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**ABOUT THE COVER:** For our *Design in Utah* cover, Camille Nugent captures an interior designer’s moments of creativity as waves of conceptual matter take shape in reality via the artist’s skills and resources. You can see more of Nugent’s work @buffycreates on Instagram.

## Garrick Dean

### Contributor Limelight Contributing Illustrator



Back in 1998, Garrick Dean submitted his very first illustration for *SLUG Magazine*. “I pull out the old issues I drew in the late ‘90s and it was printed in mostly black and white and on newsprint paper,” Dean says. Today, we are lucky enough to still have him grace our articles with his illustrations. Check out his latest illustration for this month’s Beer Column on *SLUGMag.com*.

## Kali Sutherland

### Contributor Limelight Distribution Driver



Holding almost a year-long streak, Kali Sutherland has been slinging *SLUG Magazines* every month since November of 2020. “My favorite part about driving for *SLUG* is getting to see parts of Salt Lake I had never seen before and meeting the people that run and operate the local businesses,” Sutherland says. We are grateful for her hard work as a Distribution Driver!

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## SLUG Mag stands with you in demanding equality and justice for all.

An Acronym for Salt Lake UnderGround, *SLUG Magazine’s* mission is to amplify Salt Lake City’s thriving alternative and underrepresented music, arts, lifestyle and events subcultures with thoughtful media coverage and exclusive event curation.

*SLUG Mag* recognizes the long history of racism and discrimination that continues to live in the independent arts and lifestyle communities we exist within and cover, not just here in Salt Lake but across the country. We’re working internally to review our processes and practices to reevaluate whether we’re truly accomplishing our core mission of diversity and inclusion across all the fields and disciplines we cover.

If you have any comments, questions or feedback for us, please reach out to our Executive Editor, Angela H. Brown, at: [angela@slugmag.com](mailto:angela@slugmag.com).



WITH ACCESSIBILITY AT ITS HEART

**SLAC**

“Builds Back and Builds Better”

By McCall Mash  
mccallmash@gmail.com

cityhomeCOLLECTIVE's Design Director Lauren Bald announcing their design plans for SLAC.

Salt Lake Acting Company's (SLAC) theater is housed in a 130-year-old former *Church of Jesus Christ of Latter-day Saints* ward house, which both adds character and creates limitations in accessibility. Although making the building more accessible by installing an elevator to the Upstairs Theatre was a dream, the building's age “always seemed like an excuse not to,” says **Cynthia Fleming**, SLAC's Executive Artistic Director. However, through its partnerships with *ASSIST Inc Community Design Center* and *cityhomeCOLLECTIVE*, they used the pandemic-related shutdowns to “build back and build better” and make these dreams come true, Fleming says.

At the heart of this project is **Amberlee Hatton-Ward** and the safe space live theater provided her. Alongside her mother, **Shauna Rasmussen Hatton-Ward**, she attended SLAC's holiday children's production every year. However, Amberlee used a wheelchair as a means of mobility, and while Shauna “moved mountains to provide Amberlee with access to productions throughout Salt Lake City ... access/accessibility was very much an obstacle,” Fleming says.

Despite these barriers, Shauna brought family and friends every year to help carry Amberlee into the Upstairs Theatre. She says that not only was this a holiday tradition, but “it was by far the most precious way [Amberlee] could express herself, in her limited condition of confinement, and it will always be one of the fondest memories we have.”

With its mission to engage and enrich the community through theater, the nonprofit acting company wanted to memorialize

Amberlee after she passed away in 2019 by eliminating the building's accessibility barriers. However, SLAC first had to assess if it was even possible, which is when the nonprofit *ASSIST Inc* was brought into the picture to restructure the building's layout. The accessibility-focused design firm reconfigured SLAC's physical space to accommodate an elevator alongside a remodeled lobby and box office area, a newly created accessible restroom on the lobby level, modified restrooms on the lower level and renovated dressing room facilities. “It was an intricate game of Tetris,” Fleming says, “but the final elevator placement is perfect; you can have access to the Upstairs Theatre from anywhere in the building. *ASSIST* managed to make it all work masterfully. We can't thank them enough.”

SLAC then turned to *cityhomeCOLLECTIVE*, a real estate and interior design firm, to further execute the project. “Not only is their product gorgeous, their values of equity, inclusivity and community are much aligned with SLAC's,” Fleming says. More importantly, *cityhomeCOLLECTIVE* created an audience-focused design based on the principle that “home is in the eye of the beholder,” says **Lauren Bald**, the firm's Design Director. Helping SLAC find its “home” was exactly what she says they were trying to do. “These guys are the ultimate in going bold, taking chances and trusting the process ...,” Bald says. “It's so fun to work with fellow creatives on a space and [to] really help tell the story of SLAC through the medium of design. We all really wanted the personality and boldness of what SLAC does on stage to be reflected in their ‘home.’ And I like to think we've done that.”

In addition to the theater's physical improvements, SLAC is also redesigning its website to make it more accessible for those with visual and auditory disabilities. “These improvements will ensure SLAC's further longevity as being a destination in the community for bold, contemporary theater, and importantly, to feel a sense of community ...,” Fleming says. “[SLAC's] intention moving forward is to be people-centric over art-centric.”

In the end, the three organizations worked together to create a safe space, as SLAC did with Amberlee, only more accessible this time. “Our love and gratitude will always shine upon SLAC for embracing all individuals with various hardships and difficulties and providing a temporary shelter of love and joy during every performance,” Shauna says.

The remodeled space will be unveiled during the kickoff of the 50th season lineup at the end of September with **Elaine Jarvik's** *Four Women Talking About the Man Under the Sheet*. Find more information at [saltlakeactingcompany.org](http://saltlakeactingcompany.org).



LOBBY CONCEPT

cityhomeCollective's Salt Lake Acting Company lobby design concept.

Photos: David Daniels

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Digital product designer, illustrator and self-described La Croix enthusiast Andy Nelson wears many hats. He enjoys working full-time as a product designer for real estate firm *Homie* but spends his spare time honing a hand-drawn illustration style. After years of experimentation, Nelson believes a carefully curated visual experience lies at the heart of impactful design.

In a world of online services, digital product designers and UI/UX (user interface/user experience) designers like Nelson craft journeys for users to navigate. “I handle the end-to-end process of making the best experience for the user,” says Nelson. Through a multistage, iterative process of research, flow charting and fine tuning, the UI/UX designer tailors a final product that guides users through a satisfying online experience toward the desired outcome, whether that’s buying a t-shirt or taking out a mortgage.

A large part of UI/UX design involves charting the possible paths—both desirable and undesirable—that users may take through a site or app. “Let’s say you’re applying for a loan,” says Nelson. “The ‘happy path’ would be that they arrive and go through the loan process successfully. Then you also have to account for the ‘unhappy paths,’ where they

might put in the wrong social security number. What do you do then? Where will they go? You never want to leave a user just hanging there.”

Like a user navigating a poorly designed app, Nelson took several unhappy paths trying to find career directions over the years, exploring engineering, business and physical product design. During his time studying multidisciplinary design at the *University of Utah*, Nelson found that the process of experience design gelled with him. “I found I was much, much

**Nelson looks for “happy paths” in his UI/UX design projects.**

better at it. The speed with which I could iterate was huge,” he says.

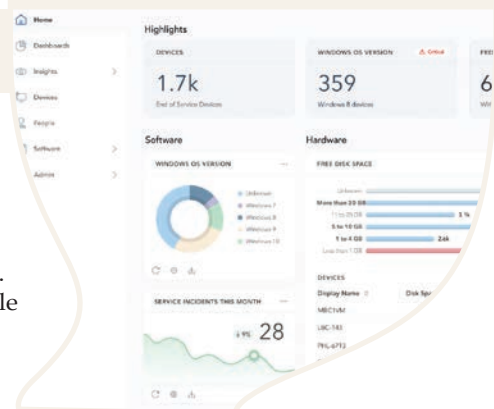
Though he had little experience drawing, he soon incorporated illustration into his toolset as well. Nelson’s illustration career began while working as a graphic designer at *Sorenson Media* during their rebrand. “I just started putting shapes together until it looked like a drawing,” he says. “That was really the first

## Andy Nelson

Finding a Happy Path through Design and Illustration

By Tim Schoof  
t.schoof7@gmail.com

Images courtesy of Andy Nelson



time I had ever illustrated anything, professionally at least. I loved it.”

After that initial brush with illustration, Nelson devoted more personal time to studying technique online and building his skills through practice by volunteering for whatever tasks he could to improve his abilities. Since then, he has illustrated for several clients, including his previous employers *Progressive Leasing* and clothing company *Roark*. “I’ve kind of just drawn what I liked,” he says. “I guess that’s become a lot of Western, mystical self-expression.”

Nelson feels his UI and visual design skills set him apart, and his passion for illustration integrates with his

**Nelson’s *Fishybirds* blends his diverse design approaches.**

design ethos. “I think UI and high-fidelity ... visual design is imperative to making the best user experience possible,” he says. “As far as illustration goes within product design,

I find it is an incredibly undervalued portion that has a lot of potential for impact and a lot of opportunity to communicate meaning as well. I’m always advocating for that sort of thing.”

Nelson’s new brand, *Fishybirds*, blends his self-expression, personal experience and UI-oriented focus on concise and friendly visual language. “This half-fish, half-bird animal is uncomfortable pretty much everywhere. It’s not gonna do great above water or below water; it’s just not made for it. That’s certainly more reflective of my experience in life than a lot of these adventure-based clothing brands,” he says. “I like the idea of acknowledging that things aren’t always perfect. You’re not always comfortable in a situation. I love trying to communicate that through a brand that’s also—hopefully—cool, has interesting illustrations and is still a good quality product.” Whether *Fishybirds* adorns a popsocket or a sweatshirt, Nelson’s message remains the same—trial and error sometimes breeds surprising success.

To see more of Nelson’s design and illustration work or to contact him for commission, visit his website, [andynelson.io](http://andynelson.io).



## WALKING THE TALK, SERVING TO SERVE *Third Sun Productions*

By Kaitlynn Hatzidakis • [kaitwholesun@gmail.com](mailto:kaitwholesun@gmail.com)

The satisfaction of serving a community you care about comes from walking your talk. *Third Sun Productions* is glowing, radiant and strutting their services for the SLC community. Their team motto, “Work Hard. Be Honest. Do Good,” is more than a simple core value—it’s their goal, day in and day out. Beyond high-quality customer service, the team at *Third Sun* knows their work is a driver for change. Founded by **Jocelyn Kearl** and **Troy Mumm**, *Third Sun*’s team of five dedicated individuals have successfully served hundreds of clients with web design, branding and messaging. They listen for what their community needs and design accordingly.

All of the team members at *Third Sun* have a background in nonprofit work and care deeply about our community. Over the last few years, the local visual branding firm has contributed to what they feel makes SLC a great place to live. *Third Sun* has seen rapid individual participation and a huge response to their recent, community-facing projects: **The Utah Ale Trail**, a campaign showcasing local micro-breweries, **Design for Good**, a grant program for nonprofits, and **The Neighborhood Project**, a community-wide call-for-art.

The Utah Ale Trail initiative started as a pet project in 2017 by ‘Chief Problem Solver’ Mumm with the intention to support the recent boom in local breweries. Inspired by Vancouver’s local brewery map app, the Utah Ale Trail initiative includes an annual Trail Walk and a community directory featuring all 41 Utah breweries listed and mapped for user ease. Client Success Manager **Sabriel Gee** notes, “As a team, we are all passionate about beer, local beer and eating delicious food.” *Third Sun* will hold an *Ale Trail Fall*

*Crawl* this year from Oct. 21–23.

From another angle, the Design for Good program supports nonprofit organizations, tackling a broad array of local causes by providing in-kind services. Each year, one nonprofit is awarded the grant to help build capacity, improve outreach and fulfill organizational goals. Gee says, “As a small business, we can relate and be sensitive to other business owners. We understand budget constraints, wearing more than one hat, the long haul and the big picture, and we strive to make all of that work in the real world.”

Valued at over \$10,000, the Design for Good grant program has shown the community impact of having a website, especially for organizations aiming to provide accessible online resources for their community—such as 2018 Grant Recipient, **Utahns Against Hunger**. “Websites are so visual—organizations have split seconds to stand out,” says Gee. Graphic Designer **Delaney Stevens** is responsible for incorporating and communicating an organization’s personality and core values visually through the Design for Good program. In 2020, *Third Sun* awarded two grants where they felt the community would benefit from it most, providing in-kind services to both **Fit to Recover** and **South Valley Services**.

Lastly, The Neighborhood Project is a for-fun opportunity to engage creatively with local artists and art enthusiasts. While 2019’s debut focused on branding Salt Lake City neighborhoods, the 2020 edition focused on lives in quarantine, offering the much-needed opportunity to create a piece that represents what you’ve learned in your own neighborhood. Kicked off by former *Third Sun* employee **Michael Yount** of *Y Design*,



Photo: John Barkiple

(Clockwise from left) As *Third Sun Productions*, Jocelyn Kearl, Troy Mumm, Sabriel Gee, Delaney Stevens and Marina Atherton-Howe approach design with a community-focused mindset.

this initiative offers a community-led, judgement-free playground for professional designers and graphic dabblers alike. *Third Sun* had an entire class at *Dixie Tech* create designs, as well as contributing students from the *University of Utah* and members of the *Third Sun*.

Through their shared passion of design, *Third Sun* conjures massive community spirit. With over 300 community members showing up to support The Neighborhood Projects’ People’s Choice Awards in 2019, the team at *Third Sun* sees the genuine demand for this project to continue in the future. Learn more and check out last year’s winning submissions at [neighborhoodprojectslc.com](http://neighborhoodprojectslc.com).

As active members of the community, *Third Sun* have impacted the lives of countless members of Salt Lake by staying creative, engaged and locating where their services can create the greatest impact. Find more information at [thirdsun.com](http://thirdsun.com).



By Kelly Fernandez • [talesofevergreenhills@gmail.com](mailto:talesofevergreenhills@gmail.com)

Photos courtesy of  
MarkieAnn Gardner

When she's not hiking or deep in her garden, MarkieAnn Gardner, a Merit Award winner of 2021's *The 100 Show*, is out there making an impression on Salt Lake City's graphic design world. Her interests take after the dichotomy of her father's love for illustration and her mom's passion for organization. Therefore, it's no surprise that one design class at *Salt Lake City Community College* was the trigger for her to change her previous plans and pursue her path in design at *Utah Valley University*. Gardner now has about 12 years of experience in design work and recently crested her 10-year mark with *Wicked Audio*, a local headphone company.

Gardner began working for *Wicked Audio* soon after achieving her BFA in Art and Communications. A year later, she accelerated her experience as she took on the position of Creative Director and has stayed in that role ever since. Her artistic work with *Wicked Audio* varies, and so does the pursuit of each design project. The development of Gardner's projects comprises different tools such as overviews, creative briefs, Adobe Illustrator and more, differing depending on her client and what they are asking for. "When anyone starts with a design, the designer either talks with their client or the designer starts to devel-

*Utah Protection Sports*, a club that had already developed their mission and brand, Gardner's work mostly involved newer projects that needed graphic design support. With *Camel and Quail*, she works directly with the main point person to develop ideas and projects as a package, combining the images they have in their minds.

Her tactics for working on multiple, diverse projects are born from her high skill level in project management and her "form follows function" mentality. Half of her responsibilities are general design, and the other half are managing the brand and the people working in the brand. "I always put efficiency and solution ahead of the grid design or the visual presentation because the company needs solutions that help them perform and save money," Gardner says. Her priority in approaching a project with efficiency in the beginning smoothes the process down for the whole design. Though it may not sound as fun as launching into a project with creative ideas, it saves time for both her and the brand.

Gardner's vision for her work within our community is to accept the challenge of combining her passion for graphic design with her passion for sustainability and a low-waste mindset. She loves in-house design and therefore does not usually take on side projects. However, she'll sometimes take on projects she finds interesting. Examples of this could include brands that need her artistic and problem-solving design skills but aren't in the consumer marketplace.

MarkieAnn explains that to prep for a consultation, the brand needs to balance questions for which they don't have answers with what they firmly know about their ideal packaging design. If the organization has experience in their market of what works well, that can launch the designer into a better creative zone. "A great designer will have the knowledge and ability to communicate to help reach this middle ground," Gardner says. This middle ground is where Gardner thrives and the space from which her unique designs stem. You can find more of MarkieAnn Gardner's local packaging and other design projects at [markieann.com](http://markieann.com).

op their internal feelings on what message they want going forward," she says.

Gardner explains that it can be fine to move forward without a creative brief (a tool to capture project details), but when you sit down and write one, it solidifies all of the points you need. This is helpful when a designer is working on a project with multiple parties providing input. "The creative brief is a way to ground yourself and ensure the team is on the same page with shared goals," she says.

Gardner's strategies going into a project also differ depending on the stage at which the brand requests work. In her work with



As a Merit Award winner of AIGA's *The 100 Show*, MarkieAnn Gardner takes local and national packaging design to newer heights.

One of Gardner's packaging designs for *Wicked Audio* headphones.



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## CONNECTING SPECIES AND SPACES: Cassidy Demkov's Textile Designs

By Nia Morton • [nia.morton11@gmail.com](mailto:nia.morton11@gmail.com)  
Photos courtesy of Cassidy Demkov

Cassidy Demkov curates designs featuring detailed portrayals of the flora and fauna that live among us. "I feel that my art communicates an appreciation for color and nature by taking everyday things like a flower or the animals in my garden and transforming them into a design or a pattern," she says. In this way, her designs elevate mundane objects by transmuting natural phenomena into patterns and designs featured in products such as fabric used for clothing, stationary and even matching hair and dog accessories.

go anywhere or buy something, [it] was designed in one way or another," she says. However, textile design may be less consciously noticed than other artforms. One reason for this is that mass-produced textiles and quickly made patterns overwhelm various industries. "Unfortunately, this has lowered the appreciation for quality, hand-painted or drawn work because some companies want the lowest price over the best work," she says. "I love that by being an artist and designer I am able to create designs or patterns that add something unique to a product."

To develop a high level of detail, Demkov fluctuates between sketching, painting, conducting research, assembling color schemes and refining details. Usually, she begins by sketching out the intricacies of the pattern. Demkov then refines the sketch's details to create a pattern swatch. "After I have the main part of the swatch designed, I will paint or draw the elements of the pattern so that I can scan and edit them," she says. She then prints the design out and polishes the details to complete the pattern. "Having the opportunity to bring to life a design that I was inspired to create and then to see it printed onto fabric or a product is very rewarding," she says.

Parallel to her design process, Demkov's professional journey is dynamic. Demkov worked within the interior design industry for ten years, and her experience in a design showroom motivated her to design



Top: Cassidy Demkov creates nature-based patterns for a multitude of mediums, such as clothing and stationary.

Bottom: Among Demkov's portfolio lives her collaboration with The Foggy Dog, a pet bandana company that pairs their product with matching human scrunchies.

her own textiles and return to school to study graphic design. Demkov continued to expand her pattern design knowledge and professional experience as a paper and product designer. "Once I felt I had reached my full potential at that position, I decided it was time to pursue my long-time passion of textile design, which is what led me to where I am now," she says.

Demkov's works blend the spaces in-between nature and the indoors, humans and animals by offering products that integrate "flora and fauna" into our everyday lives. Demkov's elegant textile designs demonstrate our interconnections to other beings and nature in the face of the burgeoning, industrial machine. To experience this yourself and gain more information about her products and their availability, visit [cassidydemkov.com](http://cassidydemkov.com) and check out her Instagram @cassidydemkov.



### Alibi Bar & Place 369 Main St, Salt Lake City, UT 84111 Monthly Calendar October 2021

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- 10/3 **Sun.** Social Antidote Presents: [Sun] Day Sessions
- 10/7 **Thurs.** - Vibras Del Lago: Monthly Cumbia Party
- 10/8 **Fri.** DJ: Bo York
- 10/9 **Sat.** DJ: James Beard
- 10/10 **Sun.** The Shake-Up! - Soul, Garage, Pop Psych, etc. w/ DJ Rockin' Robin & Special Guests
- 10/14 **Thurs.** New City Movement Party
- 10/15 **Fri.** DJ: Blessed 1
- 10/16 **Sat.** DJ: Bo York
- 10/17 **Sun.** The Rubes LIVE!
- 10/21 **Thurs.** Night Court: Disco Boogie Funk Party w/ James Beard & Condrick
- 10/22 **Fri.** DJ: Bo York
- 10/23 **Sat.** DJ: James Beard
- 10/24 **Sun.** Alibi Beat Club - Mod, Garage, Freakbeat, etc. w/ DJ's Nix Beat & Retrograde
- 10/28 **Thurs.** DJ: Concise Kilgore
- 10/29 **Fri.** DJ: Flash & Flare
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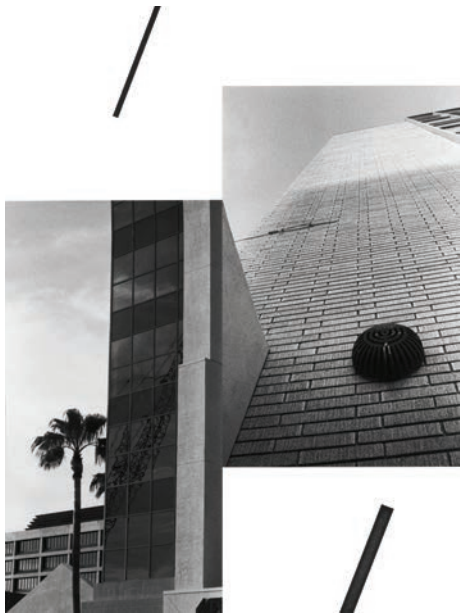
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# A Space in Time: *Space Maker* Reflects the Ties Between Place and Identity

By **Zoe Zorka** • @zoeshrugged

Whether interior or exterior, natural or built, real or imagined, space is not just a physical and social construct but also one of the major elements of art. Using a variety of mediums and themes, *Space Maker*, a special exhibition at the *Utah Museum of Fine Arts (UMFA)*, features select works of contemporary art created by *The University of Utah* faculty artists and addresses how humans share space with each other and the environment. The exhibit is curated by **Nancy Rivera**, a Mexican-American visual artist, curator and the Visual Arts Coordinator for the **Utah Division of Arts and Museums**. “A common theme that emerges through the exhibition is an exploration of place and space,” explains Rivera in the accompanying press release.

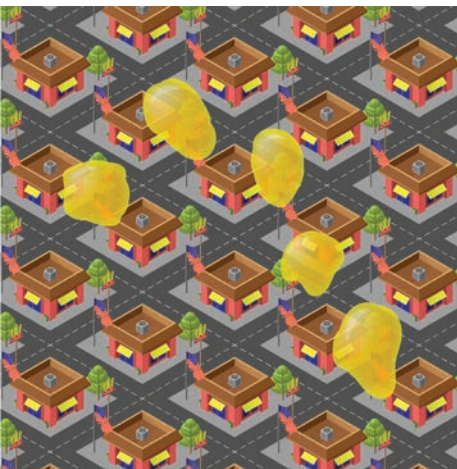
**Laurel Caryn’s** “Audience” greets visitors in the gallery’s entrance. The fabric diorama appears older than it is, not just because of the monochromatic color scheme, but also because of how close the people in the audience appear to be standing to each other, challenging the idea of personal space. On the walls, **Andrew Rice’s** laser-engraved “5¢ theater” gives **MC Escher** a run for his money, temporarily transporting the viewer to a world of whimsical fantasy. While his figures are crowded even closer in a more confined space than Caryn’s, **Adam Watkins’** three inkjet prints—“Spilled Milk,” “The Book of Lilith” and “Interludes”—feature characters alone in



(L-R): **Lewis J. Crawford**, *Construct No. 3-5 (Bell & Tree)*, 2021, pigment print and ink drawing. Courtesy of the artist, on loan to the *Utah Museum of Fine Arts*.

**Adam Watkins**, *Spilled Milk*, 2020, inkjet print. Courtesy of the artist, on loan to the *Utah Museum of Fine Arts*.

**Martin Novak**, *W’s Drive In*, 2019, digital print. Courtesy of the artist, on loan to the *Utah Museum of Fine Arts*.



realistic spaces, but with a coloring that borders on surreal.

While some artists simply used the space element in a more muted manner in their work, others were overt. **Kylie Millward’s** “Domestic Remiss” also shows a woman in isolation, confined to a small space as she performs mundane chores in separate boxes, walled off from those around her, restricted to the small space of her home. The theme of separating space with walls continues in the series by **Martin Novak**, a multi-piece digital print series that includes “Walled Off” and “W-Drive-in,” showcasing bright geometric masterpieces that feature uniform trees and buildings walled off within city streets. Abstract, semi-transparent blobs float overhead, disrupting the order and bringing chaos to the space.

While many artists chose to focus on the personal experience with space, other artists prioritized the individual’s space within the environment. Among these artists is **Jaclyn Wright**, who uses literal junk to showcase the dichotomy between individualism and the environment in her pre-recorded performance art. Rivera notes that not only were the works selected due to their aesthetic value, but also how they reflected changes in both time and space.

**Haynes Goodsell’s** social justice-inspired “Memory of Anthony Adams” represented spatial and temporal changes.

A glass enclosure surrounds a melted candle inside a rainbow votive glass, the name “Tony Adams” written in block lettering. Adams was a gay, African-American student at the *U of U* when he was murdered in 1978. To this day, his murder remains unsolved.

The *Space Maker* exhibit concludes with a space of conflicting mediums. “Reflecting Hope” by **Wendy Wischer** uses wire, mirrored mylar and light to create a tree that seems to give off light of its own, despite no artificial lighting. Across from the tree, the words “All watched over the machines of love and grace” on **Paul Stout’s** retro-inspired ticker board loudly clatter as the letters oscillate between gibberish and random words, combining both order and chaos in a limited space. Near the exit sits **Vanessa Romo’s** “Fury,” a large, earthenware coiled snake with its mouth fully open, fangs ready to strike unsuspecting prey were it not imprisoned by glass.

These diverse works offer viewers a space to individually observe, connect and reflect while also forming a haphazard community of the unexpected, a time in history filled with uncertainty and chaos, but still beauty and art. *Space Maker* will be on display at the *UMFA* through Dec. 5, 2021. Currently, the museum is open Wed. 10 a.m.–8 p.m. and Thur.–Sat. 10 a.m.–5 p.m. Tickets may be reserved in advance at [UMFA.utah.edu/visit](http://UMFA.utah.edu/visit).



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**BY** combining their passions for design and the outdoors, **Tiera and Jorrien Peterson** created *Fell* in 2016. Now a local design and retail business, *Fell* has grown to provide their customers with a wide range of pins, postcards, suncatchers, screenprints, art prints, hats and patches that represent outdoor experiences. They wanted to “remind [people] of past adventures or inspire [them] to explore in the future,” Jorrien says.

Tiera and Jorrien met as neighbors and both attended *Utah State University*. Tiera was part of the business program, and Jorrien studied design. After falling in love during their studies, their first business decision was to purchase a screen printing press to design and print their wedding invitations. This led to them offering design-printing services to their friends with the ultimate goal of branching out nationwide and running their business from home, sharing all the duties of a growing home. It worked. “We want to produce great designs that are accessible for everybody,” Tiera says.

The Petersons are constant worldwide travelers with a desire to always be outside. They acquire small parcels in these travels to elicit their own reminiscences and carry the stories of their experiences. Parcels include stickers, patches, pins and more. They noticed a lack of these types of products in Utah and decided to put their design talent and business acumen to work and custom design simple, clean products that would help others carry stories, specifically those rooted in any outdoor space. For example, Jorrien says of an illustrated print of Zion National Park they designed, “We want that to remind [our customers] of the adventures they’ve had in Zion.”

The aesthetic allure of *Fell* products owes itself to a simplicity that speaks. Bold and bright colors with crisp lines give the viewer a clear story of things both broad and personal, from clean drawings of animals in the wild to a chart of the solar system to a map of the United States. The last of these led them to winning recognition in the 2020 *AIGA 100 show*, as it showed outdoor travel locations throughout the country depicted in clean black lines representing mountains, lakes and trees.

**COMBINING THE OUTDOORS WITH DESIGN**

**Fell**

By Dillon Ely • [dillon.b.ely@gmail.com](mailto:dillon.b.ely@gmail.com)

Photos courtesy of Fell

(L-R) Jorrien and Tiera Peterson’s designs and products with their business, *Fell*, recall their sojourns through Utah ecologies.

Tiera and Jorrien both want to give back to communities and the outdoors. “It’s what makes our company special to us,” Jorrien says. A telling example of this desire came at the start of the pandemic, when they were using the website for Yellowstone National Park to educate themselves on a new design of their own. The Petersons noticed that the Yellowstone website told them it was open 24 hours. They thought that this is how the outdoors should be understood during these times and designed a sticker stating “open 24 hours” in neon print. Included in the first month of sales, everyone that bought a sticker received a matching donation to the US Forest Service from *Fell* that would plant a tree.

Their desire to give back to the community has been apparent in diverse ways. They donate prints to **Cake4Kids**, an organization that provides birthday cakes to foster children; they provided shirts, prints and other products to PTAs who are able to auction the items for a profit and are generally given a high discount, or even given the items for free. “Because of [our] small donation, there’s a bigger impact on the school or the organization,” Jorrien says.

Overall, there is a feeling that the impact *Fell* can have on a community is as important as their own sustinment and growth as a company. *Fell* products can be found online at [madebyfell.com](http://madebyfell.com) or Instagram @madebywell, as well as in local establishments such as: *Salt & Honey Market* in Salt Lake City, *The Store* in The Gateway District, *The Natural History Museum of Utah*, *The Leonardo Museum* in Salt Lake City, or their Midway shop at 380 E. Main St., Ste. E.

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By Jamie Christensen | [jamiiec1331@gmail.com](mailto:jamiiec1331@gmail.com)

# SUNSLLEEPER



Photo: Kevin Edwards

(L-R) As Sunsleepers, Cody Capener, Scott Schilling, Jacob Lara, Matt Mascarenas and Jeff Mudgett honor their diverse influences and make songs that come to life through studio experimentation.

If you've yet to fully immerse yourself in fall, Halloween and the abundance of the more gloomy and chilling customs that come along with it, there's no better way than to submerge yourself in the indie, emo-rock stylings of local bands Sunsleepers, **City Ghost** and **Static Replica** at this month's *SLUG Localized*. Check them out on Oct 21 at 8 p.m. at *Urban Lounge* (tickets are \$5), *SLUG Localized* is sponsored by *Uinta Brewing* and *Huge Brands*.

When you've been in the Salt Lake music scene as long as the members of Sunsleepers have, you're bound to end up with an incredibly talented and genre-diverse group of artists who have played in a variety of distinct music groups. Enter **Jeffery Mudgett** and **Scott Schilling**, who found each other in 2015 after departing their previous bands, **Captives** (Mudgett) and **Sights** (Schilling).

"We were very open-ended as far as who would be included and the type of music we would be making," says Mudgett. "We had a year of just trying to find our sound behind the scenes in 2015." It was a slow-build for the band as they tried to find the right crew to fit into Sunsleepers. In 2018, the band found their final lineup, and joining Mudgett (guitar, vocals) and Schilling (drums) would be **Matt Mascarenas** on guitar and vocals, **Cody Capener** on guitar and **Jacob Lara** on bass. The years before and after consisted of touring across the country, where Mudgett admits they had a lot of success in the Midwest and on the East coast. He says, "Our sound kind of pertains to that community. Our first EP (*Stay the Same*) was heavily influenced by Midwest emo and influences

from there would be similar to the Long Island emo scene of the 2000s."

Within the music scene around Salt Lake, Sunsleepers recognizes that they are not a part of any specific "clique" or grouping, but rather just there to make connections and have a good time. They consider SLC as their home base and a place where they've met many diverse friends and artists, though the immense amount of talented individuals does make it hard to stand out. "We've taken the slow-but-steady route," says Mudgett. "Our first shows were played in the underground, and now we get to play sold-out shows at *Urban* and *Kilby*. [We're] very appreciative of the scene, regardless of it being a competitive market."

Sunsleepers' new and upcoming music falls more into the indie-rock genre. Mudgett notes all of the guys of Sunsleepers have varied music tastes, with him listening mainly to hip-hop, Schilling having an affinity for **Deftones'** alt-metal sound and Mascarenas still performing in his hardcore punk group, **Reviver**. "This new, unreleased music was a complete collective effort, and I think that's why I like it the

most," says Mudgett. "It's an expression of all of us." When writing music, the members will normally begin with an acoustic version and take it to the collective, but Mudgett notes it really comes to life in the studio, and they'll do whatever they need to to bring a song to life. "We always say 'a song is king' and whatever the song needs is what it gets," he says of their process.

Sunsleepers experienced a lot of personal growth and unpacked past traumas over the last year. Mudgett says, "A lot of downtime with yourself will lead to self-exploration." The majority of their upcoming record touches on the theme of bleak hopefulness, with the beginning of the album being more light-hearted and indie-pop compared to the foreboding and louder second half. "The overshadowing theme is that we're hopeful, and we'll see what happens!," says Mudgett.

Catch Sunsleepers this month at *SLUG Localized* Oct. 21 at 8 p.m. at *Urban Lounge* to hear their genre-combinative sound, and check them out on normal streaming services to stay up to date on upcoming music releases.

LOCALIZED

By Jamie Christensen | [jamiiec1331@gmail.com](mailto:jamiiec1331@gmail.com)

# City Ghost



Photo courtesy of City Ghost

(Clockwise from left) City Ghost members Matt Mascarenas, Ken Vallejos, Chase Griffis and Sadie O'Neill merge their unique musical pasts together for their own, identifiable noise.

Seeking out local band City Ghost's Bandcamp will deliver you directly to the core of the musicians' edge-rock sound, epitomized in the form of a black-and-white header photo of someone giving the finger. This picture is also the artwork for their 2021 track, "Forget About It," a three-minute long tune that solidifies the band as an edgy, indie-rock group. Beyond this genre-modifier, there is much to expect in terms of a dynamic sound from City Ghost at this month's *SLUG Localized* show. Band members **Sadie O'Neill** (vocals and guitar), **Matt Mascarenas** (guitar), **Sam Richards** (guitar), **Chase Griffis** (bass) and **Ken Vallejos** (drums) have created music together since 2017. Most members came from previous musical projects, allowing them to merge different sounds and experiences together to create their own identifiable noise.

"I had just moved to Salt Lake a couple months prior and was ready to start a band after playing mostly solo, acoustic-folk music," says L.A. native O'Neill. "I met [Mascarenas] and we exchanged music and thought it would be cool to try a collaboration of our different styles." Mascarenas has been in a number of rock and hardcore music projects throughout Salt Lake, including this month's accompanying *Localized* band, **Sunsleepers**. Combining O'Neill's

folk and Mascarenas' hard-rock ended up breeding an entirely new indie-rock sound for the band. O'Neill says, "Bringing Chase and Ken onboard really made our sound come to life and instantly felt seamless, as the three of them have been in many projects together over the years." Indicative of their natural synchronization as a band, it only took a couple months for an EP to form and City Ghost to begin touring with Sunsleepers. The band also recently added member and good friend Richards on the guitar.

Though O'Neill now lives back in L.A., this hasn't stopped the band from creating music together. Their process mainly includes a solid collaborative mix combined with strategic planning. O'Neill sends over acoustic vocals and demos from which the rest of the band will produce killer instrumentals, and sometimes the band will first send the instrumentals for O'Neill to overlay her vocals atop—a nice cocktail of sound cooperation. She says, "We've been writing some new material that I think will have a ton of energy and a rock drive. It will be awesome to see how these new songs come to life, and the writing process is so rad. I plan on continuing to make trips out to SLC to write, jam, gig and record, and [am] also hoping to get the guys out here to do the same!" Because

of the pandemic, City Ghost hasn't performed live together since February 2020. Within that year-and-a-half hiatus, their sound began to expel a heavier, more angst-ridden energy that was missing from their previous work. "We decided to get a little edgier while recording our EP *Gray*, as so many edgy things were going on in the world," says O'Neill. This is especially apparent on the single "Forget About It" and the title track. Within their updated sound and new EP lies intense rock guitar riffs and screeches, bold and governing drum beats and mesmerizing vocal rasp.

Despite the forced break due to COVID-19, Salt Lake is now ready to welcome back the band with open arms. O'Neill says, "Playing shows in Salt Lake as local musicians has felt so supportive and loving—I can't even begin to explain. I feel lucky that I landed in a group with the coolest dudes that already had built-in community support from being a part of the music scene for years. I have felt very welcomed into the community from day one."

Be sure to check out City Ghost on the *SLUG Localized* stage on Oct. 21 at 8 p.m. at *Urban Lounge*, and listen to more of their work on the regular streaming services.



# AN OUTPOURING OF CREATIVE BRAND STRATEGY from Ashley Isenhour's Art Department Studio

By Olivia Greene • [greenecg@gmail.com](mailto:greenecg@gmail.com)

After over a decade of experience with creative art, design and photography, Ashley Isenhour created the Art Department Studio. With this business, she works with local businesses to fine tune their voice, outreach and overall business strategy. Through this process, Isenhour boosts digital and in-person traffic to the business she works with. Heavily influenced by her background in fine art, Isenhour uses her unique and bold romantic style to bring businesses to life through visual storytelling.

Isenhour's talent pours into every aspect of the customer-facing visuals for the local businesses she's worked with, *Studio Ramiii*, *Marina Williams Photography* and *Loren B Photography* among them. Working as her client's photographer, brand strategist, graphic designer and creative director, brands come to life with great intentionality. "One brain is touching all of those elements, and it creates a beautiful and cohesive result," Isenhour says.

Ashley Isenhour of Art Department Studio works to help local business discover and refine their brand identity.



Photo: [LmSorenson.net](http://LmSorenson.net)

When a business approaches Isenhour, she asks them to do visual research on the kinds of aesthetic they envision in their head. Together, they work to understand why those particular images, designs and fonts were selected. "I ask what has been working out for their business and what hasn't. Then, I work to solve problems using design," she says. Once the overall tone and business strategy has been established, Isenhour formulates a mood board based on that conversation. With feedback and an open dialogue, Isenhour then creates the logo, color palette and all-encompassing visual elements.

The bold logos Isenhour designs for her clients reflect the brand's mission in a subtle, eye-catching way. Most often, the neutral tones Isenhour gravitates toward flow into the romantic themes with which clients want to align themselves. "These traits are coming from my identity but also represent the clients' business identity. It's successful when it feels like both," Isenhour says.

Through her experience with businesses spanning fashion, jewelry, beauty, children's clothing and more, Isenhour has seen the pendulum of design swing at a constant. Many businesses pay homage to the natural beauty of Utah's landscapes through their products, and her brand design reflects that. "Color diversity is coming into the design world, but strong naturals will always have a strong footing," she says.

No brand design is complete without the formulation and arrangement of text in the visual components. Typography makes up a large

percentage of the brand identity, so Isenhour deeply considers the font, size, spacing, colour and layout. Having the eye for design requires micro and macro-attention to each component involved. As someone who observed the impact of typography back in middle school, Isenhour has an innate "gut feeling when text design looks right or when it doesn't."

As a photographer herself, Isenhour's business attracts a lot of photographers who are looking to create a website for their work. Product-based businesses, however, compose most of Isenhour's work, many of whom are female identifying-owned businesses. Isenhour for example laid *Studio Ramiii's* earrings, 'Matisse blue nudes,' overtop Matisse sketches of a woman's face to emphasize the feminine motif in the company's earring design.

As a pinnacle of creative design capability, Isenhour has the opportunity to work with brands that she believes in. Many of those brands have similar aesthetic goals that speak to Isenhour's artistic speciality of bold, romantic neutrals. Isenhour demonstrates how integral brand design is to a business' success with artistic fervor. "I'm a big believer that really good design is both beautiful and intentional. Hiring a professional is worth it because their experience allows them to do all of those things at the same time," she says. Isenhour says she feels energized by the collaborations to come and can be reached through her Instagram (@ike.studio) and the Art Department Studio's upcoming, revamped website.



Foodie dreams come true at *Arlo*, a Marmalade district restaurant awash in greenery that sits snugly amid vintage residential buildings. *Arlo* provides a humble fine dining experience that is a rare find. While focusing on seasonality and sustainability, *Arlo* does not sacrifice quality or shy away from bold, creative dishes.

With their own whole-animal butchery program, chef **Milo Carrier** has partnered with local farms to provide his guests with the best produce and products available in a given season. This is seen in their current menu, which boasts such fares as Ravioli (\$20) (with braised lamb, gruyere, chicories and roasted beets) and the Sea Bass (\$30) (with french green beans, braised heirloom beans, spring onion and sauce vierge). Designing a seasonal menu can be a challenge but is ultimately worth it; not only does it keep a menu fresh for repeat guests, but it also allows for greater creativity and more responsible kitchen practices. Ingredients are more thoughtfully used and honored, which can be overlooked with more concrete menus.

From the front door to my seat, I could see that this restaurant was designed with great care and affection. While the interior design leans modern-chic, the colors and layout of the dining room promote comfort. The staff were amiable and genuine as though I were dining in a friend's kitchen. My date and I chose

several of their drinks to try—the smoothest Whiskey Cocktail (\$12) I have ever tasted with Earl Grey syrup and bitters, a lightly sweetened Rum Cocktail (\$12) with lime and mint and a refreshing, red-wine-and-sage Blackberry Spritzer (\$8).

For appetizers, I chose the Bread and Butter (\$4) and the Fish and Chips (\$8). I have had both more times than I can remember, but I was not prepared for Carrier's version of either. The tender bread was baked in cinnamon roll fashion and had a very crispy crust. It was paired with a creamy butter that is the perfect balance of salty and sweet and is "quite possibly the world's finest French butter," as *Arlo's* menu claims. As for the clever twist on fish and chips, the crisps were lightly salted with a hint of vinegar and served alongside a dip made of smoked halibut, creme fraiche and herbs.

When it came to the entrees, the previously described ravioli had all the qualities of a well-made pasta—it was of the proper thickness, exactly al dente and elastic enough to contain its flavorful filling. These rested on a slightly sweet, earthy sauce made from beets. I had to remind myself that licking the plate clean was inappropriate in such an establishment, although I doubt any other diners would have judged me for doing so. The sea bass had skin that was impossibly crisp for such a well-cooked



(Top-Left) Arlo's Spritzer, (Right) Ravioli and (Bottom-Left) Sea Bass carry complimentary elements that make for successful entree pairings.

fish. For dessert, I chose the Zucchini Cake (\$12) with basil ice cream, pistachios and honey and nearly refused to share. My date picked the Chocolate Tart (\$12) with almonds and apricot sauce. The sauce elevated what is considered a classic dish to a new tier of deliciousness by toning down the richness of the chocolate, amplifying its more subtle notes of roasted almond and dark coffee.

*Arlo* is a game changer when it comes to contemporary cuisine, from drinks to entrees to dessert. Their website says that after adventures abroad, Carrier was excited to return to his hometown of Salt Lake City "to partake in its cultural evolution and share his take on meaningful, quality food," and I believe he's doing just that. I'm hooked after one night, and I can't wait to see what he does next. Reserve a table of your own at [exploretock.com/arlo](http://exploretock.com/arlo), and follow *Arlo* on Instagram @arlorestaurant.

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# LOCAL MUSIC SINGLES ROUNDUP

It's finally scary season, and what's more frightening than clowns, the dark AND being alone forever? Having no new music to put on your playlist, of course! As always, *SLUG* is here to save the day with the power of the "Local Music Singles Roundup." These tracks are perfect for grinding out the finishing touches on your costume, so you better get busy!



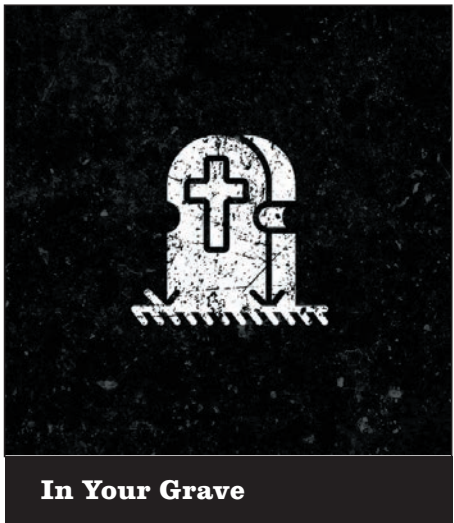
**Emily Merrell**  
“The Hallowed Wide”  
Self-Released  
Street: 08.17  
Emily Merrell = AURORA + Bishop Briggs’ “River”

You're standing on the edge of a massive cliff looking out at gathering gray stormclouds on the horizon. The wind is whipping around you, and somehow you feel small and powerful at the same time. That's how Emily Merrell's "The Hallowed Wide" makes you feel. The track's driving beat and layered vocals create a detailed listening experience, and the lyrics conjure up dark, fantastical images of an uphill struggle. Merrell's songwriting is exemplary—both vague and vulnerable—allowing the audience to forge their own relationship as she sings, "Standing on the edge of the hallowed wide / Lay your dearest doubts on the part when you throw your soul inside / Close your eyes and open every clouded window you can find." Her strong voice jumps between notes effortlessly, and I'm willing to jump into the hallowed wide with her. —Alexis Perno



**Gavanni**  
“Acid Rain”  
SoftBoy Music  
Street: 05.21  
Gavanni = Rudimental x Skream

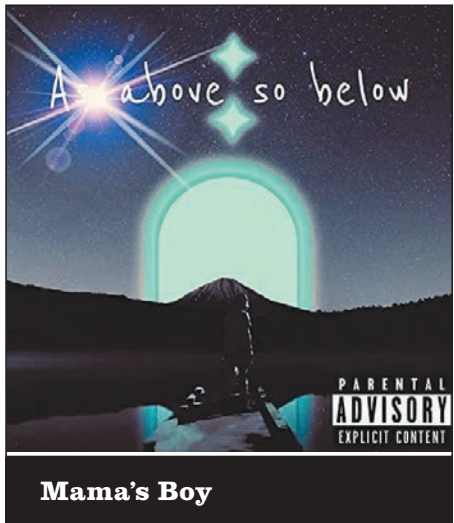
"Acid Rain" is a two-minute trip through audio escapism—it's the perfect track to get your mind off whatever is bothering you and simply melt away. Its reverberant beat is the backbone of the song, reminiscent of the same pulsating, addictive beat from Drake's past hit "One Dance." Gavanni's voice is smooth, accompanying the track like they're meant to be together. Overall, the single is mesmerizing in sound, but when it comes to the lyrics, Gavanni doesn't say much throughout the track, and what he does say doesn't make sense entirely or have much of an impact. Perhaps that's the point if escapism is the theme. While the intro to the song is filled with a freestyle-like combination of words and sounds, the outro of the track is relaxing and leaves listeners with an itch to replay it, creating an interesting juxtaposition. —Palak Jayswal



**In Your Grave**  
“Circling the Drain”  
Self-Released  
Street: 08.17  
In Your Grave = Earth Crisis + Throwdown

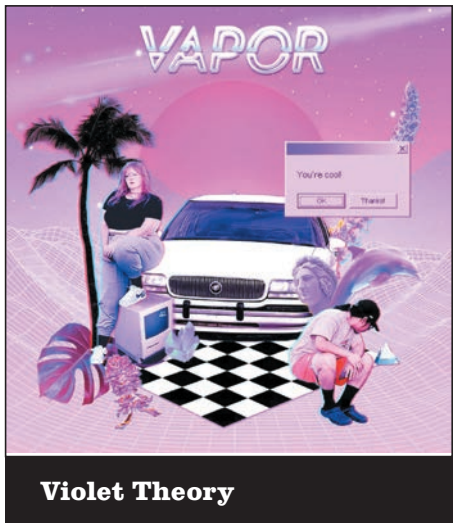
The surface-level onslaught of In Your Grave's "Circling the Drain" shrouds a darker, more nuanced beast. The track's opening seconds flit between earth-shaking chugs and spectral guitar echoes; lead weight and cosmic space. Once this sonic gap collapses into itself, In Your Grave settle into a hulking groove that smacks like bullets pinging off metal. Though dripping in nihilism—the opening lyrics run, "I'm all alone and scared for my life" —the track's first half possesses a propulsiveness full of confidence and glee. The midpoint finds In Your Grave shapeshifting into something more sinister and less concrete. The guitars swirl around vocalist Collin Anderson in a skree of distortion and feedback, the band collectively winding up and down alongside his stunted phrases. In less than three minutes, In Your Grave traverse grin-inducing, beatdown brutality and a more abstract, linear approach to hardcore—a chameleonic showcase of efficiency and versatility. —Audrey Lockie

# LOCAL MUSIC SINGLES ROUNDUP



**Mama's Boy**  
“Control”  
Darkest Dawn Records  
Streets: 08.15  
Mama's Boy = Kid Cudi + Lil Uzi Vert

With bits of spacey, sci-fi atmospheres swirling around trap-flavored 808s, Mama's Boy's new single "Control" has one of the smoothest beats out there right now. Aside from sounding like astral butter, Mama's Boy drops a major vocal performance on this track that, alone, makes it an easy pick for rotation play. Don't think the lyrics are a non factor though, as Mama's Boy fills the song with lines that speak to losing yourself, depression and trying to dig yourself out. Passages such as "I don't mind if I feel again" and "It's like inside I'm dying, I can't think, what do I know?" bring the track together completely. "Control" is a track that is able to tackle difficult subject matter while also feeling comfortable to listen to. Be sure to check this one out, and it should definitely make it on to any late summer/early fall nighttime playlists. —Connor Brady



**Violet Theory**  
“Vapor”  
Self-Released  
Street: 07.23  
Violet Theory = SpaceGhostPurrp + Blank Banshee

The cover art for local hip-hop duo Violet Theory's "Vapor" points to two conflicting—but not divergent—moods. Dated windows pop-ups, Roman busts and neon-tropical paradises bump up against the DIY glamor of Violet Theory (Key and Omar) posing alongside a busted Buick; vaporwave's psychedelic anonymity versus the bling and flair of pop rap. Following this visual dichotomy, "Vapor" oozes both mind-altering sludge and chrome sheen. Especially in the track's second verse, the group's suave, sexy charisma shines atop the track's gelatinous keyboards: "She wants plenty and we drink in abundance / Only slick like it's butter while she drip to the floor / Shaking her genetics, like a dealer and make you score," Omar raps, the sentences spilling into each other at the precipice of precision and druggy slurs. —Audrey Lockie



**The Zissous**  
“Get a Clue”  
Self-Released  
Street: 08.20  
The Zissous = The Rats + Bratmobile

With bratty indignation, Georgina Smith sings, "I'm not gonna prove that I'm right / That'd be admitting that I could be wrong," on The Zissous' punk rager "Get a Clue." Head-thrashing guitar riffs and lively drums from Casey Swenson back Smith's performance with an air of fifth-grade-favorite-underwear air guitar in the bedroom mirror as you get ready for the last day before summer. From Swenson's blaring instrumentation to Smith's inventive vocal subtleties, the track is teeming with the grit of youthful exuberance. "I'm so tired of being bored / I just want to cut the cord," Smith sings on the latter half of the song, now joined by a pulsing electronic organ to complete the cacophony. The track is a summer jam through and through, keeping up the heat and giving us a chance to rock away the woes of 2021 life. —Aidan Croft



# LOCAL MUSIC REVIEWS



Alyssa Pyper – *salt crust*  
(Song Club Records, 09.17)  
Alyssa Pyper = Spires That In The Sunset Rise +  
9T Antiope’s *Isthmus* + Jessica Moss  
–Audrey Lockie



Icarus Phoenix – *No tree can grow to heaven  
unless its roots reach down to hell*  
(Telos Tapes, 09.10)  
Icarus Phoenix = Coconut Records + Spoon +  
Silver Jews  
–Austin Beck-Doss



Pixie And The Partygrass Boys – *Snake Creek*  
(Self-Released, 08.14)  
Pixie And The Partygrass Boys =  
Sturgill Simpson + The Knitters  
–Russ Holsten



The Psychomatics – *Seams of Expectation*  
(Self-Released, 01.17)  
The Psychomatics = Arctic Monkeys +  
Tame Impala  
–Alexis Perno

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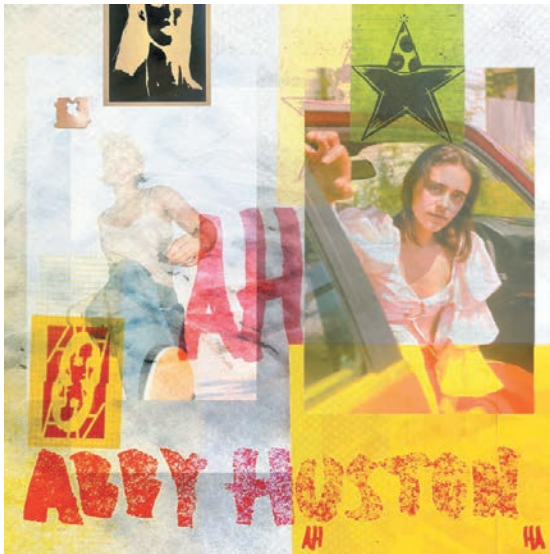
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# MUSIC REVIEWS

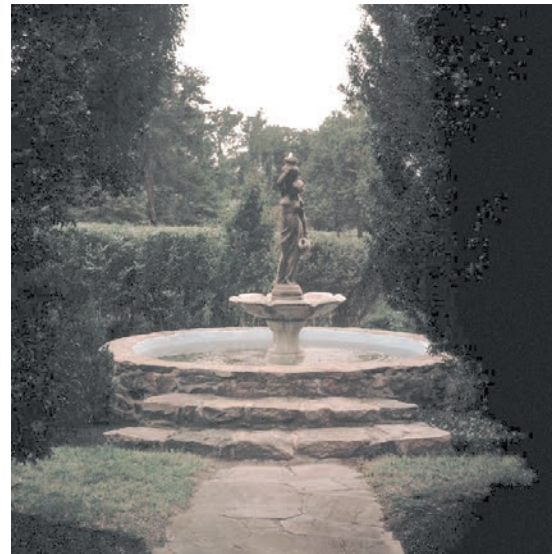


Abby Huston – *AH HA*

(Egghunt Records, 10.22)

Abby Huston = Clairó x Arlo Parks +  
Glass Animals

–Mekenna Malan



Brett Naucke – *Mirror Ensemble*

(American Dreams, 10.01)

Brett Naucke = Caterina Barbieri + Eiko  
Ishibashi Bandcamp one-offs

–Audrey Lockie

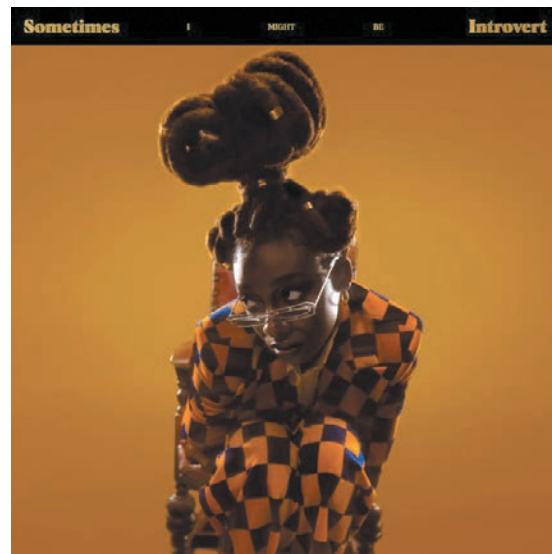


Buffalo Daughter – *We Are The Times*

(Anniversary, 09.17)

Buffalo Daughter = OOIIOO + Gorillaz +  
Cornelius

–Harper Booth



Little Simz – *Sometimes I Might Be Introvert*

(AGE 101 MUSIC, 09.03)

Little Simz = Stormzy + Lauryn Hill

–Harper Booth

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# SKATE

Matt Bergmann's no-brakes approach to skateboarding perfectly aligns with the terrain of the San Francisco cityscape. His relocation to the Bay Area in the last few years has only upped the insanity of his skateboarding. Reminiscent of some of the Northern California greats that came before him, like **John Cardiel**, **Chris Senn** and **Phil Shao**, Matt skates with speed and style. If you've skated these banks, you know how hard this trick would be.

By **Weston Colton** • @westoncolton



**Matt Bergmann – Front Bluntside to flat – SLC, UT**

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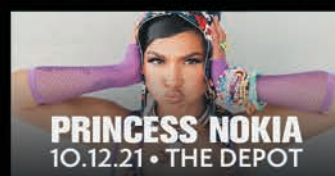
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