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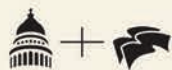
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**ABOUT THE COVER:** For our October *Design in Utah* issue, graphic designer **Annie Hall** illustrates her interpretation of Occam's Razor, a principle frequently applied in the world of design. Read more about Hall's work and how she created the cover on pg. 6.

## Clark Iroz

**Contributor Limelight**  
Graphic Designer



Clark Iroz has been an invaluable member of *SLUG*'s design team since February 2022. As a multidisciplinary designer for *SLUG*'s print editions, he effortlessly balances the text and photos on a page to create a natural flow for readers to follow. Check out his newest layout on pg. 24 and keep up with his work on [clarkiroz.com!](https://clarkiroz.com)

## Brett Ferrin

**Contributor Limelight**  
Illustrator



*SLUG* Illustrator **Brett Ferrin**'s distinct style incorporates bold colors and geometric shapes that seem to pop right off the page. Since joining the team in 2016, Ferrin has designed two issue covers, two *Localized* posters, one year of *SLUG Picnic* ads and many illustrations for the magazine. Find more of his work at [brettferrin.com!](https://brettferrin.com)

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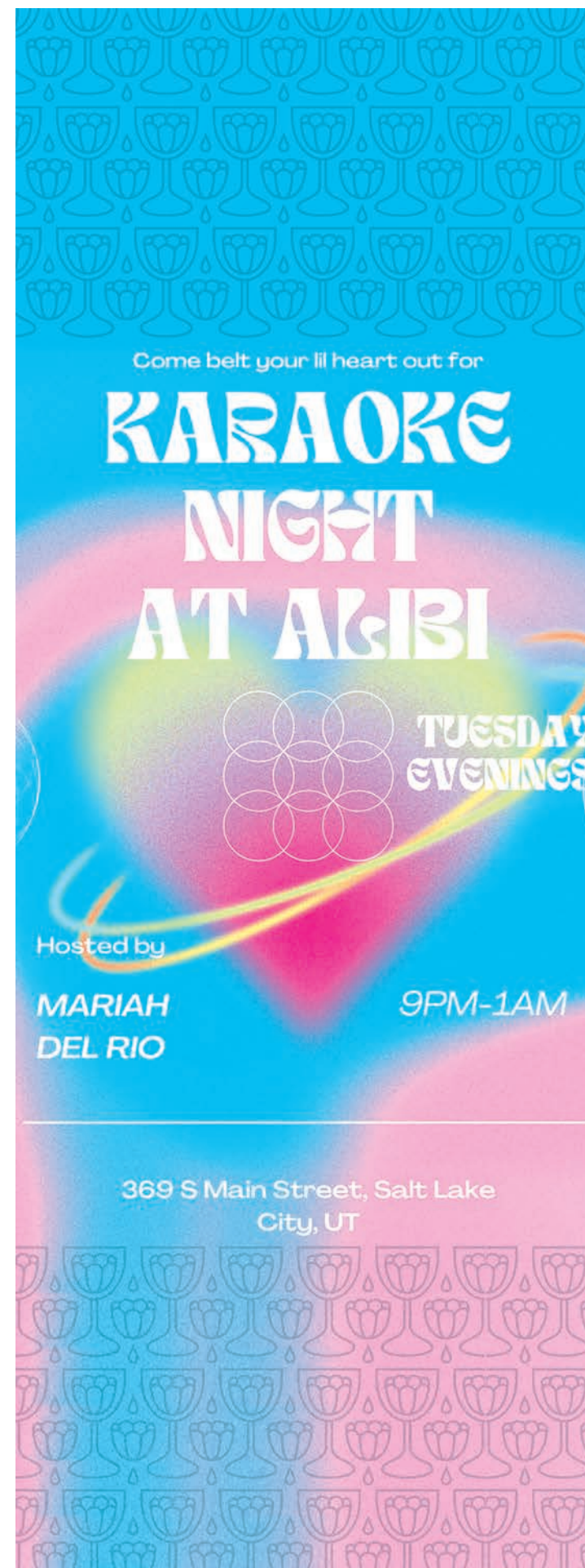
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# LOOKING

ANNIE HALL'S  
COVER DESIGN OF  
OCCAM'S RAZOR

# SHARP

By Cailey Rohovit  
ceearr73@gmail.com



Photos courtesy of Annie Hall

Photo: Dominic Jordan



Graphic designer Annie Hall integrates her own style into *SLUG's* October cover design while still preserving the core principle of Occam's Razor.

While many of us may not be familiar with the terms and rules commonly used in design, we have all undoubtedly seen a variety of these principles in action. Annie Hall, a senior designer at Bartlett Brands and overall artistic badass, has taken up the challenge to represent Occam's Razor, a core principle of design that prioritizes simplicity, in an illustration on the cover of *SLUG's* 2023 *Design in Utah* issue.

With a background in photography and graphic design, Hall was well-equipped for the task. After getting her start in graphic design as an editor for her high school's yearbook, Hall started her own freelance graphic design business in college alongside her photography work. "Design just kind of came naturally," she says. Hall began designing posters and magazine spreads, experimenting with different styles and subject matter. "My mom would label them as weird," she says, "but they were funky graphic layouts that were really fun. I was able to create this really distinct look."

As her freelance design business gained traction, Hall dove into product and branding design as well as user experience (UX) design. "Overall, as a designer, I love doing a little bit of everything versus being specialized in one specific area," Hall says. This passion for many types of design has given Hall the opportunity to refine and adapt her creative processes to a variety of markets and audiences. With each design, Hall finds a balance between adhering to branding parameters for each company while adapting to the conventions for different mediums.

Although many aspects of design are determined by individual companies' branding standards, Hall gravitates toward designs with bold, bright colors and graphics that pop. "I love color. Anytime I have to do something in black-and-white, it kind of kills me," she says. Her signature style, which Hall describes as "energetic ... and slightly retro" can be seen in her illustration of Occam's Razor on the cover of this month's issue. For those of us who are less familiar with the concept of Occam's Razor, Hall describes it as "taking two hypothetical conclusions and picking the most

simple one. It's about eliminating obstacles and streamlining an experience to be more efficient. You're not there to distract or confuse a user."

As is her goal with other design work, Hall integrates her bold, colorful style into the cover design while still preserving the core concept of Occam's Razor. She says, "If you've seen graphics for Occam's Razor, it's usually a single circle. I was like, 'I can't just do that. I've got to add depth, I've got to add color.'" Along with her goal to incorporate her individual style and aesthetic into her design of Occam's Razor, Hall also set out to create an illustration that represents the meaning of the principle. "Obstacles are blurred," Hall says, "reflecting the thought that complex ideas can often blur the lines of what the user actually needs. In the end, a simplified idea or conclusion is clearly visible. We're blurring the lines—or, an object like you see on this cover—when we add in all these complex items that we don't necessarily need in a design."

**“Occam's Razor is about] taking two hypothetical conclusions and picking the most simple one. It's about eliminating obstacles and streamlining an experience to be more efficient.”**

Occam's Razor is just one of the concepts that designers like Hall consider throughout their creative processes. "The biggest thing in the process really is the branding," she says. "You want to be able to know, 'what does this brand look like? What does it encapsulate?'" While these questions might be answered through one process for a three-dimensional product design, Hall adapts her process for digital mediums such as website design. "We're thinking about the experience of someone opening [a package], or seeing the package from five feet, 10 feet, 15 feet away. For web, we think about the experience of someone coming to the website."

Throughout her graphic design journey, Hall has drawn inspiration from many local designers and artists, including one of Hall's college professors **Chuck Landvatter**, local tattoo artist **Gailon Justus** and multidisciplinary artist **Jill De Haan**. "All of their work is just amazing," Hall says. "They've all been really influential for me."

To connect with Hall and see more of her work, find her on Instagram @anniehall.co and visit [anniehall.co](http://anniehall.co).



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# PAPER APPS DUNGEON

## GAME DESIGN MINIMALISM

By Parker Scott Mortensen  
parker@slugmag.com

*Paper Apps DUNGEON* is a notebook-based dungeon crawler that you can play anywhere at any time—it only requires a pencil and a die. The notebooks, which are made by **Tom Brinton** of Logan-based Gladden Design, each contain a set of instructions and dozens of randomly generated maps, all compiled into a pleasing, purple 3x5" minimalist design notebook.

Brinton and his wife, **Sarah Brinton**, comprise Gladden, having created the company as a channel to release their non-digital games and products. While *DUNGEON* is but one of Brinton's many games, *DUNGEON*'s elegance in its game and product design attests to Brinton's ability to create. Plus, it's just fun.

Broadly, the game is simple and harkens to the roll-and-move design of games such as *Monopoly* or *Sorry!* that make up most board game closets. That familiarity helps keep the game accessible. Players roll dice to make moves through a dungeon floor, fighting monsters and gaining or losing health and coins along the way. At the game's end, the player multiplies the number of hearts by five and the number of coins by three, subtracts the number of deaths and receives their final score. Roll, move, record, repeat. Calculate totals and then move on to the next floor.

This simplicity is *DUNGEON*'s greatest strength. For Brinton, designing the game was an exercise in stripping away the ideas and mechanics that many newer games have added to the classic dungeon crawl design based around the 1980s computer game, *Rogue*. *DUNGEON* seeks to answer the question, "What if you went the opposite way and went to the bare minimum of, 'what does the game need to have to be

an RPG or roguelike?" Brinton says. "The goal is really just [to] get to the exit and hope nothing bad happens along the way."

What happens along the way is the fun of it. The game's main tension comes through a particular part of its movement rules. To move, the player rolls a six-sided die (or, if they've purchased one of Gladden's Pencil Dice—sold separately—they'll roll their pencil). Upon rolling an even number, the player moves orthogonally (left, right, up or down), and upon an odd number, they move diagonally (northwest, northeast, southeast or southwest). If the player

hits a wall, they must choose a new direction using the same movement scheme and can only move backwards if it's their only option.

Combined with the randomly generated walls and obstacles, these simple rules offer hundreds of opportunities for careful micro-decisions. Dungeon floors are littered with tempting rewards—hearts that give additional HP and coins players can use to buy items—as well as daunting risks such as monsters that deduct from your HP and spiderwebs that pinch your coins. Each turn has a delicious amount of potential outcomes: You may roll low and set up your next move or roll a six and overshoot. You may roll a one but be forced to move diagonally when you really just wanted to move left, and you may be forced to barrel through enemies instead of deftly stepping aside diagonally. Committing to movement "is the only way to force people into interesting situations and decisions," Brinton says. The hundreds of choices you make from these conditions will add up to one complete campaign—one finished notebook.

*DUNGEON* is one of several *Paper Apps* series that the Brintons have made (including a gamified to-do list, a nutrition tracker and an upcoming golf game), and their physical product design is a large part of what makes each individual game's design sing. "[They're] purpose built," Brinton says. "Objects should have a well-defined purpose, and the form of the object should match the purpose." For Brinton, creating *DUNGEON* and each of the *Paper Apps* has been an exercise in minimalistic design, paring down to the essentials and finding the fun therein.

To learn more about Gladden Design and purchase any of their *Paper Apps*, visit [gladdendesign.com](http://gladdendesign.com) or their Instagram @gladden.design.

Gladden Design's *DUNGEON* is one of several *Paper Apps* series including a gamified to-do list, a nutrition tracker and an upcoming golf game.



Photos by Ashley Christenson

In *Paper Apps DUNGEON*, players roll dice to move through a dungeon floor, fighting monsters and gaining or losing health and coins along the way.

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# JANICE CHAN

FROM SCRIPT TO SET:  
ON DESIGNING FOR THEATER

Photo: Maralee Nielson



By Katie Jenkins • [katiejanx@gmail.com](mailto:katiejanx@gmail.com)

Many folks working in “the theater” have a self-professed, life-long passion for the performing arts, but that’s not the case for scenic designer Janice Chan. “Growing up, I was never a theater kid,” Chan says. She stumbled into the profession while attending advertising classes at *Utah Valley University*, which felt too corporate for her. Theater offered more creative expression, and she fell in love with the community aspect of the practice.

Chan believes that “a successful design is when no one element stands out,” and her process is heavily intertwined with other departments. She believes establishing a relationship with the full team is critical and loves working with her friends and colleagues at *UVU*. She says of this collaboration: “You’re not trying to outshine anyone else, and everyone working toward that one mission is really important.”

Upon receiving the script for a production, Chan begins discussions with the director and the rest of the production team (namely the sound, costume and lighting departments). The success of the show design hinges on collaborative effort to ensure that all departments are consistent and come together as a whole. “We’re all trying to achieve one goal,” she says. That group needs to determine the mood and the type of story they want

to tell. Understanding the audience is another crucial piece—knowing who they are performing for and how to connect and engage with the theater.

Next, she dives into the research phase, sourcing as many world-building materials as she can, from the architecture of that era to the socioeconomic dynamics. Her goal is to be as authentic to the time period as possible. From there, she comes up with a design mission statement stemming from the director’s concept, which becomes the guiding principle through all of her visual design choices.

Finally, it’s time to start sketching out the sets. Chan uses a Computer-Aided Design (CAD) program to lay out all of the sets virtually. When finished, she hands them off to the technical director and shop builders who actualize the pieces. A few weeks before the show opens, the production runs a tech week, where they get to see it all onstage with the actors. The whole design process typically takes about three months from start to finish.

Chan loves surrealism, saying the movement “is more truthful than realism itself, in trying to capture that authentic human experience.” Though often limited by a predetermined venue, she loves working

Janice Chan visits the *UVU* Scene Shop to see her set design for *The Diary of Anne Frank* come to life.

“in the round”—a theater venue in which the audience surrounds the stage—and in other unconventional spaces. “I love that the audience becomes very involved in the show itself,” she says. “You look across the stage and you see the audience members sitting. You’re in this experience together.”

One of her favorite productions to work on was *The Laramie Project* (*The Noorda Center for the Performing Arts*, January 2019), a play about **Matthew Shepard’s** tragic death. This was an immersive audience experience, inviting attendees to move with the cast throughout the set, turning them into active participants in the story. For her senior project at *UVU*, Chan designed the set for *Urinetown: The Musical* (*The Noorda Center for the Performing Arts*, September 2019). A satire about capitalism, she approached the design through the lens of Dadaism, the original anti-art movement. The set was her interpretation of a playground, featuring shape-shifting structures that were reassembled in different configurations throughout the performance.

Chan has several projects currently in the works. She’s designing a set for *UVU’s* production of *The Diary of Anne Frank*, which opens October 6 at *Bastian Theatre* in Orem, and *Hansel and Gretel*, an opera presented by the *UVU Department of Music*, which opens November 8 at *Smith Theatre* in Orem. Finally, she’s working on *Balthazar*, an original piece produced by **Plan-B Theatre Company** in SLC, opening at *Rose Wagner Theatre* on February 15, 2024. Learn more at [janicechan.design](http://janicechan.design).

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# - MOON GEAR'S - DOWN-TO-EARTH APPROACH TO OUTDOOR PRODUCT DESIGN

Jenna Battaglia is a river rafter, backpacker, slackliner, climber, skier and snowboarder. After studying outdoor recreation in Colorado, river guiding for Girl Scouts in Alaska and hiking Mount Kilimanjaro in Tanzania, she decided to embark on a new adventure: product design. Battaglia always loved the outdoors but doing seasonal work wasn't always practical, and she wanted to find a job that was sustainable in more ways than one.

Moon Gear, Battaglia's one-woman operation launched in April of this year, is a small, eco-friendly business that makes colorful and durable outdoor gear for nature enthusiasts. Battaglia uses upcycled materials to create duffels and drag bags for rafting, as well as accessories such as tote bags, hats and hands-free koozies. Heavy duty vinyl mesh, quick-drying webbing and ripstop polyester fiber made from recycled water bottles are staples of her designs.

"I've always had mixed feelings about being in an industry that is producing goods that sometimes we don't need," Battaglia says. "We don't need 500 different ski coats that do the same thing, and everybody doesn't need to get a new one

every year." Moon Gear aims to bridge the disparity between gendered designs by creating bags and gear for anyone to use.

Battaglia graduated from *USU's* Outdoor Product Design and Development program where she learned "everything from pattern-making and sewing to textile science," she says, as well as "waterproofing, flame resistance [and] strength testing." One of her favorite classes focused on color theory: "We discussed our feelings about different colors," she says, "like how a yellow jacket might make you feel versus a red jacket." One of Moon Gear's most popular color combinations is pink and leopard print, which Battaglia says arose from a happy accident while making a custom design.

Before founding Moon Gear, Battaglia worked at *Black Diamond Equipment* for a year, helping the company create a repairs division. "I heard that they had a dusty sewing machine somewhere in the warranty department," she says, so she immediately got to work fixing damaged gear. "I'm a pretty determined individual," she says. "If there's a sewing machine, I'll weasel my way on it."

Battaglia offers free lifetime repairs on all Moon Gear products—fortunately, she hasn't needed to make good on that offer yet. She even sells a Field Repair Kit for on-the-go mending emergencies. There used to be a huge stigma around wearing visibly fixed-up apparel, but "people wear their patches proudly now," she says. "People who truly appreciate the outdoors want to be sustainable most of the time. They actually care."

Her design process starts with finding the right fabric. That may seem back-



Jenna Battaglia is a local product designer and nature enthusiast who enjoys river rafting, backpacking, slacklining, climbing, skiing and snowboarding.

wards, she admits, but when designing for outdoor wear and tear, durability is of utmost importance. "You have to make sure that seams are reinforced, or fabric is doubled up in places," she says. Battaglia had access to a laser cutter when she was in school, but now she cuts everything by hand. She then creates a digital pattern on Adobe Illustrator and goes through multiple rounds of prototyping.

The whole process can take weeks or even months from start to finish. She says, "A good product should be tested for the full season before you put it into the world ... That's where other companies may rush the process because they're like, 'Let's get it out,' and then the [products] are all falling apart." Battaglia says the outdoor industry can be toxic and intimidating, but she is working to change that.

Now that river season is coming to an end, Battaglia has her sights set on designing more winter-friendly apparel, such as cozy crewnecks that combine her signature recycled polyester with hemp and spandex. She's excited about a new idea for overalls that provide easier access for bathroom breaks, giving a whole new meaning to the name "Moon Gear." Shop Battaglia's creations at [tothemoongear.com](http://tothemoongear.com).



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# DESIGN BUILD BLUFF

Collaborative Homebuilding in the Navajo Nation



At the beginning of the 2023 fall semester, DesignBuildBLUFF students created the concept for their current build, the River View House.

By Rose Shimberg  
roseshimberg@gmail.com

It's a five-and-a-half hour drive from Salt Lake City to Bluff, Utah. The Wasatch Mountains give way to farmland, which softens to desert dust, and as you pass into southeastern San Juan County, the towns shrink and the houses sprawl. Tucked among the tall mesas that rule the landscape is the town of Bluff on the tip of the Navajo Nation. Each semester, *University of Utah's* DesignBuildBLUFF architecture students arrive to Bluff with one goal: to design and build a home in just 12 weeks.

The new homeowners, tribal leaders, local children and countless visiting volunteers help to make the task possible for the students. No construction experience is needed, only a collaborative spirit. "The design process can be an educational opportunity for everyone," says DesignBuildBLUFF Coordinator Hiroko Yamamoto.

DesignBuildBLUFF was founded by Hank Louis in 2000 and has connected graduate-level architecture students with the town ever since. Louis found that there were many development projects in Salt Lake City while rural, Indigenous communities facing poverty were often overlooked. It was also harder for residents to access building materials due to their remote locations. DesignBuildBLUFF allows students to gain on-the-ground experience vital to their career search while creating and designing builds with a tangible, immediate impact on their beneficiaries.

Bluff residents apply for the program, and one family is chosen each semester to receive the finished build. Students design the sketches and layout of the new home over a semester in Salt Lake City, developing the concept and schematics, creating sketches and preparing construction documents. They also speak to the home recipient and study southwestern and Indigenous architecture. The group of students then move to Bluff for the following semester where they will immerse themselves in gaining new perspectives and knowledge from the Navajo community.

For Yamamoto, cross-cultural study experiences have been the most meaningful of her career. As a student in Japan, she joined hands-on programs all over the world. After going to Bluff as a student in the program, her passion for her work reignited. She quit her job at a design firm in Tokyo to stay on board with the architecture program. Yamamoto and her husband Atsushi now coordinate DesignBuildBLUFF together. They hope to inspire a new generation to embrace the community-building aspect of design.

When it comes to the design itself, sustainability is a major priority, and although solar panels and recycled materials appear in the builds, preservation is the main emphasis. "The most important thing is how much the homeowner attaches to the new house so they can ... pass [it] to the next generation," says Yamamoto.

Clients are intimately involved in the construction and building process which helps them to connect with their new home and ensures they'll take care of it for years to come. DesignBuildBLUFF calls this concept "sweat equity" since the client is sweating alongside the workers. "We always encourage the homeowner to show up as much as they can," says Yamamoto. "Then by the end of the semester, they know the material, they know the tools, and ... they can take over the tasks in the future."

The homes use materials that are simple, local and accessible. This makes them much easier to maintain. Some techniques, such as making mesa bricks, are basic enough that even children can take part. It's an older, lo-fi approach to sustainability, but it's proven successful for over 20 years. When the builds are finished, they look at home in the landscape. "Earthen material presents ... the beauty of the Navajo land and it kind of represents their culture," Yamamoto says.

Architecture can seem daunting to the inexperienced. For Yamamoto, though, design is something in which everyone can take part. She compares it to cooking a meal—an architect at a big firm will present their build to the client like a chef would a meal at a restaurant, but DesignBuildBLUFF takes a different approach. "Our idea is more barbecue style," she says. "Everyone can bring some food items, and we cook and eat together."

You can learn more about DesignBuildBLUFF and check out their past work at [bluff.designbuildutah.org](http://bluff.designbuildutah.org).

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# “ANY MEANS NECESSARY”

JAKE REEDY: the tinkering,



for Grit Marketing, local designer Jake Reedy wears many hats spanning from a construction helmet to a painter's beret.

As the creative director

Photo: Gilbert Cisneros

artist of POST-MODERN design

By Alton Barnhart  
altonboy2009@gmail.com

What's the difference between an artist and a designer? While making a trek to Provo to meet with local prop, lighting and event designer Jake Reedy at his humble art space, this question rattled around in my head, and upon arriving it was immediately apparent that this interview would be interesting. With medieval weapons hanging on the wall, a seven-foot, silver horse made from all-purpose putty and installation foam in the yard and free-range chickens plucking at the bleached grass, Reedy's home was a dadaist wonderland.

Reedy's artistic portfolio developed while he majored in video production at the *School of the Art Institute of Chicago*; however, his creative interests date back to highschool where he took scenes from *2001: A Space Odyssey* and used a fog machine and PVC irrigation system to cast a ghostly projection. "I remember VJing [visual jockeying] before I knew what it was ... that just felt awesome," he says. From there, Reedy dove into graphic design, where he would dabble with syncing up sound to digital visuals.

Reedy is not your typical designer. When it comes to materials, nothing stays sacred for long. "I like the idea of being anti-genre," he says. "I'm going to sometimes be funny in my art, sometimes inspirational, sometimes

aggressive and psychotic ... it's all me." Whether taking the "domestic and acceptable" approach of pencil to paper or melting down Red Bull cans into molten aluminum, Reedy feels that pushing those creative boundaries is the only way to make the best representation of his unorthodox creativity. It's this scavenger, "work with the tools you have," approach to imagery that has landed him many jobs, including his design work for sales organization *Grit Marketing*. With his rebellious, thrashed approach to design, Reedy pushes corporate boundaries at *Grit*, expanding what we may believe belongs in a corporate frame. "It's like my interpretation of their vision," Reedy says—it's this rare, avant-garde slant on design that only Reedy can deliver.

As Creative Director for *Grit*, Reedy wears many hats spanning from a construction helmet to a painter's beret. "I'm an artist disguised as a creative director," Reedy jokes. With five designers under his command to help him create immersive and unique events for *Grit*, Reedy and his team hope to design an experience that event-goers will remember forever. One of their events, *Grit Rail Jam*, flexed Reedy's mind in an exciting way. When left with a "boring pop-up tent," Reedy and his team ditched the mundane and built a two-story slope, shimmering in a translucent kunzite purple, where a tent sat inside selling screen-printed custom shirts. Reedy also creates digital

designs and has shown his talents for coordinating the lighting and visuals for many music events, including working with the lighting rigs and visual designs for the recent *Ritt Momney* performance at *Kilby Block Party 4*.

Looking into future projects, Reedy is fully amped for a new, immersive design installation created inside the *Grit* corporate office with help from *David Wise*, art director of *MF9*, a local design agency. Reedy explains that the new mesmeric experience would give *Grit's* main headquarters an industrial vibe. "Concrete tunnel, steel walkways, LED lighting, sound, scrap metal, old car parts ... it's my dream project because it will have everything," Reedy says.

So, what's the difference between an artist and designer? Whatever answer one can muster up, Reedy constantly blurs that line. For those who want to take a chance and create something out of sheer inspiration, all it takes is curiosity and willpower. "Commit yourself to something outside yourself that is beyond what you think you're qualified for," he says.

To see more of Reedy's work and for updates on future projects, check out his website [jakereedyawards.com](http://jakereedyawards.com) or follow him on Instagram @[saitlakejake\\_](https://www.instagram.com/saitlakejake_).



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Daybreak is a master-planned community in South Jordan designed with sustainability and urban accessibility at its forefront, all in close proximity to Oquirrh Lake and dozens of neighborhood parks. For those looking to make the leap over to the west side of the valley, *NOVEL Daybreak* is an apartment community that capitalizes on Daybreak's natural amenities while offering a number of communal spaces and recreation opportunities, creating the ideal intersection of small-town living and luxury design.

With a motivation to design a space where residents feel encouraged to build relationships with one another, *Crescent Communities*—the developer behind *NOVEL Daybreak*—selected the South Jordan neighborhood due to its pre-existing values that aligned with their own. “Daybreak is ... known for its scenic landscapes and commitment to sustainability. *Crescent Communities* saw an opportunity to create a luxury apartment community that blends modern amenities with the natural beauty of Utah,” says **Ben Krasnow**, a *NOVEL Daybreak* representative and managing director at *Crescent Communities*. “Our aim is to design spaces that foster a strong sense of community, connection to nature and a high standard of living.”

*Crescent Communities* has created a number of developments across the U.S., all aiming to take inspiration from the area in which they reside and combine local-centric designs with functional, recreational spaces. Ultimately, this leads to properties that reduce the need for commuting, are more energy efficient and inspire community-based activities.

The result is an apartment complex that provides practical, comfortable living and anything you'd need to



Photo courtesy of NOVEL Daybreak

*NOVEL Daybreak* apartment homes aim to create the ideal intersection of community-focused living and luxury design.

travel for is conveniently on site—residents are able to live, work and play all within the same area.

Apartment options at *NOVEL Daybreak* include studio spaces as well as one-bedroom and two-bedroom units. While other studio apartments may lack standard comforts found in larger units, *NOVEL Daybreak* designed their studio layout to maximize functionality and convenience. Anything you wouldn't be able to find in the studio exists in one of the communal areas, such as their collaborative working space that features meeting rooms and micro-offices. “The inclusion of micro-offices is significant as it provides residents with a convenient and productive space to work from home, fostering work-life balance,” Krasnow says.

These working areas are found within The Hive, *NOVEL Daybreak's* central gathering space that offers a pool, fitness center and *Land of a Thousand Hills* coffee shop. Beyond The Hive, residents can also enjoy amenities such as *NOVEL Daybreak's* Fieldhouse, a “living room” of sorts that offers plenty of space for lounging and relaxation, including the option to enjoy vintage arcade games and “putt-skee,” (an amalgamation of miniature golf and Skee-Ball). The Fieldhouse also offers their gear share program, a more cost-effective way to rent household or recreational items instead of buying and storing them yourself. Items available for rent include bicy-

cles, kayaks and other outdoor gear as well as coolers and tools. Here, residents can watch sports, play arcade games, rent gear and socialize.

The apartment homes and amenities help residents curate an at-home lifestyle, while the Utah-inspired designs, such as their in-unit copper features and honeycomb patterns, are a nod to the state's culture and ensure that the spirit of Utah lives throughout the entire property. “The architecture and building design at *NOVEL Daybreak* are inspired by the local Utah culture and landscape,” Krasnow says. “This contributes to the communal lifestyle by creating an inviting and harmonious environment that fosters a sense of place and belonging among residents.” The property also features larger designs and installments including a salt wall in the resident lounge, a symbolic, tiny house structure that pays homage to Utah's pioneer heritage and a wooden, topographical art piece named “The Beehive” designed by local artist **Parker Edwards**.

To learn more about *NOVEL Daybreak* and how you can settle into their community, get in touch at 385-218-6023 to schedule a tour and check out their website [noveldaybreak.com](http://noveldaybreak.com).



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# Painting with Petals: The Creative Process of Little Gay Garden

June Hyatte, the floral designer and garden-er behind Little Gay Garden, begins her work long before a single seed begins to germinate. We discussed her design process in the flower paradise that acts as her studio and front lawn. The space is bursting with colors—pinks, purples and greens—as well as the smell of rich soil and the grassy, sweet scent of tomato stalks.

To my surprise and delight, Hyatte welcomed me with a bouquet of flowers that smelled as luscious as it looked. As the flowers smiled up at us, Hyatte explained the steps to designing her bouquets, a creative form that combines texture, color and even science to produce such beauty.

The abundance of flowers around us, Hyatte explains, is only a fraction of her practice and a product of a much deeper process. “The artistry is in the soil,” Hyatte says, “which is what consistently drives me back to gardening.” To prepare the soil in her garden for a summer season, she begins during the preceding fall, balancing the tenuous formula of fungi, microbes, bacteria and insects. The soil sketches out the potential of Hyatte’s bouquets—it is the foundation of each piece.

Once the soil beds are prepped and the seeds are planted, Hyatte turns her atten-

tion from the ground to the sky. She says, “I think the beauty of being a gardener is it requires paying attention to what’s happening.” Hyatte considers rain, temperature fluctuations, light changes and air flow. Her job is to adjust daily to our increasingly more erratic local climate.

Each bouquet is made the morning of its distribution, ensuring its uniqueness. Hyatte says, “[I walk] through the garden, seeing what’s in bloom, seeing what looks really happy and vibrant, and then, like most artists, I’ve got my colors in front of me.” As inspiration blooms, Hyatte selects flowers for their color, size, shape and texture.

“Focal flowers” act as the centerpieces of her bouquets. They are the attention-grabbing beauties such as tulips, zinnias or dahlias. Their supporting cast are the filler flowers and plants that give the bouquet a more defined shape. These are often green basil and grasses to bring life to the interior of the bundle. Hyatte then selects “spikes” to bring dimension to a floral design. Spikes of celosia snapdragons or delicate pennycrest flowers soar above the focal and filler flowers to add height and create a more interesting shape. Their inclusion ensures that each bouquet expresses itself across multiple planes.

By Abigail Gray  
agray01@wesleyan.edu

Hyatte points to the small tufts of a flower speckled around the bouquet she gave me. Identifying them as gomphrena flowers, she ascribed to them the task of introducing textual variation as well as smaller pops of color. Her design work toes the line of symmetry and asymmetry, of intentionality and lovely randomness to create a sense of beauty that appears effortless.

Each bouquet is a “personal experience” of thoughtful creativity. They last for up to two weeks, saved from the damaging harvesting and transportation processes that store-bought flowers undergo. Hyatte’s flowers live a life filled with gentle care and respect; she says flowers are “a living product, and so you have [to] treat them in that way.”

Little Gay Garden has a big future. Hyatte plans to expand her growing space and sell food-based arrangements. Coming soon are fall bouquets of cedar greens, heavier textures and dried flowers.

Hyatte’s job as a floral designer and gardening scientist allows for an important exchange of emotions and care within our community. Her use of color, texture and space allows her flowers to transport otherwise hard-to-express feelings from the soil in her garden to our homes. The bouquet Hyatte gave me now sits happily on my kitchen table, offering a burst of color, joy, artful design and blooming friendship.

Find Little Gay Garden on Instagram @little\_gay\_garden and at Hyatte’s website [littlegaygarden.com](http://littlegaygarden.com), where you can order a bouquet of your own.

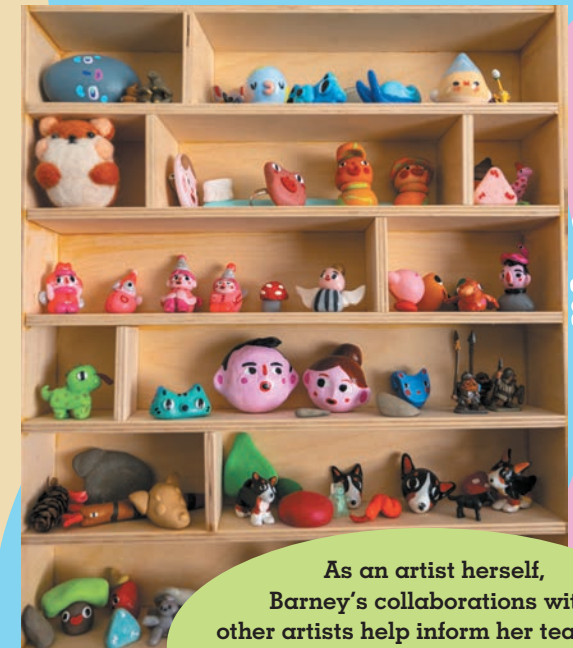
June Hyatte runs Little Gay Garden, a flower and bouquet service featuring impeccable floral designs from Hyatte’s homegrown flowers.



Photo: Logan Sorenson

# Fiona Matisse Barney and the Art of Teaching

By Mallory Iverson • @mallory\_michele\_



Photos by John Barkiple

As an artist herself, Barney’s collaborations with other artists help inform her teaching, continually refreshing her curriculum with new and relevant material.



Fiona Barney’s self-designed methodology emphasizes skill-based techniques while also teaching students to think critically.

Fiona Matisse Barney is the art teacher everyone wishes they had in high school. With an eager attitude to learn new techniques and willingness to share her creative knowledge with students, it’s easy to see Barney’s true passion is not just practicing art but teaching it through self-designed methodology.

Barney finds art to be a fun and therapeutic way to express oneself and to cope with the everyday stressors of life. “Kids need an outlet besides their phone,” says Barney. Through her art course, she looks for ways to help students communicate and process their emotions. She also recognizes that not all kids will connect with art, and she encourages her students to apply what they learn from her art classes to whatever fields they are interested in.

Barney’s courses incorporate skill-based techniques while also teaching students to think critically. To achieve both of these focuses, her classes include workshops that teach specific technical skills, such as brush stroke styles or watercolor techniques as well as projects that pose innovative questions such as how to think like an artist or see something in a new way. She says, “If all of my students end up making the exact same thing, then I’ve failed because they’re making my project. I want them to figure out their own methodologies to create their assignment and think for themselves.” Through these projects, she encourages students to create their own assignments and think “like an artist.”

Barney teaches students in 9th–12th grade at Cottonwood High School where courses range from painting to drawing to 3D design and more, with all of the curriculum being original and self-made. “As I am collaborating with other artists, I like to find what’s new and relevant in the field of art and stay

up to date,” says Barney in regards to developing her coursework each school year. She also likes to gather feedback from her students on what projects and skills they want to try. “My curriculum is always changing based on what students I am teaching and what they are interested in,” she says. Students will often come to Barney with different ideas, wanting to try things like anime or collage art, and she encourages their curiosity by researching and practicing that art medium alongside her students. “I love when we can learn together,” she says.

During her classes, she finds ways for students to interact with one another, hoping they can learn to see the world through others’ points of view. “My school is super diverse, which I love because I get a lot of different perspectives, and I think it’s good for the students, too,” Barney says. “I am constantly asking myself, ‘What can I do better to support these kids?’”

English is not the first language for several of her students and that can be a challenge for both the students and teachers. To support her students, she takes an individualized approach, giving detailed, step-by-step direction to the students that require more help. This also allows her more independent students to flourish, embracing more freedom and less guidance. “I try to make my projects really adaptive to the [individual] student because I know they all come from such different places,” she says, “but more than anything, I care about [students] feeling safe in my classroom and that they’re comfortable and know they are cared about.”

By meeting kids where they are at and drawing upon their current interests and hobbies for inspiration, Barney is able to show them that art exists everywhere. She first gives students the right tools—such as design skills and a conceptual vocabulary—and then teaches them to create their own parameters, definitions and boundaries for making an art piece on their own terms, not just in her classroom but hopefully in their futures as well.

To connect with Barney and learn more about her approach to designing art curricula, go to [fionabarney.com](http://fionabarney.com).



# The Graphic Designers Behind Salt Lake's Music Scene

By Carlyle Price • [carlylep@gmail.com](mailto:carlylep@gmail.com)

Salt Lake City's music scene relies heavily on graphic designers to keep their names and shows on people's minds. Creating unique posters, flyers, merch and album covers, **Katya Pogodaeva** and **Tom Petersen** have both curated impressive portfolios of design work for local artists and musicians, though they each have varied and unique approaches to creating their designs.

Pogodaeva's start in the world of visual representation began about four years ago when she offered to design for a friend's band. Since then, she's designed shirts and flyers for bands such as indie rock group **Hurtado** and all-female punk band **SAVED by SEX**. Petersen shares a similar love for local music, designing for bands as a way to promote local musicians and as a personal creative outlet. His design career began with creating images for **UPHERE! Records**, and he has since designed for local indie rockers such as **Dad Bod** and **Kipper Snack**.

For both designers, their research and inspiration starts at an event. "I mostly base [it on] my experience at the show. I really channel into that musical atmosphere and the people," Pogodaeva says. From there, she asks for moodboards and the artists' hopes for their design. This either leaves her with complete creative

freedom or multiple iterations of the same concept. She says, "Just like fashion, there's always something in style, [like] a certain font or certain color. Gradients and texture are huge right now." When it comes to knowing if a design is perfect for an artist's t-shirts and album covers, Petersen has a simple outlook. "Sometimes it's nothing more than approval," he says.

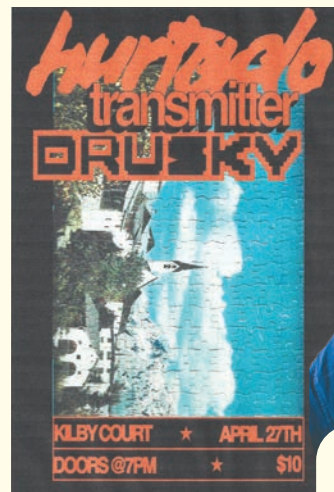
Pogodaeva says her style has been described as messy with boundaries, taking inspiration from friends, Japanese postcards and, of course, the music from the local bands she is designing for. She focuses heavily on mixing mediums and adding unexpected elements into her designs, such as layered images or moving elements on digital flyers. "I love analog, hands-on things, and I incorporate it back into digital," she says. Pogodaeva especially enjoys scanning objects to create unique prints and designs. For those who are unfamiliar, scans capture digitized images of objects with a unique texture and tone that differs from traditional photography. She says, "[I'm always] seeing and finding small books and things, and getting really excited to scan them. I have a whole purse of receipts from my travels that I just want to scan."

Petersen agrees that scanning is a fun, up-and-coming medium. "The other day I just went outside and started scanning

stuff," he says. He credits his own design motivation to a love of working with multiple mediums and states his favorite design is always whatever he's doing next. When asked to pinpoint his personal design style, Petersen says his work is inspired from nostalgic PBS programs that felt life-changing to him. "I think it's cartoonish, it's goofy, it's almost kind of punk," he says. The two designers agree that social media is also a really great place to draw inspiration, swapping accounts of creators they find especially influential.

Petersen acknowledges that designing for local bands isn't the highest-paying gig, but he chooses to create nonetheless. "I love local music so much. If I really love the project, I'm willing to work with what their budget is," he says. "If it's going to be fun and fulfilling for me, then that makes up the difference because it provided me an outlet to express myself and it was worth it in that regard." Pogodaeva shares this perspective, often creating for friends' projects and events with no expectations.

The two have designed for other local events outside of the music scene, including for films, farmers markets and skate shops. You can find and support their work on Instagram [@katya.loves.her.scanner](https://www.instagram.com/katya.loves.her.scanner) and [@tommypngs](https://www.instagram.com/tommypngs).



(L-R) Katya Pogodaeva and Tom Petersen both enjoy scanning everyday objects to create unique designs for local musicians.



Photo: Jess Gruneison

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# Talking Ink with Sarah de Azevedo

By Elle Cowley • [ellecowley003@gmail.com](mailto:ellecowley003@gmail.com)

Tattooing is an underrated art-form in the world of design. An artist must undergo years of training and refining their craft through an apprenticeship before they can even consider themselves a professional. Sarah de Azevedo went through her own tattooing trials many years ago and was one of the first female tattooists in Utah to do it. Since her last interview with SLUG in 2009, a lot has changed. Not only is she now the proud owner of local tattoo studio *Locust Tattoo*, but she has also taken on an apprentice of her own.

With 20+ years of experience, de Azevedo has tattooed pretty much every style you can think of. Her work varies drastically from client to client, so it's hard to pin down her designs to one specific style. "I usually make a joke that I have a dozen favorite styles. If I had to pick one thing to do forever, it would be still-life flowers, solid blackout or a mix of both ... I just do everything," de Azevedo says. She prides herself on being able to pull off almost any style.

Many people aren't aware of just how much work goes into crafting the perfect tattoo. The design has to be in harmony with its placement on the body, otherwise you risk accidentally making a great design look goofy. "If you don't think about those things, it can turn out really weird. [It will] look embarrassing or just stupid," de Azevedo says.

Tattoo apprenticeships have evolved a lot in the 21 years since she first started at *Big Deluxe Tattoo* in 2002.

"[My apprenticeship] was kind of old-school, very stereotypical," she says. "You know, you work the front, you clean everything. Usually you're getting pretty hazed." De Azevedo worked as an apprentice for two years before graduating to a full-time tattoo artist. "I was like, 'Yeah, I'm a girl apprentice in this man's world,' and I had to make it a point to go, 'I am the same as these guys,'" she says.

In spite of the hardships of her training, de Azevedo still heavily encourages aspiring tattooists to seek an apprenticeship. To make sure her apprentices don't feel stretched thin, she came up with a different training method that worked best for her team. Any aspiring apprentices start out as a subscriber to her Patreon, where she gives advice on joining the industry, assigns design challenges and more.

Her current apprentice, *Aria Adams*, was subscribed to her Patreon for a year before starting as an official apprentice, and all that hard work has paid off. Adams has recently completed her 100th tattoo. De Azevedo explains that Adams will graduate once they both feel she's consistently tattooing great designs. "Not just good ones, but great tattoos," she says. An apprentice should expect to have their designs completely honed in before they even consider working on real skin; to be a great tattoo artist, you first have to be an amazing artist.

As a reputable tattooist, de Azevedo created the [@safe\\_tattoos\\_utah](#)



With over 20 years of tattooing experience, Sarah de Azevedo prides herself on being able to pull off almost any style of tattoo design.

Instagram page as a source for new artists to learn more about ethical, sterile tattooing practices and how to spot "tattoo certification scams." With tattoos becoming more accepted in the mainstream, "it kind of turned into, 'They're not a big deal,' which turns into, 'Doing them isn't a big deal,'" she says. Avoiding nasty infections is a core reason that de Azevedo is such an advocate for extensive tattoo training. She wants to make sure that the only blood, sweat and tears going into a tattoo are metaphorical ones.

At the end of the day, the top priority for de Azevedo and all of her employees at *Locust Tattoo* is creating beautiful designs—through safe, professional practices—that clients will never feel the need to cover up or remove. To keep up with her work, follow her on Instagram at [@sheer\\_serror](#) and [@locust\\_tattoo](#).



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# CAFFÉ MOLISE:

*a flight of flavor*

By **Samantha S. Easter** [samseaster@gmail.com](mailto:samseaster@gmail.com)

Nestled in the iconic Eagles Building is *Caffé Molise*, an eccentric, upscale blend of tradition and modern zest. More than a restaurant, it's a bridge between eras. Here, you aren't just getting a meal but experiencing a flight of flavors under the watchful eyes of the building's renowned eagle statues. This historic venue, standing proudly since the early 1900s, is now home to a culinary marvel that seamlessly intertwines past and present.

A testament to enduring community love, the restaurant has been a local favorite for almost a quarter-century. It was founded by **Shelley DeProto** in 1993, not far from where it stands today. By 2003, a chef from *Molise*, **Fred Moesinger**, began steering the ship, bringing passion and perfection to the forefront. Moesinger, alongside his wife and business partner, **Aimee Sterling**, envisioned a place where the pulse of today resonates with echoes of yesterday. "We spent three years searching for the perfect building," he says. "Finding a downtown location was our biggest focus—with a spacious venue for events, a charming patio and tons of character."

Walking into *Caffé Molise* is like stepping into a design blend of history and imagination. The Eagles Building, named after its early inhabitants, the **Fraternal Order of Eagles**, preserves stories from days of old. Constructed in 1915, this historic edifice served as a focal point for providing 20th-century medical aid in Utah and even hosted clandestine

boxing bouts in its basement. The Fraternal Order of Eagles is a nonprofit organization wholeheartedly dedicated to fostering community engagement, championing charitable activities and nurturing friendships among its members.

As you dine, eagle emblems catch your gaze and an array of eclectic art injects a playful spirit. There's a gracious design nod to Italy, which is apparent through the space's Neo-Renaissance architecture, setting the stage with majestic staircases and arches. The owners proudly display family history with formal portraits of great-grandparents overlooking the bar area and a prominent depiction of the patriarch gracing the center of the dining room. The interior design also features opulent walnut wood, plush velvet furnishings and vintage teal and silver brocade wallpaper, helping to envelop guests and make them feel at once royal and at ease.

Every meticulously crafted detail within the building narrates a tale, urging diners to be more than just eaters but active participants in an ever-evolv-

Opulent walnut wood, plush velvet furnishings and teal brocade wallpaper pepper the walls.



Photos by Talyn Behzad



ing story. "We envisioned a space that was an elevated experience, yet felt like home," says Moesinger. There's also art, not just on the plates but on the walls: the second floor showcases **Pamela O'Mara's** original artworks, ready for patrons to take a slice of history home.

The culinary offerings at *Caffé Molise* take inspiration from its namesake region in Italy. While the essence is authentically Italian, there's a touch of Utah's soul in every dish. By sourcing many of their ingredients from local farmers and partnering with renowned culinary craftsmen such as *Creminelli Fine Meats*, every dish is imbued with the distinctive taste of Utah. "Our focus is on blending *Molise's* distinct character with the best from Utah farms—sustainably and honestly," Moesinger explains. *Caffé Molise* is primarily known for their exquisite pasta creations, though every plate and presentation is a visual and gustatory delight. Each dish is meticulously plated to ensure that the specific type of pasta and its accompanying sauce are showcased in all their glory.

In the vibrant landscape of Salt Lake City's culinary realm, *Caffé Molise* is a beacon. It promises more than just flavors—it delivers memories, connections and heartwarming tales. Be it a casual brunch or an intimate evening, *Caffé Molise* crafts an exquisite meld of history and culinary artistry, leaving you yearning for the next chapter.

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At *Caffé Molise*, each plate is both a visual and gustatory delight.

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# MEGAN BLUE & THE BONFIRE

By James Orme

LOCALIZED

greaserjames@gmail.com

The blues is a cornerstone of American music, transcending time, location and station in life as it evolves and intersects with country, jazz and rock. It's in that spirit that Megan Blue and the Bonfire and **The Howlin' Tomcats** play their own brand of blues. The two groups will perform alongside opener **Brother Chunky** at *Kilby Court* on Thursday, October 19 for *SLUG's* monthly *Localized* show (doors at 7, music at 8). *SLUG Localized* is sponsored by *Riso-Geist*.

I know the blues when I hear it, but if you asked me to describe it, I'm not sure that I could. The blues originated from African-American communities in the Southern U.S. and it's since evolved into a genre that many find deep connection with. Megan Blue and the Bonfire's eclectic sound involves blues, soul, country, rock and anything else they decide works in their mixed-genre recipe. With Blue's powerhouse vocals and a band that is always right in her pocket, their collaborative sound is something unique and musically delicious.

Megan Blue originally released a five-song EP under her name only, but her recent shift to Megan Blue and the Bonfire suggests a progression of some kind. "My band is fairly new," Blue says. "We've only been playing for a year and a half. I recorded the EP,

which was all songs I'd written by myself. **Dylan Baker** played guitar on it, and after that we started writing together. It's great to write with someone who thinks as a musician first. I can hold my own on rhythm guitar, but he shines on lead guitar, so our newest stuff is him and I writing together. We have about 10 songs we're hoping to put out on an album soon."

Performing her own songs comes with a certain vulnerability on stage. Using her personal life as inspiration for everything she writes gives Blue a deeper relationship with the material she's conveying to the audience. "I've always been sort of a 'HERE I AM!' personality," Blue says. "I actually moved [to Salt Lake] when I was nine and went through high school here, and the culture back then was more, 'you should put on a happy face and not talk about your problems.' I found jazz when I moved to New Orleans, and country and Americana when I lived in Austin. My time in Kansas City was all about the blues. Now, I don't want to choose, so I do it all. Those experiences made me who I am."

Blue has sung with many different projects throughout her career, and that level of experience means she judges

musical success from a more interesting perspective than others. "I would say I'm living a successful musical life, except I still really struggle getting good gigs consistently," Blue says. "It's frustrating to keep banging on doors. I mean, I've been doing this for 20 years, so my bread and butter is teaching voice [lessons]."

Blue has a master's degree in vocal performance, her own vocal studio and a passion for teaching lessons. For her, teaching "takes the pressure off making my living as a performer, which is a very difficult thing to do," she says. "Local musicians definitely get the short end of the stick. It makes you have to hustle—and I have a kid, I have a husband—so I don't have the time to be posting content on social media everyday. You have to be on your soapbox constantly, and I guess I'm too old for that shit."

Despite the struggles, Blue has found pride in who she is after chasing these myriad music scenes across the country. "It's all very personal for me, so when I play my songs I try to talk a little about what they are about, because it helps [audiences] connect to it a little more," Blue says. "It's so exciting and therapeutic for me."

Megan Blue and the Bonfire will be tearing it up at *Kilby Court* for October's *Localized*, so make sure to be there and follow the band on their socials for any updates. Blue(s) is the word, after all.

 [meganblueandthebonfire](https://www.instagram.com/meganblueandthebonfire)

Megan Blue discovered jazz in New Orleans, country and Americana in Austin and the blues in Kansas City. Now, she does it all with The Bonfire to back her up.

Photo: Ashley Christenson



# THE HOWLIN' TOMCATS

By James Orme

LOCALIZED

greaserjames@gmail.com

The Howlin' Tomcats are made up of SLC blues veterans who have been playing in many different projects and making their rounds in the scene for years. The four friends are all equally committed to playing the blues whenever, wherever, to anyone who will listen. With **Zach "Huckleberry" Parish** on guitar and vocals, "**Bad" Brad Wheeler** on harmonica, **David Moreno** on stand-up bass and "**Downtown" Doc Brown** on drums, the group hosts weekly blues jams and plays gigs all over the valley.

The idea behind their jam nights is to add an element of spontaneity and throw out the rigidity of playing the same set with the same lineup night after night, inviting anyone who wants to join them on stage to give it a try. "Usually someone takes control as the driver of the song," Wheeler says. "Sometimes people aren't any good. I've seen the bar clear out when it's obvious someone can't play—the audience lets them know. Ultimately, it's a great way to meet younger and even older musicians. We've had people from Texas and Florida come and jam with us."

The night I interviewed The Howlin' Tomcats, I witnessed firsthand what they were talking about. I saw young musicians get up on stage who looked more likely to play **Blink-182** covers than authentic-sounding blues, but they were right there in the groove with the rest of the band. Looking around, it did my heart good to see guitar cases lining

(L-R) Zach "Huckleberry" Parish, "Downtown" Doc Brown, David Moreno and "Bad" Brad Wheeler of The Howlin' Tomcats invite audience members to play with them at weekly blues jams.

the bar wall with eager players close by, waiting to get their chance.

"As a band, we can go all sorts of places," says Wheeler. "Some nights [we play] **Sam Cooke** tunes; other nights **Zach** might want to get jazzy and we do **Caravan**. We have quite the repertoire to pull from." The seeds of such dedication to the blues were born early with this crew. "My gateway into the blues was listening to **Led Zeppelin** and learning about their influences like **Muddy Waters** and **Elmore James** and working my way from there," Parish says. "Then I found the *Dead Goat Saloon* in Salt Lake and found a real blues and roots music scene ... I was down there every Monday night, soaking it up as much as I could."

Wheeler was lucky enough to get a job at *Dead Goat Saloon*, which put him right in the center of the local scene, but it wasn't until he was goofing around on the harmonica at a party that he really got into the blues. "Anyone interested in the harmonica is going to find the blues, and once you investigate the blues it becomes this skeleton key into all these

other forms of music," Wheeler says. "The blues taught me to put feeling into a single note. Nobody can teach that, it's just experience."

Playing with such passion and generously sharing the stage with others made me wonder what success as a band means to The Howlin' Tomcats. "It'd be nice to pay the bills," says Wheeler. "Right now, about 50% of my income comes from gigs. I believe it's the night life that makes a city interesting—where so much of a city's culture comes to life—so I know what we do has value. We love what we do, it would just be nice to see that rewarded."

If I haven't given you a sufficient idea of this band's energy and ethos yet, then at least know this: When I asked Parish about their mission statement, he simply and kindly said, "To play the damn blues!" Make sure to catch The Howlin' Tomcats at October's *Localized*, and follow them on Facebook to keep up with their ever-busy schedule.

 [thehowlingtomcats](https://www.facebook.com/thehowlingtomcats)



Photo: Ashley Christenson



S&S  
PRESENTS

# OCTOBER 2023

Nothing But Thieves - 10.02 The Complex | **Suede** <sup>LOW TICKETS</sup> 10.02 Soundwell | **nothing.nowhere.** - 10.03 The Union  
**Maude Latour** - 10.03 Soundwell | **Claud** - 10.04 Soundwell | **Matt And Kim** - 10.07 The Complex  
**Polaris** <sup>LOW TICKETS</sup> 10.10 Soundwell | **iamjakehill** - 10.11 The Complex | **KennyHoopla** - 10.11 Soundwell  
**Lauren Sanderson** - 10.12 The Complex | **The Happy Fits** - 10.13 The Union | **Scowl** - 10.13 The Beehive  
**Leah Kate** - 10.16 Soundwell | **Laurey** <sup>SOLD OUT</sup> 10.17 The Depot | **Just Friends** - 10.20 Soundwell  
**Peter McPoland** - 10.24 The Complex | **Men I Trust** - 10.25 The Complex | **Stephen Sanchez** <sup>LOW TICKETS</sup> 10.26 The Union  
**ELOISE** - 10.27 Soundwell | **The Moss** <sup>SOLD OUT</sup> 10.28 The Depot | **Teddy Swims** - 10.28 The Complex | **Don Broco** - 10.29 The Complex

## KILBY COURT

Letdown. 10.01  
Chris Farren 10.02  
**Stick To Your Guns** <sup>SOLD OUT</sup> 10.03  
Tom The Mail Man 10.04  
Wynne 10.05  
**Between Friends** <sup>SOLD OUT</sup> 10.06  
future.exboyfriend 10.07  
Boyscott 10.08  
Skizzy Marz <sup>LOW TICKETS</sup> 10.09  
Slow Pulp <sup>LOW TICKETS</sup> 10.10  
Ritt Momney <sup>SOLD OUT</sup> 10.11  
Hardcore Halloween 10.12  
Jordana and Dev Lemons <sup>SOLD OUT</sup> 10.13  
Invent Animals <sup>SOLD OUT</sup> 10.14  
CIVIC 10.15  
Sunny Day Soap Opera 10.16  
Geese 10.17  
Molly Burch 10.18  
Megan Blue And The Bonfire 10.19  
G Flip <sup>SOLD OUT</sup> 10.20  
Sextile & N8NOFACE 10.21  
Ratboys 10.22  
Sad Park 10.23  
grentperez <sup>SOLD OUT</sup> 10.24  
Stuck 10.25  
Jervis Campbell 10.26  
Under The Rug 10.27  
Flooding 10.30

## URBAN LOUNGE

Model/Actriz 10.03  
Islands 10.04  
**Transmitter (FREE SHOW)** 10.05  
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Tropidelic 10.07  
Tallah 10.08  
Boston Manor 10.09  
Roosevelt 10.10  
Lakeview 10.11  
Fleetmac Wood 10.13  
**Beatnik (FREE SHOW)** 10.14  
Divino Niño 10.15  
The Whags 10.18  
Holy Fawn 10.19  
Billy Raffoul 10.20  
Deeper 10.21  
Nation Of Language <sup>LOW TICKETS</sup> 10.23  
**The Gontiks (FREE SHOW)** 10.25  
Horror Icons Drag Night 10.27  
Urban Lounge Halloween 10.28  
Great Lake Swimmers 10.31  
Becca Mancari 11.01  
Charlie Cunningham 11.02  
Chat Pile 11.03  
Tsuruda 11.04  
RIFF RAFF 11.05  
Margaret Glaspy 11.06  
Bell Witch 11.09

## METRO MUSIC HALL

Beast In Black 10.03  
Emarosa 10.04  
**Teddy Bear Orchestra** 10.06  
Las Espookys 10.06  
**Trick-Or-Treat DIVA!** 10.07  
**Trick-Or-Treat DIVA!** 10.08  
The Glorious Sons 10.10  
**Mario Suzzanne And The Galaxy Band** 10.12  
**Trick-Or-Treat DIVA!** 10.13  
**Trick-Or-Treat DIVA!** 10.14  
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**The Brian Jonestown Massacre** 10.18  
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Punk Rock Halloween 10.20  
Party & Boosht! 10.21  
Blonde Redhead 10.22  
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Ne Obliviscaris 10.24  
The Emo Night Tour 10.26  
**Trick-Or-Treat DIVA!** 10.27  
**Trick-Or-Treat DIVA!** 10.28  
**Trick-Or-Treat DIVA!** 10.29  
Allah-Las 10.31  
Gimme Gimme Disco 11.02  
The Freakshow Drag Night 11.03  
The Dark Side Of Oz 11.04  
The Greatest Generation 11.09  
**Mario Suzzanne And The Galaxy Band** 11.10



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