notes:

I worked a lot on online teases and info boxes this week which didn't get really get carried through from the original design. The boxes with the arrow from the last redesign are great visually but they can be really clunky and they're not very easy to adjust to fit to different page designs. Something about how the arrow is saved in the templates is wrong, and probably half the time someone uses the info box the arrow will be crooked or just slightly off.

Last semester we finally decided to phase out the arrow box and just use a gray box with colored text for both the info boxes and online teases. This works fine since it's easy to adjust to meet the needs of the page but it's pretty boring visually.

I worked on some icons for online teasers, photo credits, illustrations and infographics credits. They're pretty fun and playful. I like the art credit icons, which were inspired by *WIRED*, but it's a little out there and I'm not sure if it makes sense for *Vox* or if Heather will go for it.

Ben designed the True/False issue that came out this week.

Week 9: (March 6-12)

- Met with my committee to review design drafts
- Advised Megan on crime and safety art
- Worked on covers
- Worked on department page design

I met with my committee Tuesday morning to look over design drafts. It was nice to finally have some direction and we planned to meet every other week to finish the redesign. I had a lot of material but my committee reminded me that the whole point of this redesign is not to stray too far from the original. Renée, John and Heather helped me brainstorm ways the masthead could be closer to what we have now instead of something different completely, which was what my designs reflected. It's difficult to not change more but I think I have some good direction to move forward with!

Notes:

I also came down with the flu this week so it was hard to get work done! Luckily our digital managing editor, Abby, was an art director over the summer so she was able to pick up a lot of our slack since Heather and the two art directors are on the New York trip.

I helped Megan come up with concepts for the crime and safety feature. We are going with a film noir theme and want the photos to show a dramatic and over the top 1920's vibe. We need to make sure to do it right though, and to show that the photos are satire. I don't want the magazine to be accused of trying to make it seem like crime is higher than it is. We tried to get in touch with the editors of the story but they are in New York and are understandably not super responsive.

Week 10: (March 13-19)

- Continued to work on covers
- Worked on department pages
- Worked on ACW page and tightening up typography
- Worked on refining color schemes
- Designed infographics guide

I oversaw Shy's Student Loans Feature design, and helped Megan with infographics for the crime and safety feature. I met with Megan, Alex and editors of crime and safety feature to talk photo plan.

I attended a few hours of Monday/Tuesday night productions and Wednesday morning production.

Notes:

I worked on making a new nameplate, which is really challenging. My committee's feedback was to try and incorporate the current *Vox* "V" with the other letters, but when I do that it looks strange and hard to read. It's weird to have the two letters smaller than the first and looks disproportionate. If the letters overlap it sort of turns into a hard to read blob. I'm really struggling with this and I think it's going to take a lot of time and work to figure out.

I also designed an infographics guide for designers who aren't familiar with graphics, and to encourage designers to remember to label their axes, title graphs, label data points, etc. Infographics are something that are getting pitched more and more at *Vox*, but both editors and designers have a really hard time with them. Most of the Advanced Design students have been through the infographics class but we are still making very basic mistakes. Students who haven't had the class are very scared of graphics so I hope this short intro guide gives them some much-needed direction in the future. I'm going to have Renée look over the guide and suggest any changes I need to make to it.

Week 11: (March 20-26) (double production)

- Emailed Meera Nagarajan and Doreen Chisnell to set up interviews
- Met with committee to look over design drafts again
- Worked on research paper

Notes:

This week was double production so things were a bit crazy. We decided to expand Megan's Crime and Safety feature to be a two-part feature over two issues. This means we are going to scale back a little on Brianna's parkour feature. Megan had a lot to do but she worked really hard and did a good job. I attended Monday and Tuesday night production for quite a few hours (until the early morning unfortunately) and Wednesday morning production.

I met with Matt, the designer of the prescription drugs story, and the photo director and writer. This is a hard story to conceptualize and we want to make sure it doesn't look similar to the other studio shoots we've done this year. I encouraged Matt to design something that recreates the experience of what it is like to take these drugs.

I also met with my committee again this week, despite everything else that was going on, and I felt like things are really progressing. The department pages are a lot improved and feel very close to done. The nameplate of the magazine still needs a lot of work, and I think I need to also bring examples of things I tried but that didn't work to show my committee that I took their suggestions. We talked a lot about the ACW page and John suggested getting rid of some of the redundancies with how the page is set up which would make the design simpler. It was sort of a light bulb moment for me to see how the designer is also an editor and to always question the way things are set up and think about how they can be improved.

I'm going to continue to work on the nameplate, with Heather's suggestion to even try and play with typefaces. We talked a lot about how the "V" has issues, but it really does a great job of framing the cover photo and allowing the photography to shine. If I can't find a better solution to the "V," I think we may keep it.

Week 12: (March 27-April 2) (spring break)

- Emailed Kirby Rodriguez to set up interview
- Researched, completed and transcribed interview with Doreen Chisnell
- Worked on nameplates
- Worked on calendar page
- Worked on research paper
- Updated ads, cyberduck and PDF-ing handout

I decided to stay in Columbia over break to work on my redesign, do interviews and apply for jobs.

I went into the office on Tuesday morning to meet up with Heather and send the issue.

On Friday I interviewed Doreen Chisnell and transcribed the interview.

On Sunday I met up with Kayla to go over her design of the Baptist Church feature.

Notes:

This week was really quiet but I got a lot done. I have a lot of different treatments of the Q+A page, and added the word "magazine" under the nameplate, which really helps visually and grounds it. I like finally having the name of the magazine on the cover! I worked a bit on the calendar page and on my research.

Week 13: (April 3-April 9)

- Met with committee to go over drafts
- Emailed Meera Nagarajan about interview

- Set up interview with Dean Welshman for next week (recommended from Doreen Chisnell)
- Met with Heather about implementing new Blox CMS
- Finalized pages
 - Made a guide for designing radar
 - Finalized “eat this” page
 - Designed half page option for BOB

Kayla designed the Baptist Church feature this week, which was a really big struggle with photo selection.

Notes:

The meeting with my committee went really well Tuesday, and I felt like I had made major progress and was finally reaching a finished product. We chose a nameplate for the cover (YAYYY!!!) and I got good notes about minor changes to make to department pages, Q+A, calendar, etc. The new logo feels like a transition and not too far from the original, and Heather pointed out that a lot of marketing materials have the *Vox* “V” on them, so it’s good to not lose it completely. Since we don’t really see the marketing people regularly, I never would have thought about that but it is a major side of the magazine that I shouldn’t ignore.

Week 14: (April 10-April 16)

- Emailed *Feast* Art Director; *St. Louis* Mag AD; AD at *Taste of Home*
- Revised TOC, added half page versions for ads
- Revised cover type
- Added Century Schoolbook as cover serif font
- Interviewed Dean Welshman; transcribed interview
- Attended Blox training

Ben designed the lunch feature this week (which looks really great) so I get to be pretty hands-off. Matt is planning and shooting the prescription drugs feature for next week, and we met to judge the design for the dirty issue (Shy won!).

Notes:

Wednesday and Thursday were pretty full with training for new Blox CMS. I think the new system will be really great and make designing much easier but I am still figuring it out.

My online teasers and info box redesigns ran in print this week! We are going to start rolling things out slowly, and probably do a larger roll out when we switch over to the new Blox system. Those templates will be based on my redesign files.

Everything is pretty much done but I am going to meet with my committee on Tuesday just to look over everything one last time.

Week 15: (April 17-23)

- Completed final interview with Meera Nagarajan and transcribed interview
- Finished research paper
- Updated style guides
- Prepare presentations for *Vox* staff and Missourian editors/advertising

I presented finalized cover type and TOC pages to my committee and tied up all loose ends this week. Heather and I made plans to roll out the redesign in installments and to use the updated color scheme and headline treatments starting next month. I'm excited!

Matt designed the feature on prescription drug abuse this week, which was a really hard concept to illustrate. Alex helped us figure out a photo solution and everything came together eventually.

I attended Advanced Design prototype critiques and class.

Notes:

I am working on the finishing touches to my project report and analysis section this week. I am excited (and nervous) to defend my project next week. I've really liked talking to art directors and hearing what they've had to say. It's not only been helpful in terms of this project, but also in learning more about what it takes to be in charge of the visual identity of a major publication. I feel like I've learned a lot over the course of this project that I wish I had known when I had started at *Vox*!

CHAPTER THREE

I started this project trying to design what I felt worked the best visually. I soon learned that the design of the magazine wasn't about my own personal design preferences—it's about the needs of the magazine and its visual history. It was challenging to design within the constraints of the existing visual identity of the publication. It would have been easier in some ways to start over completely with a totally different visual aesthetic but it wouldn't have made sense to overhaul the design of the publication, especially when there isn't a large overhaul of the editorial content of the magazine. Staying true to the visual identity of the magazine is so important, and necessary to create a successful magazine redesign. The design of the magazine should always be moving forward.

I learned that a magazine design isn't something set in stone—it should be constantly evolving and changing to fit the needs to the publication and content. To future art directors—if there is something that isn't working, change it! The magazine design is meant to be useful and the design should never feel inhibiting or limiting. You shouldn't be afraid to make small incremental changes every once in awhile. You should know your audience well enough to know if they would notice. Changes you make should allow the content to come through more clearly and beautifully. The design should be serve the reader and any design element that keeps you from doing that should be changed.

I learned a lot about the designer as editor. Designers do not solely exist to make things look good—they need to have a thorough understanding of the content and mission of the magazine, and should be working with the editors to achieve the goals of the magazine. The design is just another way of communicating information, just like the editorial content. It should all work together to speak to the audience.

In my redesign of *Vox*, I updated the cover type to communicate the name of the magazine but kept the “v” that had become iconic and recognizable to represent *Vox*. I expanded the color scheme to include more colors so multiple departments wouldn’t have to be in the same spot color. I updated the TOC to eliminate the *Vox* iPad app. For radar pages, I eliminated the headlines in reverse type and emphasized writing shorter, punchier blurbs and allowing white space on these complex pages (trying my hand at being both a designer and editor). For department pages, I updated the typography to bring something fresh and new and to bring more color to the page. I updated the pull quote style and made online teasers and event info boxes that are extremely flexible and can conform to many different grid systems and page designs. I updated the typography and color on the calendar so it wasn’t so pink and blue. I refined the type on the Q+A pages, simplified language that was repetitive and moved the type away from photos to give the photos more emphasis. For pages like radar, TOC and Q+A, I developed different versions of the design that would work with advertisements.

I hope that this design creates a visual identity that is fresh and interesting while remaining easy to work with. I’m proud of my design and hope that this design update continues to move the visual identity of *Vox* forward. I hope that

future designers will continue to update the design of the magazine to keep it relevant and to best reflect the needs of the magazine. I hope that the design continues to evolve in the future.

CHAPTER FOUR

Physical Evidence



The old cover(left) does a great job of framing photos, but doesn't say the name of the magazine. The "v" is really large and blocks out the entire corner.

The new cover typography reflects the name of the magazine and takes up less room while still framing the cover image. Century Schoolbook was added to Futura as a cover font and is applicable for less playful topics.

This week ↓



Feature

For our magical, bearded weekend a year, Stephens Lake Park transforms into a music and food paradise. Float among the folksy vibes, sounds and tastes of Roots 'N' Blues 'N' BBQ. PAGE 7

NEWS & INSIGHT

Columbia's green, mean, clean machine has arrived. A compressed natural gas station provides an efficient fueling option for the city vehicles. PAGE 4

MUSIC

Can't stop jazzing out? Won't stop rocking? You don't have to thanks to Mojo's official Roots 'N' Blues after-party performances. PAGE 5

ARTS

After growing up in the West, MU ceramics student Kai Armel uses Idaho and Utah mountain memories, and some free ads, to mold her artwork. PAGE 6

BOOKS

Daniel James Brown takes the oars on the 1936 U.S. Olympic rowing team's story in his *New York Times* bestseller, *The Boys in the Boat*. PAGE 19

Q&A

MU professor Andrew Hobergek challenges traditional definitions of art by incorporating Jay Z, Kanye and graphic novels into his classroom. PAGE 23

Correction: An article in the Sept. 18 issue incorrectly spelled Pittsburgh, Kan., the location of Miller's Professional Imaging.

COVER DESIGN: TRACEE TIBBITTS
COVER PHOTO: LAUREN KASTNER

VOX MASTHEAD

Editor: Beth Castle **Deputy Editor:** Laura Heck **Managing Editor:** Anna Seaman **Art Directors:** Allison Lewis, Tracee Tibbitts **Photo Editor:** Shannon Elliott **Digital Managing Editor:** Bryan Bumgardner **VoxTalk Editor:** Alex Jacob **iPad Art Director:** Lauren Elliott **iPad Assistants:** Roselyn Adams, Yiting Jiang **Multimedia Editor:** Adam Harris **Calendar Editor:** Sean Morrison **News & Insight Editor:** Kaitlin Crow, Hsiny Weaver **The Scene Editors:** Caitlin Shogren, Riley Simpson, Abbie Werthe **Music, Arts & Books Editors:** Tzipi Steinis, Rachel Swaney, Alicia Tan **Contributing Writers:** Naamim Bencharadine, Sophia Conforti, Kayla Elam, Taylor Fox, Max Hawley, Abbigail Kass, Alana Lancaster, Cassa Niedringhaus, Caleb O'Brien, Shawn Shaneman, Eliza Smith, Gret a Weber **Editorial Director:** Heather Lamb **Executive Editor:** Jennifer Rowe **Digital Director/Reporting Beat Leader:** Sara Shipley **Hires Writing Coach:** John Fennell **Office Manager:** Kim Townsend

Online ↓



OVERDUE CHANGE

MU alum Jon Hamm joins other stars in a White House campaign to get serious about ending sexual assault.

GOING BATTY

After the Sept. 22 TV premiere of *Gotham* on FOX, Fox's Aliya Abbas ranks the incarnations of Batman.

PUTTIN' ON THE ROOTS

Preview the 10 songs you won't want to miss at this year's Roots 'N' Blues 'N' BBQ Festival.

We're social.



MUSIC LESSONS



BETH CASTLE
EDITOR-IN-CHIEF

When I was an undergrad, a friend of mine used to recite the Clint Eastwood *Heartbreak Ridge* catchphrase, "improvise, adapt, overcome," when something didn't go quite right. Although the scrapes that spurred this mantra were definitely less significant than Clint's military problem solving, her logic was sound: Life is difficult, but you can't just stop when things get hard. You have to keep adjusting, keep improving, until you succeed.

In magazines, we call that standard operating procedure. We read every new issue cover to cover more than 20 times. Between first drafts and final edits, we consider and reject dozens of story ideas, hundreds of photos and more design concepts than we'll ever make it into print. This week, while working on our Roots 'N' Blues feature, the staff revealed words, images and page designs right up until the magazine's deadline.

Our drive to perfect the things we care about isn't a purely journalistic endeavor — many of the musicians and chefs in our feature use the same type of process. You don't riff without passion. And you don't barbeque without soul. Revision is the crucible of creativity.

I think blues artists understand that feeling best. The Jason Isbells and Amos Lees of the world sing about their trials and triumphs in a way that contemplates mistakes without seeking to fix or avoid them.

They also teach us to accept those one-draft wonders, the stories that don't get a rewrite or a Var edit. Some things just are the way they are. We can work with that.



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IN THIS ISSUE



FEATURE

Hit the road, Kerouac; Robert Langellier hitchhikes from Columbia to Lake of the Ozarks and back again. He needed a few gutsy thumbs ups to make it home. PAGE 7

NEWS & INSIGHT

Soccer players aren't the only ones who can get carded. The American Outlaws are hollering about USA's World Cup hopes in a pub near you. PAGE 4

THE SCENE

If Netflix bingeing is getting old, change the channel, and catch these summer TV premieres for guilty-pleasure plots you just can't quit. PAGE 6

MUSIC

It's all in the family. When SHELL takes the stage, the sister quartet mixes outlandish acoustics into a playful Americana sound. Top hats included. PAGE 15

BOOKS

Name that author. Really, name her, J.K. Rowling has a new book, and the plot's a mystery — even if her pen name isn't. PAGE 16

COVER DESIGN: SITE MA

CORRECTIONS:

The June 12 issue incorrectly listed the event details for Mid-Missouri Pridefest. It will be 11 a.m. to 7:30 p.m., Aug. 24, between Fourth and Cherry streets. For more event information, call 528-9172 or visit the festival's website, midmopride.org.

The issue inaccurately stated Harold's Doughnuts' first delivery day, which was June 16.

VOX STAFF

Editor: Eliza Smith **Deputy Editor:** Bryan Bumgardner **Managing Editor:** Haley Pitt **Creative Director:** Tracee Tibbitts **Digital Managing Editor:** Abby Holman **Art Directors:** Ben Korte, Madison Abends **Photo Editor:** Alex Menz **iPad Art Director:** Morgan Punt **VoxTalk Editor:** Cassa Valente **Multimedia Editor:** Adam Harris **iPad Assistant Art Director:** Megan Bedford **Calendar Editor:** Caron Kohler **News & Insight Editors:** Sarah Detmer, Adrienna Donica, Keryll Kasht, **The Scene Editors:** Veronica DeSelleiro, Abby Kass, Casey Neighbor **Music Editors:** Scott Garmenetti, Rebecca McGee, Sara Trimble **Arts & Books Editors:** Christine Jackson, Hannah Pederson **Contributing Writers:** Paul Alban-Burgio, Madison Fuller, Niki Kottmann, Brock Martin, Patrick McKenna, Cassa Niedringhaus, Molly Olmstead, Annie Rees, Dan Roe **Editorial Director:** Heather Lamb **Executive Editor:** Jennifer Rowe **Reporting Beat Leader & Digital Director:** Sara Shipley **Hires Writing Coach:** John Fennell **Office Manager:** Kim Townsend

ONLINE



FERGUSON'S FIT

The Columbian is using his "Freed Ryan Ferguson" Facebook page to try to become Men's Health's November cover man.

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ANIMAL RIVALRY

World Cup hot enough of a brawl? We pit national mascots against one another in gladiatorial matchups.

CLOSED-CAPTIONED CRITTERS

What has crayfish in arms? Mazes, apparently. Learn why bottom-feeders stress out, and read up on more animal mysteries.

EDITOR'S LETTER



ADRIENNE DONICA
EDITOR-IN-CHIEF

In true Columbia fashion, I'm a transplant. I've lived here for almost five years straight now, but my ties to the town started much earlier — before I was born, even. Both my parents went to MU in the '70s, though they didn't meet until 1989. My mom hung out at Harpo's and the Spin Club on Broadway, while my dad spent his nights at the Heidelberg. My mom says that's where all the nerds went. My aunt always went to the old Shack when she was here. My parents' first date was at Harpo's, Harvest Moon and then, monthly, a dance club called Sparky's. Ugh.

My family has watched Columbia grow and change, and I have watched Columbia transform before my own eyes. The town is exciting, thriving. I've worked at local news services, concert venues and coffee shops. Every place has an invigorating energy.

It's that restless energy, though, that has spurred quick development and rapid change. I love the idea of more businesses coming to Columbia, but it's clear our lust for advancement has outpaced our capacity to grow. For me, this awareness started with the Garage Midl construction at Fifth and Walnut. The City Council's handling of the Spaul Development deal further proves this point. There just isn't enough Columbia to go around — at least downtown.

Our sister publication, the *Columbia Missourian*, quoted Repeat 6214 spokesman Jeremy Root as saying, "I hope that council and city staff understand that citizens are vigilant, particularly with their downtown. Projects that interfere with our vision for downtown will come under scrutiny." And after all my time spent with this town, I have to say it's worth protecting.

Some of the spacing on the TOC was awkward, and the reverse type boxes are not ideal.

The new TOC design eliminates the iPad app (which is being eliminated as part of the journalism school's budget cuts) and had updated typography. Several versions with ads are available.

SNOW-CATION: With



At least that's the definition MU assistant professor **Melissa Click** will have to defend against.

On Monday, Columbia City Prosecutor Steve Richey charged Click with Class C assault, a misdemeanor in Missouri. Her attorney said Tuesday that Click would plead not guilty.

"to fear he was in danger of immediate physical injury," per his complaint with

MUPD: If convicted, Dick could face up to 15 days in jail and a \$300 fine.

1000

Ludivine, a 2-year-old bloodhound, accidentally ran an entire half marathon in Alabama last weekend after being let out for a quick pee break. She got a 7th place medal, and the organizers announced they'll rename next year's race after her — The Hound Dog Half Marathon.

We've missed you for too long, Hank.
We loved you while it lasted, but we've
finally got our eyes on someone
new. He's so dark and
mysterious — and maybe

too good to be true. Planet Nine is outside our solar system, so looks like this will be a long-distance relationship.

VEEP
SEASON 3 FINALE

Last Sunday, HBO's *Veep* season finale left us hoping Selena and Co. can pull themselves out of a "Snapchat presidency."



SEASON 7 PREMIERE

Next Sunday, Trubles will get to sink their fangs into *Bon Temps* one last time. Seasons 5 and 6 were a mess, but maybe Sookie can pull it off once again. Ring, ring, hooka.

All thank-you letters can be mailed to Nana Kwaku Bonsam if Team USA managers to beat Portugal in pool play during the World Cup. Bonsam, the Ghanaian witch doctor, claimed to have hexed Portugal's pride and joy, Cristiano Ronaldo, months ago. Now, the famed flopper is recovering from two actual injuries ahead of Portugal's first pool play game against the US. Ghana is also in the pool and will play Portugal last, so the bad juju is bound to last, right?



Years from now, we'll look back on the "Doughnut Duel of 2014" as the seminal moment in Columbia's circular baked good movement. Friday, Strange Donuts of St. Louis fame announced it will bring a store to CoMo. This comes just days after Harold's Doughnuts revealed its plan to begin delivering on June 19. Now we have two ways to fill the holes in our hearts.

**THERE
WILL BE
DOUGH.**



THE SCENE

Crust us, Pizza Tree is back

Get ready to (pizza) party hard once again at the new location later this month **BY CARSON KOHLER**



Pizza Tree closed its old location inside Mojo's in February. Its new digs on Cherry Street will have the same quirky vibe and personality of the owner. **Photo by KENTON SCHOEN**

Grab a slice of pizza to go? Absolutely. Don't want to leave the apartment? You're in luck; Pizza Tree delivers. The restaurant is almost back to provide the residents of Columbia with their pizza favorites once again.

Pizza Tree opened in 2013 and operated out of a cramped kitchen inside Mojo's. Owner John Gilbreth — also known as Johnny G. — and executive chef Jay Wescott founded the restaurant, and Pizza Tree "took off like gangbusters," Wescott says. But the kitchen's inability to handle the high volume of customers and the limitations of operating from a concert venue led to the restaurant's closing in February.

Gilbreth threw his enthusiasm into developing an off-the-wall brand in the space on Cherry Street. "Pizza Tree isn't like the red-and-white-checked cloth Johnny's Italian Restaurant Pizza Shop," he says. "This is something a little funkier."

To hone in on that spirit, he commissioned Nickman Woodworks to construct a modern tree house in the restaurant. He's also collecting art; his favorite piece so far is a painting of Banjo, his Corgi, with a pizza hanging from his collar.

In addition to cosmetic upgrades, there will be changes to the menu, though the same fresh, in-house preparation will be at the forefront. "We make everything we can in-house," Gilbreth says. "It's 1,000 little things that we do to be different. We cure our own Canadian bacon, make our own Italian sausage, use organic flour from Kansas, you name it." The restaurant will offer customers its classic favorites, but there will be new experimental pizzas on the menu as well as a "big, fat, build-your-own-pizza option."

Pizza Tree fan Samantha Rustemeyer remembers her first experience there. "After taking my first bite of the Cuban pizza, Pizza Tree had me forever," Rustemeyer says. "Maybe it was the mustard and sausage, but whatever it was, it stuck."

Besides the location and menu changes, the restaurant will also deliver and stay open late, so it can serve slices after a Tiger victory ... or defeat.

The new restaurant space needed a little help from the people of Columbia. Gilbreth created a Kickstarter campaign video featuring scenes of him frolicking around Columbia with a slice of pizza in hand. His quirky campaign worked, and Pizza Tree exceeded its goal of \$11,111 in 11 days.

Gilbreth must also maintain the new area, something he didn't do as much at Mojo's, and the bigger space will require more staff members.

"It's going to be a challenge keeping everything consistent every single day, every single order," he says. "It's also going to be a challenge not to eat all of the pizza before people order it."



PIZZA TREE
909 Cherry St.
Projected opening: end of October
11 a.m. to 10 p.m., Sun–Wed.; 11 a.m. to 2 a.m., Thurs.–Sat.
pizzatreetopizza.com



John Gilbreth, owner

PHOTO BY SHAWN MASON

SCENE

Pour another round on the house

See what Columbia's favorite bartenders mix up off the clock **BY KYLEE MAY**

We usually choose our favorite bars for two reasons. The primary one is, quite likely, the alcohol — a foreign craft beer, a tangy margarita or a garnished cocktail. The second reason? The bartenders.

Meet three of Columbia's best: Jason Dixon from The Vault, Aubrey Richardson

from Room 38 and Aaron Rostad from CoMingle. These bartenders don't just mix drinks; they handcraft cocktails. And they all agree it takes extra steps to produce a high quality cocktail, whether it's muddling fresh fruit, adding a cucumber twist to a classic or infusing smoke into bourbon.

Jason Dixon, 42, The Vault



Although The Vault is new to town, Dixon is no amateur. At one point in his career, he was mixing up Rum Runners in the Florida Keys.

Years of experience: 21

Fun fact: Starting at age 10, Dixon worked at his aunt and uncle's restaurant, the Meramec Dining Lodge, in Meramec State Park in Sullivan. When he turned 21, he took up his position behind the bar.

Signature drink: Dixon's staple is a Blackberry Mojito, which is made with three to four blackberries, one sugar cube, half a lime, fresh mint, ice and white rum. The mix is topped off with simple syrup and club soda. According to Dixon, fruit that "grows together, goes together." Blackberries and mint must grow well together because they create this refreshing berry twist. **\$9**

Off-the-clock drink: Goldschlager, a cinnamon schnapps, is his go-to shot.

THE VAULT
23 S. Eighth St.
Tues.–Sat., 5 p.m. to 1 a.m., Sunday, 5 p.m.–midnight, closed Monday
875-8888, thevaultbar.com

Aubrey Richardson, 27, Room 38



Aubrey Richardson started working at Room 38 as a waitress seven years ago. Now a bartender, she enjoys shaking up old favorites.

Years of experience: 3

Fun fact: Richardson started her Room 38 career as a waitress when the restaurant opened in 2008. She first worked with owners Billy Girono and Jeremy Bowles when they managed the now-closed wine bar, The Forge and Vine. When they decided to open Room 38, Richardson took a chance and joined the venture.

Signature drink: Her 8th Street Greyhound Martini is a fixture at Room 38. It's a spin-off of a regular greyhound martini, which typically is vodka and grapefruit juice. Richardson adds some balance to the tang with an earthy cucumber vodka and agave syrup, served with a slice of grapefruit. **\$9.50**

Off-the-clock drink: Richardson isn't high maintenance when it comes to alcohol for herself, preferring citrusy wines such as a sauvignon blanc or malbec. She also enjoys a vodka and club soda.

ROOM 38 RESTAURANT & LOUNGE
38 N. Eighth St.
Mon.–Sat., 11 a.m. to 1:30 a.m., Sun. 10 a.m. to 3 p.m., 449-3838,
room-38.com

Aaron Rostad, 32, CoMingle



As co-founder of CoMingle, Aaron Rostad turns pop-up bar locations around town. Each location gets a new menu, such as breakfast with a mocha tequila.

Years of experience: 12

Fun fact: After knowing Rich Trippier for less than a year, Rostad partnered with him to create CoMingle. This pop-up bar takes over local bars and adds its own themed drinks to the menus.

Signature drink: CoMingle's mainstay is the 573, a boulevardier made with smoked bourbon, Carpano Antica sweet vermouth and Aperol aperitif. Rostad uses a smoking gun, a tool that infuses a wood-burned flavor into bourbon. The drink is garnished with a burnt orange peel. Rostad and Trippier chose the name 573 to honor Columbia. **\$8**

Off-the-clock drink: When he's not working, Rostad prefers a shot of bourbon and Broadway Brewery's Eleven Point IPA. However, his favorite cocktail is a boulevardier, like the 573, because it balances sweet and bitter flavors.

COMINGLE
Hours and locations vary
Twitter: @CoMingle573

PHOTOS BY STEPHANIE SODTI

Department pages with pink and blue spot colors felt unnecessarily gendered. Staff had grown tired of the look of heds/deks and it was time to try something new and a little more exciting. Colored captions were hard to read and online teasers were clunky.

Redesigned department pages have more options for colors. Event info boxes are flexible and dynamic. Photo credits have been moved from the gutter to the bottom of the page so no one has to crane their neck to read them. Captions are now in black with a colored line underneath to distinguish them from the body copy. There is a refined style for secondary stories and sidebars.

(Old pages are on the left; redesigned pages are on the right)



Known as the "Big M" of the Midwest, Marching Mizzou is one of the university's largest student organizations. Comprised of 340 members, the band is more than twice the size of the football team this year. **Photos by KENTON SCHOEN**

The beat of the SEC

There's more to Marching Mizzou's success than making music

BY HEATHER FINN

It's December 2013. The SEC Championship football game is just days away, and the members of Marching Mizzou need to practice. But the sun is setting early, and the parking lot where the band practices doesn't have overhead lights. So they improvise. Members of the band start their car engines, and headlights flood the makeshift field.

"It didn't work as well as it sounds," says Brad Snow, the MU director of bands. "It sounded like a lot better idea than it was."

Marching bands are part of the fabric of college football games, but they are often taken for granted. Marching Mizzou, the largest student organization on campus, makes significant contributions to the game day experience. The time commitment to prepare also is significant.

In a typical week during football season, the band spends at least seven hours learning and memorizing three new pieces of music and the drill that is paired with the halftime show. Saturdays typically are an all-day commitment.

"I think people just don't realize how much work being in a marching band is," says junior clarinet player Jordan Allen.

And that is just preparation for home games. Much like the Golden Girls and cheerleaders, the band travels to every away game. But that wasn't always the case.

While in the Big 12 Conference, the entire band only went to one away game each season. But a newfound pressure to be more involved has developed over the past few years, stemming from the SEC band expectations in place long before Mizzou joined the

ranks. Now the pep band attends every road game. These 55 band members are chosen partially based on skills and interest in making the trip. Almost every member has the opportunity to travel at least once.

But going to other schools isn't easy. Not only does it take time, but financially it is a heavy burden for the program. Although band members weren't paying for that themselves, they were incurring other expenses, including hats and uniform cleaning that Snow believed were unreasonable demands considering very few band members are on scholarship.

In early August, School of Music director Julia Gaines approached Dean of the College of Arts and Science Michael O'Brien with a list Snow provided of the items the band members were paying for out of pocket. O'Brien listened to Gaines and ultimately donated \$170,000 of Arts and Science funds to Marching Mizzou's budget. And it made a sizable difference.

This year, the band's total budget comes to \$468,500, as compared to \$233,440 in 2013. The funds were pulled from a variety of places, including the College of Arts and Science, the athletics department and the Division of Student Affairs. Travel expenses typically make up about \$190,000 of the budget. Due to O'Brien's donation, the band was able to fly to some away games for the first time this year rather than take a bus. Another \$200,000 makes up this year's operational budget, which funds instrument repairs and replacements, the copyright for the songs that the band plays and other items, such as car plugs and meals on game days. The remainder will cover other band needs.



Lyon (left) and Snow (right) are working to fix MU's program to meet the standards of other SEC bands.



The band program has a wish list of items they would like to buy, including uniform instruments.

Although Snow and the assistant director of bands, Fuller Lyon, recognize the progress the band has made financially, they still hope to continue drawing attention to Marching Mizzou's need for support.

"It's just a big, huge beast that needs to constantly be fed," Snow says. "We're doing the best we can, and we appreciate what we do have. But in order to be competitive with the rest of the country, we need to raise an awareness, and hopefully people will be willing to help push us in the right direction as far as the budget is concerned."

Although donations like the 2014 one from Arts and Science are helpful, they aren't a permanent solution to the gap between Marching Mizzou's operational budget and that of other SEC programs. MU's 2013 operational budget ranked last among SEC schools. By comparison, the budget for Georgia's marching band, the highest funded in the SEC, was seven times the MU amount, according to figures provided by Snow. And MU still was funded roughly \$100,000 less than that of Ole Miss, the next closest budget.

Ultimately, by closing the funding gap, Marching Mizzou hopes to be more competitive and integrated into football culture, much like the other SEC bands.

For many fans, imagining a game at Memorial Stadium without the "Missouri Waltz" or the familiar tune of "Every True Son/Daughter" might be nearly impossible. And Marching Mizzou members agree.

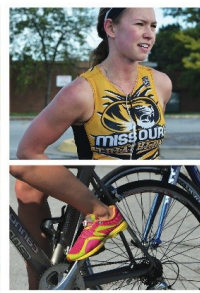
"We really feel like we're part of more than just Marching Mizzou," says Doug Blakey, a sophomore member of the drumline. "We're really part of the Mizzou experience." **Q**

Tri to keep up

MU triathlete chases history in first NCAA championship **BY ELIZABETH THARAKAN**



MU senior Emily Ridgeway practices transitions from bicycling to running in the parking lot of Rock Bridge High School. Ridgeway will race in the NCAA's first Women's Triathlon Championship on Nov. 2 in Clermont, Fla.



Emily Ridgeway's pace was fading in the final miles of the Roots "N' Blues 'N' BBQ half-marathon in 2011. It was her first endurance longer than a 5K, so her running partner, professional multisport coach and father, Jay Ridgeway, was cheering her on, step-for-step.

But with the finish line in sight, Emily Ridgeway started sprinting ahead of her 46-year-old dad. Her vision flew off her head, and the whole crowd laughed as Jay Ridgeway stopped to pick it up.

"That was the start of the future of her being competitive," he says. "She started her career by leaving her dad in the dust."

Emily Ridgeway, 21, an MU senior and president of the university's triathlon club, ran her first multisport race in 2012. Since playing basketball, soccer, tennis and other sports in elementary school, she has dreamed of being a college athlete.

Her next triathlon will be the NCAA's first Women's Triathlon Championship on Nov. 2 in Clermont, Fla. Ridgeway and 74 other women triathletes will compete in the inaugural contest, a sprint-distance triathlon that consists of a 750-meter swim, 20K bike and 5K run. Ridgeway's goal is a race time close to an hour; her previous best is around 80 minutes.

The championship is one of women's triathlon's first events as an NCAA Emerging Sport. Although most universities, such as MU, still only have club triathlon teams, the emerging status allows Division I-III schools to add NCAA-sanctioned teams over the next 10 years.

"I'm competing in an NCAA championship, but I'm not an NCAA athlete," Ridgeway says. "It's not about me; it's about the generation behind me."

Mark Vellek, 54, runs with Ridgeway in the Columbia Multisport Club, but he first gave her tips and became her informal bike coach. Ridgeway says her bike-handling is one of the strongest aspects of her race. Vellek calls Ridgeway his surrogate daughter; he takes her out to dinner Sunday nights. Vellek achieved his friendly competitive goal this past year to beat Ridgeway by 2 minutes in several Missouri triathlons.

"Now she's been training so hard that I don't stand a chance," Vellek says. "That's why I didn't race this year; I was afraid that she'll be faster, and I didn't want to embarrass myself!"

The triathlon club trains four times a week, once for each race discipline: swimming, biking, running and transition. Because triathlons don't include breaks, quickly switching between the portions is crucial, Ridgeway says.

No day is free from training. For Ridgeway's 21st birthday, friend and teammate Becca Felten, 20, joined her in a swimming and running workout that morning and afternoon. The 2014 Collegiate National Championships were five days later, where the club finished 58th out of 119 teams in the event. Ridgeway juggles training with schoolwork, part-time work at UltraMax Sports and Christian volunteering commitments, and Felten considers her one of the most dedicated athletes she knows. "It's

IT'S NOT ABOUT ME: IT'S ABOUT THE GENERATION BEHIND ME — EMILY RIDGWAY

ON YOUR MARKS, GET SET ...



The NCAA named women's triathlon as an Emerging Sport in January. The Women's Triathlon Championship on Nov. 2 is the first step toward establishing collegiate teams. If the sport adds 68 teams at Division I-III universities in the next 10 years, women's triathlon will remain an NCAA-sanctioned sport.

Lindsay Wykowski, communications manager with USA Triathlon, says the sport's emerging status opens the door for universities to offer scholarships for triathletes. Here's a look at the brief history of the triathlon.

- 1974** San Diego hosts the first-ever triathlon at Mission Bay on Sept. 25.
- 1982** USA Triathlon emerges to govern the sport. Wykowski says after starting with 1,500 members, the organization now has more than 174,000.
- 1991** The International Olympic Committee officially recognizes triathlon as an
- 2000** The triathlon debuts at the Summer Olympics in Sydney. Jennifer Gutierrez, Sheila Taormina and Joanna Zeiger represented Team USA.
- 2004** At the Summer Olympics in Athens, Triathlete Susan Williams of Team USA wins a bronze medal, the first and only triathlon medal for the
- NOW** The U.S. currently has the No. 1- and No. 2-ranked triathletes in the world. Gwen Jorgenson and Sarah Groff, who earned their rankings by racing in events at the International Triathlon Union World Triathlon Series, the highest level of triathlon besides the Olympics.

On the left, the pink captions make the page feel gendered. The page lacks entry points.

On the right, the green spot color is a neutral. The pull quote, green line under the caption and sidebar offer multiple entry points for reading.

Planting a musical seed

Tribal Seeds' keyboardist Tony-Ray talks veggies, fan art and Bob Marley **BY JARED MCNETT**



Tribal Seeds has a mission of "upliftment," fulfillment and good reggae music. The band is currently touring in support of its latest album, *Representing*.

Tony-Ray Jacobo and his brother Steven Rene Jacobo were wandering around the Bob Marley Day Festival in their sunny hometown of San Diego in 2002 when they encountered the Virgin Islands group Midnite. They were immediately inspired by the band's energy and authenticity.

Now, Tony-Ray Jacobo is the keyboardist for the brothers' own reggae group, Tribal Seeds, while Steven Rene Jacobo sings lead vocals.

The two owe the realization of their musical aspirations to Midnite's lead singer, Vaughn Benjamin. "That's what really inspired us as a band," Tony-Ray Jacobo says.

Benjamin's voice appears on the title track for *Representing*, the group's 2014 release. Not only have the Jacobos worked with their hero, but they've also shared the stage with Bob Marley's former group, The Wailers. Tony-Ray Jacobo is no longer just watching other bands perform — he's playing his own songs. The artist gets introspective as he answers Hue's questions about life, tours and reggae. **B**

When you're on tour, what are two things you can't live without?

Vegetables — a daily serving of vegetables that keeps you feeling good and healthy, I would need that. And I like to read books. A lot of times I just have them on my phone on my iTunes. I buy books that way. I'm reading this one called *Buddha's Brain*. It talks about the science of how the brain works and how it's connected to Buddhism, how the exercises they do affect their brains.

What's the first reggae album you remember buying?

I bought a cassette of this group called Born Jamaicans, and they were a little bit of reggae and hip-hop, but it was kind of what I was getting into at the time. I would see their music videos, and I was really into them, so I went out and bought a cassette of Kids From Foreign. I was probably in fifth grade.

Do you have a favorite part of touring?

A lot of fans make us artwork and paintings, and parents bring their kids who draw little pictures of us. Those are really cool things, and we keep a lot of it on the bus for the rest of the tour.

How does roots reggae inspire you?

There's a spiritual, positive message that goes along with reggae music. We promote positivity and upliftment of yourself. Spirituality's a big part of the music, and that's very important to us. I'm not sure everyone feels that way — to some, maybe it's just music that talks about smoking weed and whatnot — but it's a lifestyle for me.



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AN IRISH CHRISTMAS

Wednesday, November 5, 2014, 7 PM

MU CHORAL UNION:

MESSA DA REQUIEM BY GIUSEPPE VERDI

Thursday, November 20, 2014, 7 PM

Battle High School

Monday, December 1, 2014, 7 PM

MOSCOW BALLET'S

THE GREAT RUSSIAN NUTCRACKER

Wednesday, December 3, 2014, 7 PM

NEBRASKA THEATRE CARAVAN'S

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Sunday, December 14, 2014, 2 PM

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Rap's closer

Mike Stud applies baseball savvy to hip-hop career **BY JARED MCNETT**



Mike Stud traded his mitt for a mic, and turned his cap around while he was at it.

Growing up in Providence, R.I., 25-year-old rapper Mike Stud, born Michael Francis Sander Jr., was entirely focused on baseball. But he stopped stepping up to the plate and started stepping up to the mic, a career move that will bring him to The Blue Note on Nov. 6.

During his freshman year pitching at Duke University in 2007, Stud saved nine games in 28 appearances and notched a 1.61 ERA for the Blue Devils, a performance that earned him a spot on the Louisville Slugger Freshman All-American Team. He tore a ligament in his arm during his sophomore season and couldn't continue playing.

Solely by surgery, Stud began tinkering with GarageBand between classes in his dorm room and recorded his first track, "College Humor," as a joke. The music video was released in 2010. The initial on-campus success of "College Humor" was a total accident, not unlike the injury that took him off the mound: the track's music video received a few hundred thousand views during its first few months on YouTube.

"College Humor" soon reached listeners

beyond the Duke campus in Durham, N.C., and found its way to Kevin Rosen of the West Hollywood-based Electric Feel Management. "I just saw that there was a huge potential talent that he had," Rosen says. "It had a commercial kind of side to it that I saw, and it had a brand to it too."

Now, instead of shuffling between classes or cramming on a bus to go play a rival team, Stud's taking his brand around the country to meet program directors and DJs and promote his sophomore record, *Clear*. "It's a tiring business," he says. "But it's also how serious you want to take it. If you want it, there's a cost that comes with it. Work, work, work."

In the same way Stud's potential secured him a spot on the Freshman All-American Team, his work ethic put him on another kind of roster: *Clear*, which came out on July 7, shot to No. 13 on the Billboard 200 charts, but Stud's not tipping his backward ball cap to recent success. He's already working on new tracks when he can find the time. He says he likes to build records from the ground up with a producer.

Stud is currently signed to Electric Feel Records, and 100, a production company, distributed his latest album. The rapper isn't in a rush to make a major deal because he feels he has everything he needs in his current dugout. But he still has aspirations.

Stud dreams of getting to work with Jay Z. "That would be insane," he says. "I aspire to do not only what he did musically, but what he did with his brand as a mogul."

Stud's not looking back on the baseball career that could have been or what the future might hold. He's staring at the here and now. But nights under the lights of Duke's Jack Coombs Field have prepared him when he performs, there's no lingering dread or anticipation. "I felt like when I started doing shows, I had been through it already," he says. "My work ethic put him on out on July 7, shot to No. 13 on the Billboard 200 charts, but Stud's not tipping his backward ball. **B**

MIKE STUD
The Blue Note
8 p.m., Nov. 6
915-82-874-1944
thebluenote.com

SEE THIS: THE EX-BOMBERS

The Ex-Bombers don't really care if you like them.

At least that's not what they're going for. Keri Cousins and Scott Walus were tired of making music to please other people. The second they stopped doing that, they were finally making music for themselves.

Cousins and Walus started the band four years ago in Columbia while Walus was attending MU in pursuit of a Ph.D. in communications.

"The joke is, there are secret academics who are musicians," Walus says. "There's a secret handshake."

Growing up in Illinois, the two frequented the same music scene. Across-the-room glances and shy advances eventually brought them together in music and in matrimony.

"I saw Scott in a super cute rock 'n' roll band when he was younger," Cousins says. "I was hanging around basically hoping he would talk to me. Basically like, 'Hey, you're super cute — let's play in a band together!'"

Heading The couple doesn't let their marital relationship cross over into their music. When asked to describe their relationship, there was a hesitant silence until Cousins called Walus her "hetero life mate."

The band, they say, is an even bigger commitment than the marriage. "Any asshole can get married, but not everyone can be in a band with their spouse," Cousins says. The off-beat dynamic between the two shines through in the duo's murky melodies. They're going

for a simple yet sultry pop sound. Deep, dark bass lines and simple, no-nonsense beats under moody vocals come together in a nearly narcotic composition. The band doesn't rely on frills, just drums, a bass guitar and two sets of vocal chords.

"The main thing is that Scott's doing some sounds you don't usually hear," friend Stephen Andsager says. "And he's not using anything digital to produce."

"You can put it on your computer and listen to it for a week, a day, once," Cousins says. "I just feel like having the vinyl only forces you to have a relationship with this record, this music, us."

— JENNA FEAR



The Ex-Bombers don't believe in color, just vinyl and rotary phones.

PHOTOS BY OR COURTESY OF

06.26.15 | VOX MAGAZINE.COM 13

On the left, the colored photo caption is hard to read. The event tease is clunky and doesn't fit the grid.

On the right, there is a clear sense of dominance. The photo captions are easy to read and separated from the rest of the text. The event blurbs are adjustable and work in a variety of settings.

Clay-spiration

MU student exhibits a thematic passion in ceramic craft

BY SOPHIA CONFORTI

Kait Arndt, a graduate ceramics student at MU, isn't homesick, but she does miss the West. Because she can't bring the Western scenery of her youth from Boise, Idaho, to Columbia, Arndt brings it to her work instead.

After earning dual degrees in ceramics and graphic design from Utah State University in 2010, Arndt found a job as a graphic designer, a role she soon found too limiting for her artistic ventures.

Now working on her art full time, Arndt melds ceramics techniques with contemporary ideas of her home region in the vessels and structures she creates. She looks to the mountains and rocks for inspiration but ultimately focuses on what it's like to be in the open, hilly landscapes.

"It's more about how you're feeling in these places," she says. "What I'm trying to do with my work is embody that feeling that you get when you're in these particular Western landscapes, but by abstracting it. You can't really mimic the West." Instead of imitation, Arndt tries to capture a sense of wildness in her pieces.

Using a wood-fired kiln, she lets the ash from the burning wood fall on and adhere to the surfaces of her pots. It creates different surface textures, colors and glazes on her vessels instead of more traditional ceramic forms with smoother surfaces and perfected edges.

"Kait's pieces, for me, are always trying to balance the feel of nature through color, texture and identifiable shapes and the influence of man's own hand," says Gin O'Keefe, Arndt's studio-mate and fellow graduate ceramics student.

In the spring, Arndt will venture even farther from her Utah roots when she travels to Taiwan to hone her craft. She'll work in studios with Taiwanese artists to create and critique new pieces.

"I'm hoping that really pushes my work," she says. Regardless, Arndt won't have to worry about making room in her bags for pictures of home. She'll find it in the clay. **Q**



Through her craft, Kait Arndt strives to capture the essence of her Utah home, turning specific environments into abstract pieces. Some of Arndt's pieces are sold at Bluestem Missouri Crafts. She will also be featured at this year's Paws in the Park festival benefiting Second Chance on Oct. 4 and 5, a formal gallery show at The Craft Studio in mid-October and the Fall Into Art festival on Nov. 15 and 16. **PHOTOS BY SHANNON ELLIOTT**



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Perspective on porcelain

Yukari Kashiwara expresses the practicality of pottery in new exhibit **BY JENNA FEAR**



Born and raised in Osaka, Yukari Kashiwara's functional work is inspired by nature as well as Japanese culture.

Each morning, ceramicist Yukari Kashiwara and her husband select two coffee mugs from the kitchen cupboard. The mugs have been collected from around the world, and they have stories to be shared.

Located in Rochester, their home doubles as the Shirahazé Gallery, where Kashiwara sells her pottery and her husband sells his photography. Kashiwara says that pottery is much more than just its functional use. Even the little things, like choosing your favorite mug in the morning, can enhance your life.

Kashiwara is showing some of her newest ceramic work at Imago Gallery and Cultural Center in the exhibit "Journey Through Our Beautiful World," on display until Nov. 7. Her pieces reside at the crossroads of practicality and creativity.

One such work is Kashiwara's 11-piece set of nested bowls. The sets she's previously made consisted of three or four pieces that could be stored conveniently. But when she began work on the collection in July, it went in a

JOURNEY THROUGH OUR BEAUTIFUL WORLD EXHIBIT
Imago Gallery and Cultural Center
Sept. 30-Nov. 7
Opening reception: 6-9 p.m., Friday
1020 E. Broadway
imagoecmo.org, 427-2342

different direction.

"It started to take some shape that I didn't expect," Kashiwara says. "There's some potential that I can make a whole piece, take it to a different level."

The bowls can serve as beautiful centerpiece and serving dishes interchangeably.

"When we look at pottery, when we go back in history thousands of years, we know that its function was to be vessels to be used," says photographer Mike Seat, whose work also will be featured in the exhibit. "But Yukari has brought it to a higher level. It's more than just functional; it's something to be valued, treasured and preserved."

That preservation is something Kashiwara keeps in mind with her own work. "I would encourage people to use handmade work because it has more meaning to it," Kashiwara says. "You can't really talk about mass-produced cheap stuff from the store. But if it's handmade, there's a story behind it."

When Kashiwara looks at the 11 glazed, glossy bowls nested within one another, the radiant teal color reminds her of water ripples trickling down.

"It's sophisticated, yet playful, and it reflects her personality," Seat says. "She has this technical mastery of her medium, but she is also a master in expressing herself through it. And I think that's the sign of a real master artist." **Q**

REVIEW: THE PRICE OF THIRST

MU professor travels the globe to sound the water-scarcity alarm

They profit from your thirst, and they control your water. And Karen Piper wants you to know about it.

In *The Price of Thirst*, Piper examines the booming cries of water privatization and inequality and calls out the companies responsible. Her research was geographically comprehensive, including first-hand

stories of drought-stricken areas near her California home as well as the banks of the Ganges.

In 2012, Piper attended the World Water Forum in France. Heads of state and CEOs convened for the self-proclaimed purpose of solving the world's water problems. Instead, Piper observed an insular corporate world of water privatization in which the life-sustaining resource is bought and sold like oil — at high costs and with little accountability for the damage caused.

In her view, the exclusive business event only served the champagne-and-caviar elites, the chemical companies, soft-drink companies, construction companies and banks that she writes are "mining our water, quietly gaining control over the world's water supplies."

But her work on *The Price of Thirst*, which hit shelves Oct. 1, began

long before the forum. It grew out of research for her master's thesis and previous book, *Left in the Dust*, which exposed health hazards the city of Los Angeles tried to cover up after draining toxic Owens Lake near Piper's hometown of Ridgecrest, Calif. The controversy was laden with racial discrimination and political

corner-cutting. Piper's investigation ultimately led her to the real issue: the increasing divide between those who need water and those who own it.

Seven years traveling the globe introduced Piper to places most affected by water privatization. Her book personalizes the broader issues; in Iraq, for instance, she examines

the failures of water infrastructure promised by the U.S. after the Iraq wars, a betrayal of the trusting people she met there.

Piper's work is a fascinating exposé, revealing the scathingly obscene measures corporations have taken to preserve their precious source of profit.

Her globe-trotting research provides all-inclusive context. She wants readers to understand these issues and to know the truth about where — and from whom — water comes from.

— ALEXA WEBER

THE PRICE OF THIRST

GLOBAL WATER INEQUALITY AND THE COMMERCIAL CRISIS
KAREN PIPER



THE PRICE OF THIRST

By Karen Piper

Oct. 1

List Price: \$20.31



For the past seven years, Karen Piper has taught literature at MU during the school year and spanned the globe during the summers, researching her new book.

PHOTO BY STEVEN BENNA

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The page on the left lacks entry points. There isn't a very good sense of visual hierarchy.

On the right, we have a clear sense of dominance. The event info information boxes bring color to the page.

EAT
THIS

Coley's Apple Crisp

New dish is a refreshing take on the fall favorite

BY ALEX LEININGER

PHOTO BY TIMOTHY TAI

Move over, pumpkin spice. Your time in the autumn limelight is through.

Coley's new apple crisp, created by chef Jake Anderson, is a spin on the popular American classic and features apples topped with vanilla ice cream, whipped cream and a homemade butterscotch sauce.

"We were looking for a traditional American dish, and I figured, what's more American than apple pie?" Anderson says.

Anderson first approached owner Brian Coley in September with the idea for a dish rivaling the current pumpkin-spice craze. Coley loved it. It's a familiar dish served in an unconventional way; it's festive for the fall but not dull or cliché.

To make the dessert, Anderson chops baked apples and adds butter, sugar, flour and cinnamon.

It's presented as a crumbled apple pie. The ice cream melts into the apples and freezes the butterscotch, which creates bursts of butterscotch crunch throughout.

The end result is a tasty contradiction of warm and cold, creamy and crunchy. A perfect balancing act of flavors and, bonus, it's big enough for two people to enjoy.

According to Coley, the dish will stay on the menu until demand wanes. But for now, apple crisp is definitely in demand at grandma's house and Coley's alike.

COLEY'S AMERICAN BISTRO

WHERE: 15 S. Sixth St.

HOURS: 11 a.m. to 2 p.m. and 4–10 p.m., Mon.–Thurs.; 11 a.m. to 2 p.m. and 4–11 p.m., Fri.; 11 a.m. to 11 p.m., Sat.; 4–9 p.m., Sun.

CO21, 5

CALL: 442-8887

14

VOXMAGAZINE.COM | 11.06.14

EAT
THIS

Garlic Chicken Flatbread and Missouri Mule

Nash Vegas isn't just honky tonk and good drinks anymore. It's the food served at adjoining bar The Moose Room that Nancy Conrad, co-owner of both establishments, wants people talking about. "I want it to be something that we're known for," she says.

With its robust flavor, the garlic chicken flatbread, \$7, is definitely the kind of dish that could get people talking. To make the entree, Conrad starts with fresh garlic and a layer of Alfredo sauce before adding seasoned, baked chicken, a mozzarella cheese blend and diced red onions. She then tosses it in the pizza oven and tops it with a parsley garnish after it bakes.

The flatbread itself is thin but softer than your average thin-crust pizza. The taste of garlic is strong, and the red onions offer a nice additional bite.

The cincher, however, is the secret Alfredo sauce. Conrad played around with the recipe for a while at home before perfecting the flavorful sauce. It also appears on The Moose Room's mac 'n' cheese pizza.

Conrad says the light Missouri Mule, \$8, pairs perfectly with the heavier flatbread. Her twist on the Moscow Mule uses Missouri-made organic 360 Vodka, Barritt's Ginger Beer and freshly squeezed lime juice. This refreshing drink is served in a copper mug, just like the more traditional Mule.

The ginger beer is the prevailing flavor and masks the taste of the alcohol. That could make this a dangerous drink, especially on Mondays when they are half-price from 5 p.m. to midnight.

Last fall, Conrad and her business partner and husband, Justin, remodeled part of their space on the corner of Tenth and Broadway. The couple rechristened it The Moose Room. Since then, Conrad has been slowly growing the bar's food menu.

"I keep adding to the menu as I come up with new ideas for food that I think will be good," she says.

Conrad wants people to think of fun food when they think of The Moose Room. The menu includes small plates, such as toasted ravioli and mozzarella sticks, one-topping and specialty pizzas and two flatbreads — garlic chicken and margherita.

Paired with the complementary flavors of the Missouri Mule, the garlic chicken flatbread just might succeed in becoming a Moose Room staple.

The Moose Room, 929 E. Broadway, Mon.–Sat. 5 p.m. to midnight, 985-3443

– RYAN LEVI

14

VOXMAGAZINE.COM | 03.31.16

The new Eat This page uses full-bleed photos to allow the photography to shine; the type on the bubble has been refined. The department hed and dek have been eliminated to avoid repetition and the byline is moved to the end of the story.

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The to-do list

ARTS & CULTURE

Undergraduate Visual Art and Design Showcase
MU undergrads will display and discuss their latest works with the university community at this showcase. Stop by to see what MU's art students have been creating. **Friday, 7 a.m. to 4 p.m., Jesse Hall, Free, 882-5979**

How to Trust/False
Need to get ready for the TrueFalse Film Fest? Join local radio at stations 102.3BXR and WTRU for a pre-festival Q&A session with TrueFalse organizers. Attendees will also get a sneak peek of a few films before the official schedule goes public. **Saturday, 10:30 a.m. to 12 p.m., Columbia Public Library, Free, 443-3161**

"Bandits & Heroes, Poets & Saints: Popular Art in the Northeast of Brazil" Reception
Join Central Methodist University for a special reception for its latest exhibit, "Bandits & Heroes, Poets & Saints." The exhibition uses sculpture, paintings, religious objects and other works of art from northeast Brazil to tell the story of the country's history, traditions and culture. **Sunday, 1:30-4:30 p.m., The Ashby-Hodge Gallery of American Art, Free, 860-248-6324**

Inspiration, Music and Thomas Hart Benton
Two panels of scholars and musicians from across the country will come together at MU to discuss the influence of music on the work of famed Missouri painter Thomas Hart Benton. A reception at The Roof will follow. **Wednesday, 5 p.m., Fisher Auditorium, Free, 882-7083**

Million Dollar Quartet
Inspired by a true story, *Million Dollar Quartet* is a biodecay musical recreating the iconic recording session in which Sam Phillips brought together Johnny Cash, Jerry Lee Lewis, Carl Perkins and Elvis Presley. The production features more than 20 of these famous artists' greatest hits, including "Blue Suede Shoes" and "I Walk the Line." **Wednesday, 7 p.m., Missouri Theatre, \$43-63, 882-3781**

CIVIC

Contra Dancing with Mid-Missouri Traditional Dancers and Snorty Horse
Join Mid-Missouri Traditional Dancers and Missouri band Snorty Horse for a night of line dancing. Although the event doesn't require any previous dance experience, beginners can come to an introductory contra dancing lesson at 7 p.m. **Friday, 7:30-10:30 p.m., Ballroom, Academy of Columbia, \$8, public, \$5, students and ages 16-25, Free, children 15 and under, 446-2415**

MU India Day
The Culture Association of India invites Columbia residents to the first-ever MU India Day. The event will recognize the academic achievements and improvements of students, staff and faculty who have ties to India. The evening will also celebrate India's 67th Republic Day through a display of the cultural heritage of the country. **Saturday, 2-5 p.m., Anheuser-Busch Natural Resources Building, Free, 882-2630**

African-American Film & Discussion
As part of its 2016 Black History Month Celebration, Columbia Parks and Recreation will host a screening of the documentary *72 Percent*. A discussion will follow the film, which examines the growing number of single mothers in the African-American community. **Tuesday, 7 p.m., Amory Sports Center, Free, 879-7400**

The African-American Experience Inaugural Lecture
Join the State Historical Society and author Diane Mutti Burke to learn about the lives, living conditions and communities of African-Americans who were enslaved in Mid-Missouri during the Civil War era. The reception starts at 6 p.m., with a lecture from Burke at 7 p.m. At 8 p.m., she will be available for a signing of her book, *On Slavery's Border*. **Wednesday, 6-8 p.m., Jesse Hall Auditorium, Free, 882-1187**

FOOD & DRINK

Winter Menu Tasting
Be one of the first to try Eleven Eleven's newest recipes at the rest aurant's winter tasting event. The evening's five-course menu will feature a number of seasonal dishes, such as a grilled radicchio salad and roast duck. **Saturday, 5-10 p.m., Eleven Eleven at The Brewery, \$50 per person, 816-6207**

Bloody Sunday!
No, we're not talking the Irish massacre or the U2 hit. Join The Social Room every Sunday afternoon to make your own Bloody Mary at the venue's alcohol buffet. **Sunday, 2 p.m., The Social Room, Free, 397-6442**

MUSIC

The Center State with The Social Animals
Listen as this Missouri band shares soft, folky melodies off its album, *Once Enough to Miss*, which the band recorded down the road in St. Joseph. **Friday, 8 p.m., The Bridge, \$5, 442-9227**

Julian Davis with The Daves
Watch this talented 16-year-old from Pittsburgh, Kansas, dot out some classic country-folk covers. He'll also play some of his original songs, which sound straight out of the 1930s. **Friday, 9 p.m., to 1 a.m., The Social Room, \$5, 397-6442**

The Calamity Cubes!
The thrash-American band The Calamity Cubes! lies somewhere between old-school cruiser country and garage rock. Tim Carey and The Ragged Ramblers will join the trio on stage. **Sunday, 8 p.m., Rose Music Hall, \$5, 874-1944**

Spongecake and the Fluff Ramblers
This post-rock, post-funk band brings its signature improvised jams to The Bridge in what is sure to be a performance unlike any other. **Wednesday, 8 p.m., The Bridge, \$5, \$3 minor surcharge, 442-9627**

SCREEN

Anomalisa (R)
A business trip to Ohio breaks up the monotony of Michael Stone's life. Although he used to Cincinnati to speak to customer service professionals, Stone (voiced by David Thewlis) leaves with a new love interest and a renewed zest for life. **RT RUNTIME = 1:30**

The Finest Hours (PG-13)
Chris Pine stars in this real-life drama following a 1952 Coast Guard rescue mission near Cape Cod. As coxswain Bernie Webber, Pine fearlessly leads his crew of three in an attempt to save the lives of 30 sailors trapped on a sinking ship. **F, R RUNTIME = 1:54**

Theaters
F = Forum

Kung Fu Panda 3 (PG)
Everyone's favorite fighting panda is back for round three. In his latest adventure, Po (voiced by Jack Black) reunites with his long-lost father (voiced by Bryan Cranston) and takes on the role of teacher, showing a group of young, silly pandas how to become masters of kung fu. **F, R RUNTIME = 1:35**

Still playing
The 20-Vue (PG-13) **F, R**
13 Hours: The Secret Soldiers of Benghazi (R) **F, R**
The Big Short (R) **F, R**
The Boy (PG-13) **F, R**
Brooklyn (PG-13) **RT**
Carol (R) **RT**
Daddy's Home (PG-13) **RT**
The Grand Budapest Hotel (R) **F, R**
The Forest (PG-13) **F, R**
The Hateful Eight (R) **F, R**
The Hunger Games: Mockingjay Part 2 (PG-13) **RT**
Norm of the North (PG) **F**
The Revenant (R) **F, R**
Ride Along 2 (PG-13) **F, R**
Room (R) **RT**
Sisters (R) **RT**
Spotlight (R) **RT**
Star Wars: The Force Awakens (PG-13) **F, R**
You're the Worst (R) **RT**

Theaters
F = Forum

THE TO-DO LIST

this week in Columbia

ARTS & CULTURE

Kingsman: The Secret Service Advance Screening
In Matthew Vaughn's adaptation of Kingsman, you'll see Colin Firth do things you didn't even think he could. Watch him turn an umbrella into a lethal weapon and mentor an unlikely recruit to a top-level spy organization. **Thursday, 7 p.m., Regal Columbia Stadium 14, Free, 314-283-7022**

Nefarious: Merchant of the Souls Screening
This impactful documentary details the world of human sex trafficking, from the point of view of both those enslaved and those in charge. Shot in more than 19 different countries, the film balances difficult footage with commentary from international humanitarian leaders. Children will be available, but parents must register their children in advance by calling 442-2255. **Friday, 6:20-8:30 p.m., Christian Chapel Academy, \$5 suggested donation, 634-8290**

Pablo Francisco
Talk about a headline: Pablo Francisco, who has two Comedy Central hour-long specials and several worldwide tours under his belt, will bring his uncanny impressions and off-the-wall punch lines to the Vu. Get your tickets early. Francisco's 2009 London performance filled more than 26,000 seats. **Fri. and Sat., 8 and 10 p.m., Deji Vu Comedy Club, \$20-25, 443-3216**

Third Goal Film Fest
Hosted by the Central Missouri Returned Peace Corps Volunteers, the Third Goal Film Fest features a variety of narrative and documentary films. Topics range from climate change to access to communication. After the credits roll, stick around to catch some of Missouri's returned Peace Corps volunteers talking about their experiences. **Saturday, noon-9 p.m., Missouri Theatre, Free, www.thirdgoalfilmfest.org, 884-2003**

Third Goal Film Fest
Hosted by the Central Missouri Returned Peace Corps Volunteers, the Third Goal Film Fest features a variety of narrative Peace Corps volunteers talking about their experiences. **Saturday, noon-9 p.m., Missouri Theatre, Free, www.thirdgoalfilmfest.org, 884-2003**

Columbia: A Photographic History
Learn about our fair city with a presentation from Valerie Barke Kandle, who is debuting her new book, *Columbia: The novel uses photographs from The State Historical Society to bring the city's past back to life.* **Saturday, 1:30 p.m., Research Center/The State Historical Society of Missouri, Free, 882-1187**

CIVIC

This is a civic event
Let's hope this matchup is a little less ugly than last time. The Tigers face-off against No. 1 Kentucky for the first time since the undefeated Wildcats plastered the Tigers by almost 50 points in Lexington. Tickets start at \$65. **Thursday, 8 p.m., Mizou Arena, \$65, 884-7297**

FOOD & DRINK

Schaffly Tap Takeover
Join On The Rocks for beer and BBQ. Schaffly will take over the taps, and Smokehouse BBQ will bring the meat. The three-course meal will feature wings, cheese cake and, of course, plenty of beer. **Thursday, 5:30-8 p.m., On the Rocks, \$30-80-680**

Founders Brewing CBS Tapping and Takeover
Founders Brewing Co., re-released the celebrated Canadian Breakfast Stout, and 44 Stone received the only keg in Columbia, All other kegs — Breakfast Stout, Backwoods Bastard, Dirty Bastard, Dark Penance, Black Rye and more — will be tapped when the event starts. Chad Artherton, Founders' central region market manager, will be there to talk about the beers. **Thursday, 4-8 p.m., 44 Stone Public House, Free, 443-2776**

Be My Guest Bistro Grand Opening
Grab a friend, and head to Be My Guest Bistro for its grand opening celebration. Specials include \$1 sushi, \$3 appetizers and \$5 entrees. If you're going out a little later, start your weekend right with \$1 hot sake and 50 percent off beer from 5 p.m. to midnight. **Fri. and Sat., 11 a.m. to 2 a.m., Be My Guest Bistro, \$10 and under, 442-3100**

Be My Guest Bistro Grand Opening
Grab a friend, and head to Be My Guest Bistro for its grand opening celebration. Specials include \$1 sushi, \$3 appetizers and \$5 entrees. If you're going out a little later, start your weekend right with \$1 hot sake and 50 percent off beer from 5 p.m. to midnight. **Fri. and Sat., 11 a.m. to 2 a.m., Be My Guest Bistro, \$10 and under, 442-3100**

Deschutes Black Butte Vertical tasting
January has been all about porters at Craft Beer Cellar, so they're ending the month in style. The tasting will feature Black Butte Anniversary Porter from Deschutes Brewery in Oregon. **Saturday, 6-8 p.m., Craft Beer Cellar Columbia, \$20, 234-4870**

MUSIC



DON'T MISS: MIZZOU HOMECOMING

Welcome to the jungle. This live performance showcases animals with special abilities. These critters have adapted to overcome barriers and make it in the wild by using their enhanced senses. Audience members will be able to ask questions and interact with the animals in a safe learning environment. **Wednesday, 6-8:40 p.m., Columbia Public Library, Free, 443-3161**

Adam Fears
Country artist Adam Fears brings his signature Texan charm to Columbia. After graduating from Texas A&M University, the country crooner caught the attention of a Nashville producer. He went on to sign with LandStar Entertainment and is touring in support of label debut *Golden Gravel Road*. **Saturday, 9 p.m., Nash Vegas, \$5, Jarroon Turner**

Black or White (PG-13)
Kevin Costner and Octavia Spencer get tangled in a custody battle over their 15-year-old granddaughter. **R RUNTIME = 2:02**

The Loft (R)
Five married body+bers split a loft where they bring women, unbeknownst to their wives. The casual lookups stop being casual after they find a dead woman in the apartment. **F, R RUNTIME = 1:44**

Project Almanac (PG-13)
A group of friends build a time machine and use it to rewind the clock and mend their petty teen problems. *Naturally*, their manipulations to the past leave the fate of mankind on the line. **F, R RUNTIME = 1:46**

Still playing
American Sniper (R) **F, R**
The Boy Next Door (R) **F, R**
Blackhat (R) **F, R**
Paddington (PG) **F, R**
Selma (PG-13) **F, R**
Strange Magic (PG) **F, R**
Taken 3 (PG-13) **F, R**
Unbroken (PG-13) **F, R**
The Wedding Ringer (R) **F, R**
Whiplash (R) **RT**

BXR Blues Bowl
Watch the year's biggest football game on The Blue Note's big projector screen. Chow down on Pizza Free while raking in prizes throughout the evening. The catch? The only way to get

The calendar page has been updated with refined typography. It uses only one color (the red from the updated color palette).

A CONVERSATION WITH ANDREW HOBEREK

MU professor puts pop culture into prose
with Jay Z, Kanye and graphic novels
BY ALEXA AHERN PHOTO BY JILLIAN VONDY



MU English professor Andrew Hoberk calls himself an art snob. And that's because he incorporates graphic novels and hip-hop into his lesson plans. Hoberk teaches the courses Major Authors: Jay Z and Kanye West and The Graphic Novel as Contemporary Fiction.

The Jay Z and Kanye class draws parallels among the rappers' careers, hip-hop history, poetry and notions of the American dream. In his graphic novel class, his students study a range of graphic narratives, including Alan Moore and Dave Gibbons' *Watchmen*.

Hoberk isn't the only one putting a contemporary spin on poetry and literature. Adam Bradley is an associate professor of English and the director of the Laboratory for Race & Popular Culture (RAP Lab) at the University of Colorado Boulder. His book *Book of Rhymes: The Poetics of Hip-Hop* is required in Hoberk's Jay Z and Kanye class.

"In the English curriculum, teachers want to make the unfamiliar familiar," Bradley says. "When you teach less conventional subject matter, the task is just the opposite. You have to make the familiar unfamiliar." ❖

Why do you focus on Jay Z and Kanye?

They're more complicated artists in terms of their approach to using words. What they do is very similar—even though it's not the same. They do the kinds of things that major poets do. Not all rap is working at that level. They think of themselves as artists,

and they have ways of talking about themselves as artists.

How do your classes challenge the traditional definition of art?

For instance, we're reading Jay Z's book, *Decoded*, in which he talks a lot about rap as an art form. He talks about the relationship between the beat, which is provided by the music, and the flow, which is what the rapper does. You can judge an artist to be better because they can do more interesting things around and in relationship with the beat than another artist.

How do you incorporate the American dream into your discussion about Jay Z and Kanye?

Even though Jay Z starts out as a businessman in an illegal economy selling crack, he grew up and becomes a CEO. In terms of achieving wealth, Jay Z has fulfilled the American dream. Kanye has a much more complicated relationship with the idea. There tends to be this sort of underside about the fragility of success, which makes Kanye an interesting artist for post-2008 United States, where it has become obvious that the gap between rich and poor has really grown, where the possibility of the American dream is not as available to people as it used to be. They raise questions about who the American dream is open to and why do we still believe in it.

Why did you choose graphic novels as a topic?

It's another kind of art form that comes out of a very distinct set of things: newspaper comics and comic books that people think of as not only popular and bad but also for children and bad. Since about the mid-'80s, people have tried to do more complicated things with comics as a form, and you get the rise of the graphic novel. You can teach it as literature, but you have to stress the ways that it's not literature. For instance, it invokes images, so you have to be able to think about images as well as words. Doing that allows you to have a better sense of how literature works because you're looking outside the boundaries of literature and thinking about how something similar, but not the same, works.

What is the overall goal of your classes?

My goal in my classes isn't really a political or social one, but it's more to teach people how to understand and appreciate art. You're teaching people not to think about language as transparent or obvious—to understand hidden meanings.



VOXMAGAZINE.COM
Read MU professor Andrew Hoberk's commentary on music videos he has shown in his Major Authors: Jay Z and Kanye West class.

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Get the soup on **BROOK HARLAN**, the Columbia chef who cooks up a mean high school class



Brook Harlan might be recognizable from his appearance as a contestant on the first season of cooking competition *Food Network Star*. But the Columbia native is known for being a top-notch culinary mentor to his students.

The chef and teacher, who attended the Culinary Institute of America in Hyde Park, N.Y., shapes high-school students into competitive chefs. At the Columbia Area Career Center and satellite kitchens at each Columbia public high school, Harlan leads curious students through food preparation techniques, contests and cookouts.

Chromatic Sullivan, one of Harlan's former students, won the 2014 Skills USA National Contest for Culinary Arts and went on to follow in the footsteps of his mentor at the Culinary Institute. He says Harlan set high standards.

"I got to work with him really closely," Sullivan says. "He's shown me how to manage my time and make sure everything's done right the first time—not only in the kitchen, but for homework."

As the food editor for *Inside Columbia*, Harlan has written about 100 stories serving as the magazine's go-to guide on good grub. But even when his chef hat and apron come off, the food connoisseur is at ease as he talks kitchen. But even when his chef hat and apron come off, the food connoisseur is at ease as he talks.

How did you begin cooking?

I started cooking with my dad when I was a kid. He's a lawyer by profession, but he really liked to cook. He was a politician for eight years in the Missouri House of Representatives, so we'd cook for fundraisers, and I just kind of grew up doing that. I started working at restaurants when I was in high school.

What were your childhood tastes?

I remember I didn't like mushrooms, but I love mushrooms now. I always loved steak. I remember also being in high school and being interested in making crème brûlée, but I think half of that was using a blowtorch.

You and your wife are expecting a daughter. Do you plan on cooking with her as she grows up?

I'd love to cook with my daughter. I think it's something that everybody should learn how to do: being able to cook for yourself, cook for your loved ones. So many kids these days grow up and don't know where food comes from. They're used to the final product. They don't see it raw. I think now, more than before, people seem to be growing their own food, and they're involved in the entire process. The Career Center grows quite a few herbs right outside their back door, and we're trying to

incorporate that into the design and having some different herbs and vegetables grow close by, taking trips to the farmer's market, meeting the people who actually grow the food vegetables grow close by, taking trips to the farmer's market, meeting the.

What are your favorite restaurants in town?

Mike Odette has Sycamore downtown and Craig Cyr has the Wine Cellar. 44 Stone has been doing a phenomenal job with great food and great beer as well. It seems like our choices are getting larger and larger with the amount of places we can go that will put food first and where everyone is thinking quality.

What's the best part about teaching high-school students?

The best part is the worst part. You're getting new students every three years. You get to have a moment with them where they realize that's what they really enjoy doing. A lot of them go on and do it as careers. That's also a hard part because you have a lot of students you would love to stay in high school forever, but that's not going to happen. But it's great to see them leave and succeed and have a great head start on their career. ❖

—CANDICE BREW
PHOTO BY LAUREN KASTNER

PHOTOS BY OUR COURTESY OF

06.26.15 | VOXMAGAZINE.COM 13

The Q+A text has been updated with refined typography. The text has been moved from running over the photo (which caused a lot of readability problems and often required a transparent box underneath) to above the photo. A drop cap has been added to draw readers' eyes to the text.

VOX GUIDE TO INFOGRAPHICS

Infographics make data visual. In stories with lots of data, it may be preferable to use graphics to tell the story.

STEP 1: ANALYZE THE DATA.

What does this mean? Is all of the information necessary? What story does this data tell? Eliminate data that isn't necessary but don't mislead readers.

STEP 2: CHART THE DATA

Choose the right chart type to present your data.

BAR OR COLUMN CHART: for data that is arranged in columns or rows for comparison.

LINE CHARTS: to show continuous data over time.

PIE CHARTS: to show data that makes up a whole.

All charts should be created in Adobe Illustrator with the chart tool. NEVER design your own charts with arbitrary values. Charts need to represent real data in order to be accurate.

STEP 3: LABEL YOUR GRAPH

The x- and y-axes should be labeled as well as the baseline and any important data points. The chart should have a title and an explanation of the data the chart represents and what it means in the larger context of the story.

STEP 4: DESIGN YOUR GRAPH

For feature stories, type can be styled in fonts and weights that match the feature design.

For department pages, charts should follow:

Hed: Univers 65 bold 10/12

Dek/explainer: Univers 55 8/10

Labels: Univers 55 8/10

Axes labels: Univers 45 9/11

Legibility is key, so do not use type that is too small or unnecessarily large. Keep the type simple. Don't use all caps, highly stylized fonts, or set the type at an angle.

Color should be used sparingly and to define different sets of information. Choosing one color and then using shades of that color to represent data is a good rule to follow. Don't use multiple colors to represent the same kind of data.

Every chart should cite the source, or where the data came from.

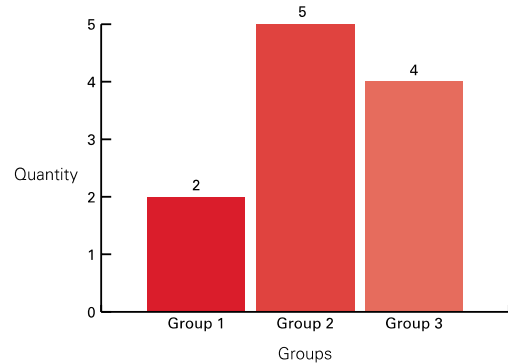
Always start the baseline of a chart at 0 – no exceptions.

Charts should be clearly labeled and easy to understand.

For more infographics help, refer to *The Wall Street Journal Guide to Information Graphics*, or talk to the graphics TAs at the *Missourian*.

Bar Chart Title

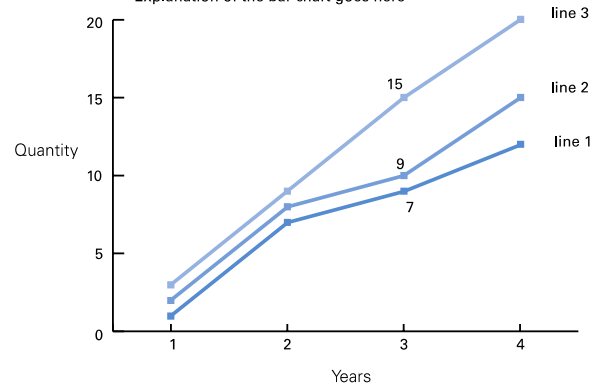
Explanation of the bar chart goes here



source: where the data comes from

Line Chart Title

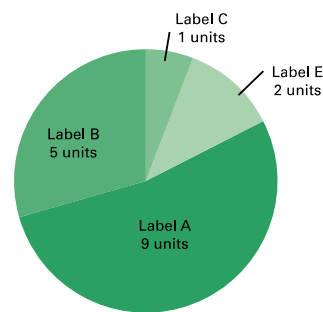
Explanation of the bar chart goes here



source: where the data comes from

Pie Chart Title

Explanation of the bar chart goes here



source: where the data comes from



DESIGN STYLE GUIDE

LAST UPDATED: MAY 2016

logo



The *Vox* logo “V” was created in Century Gothic Bold Italic with custom changes. Do not attempt to redraw or recreate the logo. If needed, a vector file can be found in the Administrative folder on the Vox server. A live version can be found in the cover templates, but do not adjust any of the spacing. You may change the color and opacity of the logo on the cover, but do so with caution.

typography

Futura

Univers

Janson

The main typefaces *Vox* uses are Futura, Univers and Janson. Look at specific examples of pages to see the use of each typeface. These typefaces are available in multiple weights and styles.

color scheme

DEPARTMENT PAGE COLORS



RED
C: 5
M: 95
Y: 95
K: 0



ORANGE
C: 10
M: 60
Y: 90
K: 0



YELLOW
C: 15
M: 10
Y: 85
K: 0



BLUE
C: 70
M: 35
Y: 0
K: 0



GREEN
C: 85
M: 15
Y: 80
K: 0



PURPLE
C: 80
M: 80
Y: 0
K: 0

icons for special sections

(do NOT resize)



five things



this week
in music



drink this



see this



read this



by the
numbers



VOX MAGAZINE DESIGN STYLE GUIDE • 1

GENERAL ART INFO

ON YOUR MARKS, GET SET

The NCAA named women's triathlon as an Emerging Sport in January. The Women's

Heading Lorem Ipsum

Lindsay Wyskowski, communications manager with USA Triathlon, says the sport's emerging status opens the door for universities to offer scholarships for triathletes. Here's a look at the brief history of the triathlon.

SIDEBAR OR SECONDARY STORY:

Hed: Futura condensed medium 20/18

(20/18 for secondary story)

Body: Univers 45 light 9/11

Heading: Univers 65 bold 10/14

in a 5% black box.

“IT'S A LOT
OF LABOR
AND A
LOT OF
LOVE.

— JACK GECHTER

pull quote

SXSW
Austin,
Texas;
March
7–16

ROOM 38 RESTAURANT & LOUNGE
38 N. Eighth St.
Mon.–Sat., 11 a.m. to 1:30 a.m., Sun. 10
a.m. to 3 p.m., 449-3838,
room-38.com

event or business info box
(can be resized to fit the
needs of the page)



VOXMAGAZINE.COM

See additional paintings online, and get inside the mind of surrealist Fred Stonehouse. Learn about the stories behind some of his paintings.



More info online at VOXMAGAZINE.COM

online tease (can be resized
to fit the needs of the page)

spacing, art and recurring sections

SETUP: Each department has a template, and all templates have 12 columns, 1p0 gutters, 4p6 margins, and horizontal guides indicating that no elements are to be placed below 68p0 on the page. (The folio is the only exception.)

THE GRID: Both department pages and feature pages must be designed on a 3 of 4-column underlying grid. If photos do not align with text columns, they must align to the underlying grid.

ART PLACEMENT: Each page includes department tags within horizontal strokes. Art should not generally stay below the 6p2.5 guide. With the use of partial or full cutouts, art can reach to the stroke or even above it. Art is the only element that can reach this height. Heds, deks, sidebars, strokes and boxes must never go above the 6p2.5 guide.

TEXT WRAPS: For any element that requires a text wrap, it must be p06. This includes freestanding photos, captions,

event info bubbles, cutout photos, etc.

CUTOUTS: Cutout photos are encouraged with courtesy art. Even partial cutouts (see above and in templates) add to the page's look and personality.

MISSOURIAN PHOTOS: Do not use full or partial cutouts on a Missourian photographer's work. As a general rule, do not crop their photographs, either. If you think it is necessary, however, make sure to speak with the photo editor. Add the photographer's credit next to the writer's byline if they contributed multiple photos to a story.

OTHER PHOTO CREDITS: For Missourian photographers with just one photo, courtesy art and fair-use images from the web, put the image credit at the bottom of the page opposite the folio.

CAPTIONS: All documentary and courtesy photos must have a caption. Exceptions to this rule include ID-type photos, i.e., a cutout or small shot of a product. Captions must be at least two

lines, with the second line stretching at least three-quarters of the way across the space. Captions for photos in recurring sections must be at least three lines long, with the third line stretching at least three-quarters of the way across the space. Illustrations, photo illustrations and stock art do not need captions.

CAPTION PLACEMENT: Captions should generally not be placed on top of photos on department pages or feature pages. Exceptions include fully-bled photos. Consult the photo editor if you have questions regarding this matter. Tinted or colored boxes behind photo captions on top of photos are strongly discouraged.

RECURRING SECTIONS: All departments have recurring sections, and the templates and treatment examples for them can be found in the templates. They all have a certain look and layout to create a consistency to the magazine's appearance.

VOX MAGAZINE DESIGN STYLE GUIDE • 2

COVER



DO not move or reposition the Vox logo. You may change its color.

For the main cover line, you may use Futura or Century Schoolbook. Do not use outside fonts.

Photos should be cropped to the margins unless the creative director approves a full-bleed photo.

See the cover template for fonts for coverlines (In univers).

DEPARTMENT PAGES

DEPARTMENT SCENE

RUNNING

HED: Futura
Medium size
10

HED: Futura
size 25/27

DEK: Univers
45 light
12.5/15

BYLINE: Futura
condensed
medium 10

BODY TEXT:
Janson 55
Roman 9/11

CAPTION:
Univers LT
STD 55 roman
8/10 black with
1 pt stroke
beneath

Kimchi nachos tkem ipsum

Seoul Taco spices up the late-night food game. **BY DAVID SEAMAN**

Nachos have always been a fan favorite. Goosy cheese, crunchy chips — what's not to love? The spice, the savory meat and the ... cabbage? At Seoul Taco, the Kimchi Nachos come with a kick of Asian flavor.

The regular menu at Seoul Taco includes tacos, quesadillas, burritos and gogi bowls with a Korean twist: kimchi and house sauce. Kimchi is a fermented cabbage dish with a variety of seasonings, a vinegar base and a slightly spicy kick.

The Seoul Taco team was excited to add this Mexican-Korean mix to its menu permanently on Oct. 1. "The launch (of the nachos) in St. Louis a couple weeks before worked out the kinks and went really well," says Jack Fechter, a general manager of the Columbia store. The dish is a nod to Seoul Taco's food truck roots.

With a dollop of sour cream on the side, the meat of your choice (bulgogi steak, spicy pork, chicken or tofu), onions, sesame seeds and white melting cheese top off the chips. The serving of nachos is a bit smaller than, say, El Rancho's, but the quality outweighs the quantity. You have to dig deep to uncover the chips, but the delicious ingredients piled on top are well worth it.

The kimchi sets this dish apart from the ballpark variety with its signature spice. The crunchiness of both the vegetables and chips creates the perfect base for the rich cheese and meat.

Marinating techniques are the key to Seoul Taco's distinctive taste. The meats are immersed in herbs, spices and vegetables for at least 24 hours before being cooked, and the cheese and chips are handmade. The kimchi is made from scratch with a three- to four-day pickling and fermentation process. "It's a lot of labor and a lot of love," Fechter says.

This new, albeit messy, take on nachos fits right in with the Columbia late-night food scene. Reward a long day (or long night) with this savory dish. Nachos have always been a fan favorite. Goosy cheese, crunchy chips — what's not to love? The spice, the savory meat and the ... cabbage? At Seoul Taco, the Kimchi Nachos come with a kick of Asian flavor.

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The new kimchi dish fits in with the multicultural, street-food vibe of Seoul Taco.

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**SEOUL TACO
KIMCHI NACHOS, \$8**
1020 E. Broadway
Sun.-Wed., 11 a.m. to 10
p.m.; Thurs.-Sat., 11 a.m.
to 2 a.m.
441-8226
seoultaco.com

More info online at VOXMAGAZINE.COM

PHOTOS BY STEPHANIE SIDOTI

09.03.15 | VOXMAGAZINE.COM 5

PHOTO CREDIT: univers LT
STD 57 Condensed 7/11

EVENT INFO BOX: Heading
univers LT STD 65 Bold
8/10; body text univers 55
Roman 8/10; 1 point stroke

ONLINE TEASE: univers LT
STD 45 light 10/12

VOX MAGAZINE DESIGN STYLE GUIDE • 4



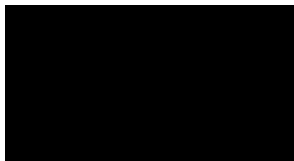
FEATURES

Vox's features don't need to follow the styles that apply to departments except for body text, caption style (unless the feature is a photo essay), folios and photo credits. If the feature is a photo essay or photo heavy (especially if the photos are all by one Missourian photographer) then a photo byline is appropriate. The same is true for illustrations. Photos and large display type can bleed across the center spread gutter, but try to limit this to the center spread (or "double truck") of the magazine. Use caution when bleeding off margins and in gutters on feature pages.

TYPOGRAPHIC CHOICES

Typographic choices should be limited to those that Vox owns. Vox has access to the Adobe Open Type Library, and requests can be made to J-N et if one is chosen that is not installed. Novelty fonts are discouraged for both practicality and aesthetic purposes. Do not use a "free" font anywhere in Vox without permission from the creative director. If you do get a free typeface approved, save it in the correct issue folder in a new folder you will name "Nonsystem fonts" so that everyone has access to it.

The creative director or art directors are responsible for updating this guide regularly. Feel free to make changes and update the design as needed. The purpose of the design is to serve the reader, first and foremost.



CHAPTER FIVE

A magazine's design must be constant, but also able to withstand many different scenarios that arise through the nature of ever-changing content. A design can be great in one issue, but if it isn't flexible enough to work in a variety of different settings, the design concept is lost (Black, 2014).

Three art directors were interviewed in an attempt to answer the following questions:

RQ1: How do art directors and editors keep the design of their magazine relevant and follow current design trends while preserving the magazine's visual identity?

RQ2: How do art directors and editors create a magazine design that speaks to their audience and communicates their message?

The art directors were chosen based on their experience maintaining the design direction of magazines and past involvement in magazine redesigns. Their responses guided the researcher in doing a light redesign of *Vox Magazine*.

Doreen Chisnell has been working at *Rhode Island Monthly* for twenty-seven years. She began her career as an associate art director of the main magazine, and then became the creative director of



Figure 1: Cover of Engaged's 2016 Issue

special publications, where she designs everything but the main magazine. Her main projects include *Engaged*, a bridal magazine, a state travel guide and a home design magazine. *Rhode Island Monthly* has over 170,000 readers, and *Engaged* has a circulation of 17,000. It is sold on newsstands in Rhode Island and southern Massachusetts and distributed through advertisers and bridal shows..

Dean Welshman is the Assistant Director of Creative Services at Providence College Magazine, where he has worked since 2014. Previously, he was an art director at *Rhode Island Monthly* for five years. He was involved with the redesign of *Rhode Island Monthly* and redesigned *Providence College Magazine* when he first

started working there. He implemented his design in stages and referred to it as “more of a modification,” than a redesign. *Providence College Magazine* is distributed twice a year to alumni of the university.



Figure 2: Cover of Providence College Magazine's October 2015 Issue

Meera Nagarajan is an MU grad and has been an art director at *Sauce* since 2008. *Sauce* is an independent St. Louis-based food magazine with a controlled circulation of 300,000 a month.



Figure 3: Cover of April 2016 Issue of Sauce.

It is distributed for free at bars, restaurants and businesses in the St. Louis area. Nagarajan was previously an intern at *St. Louis Magazine* and *Harper's Bazaar*, where she observed their redesign in 2007. Nagarajan redesigned *Sauce* for her master's project in 2013. See Appendix B for more design samples of *Sauce*, *Engaged* and *Providence College Magazine*.

Vox Magazine is a city weekly magazine with a circulation of 10,000. The magazine began in 1998 is staffed by students at the Missouri School of Journalism. It was redesigned in 2009, and more recently, in May 2014.

Content for *Vox* is written, edited, photographed and designed by students at the University of Missouri. This poses a unique challenge, as there is no full-time staff. Department pages of the magazine are designed by students in the publication design class—who have varying levels of experience—and are overseen by the art directors. Features are designed by students in the advanced design class and are overseen by the creative director. The design of the magazine needs to be simple enough that even the most beginning students can master it, and complex enough that advanced students can experiment. The magazine needs to have a consistent look and feel despite having so many people designing it, and having a changing staff every semester.

The researcher chose these individuals and publications as they all have regional audiences and a somewhat controlled circulation like that of *Vox Magazine*. The art directors all took the approach of redesigning in stages, similar to what the researcher did with *Vox*. The interview responses were used in the design update of *Vox Magazine*.

Theory

Images, design and text all work together to frame the content, goals and mission of the magazine brand and communicate that information to the reader.

The theory of framing informed this research. “Frames are principles of selection, emphasis, and presentation composed of little tactic theories about what exists, what happens, and what matters” (Gitlin, 6). As artists choose frames when showing their artwork, and are aware that these can effect how their work is seen, journalists use the frames of words, images and design to impact how the audience sees the publication (Tewksbury and Scheufele, 2009, 18).

Design is an integral part of framing the news. Magazine design can carry information that can be communicated to a large amount of people incredibly quickly (Rosas-Moreno, Harp & Bachmann, 2013).

The design of the magazine acts as a frame for the magazine’s content, mission and values. From just the art direction of a magazine, readers should be able to tell whom the magazine is for and what it is about. Every design decision an art director makes holds meaning and communicates information to the audience.

Art directors should understand the mission and goals of the publication and design the magazine in a way that aligns with those goals. Every design decision communicates information about the magazine. For example, art directors use fonts that create a look and feel that align with the goals of the magazine. Fashion magazines have long used the font Didot, because its dramatic thick-to-thin transitions communicate luxury.

Art directors are the primary decision makers for what the brand communicates visually. Visuals are “less intrusive than words and as such require less cognitive load,” (Rodriguez, 2011, 50). Visuals are important because they communicate information so quickly to the reader. Design is the first point of contact with a reader, and good magazine design guides the reader to the story.

Maintaining design direction

All three art directors talked about how the design of the magazine was constantly changing and improving. They emphasized that the design of the magazine overall should be flexible enough to experiment and make changes and that the overall publication should have a strong voice and visual identity.

“You want to have one confident voice for the whole publication as opposed to different avenues for the publication that look and speak differently,” Welshman said. He pointed out that there is an established vision and formula for *Providence College Magazine*.

To keep the magazine up to date with design trends, both Welshman and Chisnell look to feature designs. While department pages are somewhat templated and predictable, feature design offers a chance to step outside of the formula of the magazine. Welshman said it is, “logistics, because your sections are going to follow form and function...features are a good time to step out.” He said he looked to magazines that were able to step outside of their design for features but still preserve the look and feel of the magazine. He said that *Esquire* and *Outside* do this well. “They’ll have elements that are consistent with the rest of the publication but then the design expression is totally different and fresh,” Welshman said.

“The departments are consistent with the grid, fonts and approach of the photography, but then with the features, that’s where you can have more fun and use other fonts and step away,” Chisnell said. She said the feature should still feel like the same magazine but offer something new and interesting visually. It should be fresh but still rooted in the brand’s visual identity.

“You want to remain fresh and create buzz about the magazine,” Chisnell said. “I think that if you understand the brand, then your approach is always going to be successful,” Chisnell said.

For department pages, Nagarajan talked about keeping certain elements consistent like colors and style of photography and then tweaking a different element like typography. The result is something updated but that retains enough of the same elements to feel consistent.

“Most of the time, I’m not changing things month to month. But I think typefaces and color, for me, that maintains consistency and keeps it feeling like the same magazine even if there are certain things that are changing,” she said.

Redesigning in stages

Welshman talked about doing the design in stages. He knew his audience well enough to know that they wouldn’t mind this, and with the time constraints of other responsibilities of his job, he didn’t have time to sit down and do a complete redesign of the magazine all at once.

“When I came onboard, one of the first things I did was to redesign it, but it was really more of a modification. The first step was to bring in the brand look and feel into the existing design,” Welshman said.

He discussed that when he originally started working at the magazine, he redid the cover design in a rush and wanted to go back and update it.

Welshman discussed taking over the design of a magazine from a previous art director, saying that some personal preferences varied between the two of them but that he wanted to preserve a strong sense of readability.

He stressed the importance of having reasoning behind a design change. “Design can be subjective, but when you’re in a discussion with editors or other art staff, it is important to have a rationale behind your design choices to back up your argument,” Welshman said.

Nagarajan also rolled out her redesign in stages. She pointed out that with a large national title, there are press interviews, a certain amount of publicity that comes with a redesign, along with pushback from editors and publishers. With smaller magazines, there are fewer people in management positions to sign off on design changes. With a controlled circulation publication, designers have more freedom. Most readers don’t notice tweaks or small design changes from one issue to the next.

“I don’t think most readers are going to remember what this looked like,” Nagarajan said. “I’ll tweak a typeface or redesign the way the intro looks or work on a different column width or arrangement.” She talked about doing a lot of experimenting with page design and then using a few elements she thought of to improve the page rather than totally overhaul the design of it.

“I hate rules,” Nagarajan said, “If it’s better, let’s make it better.”

She also talked about how in her redesign of *Sauce*, she had a lot of freedom but one thing that didn't change was the logo. "Since the founder has an emotional connection to the logo, I pitched it as an idea knowing that it probably wouldn't change," she said. "People recognize that logo and like it or not, it does have that advantage...you want to make sure [the logo] still evokes the feeling of the brand."

Audience

Chisnell stressed the importance of designing the magazine with the audience in mind. She talked about how *Engaged* markets itself to middle-class women more than other wedding magazines, so she keeps takes a design approach that feels more casual and relatable than other high-end magazines.

"Everything from the content to the visuals must communicate that message. The whole magazine is for the girls that aren't the wealthiest girls. They don't necessarily want a Newport wedding. They want to do a lot themselves, so the approach we take is very earthy and very casual and that's not the approach that a lot of the other magazines take," Chisnell said.

She talked about how other magazines are very visual and photo heavy, but she wanted *Engaged* to be useful. Chisnell decided to change the size of the magazine so it was smaller and more portable, and included icons that indicated planning tools, Q+A's and other information were available online. With this approach, she was able to create a design that served the reader as much as possible.

Providence College Magazine is mailed to all current students and alumni of the university. Welshman said they do not do a formal survey of audience response,

but have discussed creating an online survey where readers can provide feedback. Readers do occasionally email the editor in chief feedback on the magazine, and Welshman said that the design feedback was generally positive. In one instance however, Welshman did receive feedback from his audience that some of the design was “too polished.”

“Since *Providence College Magazine* is a campus publication, some readers associate the design and expense paid for photography as not the best allotment for institutional finds,” Welshman said. “We tend to lean towards modern design and are attracted to it, but I think that can be pretty jarring to our audience.”

Since *Sauce* is distributed for free and is a controlled circulation publication, there is no subscriber information and very little feedback. Nagarajan enjoys the freedom to design based on her personal preferences rather than worrying about newsstand sales.

“We have a distributor who can let us know if we ask how many issues were picked up... We don’t collect any information on how anything is received, which is a good thing and a bad thing,” Nagarajan said. “I think it’s a good thing because it gives you the freedom to decide what you like and to make choices based on your experiences as a reader and what you respond to rather than having focus groups and people telling you what they like. The only downside to it is you feel sort of like you’re in a vacuum sometimes because you don’t have any idea how things are received.”

Nagarajan did seek feedback with a small focus group of contributors during her redesign. She says she is most interested in hearing about what people don't like so that she can improve the experience for them.

"We're a small community and people say really kind things and I appreciate that," Nagarajan said. She said she would much rather know what didn't work for someone rather than be complimented on her design. She found that knowing what certain readers didn't like was more useful in understanding their reading experience. She emphasized talking to photographers, editors and writers about how they approach stories visually.

"The whole point of this is to get the reader to read the story...if you're not providing entry points for different types of readers, the whole point is lost. It's important to talk to people who are not like you and ask what encourages them to read the story."

Chisnell agreed. "I think in order to be a good designer you can never just settle," she said. "With *Engaged* or any of the magazines I do, I sort of critique it and say 'What could I have done better?' and I ask other people, 'What do you think of this? Does this work for you?' If it doesn't function then you didn't do your job."

Inspiration

The art directors stressed the importance of looking at notable magazine designers throughout history and at current magazines for trends and inspiration. Welshman pointed to Fred Woodward, award-winning art director of *Rolling Stone*, as a source of inspiration.

Chisnell recommended sitting down with many different types of magazine and pulling sources of inspiration. Welshman talked about looking at magazines you wouldn't typically read for new ideas. "I think a big thing for me is to really see as much as you can about what's out there," Welshman said. "Really look at the different languages for different publications and you'll start to see a few different approaches." He says this will give provide designers with greater flexibility. The *Society of Publication Designers* also fosters a good sense of competition among designers and honors excellence in magazine design.

Nagarajan follows notable designers on social media to see into their day-to-day lives and what inspires them. She also recommends looking at a variety of publications, and looking at publications with varied styles.

"I like any time someone is taking a complicated issue and simplifying it for the reader," she said. "Magazines are constantly changing and you have to constantly look at them," Nagarajan said. "Those are your peers and that's how you learn.

The designer as editor

Chisnell talked about how the editorial staff had changed frequently during the time she worked at *Rhode Island Monthly*, so she was always working with editorial and helping coach new editors. "You sort of have to wear many hats when you're working at a small company ... I think the more knowledge you have of the editorial side, it only helps visuals," Chisnell said.

She emphasized the importance of editors and designers working together to make both the content and design stronger.

Welshman talked about editors and designers starting their processes at the same time, so the design and edit could work together from the beginning.

Nagarajan discussed the experience of being on the staff of a small magazine. “We don’t have an editor-in-chief at this point in time, so our structure at the magazine is pretty free...we’ll all give feedback,” she said.

Conclusion

Consistent elements like typography, grid, style of photography and colors can be used to create a magazine’s design and visual brand. As the content changes from issue to issue, the design may change as well but as long as the design remains rooted in the brand it will remain consistent. Features offer a unique opportunity to create a design outside of the templated nature of department pages and to experiment. Feature design should feel different from department pages but should still be recognizable as part of the magazine’s visual identity. Department pages, while structured, may change and adapt. Good ideas and small tweaks shouldn’t be ignored to preserve the exact design of the magazine.

Many of the designers worked for small or independent publications. Because of this, they can redesign the magazine in stages, updating certain sections with each issue. This approach is ideal for smaller art staffs that don’t have the time to redesign the magazine in one go. Readers won’t mind subtle changes in design and the new design should fit within the brand’s existing identity.

The design of the magazine should speak to the needs of the audience. With smaller regional publications, audience feedback isn’t as accessible, which allows the designer to have more freedom. The design should still serve the reader and

fulfill the goals of the publication. The overall purpose of the magazine is to create an engaging visual experience for readers, and design is the main way to do that. Designers should consult others who see stories differently to make sure the story engages them visually.

Inspiration can be found by studying designers throughout history and through studying current magazine design. All three art directors stressed the importance of keeping up with current magazine design trends and exploring magazines with a wide range of topics. Understanding the visual system behind different types of publications gives designers more flexibility.

Designers don't just exist to flow text and direct images. They should have a deep understanding of the content and fulfill a second role as an editor. Designers and editors should work together to make sure the design and content inform each other.

Reflection

Much of what the art directors said applies to the redesign of *Vox*. Welshman talked about his personal preferences being different than the magazine's previous designer. With *Vox*, the art directors and creative directors can change as often as every 16 weeks. The visual identity of the publication must be strong enough to endure constant changes in staff. While art directors should feel free to speak to their own personal preferences, there needs to be an underlying visual identity for the publication that continues from each semester. Since the art directors at *Vox* are students, they should strive to constantly be learning and improving the design from week to week.

Nagarajan said that fonts, colors and style of photography could preserve the look and feel of the magazine. The researcher chose to use fonts that were already part of the visual identity of *Vox*, but to use them in different settings and weights. This provides a new look that is still connected to the past design. The color palette, while updated and expanded, still references the bright and fun nature of the CMYK palette.

The art directors also pointed out the freedom that the controlled circulation of publications allows. *Vox* is also free from the pressure of newsstand sales, and its audience won't notice or be upset about incremental changes. Art directors should take advantage of that freedom and update the design of the magazine as needed.

Future Research

More research should be done to explore how art directors maintain design direction of magazines. The relationship between preserving the magazine's brand and trying to constantly improve the product is complex and designers would benefit from expanded research in this area.

To expand this research, studies could investigate how the approach of redesigning in stages affects different types of audiences. What type of audiences respond better to redesigns that are put in place in stages versus all at once? How do readers of controlled circulation magazines respond to redesigns as compared to paid subscribers? Further research could examine how the two different types of audiences respond to the two types of redesigns.

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APPENDIX A:

Introduction

When I graduated in 2013 with a bachelor's degree in English, I had no plans to attend graduate school. After working for a year in Utah, I grew bored with my position and the job opportunities available to me, and decided to apply to grad schools because I knew I wanted to work at a magazine as I had during my undergraduate years.

I came to the University of Missouri School of Journalism as a master's student not exactly sure what I wanted to do. I began my first semester as an art director for *Vox Magazine*. I didn't really know what I was getting into—I knew I was responsible for designing magazine features every other week, but didn't realize I would be spending literally countless hours at the office each week. It was my most difficult semester, but also my favorite as I really came to love magazine design and working at *Vox*.

I spent the next two semesters as the creative director of *Vox*, overseeing an advanced design class, which then designed the magazine's feature stories. *Vox* has been the cornerstone of my education at the Missouri School of Journalism. Through the design samples I created at *Vox*, I was able to land an internship at *Redbook*, where I designed 20 plus pages of its national print magazine. At *Vox*, I have learned about graphic design, art direction, photo assisting and styling, problem solving and leadership. With my goal of being a designer, art director, and eventually a creative

director of a major magazine, I have been able to hold all these roles at *Vox* and exercise the Missouri method of “learning by doing.”

Professional Skills Component

My project is to update the design of *Vox*. Elizabeth Burns completed the last redesign in May 2014. After working with this design day in and day out for the last two years, I have become intensely familiar with it. I know that Elizabeth put a great deal of time and effort into the redesign, but there are several elements that aren’t working as planned or that need adjustment. I will focus on updating the design to reflect the needs of our current content and design staff. I plan to adjust the design concept but respect the current visual identity of *Vox* and preserve the magazine’s brand. In redesigning the magazine, I will seek to take what we have and make it better. It will look and feel like the same magazine, only improved. As we are not changing the name of the magazine or the magazine’s content, I feel that we should preserve the *Vox* brand that readers have come to know. Working within the constraints of the current visual identity will prove to be a challenge. I hope to preserve what is unique about *Vox* while changing what isn’t working and providing designers the opportunity for more creativity when designing pages.

This project is relevant to my emphasis area in magazine design, as it will allow me to explore what makes great magazine design and how to create a publication’s strong visual aesthetic while respecting the magazine’s past.

Here are a few aspects of *Vox*’s design that the editorial director and I have identified that will need to be addressed.

- Nameplate “V” on cover. Many observers say it looks like “V Magazine.”
- Cover line font is always Futura. Should font choices be expanded to include more typefaces or even allow type used in the feature design?
- The logo that appears on table of contents and in other *Vox* branded material could use some finessing.
- Table of Contents design. Is there a way to better emphasize *Vox*’s online coverage and promotion?
- Department page colors. Cyan, magenta, yellow and green have been called elementary looking, and the yellow color is so harsh and rarely used.
- Event info boxes. These are large, clunky, and often hard to fit in at the end of stories.
- Department pages often look bare. What consistent design elements can be added to increase visual interest?
- Design style guide should be expanded and updated.

The professional component of this project will be working at *Vox* as the creative director. While this is a position I have held before, I still feel it is one that is challenging to me. I feel like I will finally be able to give my full attention to the role this semester. I will also be taking on additional responsibilities. I will create a style guide outlining the philosophy of *Vox*’s design and detailing how pages should look. I will begin leading the Friday design critiques where advanced design students present projects and *Vox* designs. I hope to be able to provide students with constructive feedback and guidance in their designs.

I will begin working as soon as my proposal is approved and plan to complete the redesign by the beginning of April. I will begin working at *Vox* on January 11 and continue through the end of the semester. I will provide detailed weekly field notes of my day-to-day work at *Vox*, highlighting what I feel I am learning and any unique situations that involve problem solving and leadership. I will also provide notes on the research I am doing in terms of learning about magazine redesign and the drafts of design changes to *Vox*'s style. I will include design drafts and the before and after versions of design elements that I change.

My chair, John Fennell, will supervise my project along with committee members Heather Lamb, editorial director of *Vox*, and Renee Martin-Kratzer, Advanced Design professor. Heather, John and Renee will also give input regarding design changes and have final approval over the direction of the design readjustment.

Analysis

The research questions I plan to explore include:

RQ1: How do art directors and editors keep the design of their magazine relevant and follow current design trends while preserving the magazine's visual identity?

RQ2: How do art directors and editors create magazine design that speaks to their audience and communicates their message?

Theory

The theory I am using in my research is framing. Framing is how a story is told changes its meaning. “A story is a choice, a way of seeing an event that also amounts to a way of screening from sight,” Gitlin said. (1980, 49).

Frames help readers interpret information and consume news in ways that allow information to be understood quickly. Journalists use the frames of words and images to tell stories and design is an integral part of framing the news. Complex topics and issues are simplified through images and design. Magazine covers and newspaper fronts set the tone for the most important stories of the day.

Researchers have found images to be particularly important in framing, as the audience is able to see an event that they would never physically be able to attend. Images help viewers understand experiences and draw their own conclusions. (Rosas-Moreno, Harp & Bachmann, 2013).

Magazine design acts as a frame for the magazine’s content, mission and values. Information not only about the magazine’s stories, but also about the mission and purpose of the magazine is conveyed through the magazine’s art direction. The design of the magazine should tell readers what the magazine is about and who it is for.

I will use framing in my project. The design of the magazine acts as an initial frame, affecting the perception readers have of the magazine as a whole. The design of a magazine sets the tone for its content. The magazine’s art direction can communicate information such as the type of magazine (women’s interest, sports, politics, business, culture, etc.), and the magazine’s views of topics (Roessler, 2007).

Thinking of magazine design in terms of framing will help me design a magazine that stays true to its brand. I strive to strengthen the visual branding *Vox* already has in place and to consider how the design of the magazine frames the content we write and the message we send to our readers.

Literature Review

While there is a great lack of formal research in magazine design, this literature review aims to explore how the magazine design aligns with the overall mission and brand of the magazine to communicate and connect with audiences.

“It is the prime objective of every magazine to make a product and inform its audience. Most magazines strive to do both...the designer’s role is to bring together the editorial content and the reader,” (Yao, 2003, 129). Many researchers in the field of magazine design look at specific aspects of modern publications to illustrate how magazines are designed. Through interviews, art directors and creative directors explain their design choices and strategy.

Using Type

Type can be used to strengthen brand recognition and the overall art direction of a magazine. Many magazines’ visual identity is strongly linked to the typefaces they use consistently. Alexey Brodovitch was the art director at *Harper’s Bazaar* from 1934 to 1958, and during that time, established himself as one of the most important type designers in modern graphic design. An active member of *AIGA*, Brodovitch commissioned the font Didot for *Bazaar*. Through his use of Didot and manipulation of text, Brodovitch created a clear and recognizable design

aesthetic for *Bazaar*. Brodovitch used text as shapes and often enlarged just a single letter on a page to create an elegant and airy feel. His designs were fresh, modern and minimalist, and created a strong visual identity for *Bazaar* (AIGA).

Ebony also uses type to connect with its audience; in an interview in 2011, Creative Director Darhil Crooks discussed how changing the magazine's typefaces and logo helped the magazine appeal to a broader audience. Adding contrast and shortening the height of the letters on their nameplate made the magazine look current and modern (Mitchell, P., 2011; Nagarajan).

Robert Festino, creative director at *Men's Health*, discussed the magazine's redesign in 2013. He said,

"The last piece of design you'll notice is the evolution of our logo. This is quite intentional. As a large international brand with 48+ editions across the world, Men's Health is more than just a magazine. We understand the importance of brand retention, and would never mess with that for the sake of aesthetics." (Klenert, 2013).

Robert Priest worked on a redesign of *O Magazine* and knew he needed to connect to mature women from ages 30–50. He did this through the typography of the "O." The "O" is a recognizable symbol that is repeated throughout the magazine. The openers for different sections of the magazine begin with an artfully executed "O." This creates something that is repeated but not boring—the "O" is always part of an artful and beautiful image to engage viewers. The "O" also creates brand recognition and unifies the design of the magazine. The New York Times Style Magazine, *T*, does the same thing with its logo (Nagarajan, 2013).

White Space

The use of white space can “allow the design to breathe, and direct attention to an important aspect of the message.” Allowing a page to use a lot of white space creates elegance and calm. *Real Simple* uses white space to communicate a sense of calm and sophistication to the reader. As *Real Simple*’s brand centers on creating an aesthetic of quiet grace, white space communicates the brand’s identity to readers. (Yao, 2003, 138).

Photography and Branding

Photography also plays an important part in the branding of a magazine. Yao compares the audiences of *Real Simple* and *She*, a British women’s magazine. The audiences of the two publications are similar, but the design of the magazines is very different. Where *Real Simple* offers a relaxed and laidback aesthetic, *She* uses bold, bright colors, and cover images of glamorous women making eye contact with readers to draw them to the magazine.

Most fashion magazines feature eye-catching photos of women. Cover images emphasize the importance of a woman making eye contact with readers so they will notice the issue and pick it up on newsstands. The woman on the cover, usually a model or celebrity, also tells readers the magazine is marketed towards women. *She* uses attractive and glamorous images of women, and uses many photos on a single page to create an exciting and dynamic effect.

Real Simple, however, rarely uses images of women making eye contact. The magazine doesn’t use recognizable women or celebrities, and instead of using many images at once and vibrant colors, art directors keep everything calm and quiet by

using fewer, simple photos per page. *Real Simple* occupies the space between women's magazine and home and lifestyle publications. It uses environmental images of homes rather than glamorous images of women on its covers (Yao, 2003).

Design and branding go hand and hand. In communication to the audience, design solidifies the goals of the magazine's brand. "Design is the way that all aspects of the brand are crafted...the actual design is a lengthy process of boiling a brand down to its essence and giving it visual representation," (Blackwell, 2011, 13).

Redesigns

There are many reasons to redesign a magazine. A new editor in chief, a new publisher, an extremely outdated design, circulation problems and competition can all lead a magazine to decide to change its visual identity. There are two types of redesigns—ones that completely overhaul the current design and those that preserve the magazine's design while improving on its current visual identity. According to Dr. Mario Garcia, "some redesigns are just a face wash, while others are a full bath," ("When and How to Redesign a Magazine").

Since *Vox* is not going through a period of major transition, the editorial director and I do not feel it is appropriate to do a complete redesign of the magazine as a brand. Since the design feels outdated, this is a great opportunity to take the existing design structure and improve it.

Leading graphic design agency *Pentagram* redesigned the famous German publication *Stern* in a way that was "rooted in the DNA of the magazine and of its brand." Examining back issues and getting a sense of the magazine's past and what it had always tried to accomplish informed the designers in the redesign process.

Designers took the iconic white logo and adjusted it to be “stronger, friendlier and more modern, with softer curves and fuller letterforms.” Type was redesigned, the grid was rethought, and designers created opportunities for more graphic elements like sidebars and infographics to appear on pages (Stern).

Some redesigns can cause the magazine to lose what was unique about it. When The New York Times style magazine *T* was redesigned, the magazine lost its distinctive trademark gothic “T.” The logo was redesigned, but the link to the New York Times’ own gothic logo was lost and the magazine lost a lot of recognition of its visual identity (Luke Hayman on The Personality of a Publication).

Readers generally dislike change, so with any redesign there will be backlash. Finding a way to keep what readers like about a magazine and preserving the visual identity of the magazine will please readers and keep them loyal to the magazine brand (Luke Hayman on The Personality of a Publication). “Part of the magazine is ... making sure you don’t jar anyone,” Luke Hayman, partner at *Pentagram*, told the Columbia Journalism School. Visual identity in magazines can get stale and outdated, but the soul of the magazine must be preserved since “the layout can define a brand” (Redesigning a Brand).

Methods

To answer the proposed research questions, I will be conducting interviews with art directions and creative directors. I will talk to three professionals about their thoughts on redesigns, how they keep their designs fresh and how they use design to reach their audiences.

I will prepare a list of questions specific to the interview subject and their work before the interview, but expect the interviews to be somewhat free flowing and open to discussion and conversation. I would like to cover topics such as how to preserve the overall design aesthetic of a magazine while keeping the design fresh and current; the pros and cons of doing a major redesign; magazine redesign and how it affects readers; the merit of doing small design adjustments over a long period of time rather than one large and abrupt redesign; and other challenges in magazine design and the making of the visual brand of a magazine.

I will interview Kirby Rodriguez, Creative Director at *Redbook*, who I was fortunate to work with and get to know over my internship this summer. When I worked at *Redbook*, Rodriguez was in process of updating and changing *Redbook's* design, but as the magazine had recently gone through a redesign, was focusing on making small, subtle changes to keep the magazine's design relevant.

I will do two other interviews with art directors to discuss their view on magazine redesign and how they keep designs fresh and relevant while maintaining their magazine's brand. I will interview Meera Nagarajan, Art Director at *Sauce*, a local St. Louis food magazine, and former MU magazine design grad student, about the redesign of *Sauce* she completed as part of her master's project in Fall 2013.

My final interview will be with Doreen Chisnell, Creative Director of Special Publications at *Rhode Island Monthly*. I came in contact with Chisnell through the CRMA design list serve, and she was eager to provide her insights.

I chose to interview Rodriguez, as his views on redesign align with the approach I will be taking at *Vox* and because the design portion of my project is so

similar to what he is implementing at *Redbook*. I felt it was important to include magazines with a broad city-based audience, and chose Nagarajan and Chisnell since their magazines have regional audiences, similar to the audience of *Vox*.

Publication

I intend for this project to provide significant insight into the scholar of magazine design and magazine branding. I hope it will help other designers to consider the role their magazine holds in framing the interpretation of their content and in creating a strong magazine brand. Suitable journals to seek publishing in would be *Communication Arts*, *Print*, *Step-by-Step* and *Design Issues*.

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Engaged



Figure 4: Cover of Engaged's 2016 Issue



Six Common Stressors

Two professional wedding planners address some of your (and every other couple's) biggest wedding-day worries. **By CISSY YU**



Go to engagedit.com for our interactive wedding budget and vendor contacts planning tools.

LET'S SAY THIS STRAIGHT UP: WEDDING planning isn't always fun. At times, it can feel like a nightmare. But when you're lying awake stressing about RSVPs, remember that you're not in this alone. Engaged asked wedding planners Erica Trumbetti, of Infinite Events, and Jessica Gemma, of Perfectly Planned Events, about common wedding worries, why they happen and how to deal.

Problem No. 1: Your fiancé doesn't enjoy planning. Grooms often lose track of the planning process when brides are busy getting buried in the details. The more this goes on, the harder it is for him to voice his ideas.

OVERREACTING? No. His feelings about the planning process should matter, too.

WHAT TO DO? What's he excited about? Does he love music? Put him in charge of finding a local DJ, and then do a date night where the two of you scope out some shows. Is he a beverage enthusiast? Ask him to pick a microbrew, and take a break from planning to visit some local wineries.

Problem No. 2: You're badly over budget. Many brides go over budget at some point, even when items have been over-priced beforehand to compensate. Your wedding planner will already have purchased the essentials, so

Figure 5: A department page from Engaged.



Figure 6: A feature design from Engaged.

Providence College Magazine



Figure 7: Cover of Providence College Magazine's October 2015 Issue



Figure 8: A department page from Providence College Magazine.

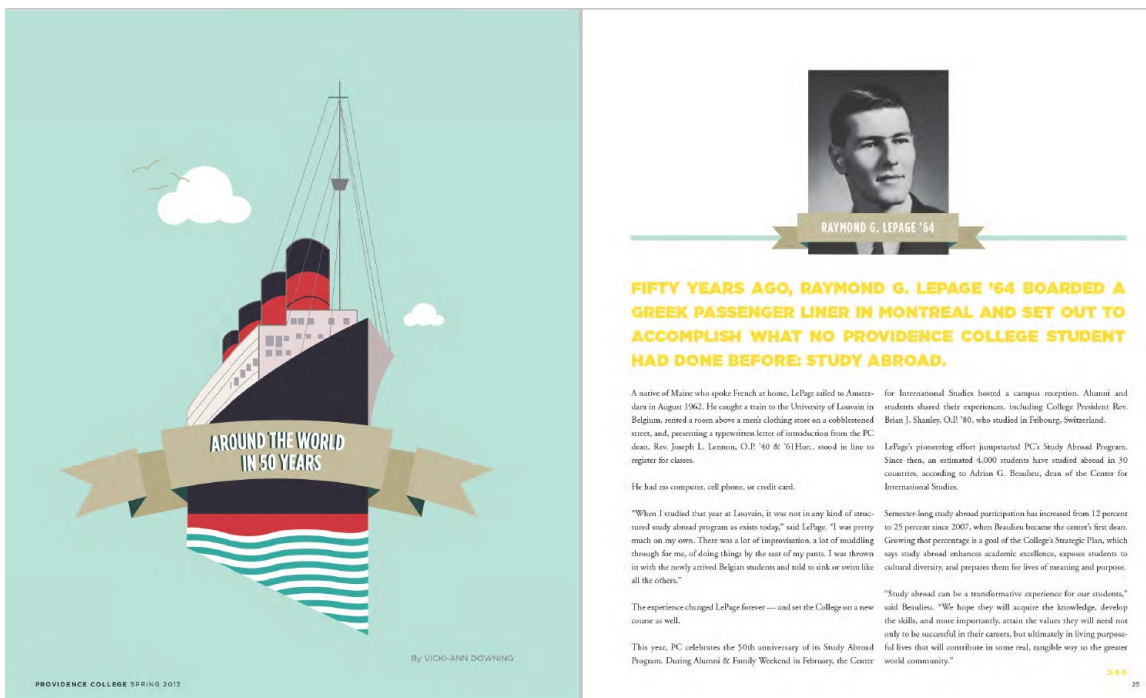


Figure 9: Feature design of Providence College Magazine.

Sauce Magazine



Figure 10: Cover of April 2016 Issue of Sauce



Figure 11: A department page from Sauce.



Figure 12: Feature design from Sauce.

APPENDIX C

Interview with Doreen Chisnell, Creative Director of Special Publications, *Rhode Island Monthly*.

How did you get your current job?

I'll start with my college experience; I went to a 4-year fine arts college in Bedford, Mass. called the Swain School of Design. It was a little private school. I was from a working-class family and I didn't know what my career path should be. I always liked art. I always loved magazines as a kid and my dad used to take me to this little magazine showroom that had piles and piles of magazines on the floor. When I was a teenager it was all *Vogue* and all the fashion magazines, but I always loved magazines and loved the visuals.

When I went to college, I loved art and I also loved art as a kid. I didn't know really what a graphic designer was or what a graphic designer does. But I took some courses as a freshman and sophomore and then my junior and senior years I could major in something so it was between painting and graphic design. When I went to college there were no computers so everything was cut and paste and doing it the old-fashioned way. I loved drawing letters and I loved typography. I went to graduate school for a year and I taught design and worked in a design studio at college so I kind of got the feel of working in a studio and doing both publications and not really magazines at that point but brochures, and that sort of thing. I did postcards and a variety of things.

I got my first job in Boston at a design studio doing very corporate design. I loved that and had a really good mentor to work with who kind of taught me about typography and really honed my skills as a typographer. He actually moved away, and my first job after that was as a graphic designer at a company called Trinity Repertory Company, which won a tony award and is a very reputable theater. I did ads and I did some publication stuff with them, some newsletters, a little bit of everything there, and worked there for about 4 or 5 years. After that I was ready to move on to a design studio in Providence, and there I did a lot of publications, a lot for RISD and Brown University. The studio, called Gilbert Associates, does a lot of publications for colleges. John Gilbert was sort of my mentor there and he was a typographer and designer and taught me a lot about the fine-tuning of type. You have to be a good typographer to be a good designer. I was there for a little over a year and then I got the job at *Rhode Island Monthly*.

I've been at *Rhode Island Monthly* for twenty-seven years. I started out as an associate art director with the main magazine and then after four or five years I became the special publications art director. I do everything but the main magazine. I do a magazine called *Engaged*, which is a bridal magazine, the special editions, a hotel book, a state travel guide and a home design magazine. I've done a lot of miscellaneous things for state tourism, like brochures and that thing, so I've been

here so long but it's never boring. Every publication and every design is approached in a different way because you have a different audience and I like that challenge. That's why I've been here as long as I have. There's not a lot in Rhode Island if you want to be a publication designer. There are a lot of ad agencies, but if you want to do publications there are only two or three places that you can obviously work.

With my job here, I'm a manager so I have my own office. I can close my door, I can come in and decide what I want to work on today and I don't really have someone micro-managing me. They know I have experience, they know I'm a good worker and a hard-worker. It's almost like I'm working for myself in a lot of ways because I don't have someone overseeing my design. I do show it to other designers and art directors here and we might talk about our work in that way, but I am very independent here and I do like that.

With *Engaged*, do you design the whole thing yourself?

I do. I used to have an associate art director and he got a job outside of Boston, and the salaries are better when you're closer to Boston. He left, it was during when the economy was bad and ad sales and magazines just aren't as successful as they used to be in terms of ad revenue because things are more digital. He left and they didn't replace him. I've always done *Engaged* by myself, and because we do a multitude of magazines here, he actually used to do the travel guide, a guest guide...we sort of split up. I always wanted ownership of *Engaged*, because I love doing it, it's pretty and it's such a girl thing in so many ways, I've always done the whole *Engaged* magazine by myself, and redesigned it a few times during my time here.

When was the current design created?

It was redesigned about three years ago and we changed it in a couple of ways. We changed the size. It used to be a full-size magazine. We always try to create a functional magazine, and when you're getting married, it's such a planning process. We wanted the magazine to be able to fit in somebody's purse, so we downsized. We also wanted it to look different than other magazines, and if you see it on the newsstand, it kind of stands out because it is a smaller size. So that was one of the reasons, just to freshen it up and do something different. The design overall ...In this market there's three other bridal magazines, so when I redesigned it, I thought, "ok, here's what they do, and here's what I can do." A lot of the other bridal magazines in this market are very photo-heavy. There's not a lot of information for girls planning their weddings, so I get very involved in the editorial content. I decided that I wanted the content to be very user-friendly and very helpful. We also have an e-news letter and a website that has planning tools on it, so I wanted the magazine, like the website, to be a planning tool. If you look at *Engaged*, you can download planning tools, and I have little icons for the magazine, so if you're looking in the music section you'll see the icon that says "for planning tools for music, go to *Rhode Island Monthly's Engaged* website and you can download planning tools for your music list to give to your vendor." Some of the forms are Q+A's, so when you go talk to your florist, these are the questions you should be asking. I try to make it beautiful and put a lot of hard work into it and I do pick out the props and things. I

use a stylist for get the wedding dresses and that sort of thing. I use a fashion stylist but I style the whole thing myself. I take great pride in that and put a lot of hard work into it but I enjoy it.

The design overall, I should say it's been consistent for the last three issues. I use the same fonts that are very pretty and create that feel for the magazine. The whole magazine is for the girls that aren't the wealthiest girls. They don't necessarily want a Newport wedding. They want to do a lot themselves, so the approach we take is very earthy and very casual and that's not the approach that a lot of the other magazines take. So there's a lot involved in thinking about the editorial content but also the visuals.

Would you say the redesign was grounded in a sense of competition with other magazine and making sure you had a different angle and market?

Absolutely. There's a lot of other bridal magazines and honestly when you work for a magazine you have to think about the revenue it's going to generate and you want to make advertisers go, "we want to be at that magazine, that's a cool magazine," or "that's a very helpful magazine." Because we're competing with these other magazines how can we make them want to be in our magazine and on the newsstand? How can we make girls want to pick up our magazine? And [we want to] create buzz about it, so there are many factors.

I think also it's staying fresh, because whether it's a regional magazine like *Rhode Island Monthly*, or *Boston* magazine or any other those, or niche magazine like a home or bridal magazine, you still want to remain fresh and create buzz about your magazine. As it says the same year after year, I think sometimes you lose that. Now with social media and digital too, you want people to be talking about your magazine.

How do you keep a magazine fresh and updated but still recognizable to the reader and true to the brand?

You always want to keep in mind, "Does this suit the brand?" Is the brand designed pretty clearly for you? If you understand what that brand is, you're always going to know what is right and what isn't. We get a pile of other regional magazines from all over the country, and sometimes you can clearly see that the brand is not well designed and the design is all over the place. It comes down to consistency with the kind of fonts you use. One thing I do with the departments of *Engaged*, or even with home design, the departments are pretty consistent with the grid, the fonts, and even the approach of the photography, but then with the features, that's where you can have more fun and use other fonts of course, and sort of step away. You still want even the features to still feel like the same magazine.

One of my friends is a designer at *Providence College Magazine*. He used to work here as a designer and he always sends me a copy of the magazine. He was always a strong typographer but his typography is really strong and when you look through the whole magazine, there's definitely a clear branding of what that college is about.

I think that if you understand the brand, then your approach is always going to be successful.

Is there anything from the time the magazine was redesigned that was changed?

I think the layout itself is pretty simple and it suits the content, but right now I have the whole feature well, which is kind of the fashion section, honestly, and I've approached it in various ways. The last couple of issues I've had four different themes. One year it was seasonal, this past year it was themed like industrial, rustic, that sort of thing, but I'm feeling like I might not want to have such a big photo section in the front and lessen that and add more real weddings. What I do is contact local brides, and with the permission of their photographers, they send me their wedding photography. I'm thinking of doing something more with that.

I think the overall template, typography, font usage and the grid I'm happy with honestly. I don't feel a need to change that at this point, I think it still feels fresh to me, but with the feature well section and the flow of the publication, I might change that up a little bit. Just in terms of where things fall and the overall content might be tweaked.

I love the idea of the designer working as an editor and having opinions not only about design, but also about content and how the overall magazine comes to readers.

I think that's important. My title here is creative director for that reason, because I have two editors that work in my department. They're new and in their 20's, and the woman who was an editor with me left in January. Before I had an editor, I would always work with a freelance editor, so I really had to guide her to what I wanted the content to be. You sort of have to wear many hats when you're working at a small company too. I think the more knowledge you have of the editorial side, it only helps visuals. When I'm planning the contents for that central feature well, whether it's going to be a seasonal theme, or they type of wedding or whatever, I think having an understanding of what the actual editorial content will be only helps with the visuals. I go CRMA, and they always talk about the importance of the editor and art director working together. I think that if you understand each other in that way and have that knowledge, and the editor understands the visual process, it only makes the relationship and the magazine stronger.

When it comes time to start planning *Engaged*, (which will probably be in June and then the magazine comes out in December) we start planning early. I go to Barnes and Noble and grab all the national bridal magazines and look through them and see what the trends are because that's going to dictate what the editorial content should be.

Do you look for trends in content or design or both?

I look for both. Right now I have this magazine that I grabbed from a pile of regional magazines. It's *San Antonio's* magazine. I'm actually designing a travel guide and I'm laying out this calendar of events right now, and they did some really nice typography things. I saw that they're using a 4-column grid instead of a 3-column grid, and I just wanted to see how they treated some sidebars.

I think that every magazine that I work on, I always look through this pile of magazines and try to find some visuals that are inspiring or just do things a different way. When I work on the *Insiders' Guide to Rhode Island*, which is our hotel book, it's not straight text and it's very piece-y, and *5280* does an amazing job at those kinds of features which are just bits of information with visuals, and sidebars. I have a notebook that I color copy, examples of great ideas. When I start working on any of the magazines, especially one that isn't straight text, I get out that. I have it on my desk right now and I look through it and think "That's a great idea! Do the numbers big or have them under the text or treat the visual like, this, do a sillo..." as a designer you need to constantly be aware of trends especially with magazine design. Go to the newsstand, sit and have a coffee, and just look at a bunch of magazines. There are a lot of poorly designed magazines but especially in the regional market, there are a lot of really good ones that are being created. Right now I just brought home a couple of magazines *San Antonio* is new on the market, and I had never seen it before. Nice typography, very modern, nice use of color.

I'm in my 50's and I never stop learning, ever. And I think in order to be a good designer you can never just settle. With *Engaged* or any of the magazines I do, I sort of critique it and say "What could I have done better?" and I ask other people, "What do you think of this? Does this work for you? If it doesn't function then you didn't do your job."

Magazines are to be read, whether it's a college publication or a little guide for travel or a bridal magazine. If it doesn't function, if it doesn't serve a purpose—it can't just be visual—and if I didn't understand it or I didn't get anything out of it then you didn't do your job. I think with our conversation earlier about understanding editorial, I think that's all a part of making a successful publication.

Do you do any of the advertising or marketing design?

I do, yeah. I don't do the ads in the magazine, and there's an advertising department here, but I do design house ads. So if they say, we want an ad promoting *Engaged*, then I'll do that because I know the fonts and I know the feel it should have. I also designed the media kit for *Engaged*. We used to do a brochure that we printed in-house, but we decided to go back to an 8 ½ by 11. We can really cater the media kit towards the advertiser. I designed what the website should look like and what the e-newsletter should look like, and I do a lot of other marketing materials. I'll do blow ups for bridal shows. When you work for a smaller company, there's no marketing art director, so you're going to do marketing stuff, you're going to do magazine design, and a little bit of everything. I don't mind that. At my other jobs before I worked here, I was doing advertising, I was doing a little bit of everything. When I leave here I'll have done everything, which is good.

What advice would you have for me?

Be true to the designer that you are. Every designer has something that they love. For me, I think I'm a really good typographer and I love typography...You need white space! I was working with someone a few weeks ago and she said "Why all this space?" and I said, "White space is very important!" Be true to the designer that you are and trust your gut that you know when something works. Do you have

someone to talk to, other designers and art directors? Share with them and keep doing that. Critiques are really great and helpful and sometimes you stare at something and you don't see something. I think that getting feedback is really great and other people might see something that is like, "Oh yeah, of course! Of course I should use red instead of blue, or yeah, I should make that type a little bigger," but you should really take advantage of that.

Interview with Dean Welshman, Assistant Director of Creative Services at Providence College Magazine

How did you start out and how did you get your job at Providence College?

I've been in the industry for 20 years now. I graduated from the Rhode Island School of Design in the mid-'90s. The design curriculum wasn't really teaching editorial design but I was always interested in it. I would read *Rolling Stone* and I used to read my mom's *Parents* and *W Magazine*. I was always interested in editorial design but I wasn't always aware of it. Fred Woodward is probably my favorite and most influential designer. He was art director for *Rolling Stone*, probably for 20 years. He came to lecture at RISD with the illustration department, and attendance was low—I don't know if he was too commercial for them—but I went to see him lecture and it really changed my perspective and my approach. It just really got me thinking outside of the box.

After college I took a production job and at the time we were being taught traditionally. A lot of stuff was hand-done and not digital at that time. We were shooting film, using a copy machine, and Adobe Illustrator was just coming out at that time. With my first job as a production designer, I sort of learned all that stuff. I worked up to a junior designer position at a small advertising studio in Providence. From there I decided to leave the Northeast and went out to Seattle, WA and worked at a small studio up there. From there I sort of started to hone in on the type of designing I wanted to do. I was able to take on a position at the University of Washington at their art museum where I was the only designer. I got to do everything and it was my first art direction gig. I did that for 10 years. I started with basic stuff like posters and newsletters and by the end we were doing books and art catalogues. One of them was printed overseas in Europe, so I really learned how to take a job from start to finish. I was still interested in editorial design, so I started looking at *Seattle Magazine* and thinking of how I could get in there. I started breaking some of those elements into my work at the University of Washington but there was a lot of resistance to it because their visual style and visual language is so different.

Eventually we had our first child and came back to Rhode Island. I didn't have a job. I was applying at Brown University but then I was offered a position at *Rhode Island Monthly* as an art director. I had never worked as an editorial art director. I had done other stuff but this was sort of the real deal. At that point I really started looking at all types of publication design and how I could bring that into my own work. I was there for five years. We did everything there. Every image was shot for the magazine. At that time it was just two designers and pretty high standards. The company was eventually sold and it felt like it was time for me to leave. I also kind of liked collateral and working for hire, so I transitioned to Providence College. We do an alumni magazine here and I also do all of their collateral and we do the look and feel of the web and social media.

When was the last time Providence College Magazine was redesigned?

We did a complete redesign at *Rhode Island Monthly* where we scraped the whole thing and built it up again. But the redesign of Providence College Magazine has happened in stages. We rebranded here, and there was an existing design, a masthead, and a way of treating the sections. When I came onboard, one of the first things I did was to redesign it, but it was really more of a modification. The first step was to bring in the brand look and feel into the existing design. Over time we've been doing sections at a time. Starting with the cover, looking at the way features are treated, looking at some front of the book sections, and then ultimately the back of the book. That is done mainly due to our resources. I can't drop everything to focus just on the redesign of the magazine, so I address it in sections. It's starting to change in sections. I think probably in the next issue, it'll probably be more cohesive.

Is the editorial content changing with the design?

They did bring in a new editor, so I think the sections are the same but the biggest change is the approach to the features. To really sort of improve the visuals, photography, art, headline design and heds and deks with what they're actually saying. They would just submit their manuscript and then the designer would respond to it. Now what we do is we'll do a mood board and talk about what we want to look at in the preliminary stage. I'll take a general assessment of what they want to include, how much text and how much sidebar, how they want to open, with a single or a double change and how visually driven it is. Then we'll sort of come to an agreement on the content. It's a pretty nice way of working because when we generate the content, the design is really far along, and we're sort of fine-tuning as we do the copy edits. So the tone and approach of the features has changed.

When you're doing a redesign in small parts instead of all at once, do you inform the reader of the design changes?

We didn't. We just kind of charge forward. The body copy style has not changed, so we're sort of dodging any challenges with older readers. The type size is pretty good and it's larger than normal. If we do get commentary, it's sort of more design-based. I will add that when I was first starting out there were large portions of the magazine that were designed by freelancers. We got some feedback where they said it was "too designed," "too *New York*," "too RISD," so it was sort of a response that they did notice it and it might have been too polished for them. Some readers also associate the design and the expense paid for photography as not the best allotment for institutional funds. That always sort of comes up. We sort of charged them right into it as we go forward, if we modify some of these sections, we'll probably add an editor's note or a reader's survey. Over at *Rhode Island Monthly*, we did let the readers know, but it was a pretty subtle notification in the front of the book, and that was it. When we redesigned the entire magazine, both the art directors left and two new art directors came in with completely different approaches. It just changed.

People have some really strong opinions about design, especially if it's a magazine they subscribe to.

We do tend to lean towards modern design and are attracted to it, but I think that can be pretty jarring to our audience. You have to know your audience and know how you roll that out.

Was there anything from the old design that you had to get rid of because it wasn't working?

I think there were a lot of things that were just sensibilities of the designer that previously worked here that were different or contrary to my own. But one cornerstone of my design education was a strong sense of readability and presentation of information, so I tended to eliminate some things that are random stylistically and to simplify it and to give it some restraint. Typically what I would do is make those changes and then communicate why I was making those changes to the editor. Usually every change I make or new direction, I try to articulate why as much as possible so it becomes less subjective. Someone could say "I really like yellow or I really like this in italics," and I think if you have a rationale behind that, it's going to support your visual that much more. Part of our brand is a sans-serif that isn't always well-received, because it's a relatively new font, it's modern, it's quirky, it's got a range of weights and we've had people come back and say "I don't really like the y on this." We also just did a feature on fashion and it was perfect for that. I met some resistance with rolling it out but also kept a real solid reason for using it, especially with comparison to other publications that were using it as well.

If you have a really great design, you'll have situations where you're art directed by your editor or your audience and there might be a suggestion to try something...you sort of have to think everything out before the questions even get asked.

Do you have an overall design philosophy for the magazine?

It's never been written down, but consistency is a big theme of it. Clarity, restraint, and overall, there is a classic feel with the opportunity to step into something a little more modern and a little closer to the times. We're using photography to balance with the content. We're investing more time in the quality of the visuals and thinking those through instead of just plucking and playing. That has made a big difference because a lot of readers might look at the pictures just as much as they read the content. I know I do. The cover treatment was done pretty quickly when I first got here, so as we get into the last aspects of our redesign, I'd like to get my hands on it. Unfortunately it's not as tight as it could be. It helps to get us all on the same page about what [the magazine] is and what they want. You want to have one confident voice for the whole publication as opposed to different avenues for the publication that sort of look different and speak different. That's something I learned at my last magazine gig. There was a very established vision for that and it was sort of a formula for the publication. I was always trying sort of step out of it, and sometimes I could and sometimes I couldn't. That's a great thing about feature design, you can really break away and keep it fresh. Those are my favorite type of publications, when I see that happening. I keep it within the features, just kind of a logistics, because your sections are going to sort of follow form and function and they're generally done quicker. The features, because they vary, are a

good time to step out. I think the trend right now in editorial design is that the systems are much more tighter now than, say, in the '90s. They're sort of all over the place and expressive and you see a might tighter visual system. Some of them will apply that to the features, like *Time* or *Vanity Fair*.

We just did a feature and we did another typeface, and I had to come up with a really good reason to do that. There was some resistance to that, but if you look at how the system can deal with that flexibility—it's like a house, you've still got your same shingles, still have the same windows, but maybe you're bringing in a different door treatment or something, and if it relates to the content then it's sort of fair game I think. There are a lot of publications out there that are great at doing that. *Outside* is great and *Esquire* does a great job of having some of their features really break out. They'll have elements that are consistent with the rest of the publication, but then the design expression is totally different and fresh. Whereas I think with a publication like *Rolling Stone*, which used to be like that, they are now almost consistent throughout, and it's the same typefaces, the same type treatments. I find that interesting and I'm sure they have a reason for doing that. They did that when they changed the size of the publication a few years ago. It's what makes it fun and makes it looser than other avenues of design.

I think a big thing for me is to really see as much as you can about what's out there. Really look at the different languages for different publications and you'll start to see a few different approaches that may or may not work for you, but why are they doing them? I'll look at *Real Simple* or *Martha Stewart* just as much as I'll look at a music magazine. I'll even look at my kids' *American Girl* magazine and look at what the language is and why they're doing things. You'll see a common thread for their visual systems and it's really interesting. It's almost like a language.

I used to look at everything when I was younger. I would really look at everything and it really sheds light on why decisions are made, what makes a publication interesting and what makes it not. If I go to a doctor's office, I'll sort of look at all the stuff I wouldn't normally look at.

It'll also give you more flexibility as a designer so you don't get locked into one approach or style. You'll always have your core values and the way you approach it may be hard to shake but if you're flexible that will make you more marketable. If you really like crafts and you want to go work for *Martha Stewart*, what if a really great job came up for you at *Cycle World*, or something like that. They're going to have a totally different visual language but they're just as serious about it. City and regional magazines are a totally different animal. I would also try to go and work for the best place you can because you'll learn just as much on the job as you will in class. That was the biggest thing I experienced when I went to Seattle. It's a big design town and it sort of blew everything I learned in school. I would also check out the Society of Publication Designers books—those are really great and it's a really great cross section with a lot of great resources. Check out Fred Woodward, his covers are amazing, and then he did some amazing books, he did one on Kurt Cobain that is amazing, and he's at *GQ*. It's just as good but it doesn't even seem like the same person. He must really have an ability to just bend his visual vernacular to the audience at hand. You don't want to get stuck in anything if you're going to be working for a while.

Interview with Meera Nagarajan, Art Director at *Sauce*

Can you tell me a little about what life is like after the redesign? Did everything work out the way you thought it would or have some things changed?

Well, it's been a couple of years and I think that some of the things that I did still work. We don't collect any data from readers or anything like that. We have a distributor who can let us know if we ask how many issues were picked up. We don't have a subscription base because we're free. We don't collect any information on how anything is received, which is a good thing and a bad thing. I think it's a good thing because it gives you the freedom to decide what you like and to make choices based on your experiences as a reader and what you respond to rather than having focus groups and people telling you what they like. The only downside to it is you feel sort of like you're in a vacuum sometimes because you don't have any idea how things are received.

Everything we do—the writing, photography and everything—I think for me, it's just a matter of time before things start to feel boring. Good design and good ideas, good entry points can get boring. When I start to get bored of something, instead of thinking “should I change it?,” I start to tinker with stuff just to get myself interested in it. If I'm interested in it then someone else out there has to be. It's just based on personal interest. Things change...Redesign is a big word. I think just changing small things here and there ... I feel like it's changed a little bit from the original redesign.

Were you able to execute everything you planned? Did you receive any pushback from editors or publishers?

I did everything that I liked. I have a lot of freedom here so I didn't have a lot of issues with that.

I noticed that the logo didn't change.

I think most independently run magazines are run by people who don't have experience in journalism or design. They're just people who have great ideas and are able to make them happen. Since the founder has an emotional connection to the logo, I pitched it as an idea knowing that it probably wouldn't change. It did not change. I think it would be better if it did change, but there's a certain amount of emotional attachment that I wasn't willing to argue over. It is very recognizable and noticeable. People recognize that logo and like it or not, it does have that advantage. Changing the logo...you want to make sure it still evokes the feeling of the brand. I think my suggestions offered that but I don't think it was the right time.

Did you roll out the redesign in stages or all at once?

I did it in stages. We don't really have a lot of fanfare associated with a redesign. When *Bon Appétit* or *Harper's Bazaar* does that, there's a certain amount of publicity with that. They do that on purpose because they rely on newsstand sales for support and they want to be able to talk to the press about it. We don't really have that. I think a lot of people don't really understand it.

I didn't feel the need to hold on to good ideas in an effort to make a flash with a total redesign and a finished product. If I have an idea, I like to just work on it, complete it and move on to the next thing. I hate sitting on a good idea to release it in a package. One of our former managing editors is a lot like that. She likes to release things in packages, "like let's hold onto this great idea for three months so that it comes out all together." I don't care. If I have a good idea I want to move on it otherwise the moment and enthusiasm is really lost. I think it makes the whole process really cumbersome.

I'm the only one doing the design work for print and I think we have to rely on a lot of personal enthusiasm and interest to make the design work. Things that are interesting for myself ... I have to be motivated. Sitting on stuff and working on an idea that's not of interest to me is such a killjoy and such a pain. If there were a better idea I'd rather do that. I don't really worry so much about how it comes out as a package because I'm really working towards something. I feel like the pieces will fall into place as I keep moving. I just have to keep it moving otherwise I feel like it can draw out the process of redesigning that much longer.

When you do a redesign at a major publication, they hire on a lot of people to assist and to continue the old design. All the templates and styles—everything is formatted for you with the exception of features. Everything is already laid out and you can literally follow a formula. A lot of times people will hire designers to continue with the old design while people can work on the redesign.

Smaller magazines don't have that luxury. I think it's also a matter of just being efficient with your time. It's easier to just handle one thing at a time.

If you have a good idea for a new way to design a page of a magazine, will you just change it? What about staying true to the overall design of the magazine?

That's my approach. My feeling is—this is not based on any data or substantiated—but my feeling is people don't remember month to month. I don't think most readers could tell me what restaurant we reviewed last month or what our front of book content was. I don't think most readers could tell me that. Based on that feeling, I feel that most people are going to remember what this looked like. If the color palette is the same and the style of photography is the same, I'll tweak the typeface or redesign the way the intro looks or work on a different column width or arrangement. I don't think people take a lot of notice of that. But that's just my feeling. I just tend to move on it if I think something is better, I want to see what it looks like. If I like it better when I'm done working on it, I'll go with it. Most of the time, it's just an idea and then I'll maybe take one or two elements away from a completed idea and then apply those to our current design just to make it a little bit better.

Generally, if I like something better I'll just change it. I hate the rules. If it's better, let's just make it better. We're so small; we don't have systems in place where this group of people has to approve it and a publisher, editorial director and editor-in-chief have to sign off on it. We have none of that, and we have a lot of autonomy and I think it allows us to be creative and I think that's a good thing.

With being open to so much change, how do you make sure the design is still rooted in the brand?

I think a lot of it has to do with consistency in certain things. Consistent use of typefaces helps. I use certain typefaces in the front of the book and in our columns that I don't change. I feel like that really helps. The consistency in our color palette helps. I think that's really what it is. For me, it's those elements that I believe keep things consistent. For most part, I'm not changing stuff a lot. It only happens if I have an idea and I think it would be better then I pursue that. Most of the time, I'm not changing things month to month. But I think typefaces and color, for me, that maintains consistency and keeps it feeling like the same magazine even if there are certain things that are changing.

Where do you look for inspiration or design trends?

I look at a lot of magazines. Like I said, I'm the only one doing the layout for the print content so I don't really have a department where we bounce ideas off of each other and discuss print. I look at a lot of different styles of magazine like men's magazines; I really like tech magazines like *Wired* and *Popular Mechanics*. I like any time someone is taking a complicated issue and simplifying it for a reader. Sports magazines do an amazing job with so many numbers stats and small details and distill that information in really clean and easy-to-digest ways. *ESPN* and *Sports Illustrated* are great at that. I love *GQ*, *Esquire* and *Men's Health*. I love looking at magazines that do that.

I look at a lot of restaurant websites as part of my job so I find some inspiration there. I do a lot of research for stories so I end up on a lot of random websites and lately some really cool restaurant websites have inspired me. I go to some design stuff like *AIGA* things here and there and attend conferences like *ICON*. My sister is an illustrator and she's constantly working for really cool magazines and newspapers. I end up looking at whatever magazines she's working with.

I follow a lot of cool designers on instagram. I follow *The New York Times Magazine* creative director. It can be isolating working at a small magazine or newspaper. As a designer, you're usually in a small group if you have other people with you at all. I think magazines are constantly changing and you have to just constantly look at them. Those are your peers and that's how you learn. I think that's really important. Having knowledge about people in your industry—it's hard to keep up with, but certain magazines that you really like have some knowledge of who they are and social media is a great insight into how they live and what inspires them. Following them there is a great way of learning about things that you may have never heard of or seen and they're great teachers. You should take advantage of that.

One thing that I learned at Mizzou and the *Missourian* is they always said, "be curious all the time. Ask questions and don't be afraid to call people." In this day and age, everybody is on their phone, on social media platforms and that's how we communicate. It's really hard to say no to somebody over the phone or in person. I think it's really courageous when you just pick up the phone and call someone and ask for things. My mom always tells me to just ask for things and the worst anyone can say is just no. After I finished my professional project, I kept in touch with a lot

of the people I had interviewed and met many of them. I called up Robert Priest from the design company *Priest + Grace*. They have a design company and they do really cool and controversial work. They did the *Newsweek* cover talking about sexism in tech. He kept doing really cool work. When he was still working at *Oprah* I called him and just said, "Can you do a portfolio review? I just want to come in and have you look at my stuff." He said yes. I didn't expect him to say no. Don't ever expect anyone to say no.

I went to the Hearst building, I had interned at *Harper's Bazaar*, so I was familiar with the area. I went up with my sister and we sat in his office for a couple of hours, he looked at my work and told me what he liked and didn't like, what was impactful and what was weak. I think that's something you have to do. I think it's a great "in" with many designers and art directors, where you just call them up and say "I'm going to be in town, here's my availability. I'd like your opinion on my work. I really admire you." I think nine times out of ten people would say yes. I've found our community to be really giving. One instance stands out where I reached out to someone and they didn't respond, but that only happened once.

It's just getting your resume and portfolio in the hands of the right people. I did the New York program and I was just spinning my hands sending my information to HR departments. It's just a huge waste of time. I was sending packets of information with my portfolio and resume. It was expensive to send and it was such a waste of time. If you see a place you want to be or hear of an opening that interests you, just figure out what their email is and just send your website.

If you were doing your redesign again, would you do anything differently?

I did a small focus group of contributors and that was really helpful. If you're a designer you see things in a certain way and understand them in a certain way that is not going to be consistent with how someone else sees them. When I look at something the first things I see are display type and an image. When other people look at a story the first thing they see is bolded text and I am not like that. It is important to talk to people who absorb text in different ways so when you put a design together there are multiple points of entry for different types of readers. People absorb information in different types of ways and you want to provide as many entry points as possible.

The whole point of this is to get the reader to read the story. We're helping tell the story. If you're not providing entry points for different types of readers the whole point is lost. It's important to talk to people who are not like you and ask what encourages them to read the story. That's your job. Talk to photographers, editors and writers. It's important to talk to different types of readers.

I know you said you don't get any audience feedback, but did you get any feedback about your redesign?

It's hard to say. I don't take what I hear very seriously. I look at everything and even now, I can look at the magazine and say there are a number of things that I don't think work. Knowing that and hearing from other people that they like this or that, I don't take a lot of that seriously. What I do listen to is when people have problems with something. I'm more curious to hear about what people don't like

than what they like. Most of the time what you hear will be complimentary and I'm much more interested in hearing what doesn't work for people. I know there are issues that I have with the magazine so if someone is complimentary of something that I have an issue with, that's where I don't listen. I think most of the time people are just being nice. We're a small community and people say really kind things and I appreciate that.

It's different when you're a designer and you know what elements work when creating the page.

Yeah, there are so many problems that I have at the magazine and they're all related to space. Writers want to write long, editors want more words, I want more space to accommodate them and we don't have it. That leads to a lot of problems. You have to figure out ways to incorporate all the work you want to incorporate and still make it look readable and not a time commitment that will discourage people from reading.

I really liked in your project how you took on the double role of designer and editor and there were several instances where you understood the content and knew how to improve it along with the design.

Everything is related to the design, because we have display type, and if the language in the display type is confusing it's not going to be clear to a number of readers.

We don't have an editor-in-chief at this point in time so our structure at the magazine is pretty free. Everyone does a little bit of everything and because of that it gives you the freedom to give input on things you're not designated to give input for. I do write and if I read a story and there's a problem, I'll say it and we'll listen to each other. We're very critical. We'll all give feedback and we're very honest with each other. If we don't like something we'll say it right away. We don't make any qualms about it. It makes everything better so I think we should all be more like that. Not to be mean, but just to be honest.

At a small place I feel like we don't have an editorial director who gathers information on what the public is interested in and tells us so we take that information and make some amazing story about it. It's just us. If you don't have an opinion when something isn't good, it's detrimental to the whole magazine. You want to understand things quickly; things have to be clear enough for people to absorb it quickly, especially with design. People have to be able to look at it clearly and understand it quickly. If it takes too long, I fear that you lose them. That's how I absorb information. If it's not clear to me instantly, I lose my interest in it. It's too hard. It's about entertainment for me so if it's too much work I just can't. Everybody looks at a story in a different way so if there's a problem for a certain type of reader it should be addressed.

APPENDIX D

Dean Welshman was interviewed at the suggestion of Doreen Chisnell. She recommended him for his years of experience and involvement in magazine redesigns. Kirby Rodriguez was unavailable for an interview.