

SLUG MAG

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October 2022
Volume 33
Issue 406
Design in Utah
Always Free

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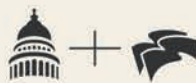
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ABOUT THE COVER: For our Design cover, Afton Klein Group (@aftonkleingroup) curated a cover reminiscent of a blueprint, playing with lines and shapes to represent the base and beginning of design as a whole and its many forms.

SAGE HOLT

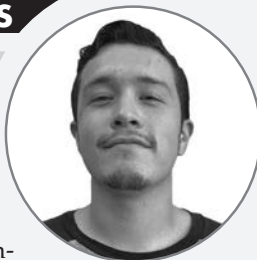
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Sage Holt has been an Editorial Intern, Copy Editor and Contributing Writer at SLUG since October of 2021 and is a constant vivacious presence in our office since then. Always bringing her effervescent personality and wit to her work—from crafting social posts to writing features. Read her feature with Sunworn Vintage on p. 14.

DANNY TORRES

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For over a year, Danny Torres has been a hardworking, reliable member of SLUG's invaluable distribution team, helping to ensure that the monthly print edition gets around to "anywhere cool" around the valley, primarily as a regular driver of our West Valley route.

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AKG

DESIGN WITHOUT LIMITS

By Mekenna Malan
mekenna.malan@gmail.com

How do designers solve the challenge of creating relevant, engaging and successful work for clients while staying true to their creative vision and brand? The team at *Afton Klein Group* (AKG) accepts this challenge every day, infusing their unique point of view across many sectors, from fashion to architecture, sports, healthcare, tech and more.

"Rather than just thinking, 'The client needs XYZ,' we're thinking, 'How do we bring our point of view into this project in a way that will be successful for the client?' That then attracts clients interested in our point of view," says **Mike Daines**, AKG partner and Creative Director. "We're passionate about the idea that design is a way of thinking. We don't ever put a limit on what our capabilities are."

While Daines says the agency doesn't box itself into a specific style, understanding design as it relates to contemporary art is a big inspiration to him and his coworkers. "As we're working in all sorts of sectors, thinking about design in an experimental way is always on my mind," he says.

So far, this experimental thinking has manifested throughout AKG's portfolio on acclaimed projects such as digital advertising for **Everlane**, brand identity for **GuideCX**, surfboard graphics for **Billabong** and brand identity for **AIGA: The 100 Show**. To foster an experimental creative process, designers at AKG set aside time to create personal work based on a prompt that changes every few months. "We'll work on experimental projects in the studio to keep the creative juices flowing, and sometimes we'll create some really cool things that influence what we're doing with client projects," Daines says.

For example, when AKG had the opportunity to design a wrap for a NASCAR racecar in only two days, a poster that had been made by designer **Jamie Stevens** as one of

these personal projects ended up coming in clutch. "It solves problems when we can take personal, experimental work and insert it into client projects," Daines says. "It's all about keeping the balance between servicing clients and keeping things creative. That mindset has helped us attract some really talented people."

Though AKG was officially created in 2016, its roots can be traced back much further, as three of the agency's four partners are siblings. For them, design has been a lifelong passion. "We all ended up back in Utah and decided to partner up and go into business together," Daines says. "We can fight like siblings, which is helpful in a partnership. We're really honest with each other."

The partners chose Salt Lake City as the location of AKG to "be where the action is," Daines says. "Salt Lake has an amazing design community. It's a pretty small area, but for how small it is, there's so much talent here. The design schools in Utah have really strong programs, and all this talent is being pumped into our small market. It's unusual, and

we're excited to be part of it."

A part of it, indeed—and raising the bar, too. From project to project, a focus on good design guides everything the AKG team does. "Everyone is affected by design on a subconscious level more than on a conscious level, and good design respects the intelligence of its user," Daines says. "Like **Paul Rand** said, 'A badly designed product that works is no less unethical than a beautiful product that doesn't.'"

In addition to working with some of Utah's biggest healthcare and tech companies, AKG's current projects include a product activation booth for **Prada** at the upcoming *TwitchCon* conference, a building wayfinding project in North Carolina and a 400-page monograph for **Jones, Partners: Architecture** in collaboration with AKG's sister architecture firm, *Office DFK*.

To learn more about the agency and its projects, visit aftonkleingroup.com or follow AKG on Instagram @[aftonkleingroup](https://www.instagram.com/aftonkleingroup).



Top (L-R): Conrad Klooster, Grey Larson, Mike Daines, Jennifer Diehl, Syd Gundersen, Camille Overmoe, Eli Domery. Bottom (L-R): Aleena Brinkerhoff, Kendra Reaveley, Kamber Jensen, Brooke Scott, Jeremy Nixon.

Photo: John Barkiple



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Highway to the Hydrozone:

Eco-conscious Landscaping with Stephanie Duer of SLC Public Utilities
By Parker Scott Mortensen • parker@slugmag.com

Concord Flight Station is a Public Utilities' sewage site that was relandscaped in 2021—it now uses 50% less water through conservation principles like hydrozoning.

Stephanie Duer, Water Conservation Manager for the Salt Lake Department of Public Utilities, oversees demonstration sites that showcase eco-conservation landscape design.

Photo: John Barkiple

When people think of xeriscaping, they tend to think of it as a product with a specific aesthetic: rocky, grassless lawns run rampant with liberal environmentalism. If you love your grassy lawn, this perception may drive you away from even considering conservation efforts. Stephanie Duer, Water Conservation Manager for Salt Lake's Department of Public Utilities, explains that xeriscaping and eco-conscious design in general aren't an end goal but a process, an approach toward landscape design that considers the environment.

Duer's department has created demonstration gardens that showcase the ways SLC residents can design their yards for our desert environment which only becomes more appealing after another hot year of drought. The most prominent of these are the *Greater Avenues Demonstration Gardens*, which sit at the intersection of 11th Ave. and Terrace Hills Drive. This formerly nondescript corner now shows what a xeriscaping approach to lawn design might look like, with plants, shrubs and trees that are conducive to our semi-arid ecosystem. Herbaceous perennials, for instance, weather drought well and survive easily after establishing themselves. The garden is designed according to its specific location on a foothill and as a showcase. So, while it exemplifies thoughtful yard design, this

isn't a one-size-fits-all pitch. Duer and I met at the Concord Flight Station, which is a functional sewer station that lifts sewage so that gravity can do the heavy lifting to move it. Though this isn't advertised as a public park or a proper demonstration garden, the flight station was relandscaped in 2021 and is open to the public, who can see many of the design techniques that the city recommends residents adopt in their own yards. For instance, during the 2021 redesign, Duer had a huge swath of the grass removed, particularly around trees. "It's always better for trees to not be on lawns," Duer says. For one, tree's cambium tissue, the part of the tree that is actively growing, is disturbed by lawn mowers and weed whackers, making it hard for trees to grow or establish if they're new.

Beyond that, trees and grass have different water needs. One of the more obvious implementations of eco-conscious design is in Concord Flight Station's hydrozoning, which is simply the act of grouping plants with similar watering needs and patterns together. "Should we be in extreme drought at some point and not able to water the lawn or even the shrubs," Duer says, "we could still water our trees. It's been designed to be water efficient but also to help protect our

urban forest. Water conservation and urban forest health are not mutually exclusive."

The Department of Public Utilities offers several ways for residents to protect the urban forests in their own yards and neighborhoods. While the impact of individual action regarding global warming may seem negligible in comparison to the actions of billionaires and corporations, when it comes to water conservation, one can substantially contribute to relieving drought. SLC Turf Trade, for instance, is a program the department offers wherein residents can purchase a cool-season grass blend (comprising tall fescue and a bit of bluegrass) at cost to replace their current lawn. This turf requires at least 30% less water than typical, wholly bluegrass lawns. Combined with techniques like hydrozoning, mulching and mowing less often (grass likes its own shade!), as well as other services and products Public Utilities offers like rain barrels, one can reduce their water usage by even 50%—the amount Concord Flight Station was able to reduce its own usage. "We want to be an example and a good neighbor," Duer says.

You can see Public Utilities' conservation efforts, as well as check out the myriad conservation services offered to SLC residents, at slc.gov/utilities/conservation.

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CERAMICS MADE WITH LOVE BY ROBOTS AND HUMANS

By: Gabby Dodd • Gdodd17@gmail.com || Photos by Katarina Duerr

If you've ever grabbed a coffee or tea from *Curiosity* in the Central Ninth neighborhood, you may have enjoyed it in a stylish and modern "Love Handle" mug. That mug was digitally designed and 3D printed with clay at **Matt Sutton's** studio, *madexbinary*, where he makes all of his home goods.

Having spent most of his career as an engineer working in manufacturing and product development, Sutton discovered the world of ceramics in a roundabout way. While learning about 3D printing at his job, Sutton attended a workshop where they were printing with clay. Sutton had the intention of applying the knowledge he acquired from the workshop to his work with plastics. He purchased a robot arm and began testing 3D clay prints over the course of a weekend. He had an epiphany that he could design his own ceramics with his repurposed robot. "There's just an inherent kind of warmth and quality to ceramics that doesn't exist with plastics," Sutton says.



Matt Sutton displays his clean, intricately 3D printed ceramic mug from his home goods collection, available for purchase on his website.

Over the last four years of trial and error, Sutton has dialed in the process of printing with clay. Creating home goods that are stylish, functional and durable is challenging and requires a lot of refinement. "Not being trained as a ceramic artist, a lot of these techniques of attaching things [e.x. a handle to mug] are totally foreign to me," Sutton says.

Sutton's success came from finding the right balance of water to flow the clay through the nozzle and learning what shapes will and will not work. Usually, he starts with an idea in his head that he then draws up on the computer, transferring the design directly to the machine. His smaller designs, such as mugs, take seven minutes to print with a 24-hour drying period. The mug goes through an initial firing and is then glazed and fired in the kiln a second time. Typically, mugs that were printed on Monday will be ready to ship out to customers by Friday.

"Traditional ceramics are low tech, high touch, and my approach is high tech, low touch," Sutton says. His minimalistic, modern designs are correlated with the technological aspect of his work, but are also in line with his personal taste. "I don't want to hide the technology aspect of it, but I don't necessarily want it to be prominent," Sutton says. "I want it to stand alone as a piece and be a great ceramic, not just a great, 3D-printed ceramic."

On the business side of things, he has endured the challenges of garnering recognition for *madexbinary*. He initially started the business selling light pendants, which were a higher-value item to sell but a much harder sale to make. Sutton believes he's now found the sweet spot with drinkware, after forming partnerships with other companies that have sparked opportunities to create larger pieces and explore ceramics outside of drinkware.



Sutton maps out the design on the computer, transfers it directly to the machine and prints a ceramic mug in about seven minutes.

"The thrill and the fun of 3D printing is trying new things—new designs and materials—and trying new techniques, but what sustains it all is the repetitive stuff like printing a coffee mug over and over again," Sutton says. "I don't necessarily love making the same things over and over again, but that's what sustains the creative side." Expansion of the business will mean more of the repetitive and less of the exploratory stuff. Sutton hopes he can gain R&D contracts or partnerships that will allow him to continue to explore or be able to solve a problem for someone else.

If you'd like to check out Matt's pieces, visit madexbinary.com, or follow the studio on Instagram @[made.x.binary](https://www.instagram.com/made.x.binary).



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ASSIST Inc

continues to provide sustainable architectural and community planning throughout salt lake county

By Zoe Zorka | @zoeshrugged



Photo: John Barkiple

The team at ASSIST (L-R): Zizheng Cao, Sam Ball, Jason Wheeler, Andrés Calderon and Jennifer Schreiter.

Building or remodeling a residence or commercial building can be a very costly process. For many Utah residents, that cost can limit personal and professional growth opportunities. A lack of adequate facilities can restrict nonprofit organizations from delivering vital services. For many in the greater Salt Lake community, a lack of public transportation and walking/biking paths limits mobility options. This is where ASSIST Community Design Center comes in.

ASSIST Inc has been providing architectural design, community planning and development assistance to nonprofit and community groups for over 50 years. The group, whose overarching mission is equitable outcomes for all, focuses on developing design alternatives for public improvements in underserved communities. The organization also provides emergency structural repair solutions for people with disabilities and low-income residents throughout Utah.

One of ASSIST's primary focuses is accessibility. Most buildings that were built before 1990 are not required to be in compliance with ADA standards, meaning that those with disabilities often face challenges navigating these spaces, such as the *Salt Lake Acting Company's* current building, a former LDS temple built before 1990. ASSIST's team worked with the company to completely redesign their lobby and bathrooms to make the space more accessible, also adding an elevator for guests with mobility assistance needs.

According to **Jason Wheeler**, ASSIST's executive director, the organization focuses on providing assistance to organizations that offer a community benefit. For example, ASSIST recently worked with the *Utah AIDS Foundation* to remodel a space that would meet their changing post-pandemic needs.

While ASSIST's typical projects include adaptive reuse of existing buildings, they also undertake new constructions. In St. George, ASSIST played an integral role in the building of *Switchpoint Community Resource Center*, a 24/7, 10,000-square foot building that can accommodate about 190 children a day. ASSIST is continuing to work with *Switchpoint* as they expand their services throughout northern Utah.

ASSIST's Emergency Home Repair program provides urgent, critical home repair services at no cost to senior citizens and low-income residents. ASSIST also takes a proactive approach with its Bright Ideas initiative, which helps educate residents on how to have safer, healthier and more energy-efficient homes.

While many residents might not see most of ASSIST's current work, their legacy is embedded in the area in the form of balanced transportation. The group's history dates back to 1969 when they began a concerted effort to address regional issues of growth and change throughout the Wasatch Front. Most notably, ASSIST helped organize the *Future Moves Conference* in 1995 in preparation for the 2002 *Winter Olympics*. The conference gathered transportation experts, community planners, and other policymakers to create

sustainable transportation options. In 2005, ASSIST led the effort to re-route the Legacy Parkway to minimize environmental impact, setting aside 125 acres of wetlands as a nature preserve and requiring that the FrontRunner system be operational before the parkway opened up to automobile traffic. The deal also included the construction of the Legacy Parkway trail system, an active transportation system.

Wheeler emphasizes the community benefits of active transportation solutions, saying, "if you're going to add a road, you need to add alternate means of transportation for people that can't afford a car or for people that are trying to help preserve our air quality by taking other transportation, whether that be biking or a commuter rail." Wheeler also notes that ASSIST's programs provide benefits to the public at large, whether they realize it or not, citing examples such as providing emergency home repairs for low-income families and accessibility retrofits for people with disabilities, as all activities that have contributed to neighborhood stabilization and improved community health outcomes.

"We believe that design has a huge impact on daily life," Wheeler concludes. "We focus on tackling design issues that wouldn't necessarily be addressed by a capitalistic economy that is purely driven by the exchange of money. Everybody deserves good design." Learn more about ASSIST's programs on their website at assistutah.org.



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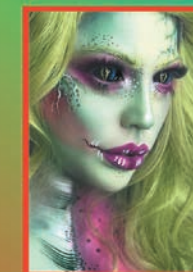
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From ~~Trash~~ to Treasure

Reworking Fabrics with Sunworn Vintage

By Sage Holt Sage@slugmag.com

It all started with a broken pair of curtains in the throws of the COVID-19 quarantine. Dana Andrews was sewing a broken pair of curtains back to life when a thought struck her—oh, how much she missed sewing. From there, all it took was a couple of clicks on KSL, a relatively cheap, good-conditioned used sewing machine, extensive GPS help and (what I can only assume was) a half tank of gas to bring about the birth of Sunworn Vintage.



Rooted in sustainability, Dana Andrews of Sunworn Vintage almost exclusively uses repurposed and recycled materials in her creations.

Growing up, Andrews was always painting, drawing, throwing pottery or sewing, creating with anything she could get her hands on. "I learned how to sew in high school and I loved it. I was one of those people that sat in the classroom during lunch and after school just to work on stuff and make things for fun," says Andrews. As one would have guessed, her curiosity for sewing didn't stop there. After high school, Andrews enrolled at Allan Hancock College in her hometown of Santa Maria, California, where she studied clothing and fashion design until she moved to San Diego at 18 and transferred her studies to a different college. However, it was in San Diego where she realized school wasn't well-suited for her lifestyle, expenses budget or creative mindset. After taking up odd jobs barista-ing and bartending, it wasn't until the winter of 2019 when Andrews made it to SLC, where Sunworn came to fruition.

Sunworn gestated for quite a few months during the pandemic before being launched as a business. "When I started Sunworn, it wasn't me just starting a business—it was the pandemic that allowed me to have a period of time to explore and experiment with creating," says Andrews. Sunworn emerged as random items from around Andrews' house that she flipped to create something new—old hand towels, pillow shams or cur-

tains. "I feel like the first thing I was making was shirts out of pillow shams or really any fabric that I thought looked cool; I would try to make into something else," says Andrews. She posted her journey on Instagram and began getting requests and support, which led her to believe that she could sustain her creations into a business.

Rooted in sustainability, Andrews almost exclusively uses repurposed and recycled materials in her creations, save for straps and other adorning accouterments. Using vintage towels as her main material, each piece is unique—she uses jean pockets for extra storage or belt loops as a way of connecting keychains and other embellishments. Andrews sources her materials through a handful of suppliers, an important one being the local reuse shop, *Clever Octopus*. "It's essentially a craft extravaganza. It's schools or people that donate their craft items like extra carpet samples, yarn scraps and any other crafting supplies that you can think of," says Andrews. (Think of it as the love child of *Hobby Lobby* and *Savers*).

Sunworn products are unique in their distinctive patterns, most notably for Andrews' particular use of patchwork and geometric arrangements. "I love retro stuff like '60s and '70s fabrics, and I think that's where the vintage towels come in because I like the colorful patterns and prints. [This] led me to use my scraps of towels and fabrics to make kind of a patchwork, quilt-like situation on my pieces," says Andrews. Due to the intricate design of every piece, labor times can range from 30 minutes on more basic, structured items such as t-shirts, to three hours for more innovative patchwork items. Andrews is the sole owner and operator of Sunworn, from sourcing, laying out patterns, sewing and marketing her brand.

Unfurling on the horizon for this one-of-a-kind, one-woman show is a lot of sewing, creating and showcasing her products, which you can find on her website, sunwornvintage.com, or in-store at *Vantage* (774 East 800 S.). You can also keep up with Dana and her vintage ventures on Instagram [@sunwornvintage](https://www.instagram.com/sunwornvintage).

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Tommy Nguyen &

THE PEARL

The Best of Growing Up

By Austin Doty • rdotytwo@gmail.com

Photos by @tbsdphoto

For Tommy Nguyen, owning a restaurant with his own curated menu didn't always seem like a possibility. Once a high school dropout working at a *Denny's* in Utah County, he eventually made his way to Salt Lake City, where he found opportunities working in the city's food scene: He rolled sushi at *Takashi* for 16 years, helped open restaurants such as *Rye* and the *Post Office Place* and was a part of developing the taco program at *Alibi*. With years of experience and hard work under his belt, Nguyen is now co-owner and head chef of one of SLC's newest 21+ restaurants, *The Pearl*.

Located in the Central Ninth neighborhood, *The Pearl* serves Vietnamese-style cuisine based on Nguyen's culinary repertoire and the food he grew up eating. "I've always wanted to pay homage to my mom's cooking," Nguyen says. "Growing up, I always thought her food tasted better than the restaurants we ate at." She also helped him develop the restaurant's recipes when they opened this past spring. Nguyen prepared me the best of *The Pearl's* opening menu, or what he calls "my best of growing up."

First, he offers the Soft Scrambled Eggs (\$9) served with a Vietnamese baguette made by *Stone Ground Bakery* and a side of house-made chili sauce. "I resurrected the soft scramble that I used to serve over at *Rye*," he says. "Simple, but delicious."

The Pearl's original cocktail, Ca Phe, is a boozy spin on traditional Vietnamese coffee.

I eat the eggs on the toast, adding drops of the chili sauce to each bite to give it a bit more heat. The eggs are soft and fluffy, like eating a celestial cloud, blending well with the baguette that offers a firm, satisfying crunch. Paired with the Soft Scrambled Eggs is the *Ca Phe* (\$13), a take on traditional Vietnamese coffee, "but in boozy-cocktail form," says Nguyen. It's a light, sweet cocktail with pleasant tones

Caramelized Pork Belly with Egg is Chef Nguyen's authentic savory, tender dish that is sure to warm the heart.



Tommy Nguyen is the head chef and co-owner of *The Pearl*.



of cinnamon and cardamom.

My second dish is the Caramel Pork Belly with Egg (\$14), which requires 12 hours of braising, but I see why it's worth the wait after my first bite. There is a sublime blend of pork and fat that melts in my mouth, the white rice base offering a canvas for the egg, green onions and togarashi that permeates with the pork. "I remember coming home from school on cold days and smelling this," he says. "It has such a distinct smell to it." However, he admits he has changed the dish up a bit since having it as a kid: "Normally, this would be done with pork shoulder. To modernize it, I do pork belly!"

His final dish is especially close to his heart, *Kim's Egg Rolls* (\$8). He believes this is a dish his mom always makes best and that there is no better place to find them than at home. He suggests wrapping them in lettuce with the herbs and vegetables before dipping the roll into fish sauce. With my first bite, I notice how crispy, light and fresh the rolls are.

As Nguyen advertised, they are unlike any egg rolls I have had before. "To make them look this pretty, you have to squeeze all the moisture out of them," he explains. "That alone takes like 30-40 minutes to squeeze all the vegetables completely dry before mixing it with the browned pork." Not only do Nguyen's dishes at *The Pearl* taste great, but one can tell he's put a lot of love, effort and detail into his cooking, which goes a long way.

Be sure to visit Chef Nguyen and *The Pearl* before he decides to change up the menu this spring. To keep up with Nguyen and his latest iterations of the menu, you can follow *The Pearl* on Instagram @thepearlslc.

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Detzany

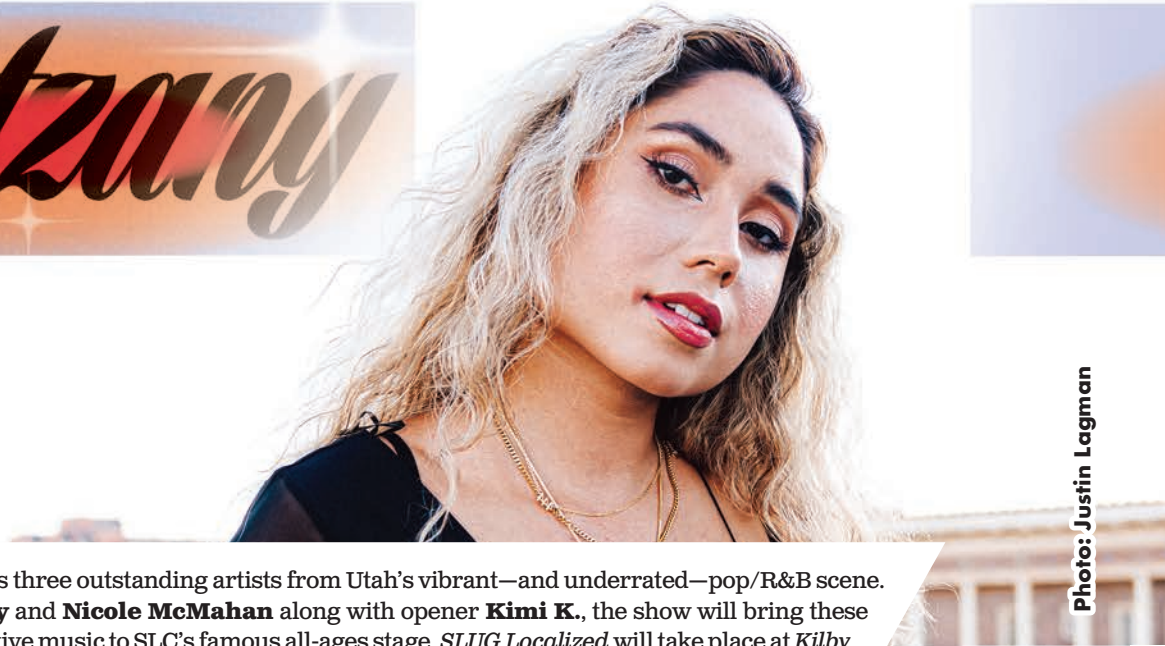


Photo: Justin Lagman

SLUG's October *Localized* features three outstanding artists from Utah's vibrant—and underrated—pop/R&B scene. Featuring co-headliners **Detzany** and **Nicole McMahan** along with opener **Kimi K.**, the show will bring these artists' emotive, sonically explorative music to SLC's famous all-ages stage. *SLUG Localized* will take place at *Kilby Court* on Thursday, Oct. 20 (doors at 7 p.m., music at 8 p.m.) and is sponsored by *Riso-Geist*.

Detzany's name has been burbling around the SLC pop and R&B scenes for a few years now, whether you've encountered her through her futuristic, genre-blending singles or by following her Instagram for an endless string of highly aesthetic glam shots and performance videos (often alongside members of the local jazz-pop-funk-et al collective **The Niños**). From her sounds to her visuals and beyond, Detzany's total artistic persona balances an individual drive with an inherently collaborative spirit; the artist has a hand in every element of her art (writing, production, video direction, etc.), but no song, performance or photoshoot exists without the input of others. "I want to uplift [others'] art and showcase the best of their art through my music," Detzany says.

A lifelong singer, Detzany grew up listening to and imitating a range of artists—**Bon Iver** to **Selena**, **Fleet Foxes** to **Lianne La Havas**—whose sonic influences she carries with her to this day. After studying music production at *UVU*, Detzany caught the ear of formerly local producer **Dee Kei**, who at the time helmed the music collective **A.M.G.** and invited Detzany to join their ranks. This community of artists gave Detzany the

kickstart she needed to make songwriting and production a serious part of her life. "[It] pushed me to keep putting out music and constantly writing," she says, noting that she still collaborates with a number of the artists from this circle.

A culmination of her rich musical history, Detzany refers to her work with the evocative marker of "cinematic and futuristic R&B." This transcendent, medium-blending approach comes through in her depth-filled songs, among them the recently released "Way Out (Special Version)." The song was co-written with

fellow Utah songwriters **Jay Warren** and **Talin Everett** and released weeks into the 2020 COVID-19 pandemic. Full of booming drums and trendy hip-hop beats, Detzany found herself revisiting the song's instrumental as the lyrical meaning shifted over the years. "At a very young age, I lost a lot of close ones to me. That was a way for me to truly heal, through that song, and that's why I wanted to write a very intimate version of that song," she says. The "special version" cuts back on the audacious production, amplifying Detzany's vocals over a piano-led instrumental and exemplifying her "cinematic" descriptor in the track's swelling climax.

Detzany is the artist's middle name, the Otomi word for "abundant water," and signals an effort she makes in her music to honor and embody her heritage and culture. "I think that's ... something that I kind of drew away from when I was little," Detzany says. "It was hard being proud of who I am because I grew up in a very white-prominent neighborhood. Over the years, I've been really proud of where I come from and showing off who I am as authentically as possible," pointing to the inclusion of both Spanish and English lyrics in her songs and an increased dialog with Latin pop elements in her recent material as examples of how this appears in her work. Combined with her ever-changing sound (contrast the 2000s indie-inspired guitar rock of her latest, "Away," with the ultra-confident R&B slow jams on 2021's "Don't want you around"), Detzany's injections of her personal story and history creates a distinctive body of music—at once full of anything and everything, but also inextricable from her own life and experiences.

Ahead of her co-headlining performance at October *Localized*, find Detzany's music on all major streaming services and follow the artist's Instagram @detzany_.

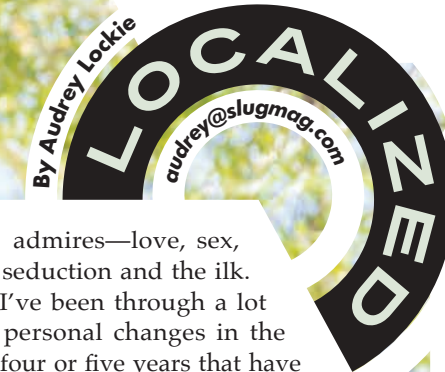
From the massive sonics of her '90s-inflected songs to her live productions (with often as many as 10 musicians on stage), Nicole McMahan's music flaunts its bombast, reveling in the glorious too much-ness of pop music. Creating alongside her husband and producer, **Gavin McMahan**, Nicole creates pop music that builds off the tried-and-true formulas of her musical inspirations while always outlining a style and persona firmly "her."

After growing up as a self-professed "choir and theater nerd" in Denver, Nicole cut her teeth in the independent Utah County scene while she attended *BYU*'s music program. Her earliest solo music outings found the artist performing acoustic, singer/songwriter material at *Velour* open mic nights and similar venues before she broke her elbow in a biking accident and could no longer play guitar. "It just kind of clicked," she says of the transition toward synthesizer-heavy pop music. "I had kind of always written in that [pop] style and didn't really know it; I was superimposing it onto guitar. It opened up a whole world with me."

As Nicole worked her way into this—at first—unfamiliar world, Gavin's long history with music performance and production helped usher Nicole into her sound as the duo bonded

over a mutual love for classic artists such as **Earth, Wind & Fire** and **Michael Jackson**, as well as contemporary legends—**Mariah Carey** and **Ariana Grande** are among the names that come up frequently during our conversation. "Vocally, it's been a journey as far as tone and timbre," Nicole says about the switch in genres. She had to shift techniques from her formal chorus training into a fuller, more expansive belt, a skill she showcases in her outstanding singles, from the mesmerizing melismas and whistle tones of "Touch Me" to the hip-hop-inflected jaunt of the recently released "Sunshine."

As a lyricist, Nicole works within themes familiar to the artists she



admires—love, sex, seduction and the ilk. "I've been through a lot of personal changes in the last four or five years that have been really impactful for me; it's been really nice to work through that in music and stuff," she says of her thus-far autobiographical approach to writing. Moving forward, the artist aims to look toward a more storytelling-based approach. "I think as an artist you can only write about your own life and your own circumstances for so long," she says. "I would love to be able to tell stories to reach more

people, too, and explore different ideas that I wouldn't really experience with my viewpoints." Nicole speaks of her music at large in these egalitarian terms, outlining a firm belief that "once you put a song out, it's the audience's. The storytelling and album artwork has to make sense to them."

While building up her own artistic voice, Nicole has found herself increasingly at odds with the community she came up in (and still possesses love for). Provo fosters a thriving scene, though one centered almost entirely around indie rock and folk music. And, outside of the sonic discrepancies between her big-room pop sound and the more intimate genres that haunt *Velour*, Nicole has also found her lyrical content and artistic persona at odds with the LDS-heavy community in the county. She laments "being a female front person who wants to wear what they want and sing their songs," upfront about her own sexuality and pleasure in a way that people have told her "Provo just isn't ready for yet."

For those of us who welcome her electrifying production and lyricism, find Nicole's music on all streaming platforms and follow the artist on Instagram @nicolemcmahanmusic for updates on shows and new singles, including an upcoming Halloween-themed bop, of which the artist laments that there are simply not enough of in existence.

Photo: Justin Lagman



NICOLE MCMAHAN



PUNKS, PRINTS AND POLTERGEISTS AT COPPER PALATE PRESS

By Ashton Ellis | @aheliii — Artwork courtesy of Robin Banks

“Part of screenprinting is paying respect to the past,” says Tyler James Densley, a key component to the printing co-operative at *Copper Palate Press*. He is working alongside artist and Halloween enthusiast Robin Banks and the other members of *Copper Palate Press* (founder Cameron Bentley, and artists Steven Taylor, Jacob Lara, John Raftery, Dave Boogert and Clyde Ashby) to nourish and expand the roots of the subcultural artistic milieu in Salt Lake City. They continue to pass the screenprinting torch to the next generations of artists, with an emphasis on community engagement and accessibility for all.

Copper Palate has represented a bridge between the artists and their art for almost 14 years, with screen printers teaching others who are eager to learn the fundamentals of screen printing. “Accessibility isn’t just a pillar of *Copper Palate*, but it’s built into screenprinting, especially in America. That’s always been the thing behind

it—everyone should be able to make art, afford art and distribute it as much as they can,” says Banks.

The co-operative has been running since 2009, after Bentley scrounged together to purchase a printing press from artist Chadwick Tolley and revived an old space in the heart of a Downtown area that was once the mecca of SLC’s punk scene. The location shares a block with now-extinct venues like *The Moroccan Lounge*, which cultivated community among the rebellious Salt Lakers that engaged in fringe activities like getting tattoos and dancing. Presently, Salt Lake’s Downtown is becoming unrecognizable with an influx of urban expansion, gentrification and Californians. “The problem is here,” Densley says, “You leave for a minute and when you come back, where your temple was, this little sacred space might be a high-rise.” Centering *Copper Palate* as a space for artists to congregate, teach and create saves a little slice of what is uniquely SLC, despite its changing exteriors.

“As people who were welcomed and just needed a place to print and a place to put on punk shows, [*Copper Palate*] were there and helped foster that. Now we’re doing the same, which is so important to Salt Lake’s culture. We’re still passing it on,” Densley adds. Putting on workshops, classes and exhibitions collectively run by the artists who work out of it, the team regularly hosts local organizations and various anarchist propagandists wanting to spread their messages through art. “There have been a lot of hands that have never printed before that have been taught how to use that medium,” Banks says.

Constantly buzzing with events and gallery shows, on Oct. 21, *Copper Palate* is featuring an event hosted by Banks, *Spooky Ago-Go*, aimed at reviving the retro, weird and



Exclusively printed at Copper Palate Press, Robin Banks’ art features the kitschy, spooky and silly aspects of Halloween we all know and love.

gimmicky aspect of Halloween that many of us (me) get way too excited about the second September ends. “The whole show is a celebration of pre-code horror comics, ’60s kitsch and youth cultures like garage rock, go-go, soul, novelty records, merchandise, cartoons, and punk rock,” Banks says. “I like things rough around the edges, with a heaping dose of manic macabre.”

The event will feature paintings, screen prints, wax figures, ouija boards and live printing on blank t-shirts, which patrons are encouraged to bring to the show. Live music will be provided by various local “dreadful” DJs, as well as sets by bands **Musor** and **Milk Money**, who will be performing covers of the **Misfits**. Attendees should arrive in costume and be ready to conjure Halloween spirits from beyond the veil starting at 7 p.m., until ... well, whenever everyone goes home.

If you’re looking to get involved with *Copper Palate Press*, the best course of action is to “just stop by.” *Copper Palate* doesn’t have hours, which is intentional to maintain the openness of the communal space. Follow the crew on Instagram @copperpalatepress for more events, features and the coolness of SLC’s creative counterculture.



Robin Banks’ event Spooky-Ago-Go, will take place on Oct. 21 at SLC’s punk-art co-operative, Copper Palate Press.

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Jim Stork can do it all. Rails, ledges, transition, stairs, gaps and everything between. He's what skaters call an all-terrain vehicle. Personally, I love how Jim looks at skateboarding. You can tell he's having fun, and that is what skateboarding is about—self-expression and true happiness. His skateboarding says a lot about his character as well. He will try a trick until he physically cannot anymore, he's going to land the trick or go out with a big slam. Resilience and perseverance, all the makings of a true skater. He'll hype you up, back up your trick and push the limit. Everyone needs a Jim Stork in their crew.

By Chay Mosqueda • @saltskatecity

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It's a rarity when photographer and rider switch roles. *SLUG* photographer John Tinsley (@jontinsley) 180 nose bonks over the chain for the eye of pro rider Cameron Wood (@thewoodshpbmx).

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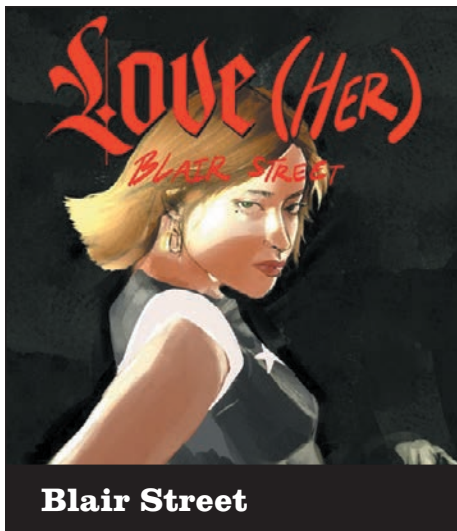
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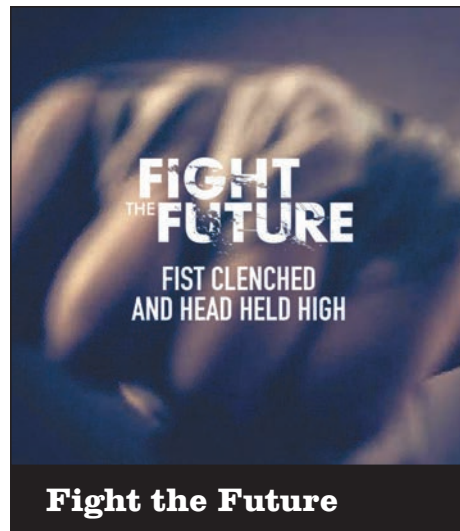
LOCAL MUSIC SINGLES ROUNDUP

Trick or treat? October brings many things: warm sweaters, yellow leaves, caramel candy, cheesy horror movies and most importantly, *SLUG*'s October issue! Take a listen to these *fang*-tastic local singles and indulge in these *hex*-tra special reviews by *SLUG* staff. We know you'll love the wicked tunes of **Blair Street**, **Icky Rogers**, **Jazzy Olivo** and more *eerie*-sistible artists—we can feel it in our bones!



“Love(Her)”
Self-Released
Street: 07.24
Blair Street = Daddy Issues + Wallace

With its groovy beat, dangerously catchy melody and potent chorus, Blair Street’s “Love(Her)” provides just the right amount of serotonin. The track kicks off with an instantly appealing chord progression and a light, rocking drumbeat. Heartbroken or not, this track begs the listener to sing along to its heart-sick lyrics after only a couple of listens: “What would you do to make it all better / Would you lie or tell me the truth / I don’t have time for a petty, little answer / Tell me why, oh why?” In contrast to the melancholy of its lyrics, the track has an enticing and chill summer feeling, delivered most prominently through its drumbeat and vocalist **Emi**’s lively, bouncing melodies. As we move into the chillier seasons, keep that buzzing summer feeling going by streaming “Love(Her).” —*Birdy Francis*



“Erica”
Self Released
Street: 08.16
Fight the Future = Bikini Kill + The Linda Lindas

SLC punk band Fight the Future’s powerful battle cry “Erica” is about a transgender girl faced with hatred from those around her solely because of who she is. The song is undoubtedly punk: short and fiery, from the riffs to the drums to the lyrics. It’s a song you can both mosh to and play while getting ready to protest. The lyrics sing of a girl who stands tall against those attempting to crush her spirit; a girl who grew up hating her body and pursues the truth of who she is. Even though she faces invasive questions and poisonous words from those around her, she doesn’t falter, Fight the Future sings. The song gives hope to those in the same situation as the main character in this song, inspiring others to stand by their side in allyship. Nothing is more punk than being your honest self, making “Erica” an instant classic, and a track to revisit again and again. —*Cherri Cheetah*



“After The Retrograde”
Self-Released
Street: 08.05
Icky Rogers = Sir Michael Rocks + All City Chess Club

Icky Rogers’ new single, “After The Retrograde,” is a lo-fi/chill-hop popsicle of a song that begs for a timeout and a brain freeze. The premise of the track is a cosmic answering machine message asking to leave a voicemail for a response after the planets shift. “I’m not really myself right now,” Rogers admits. “I’ll be alright in a couple of days / Call me back after the Retrograde.” The Mercury Retrograde is an optical illusion where it appears the planet Mercury is moving backwards. It seems Rogers needs to take time during this period to shift back, call in sick and listen to **Erykah Badu** records all day. This track is a beauty that Rogers smokes out in a nerdy, hippy haze. Everything sounds like a lazy summer breeze on a hot August night—it’s a perfect pause. I hope Rogers never calls anyone back; I hope to get more songs from this Retrograde. —*Russ Holsten*



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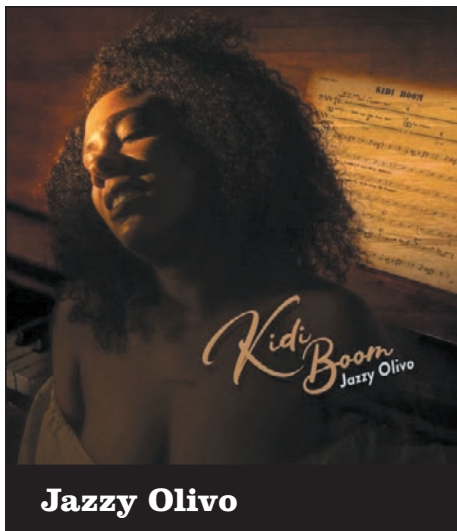
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Monthly Calendar

October 2022

- 10/1 **Sat. DJ: Matty Mo**
- 10/6 **Thurs. Vibras Del Lago - Cumbia Night**
- 10/7 **Fri. DJ: Godina**
- 10/8 **Sat. DJ: Flash & Flare**
- 10/13 **Thurs. Matty Mo & Friends**
- 10/14 **Fri. DJ: Spaz**
- 10/15 **Sat. DJ: James Beard Esq.**
- 10/16 **Sun. R&B Night**
- 10/20 **Thurs. DJ: Gabba**
- 10/21 **Fri. DJ: Flash & Flare**
- 10/22 **Sat. DJ: James Beard Esq**
- 10/27 **Thurs. Request Lines Open (Come in and make a song request!)**
- 10/28 **Fri. DJ: Matty Mo**
- 10/29 **Sat. Close Friends Halloween Party**

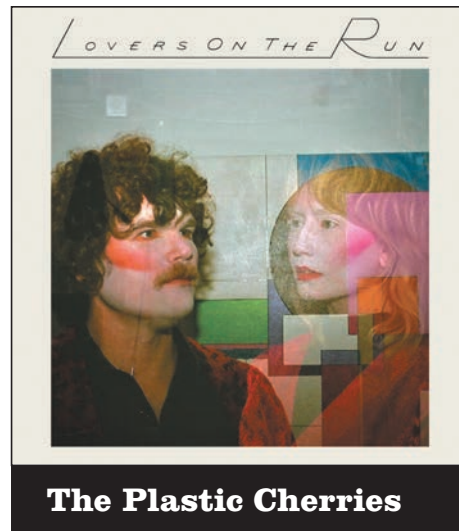
LOCAL MUSIC SINGLES ROUNDUP



Jazzy Olivo



Obabo



The Plastic Cherries

“Kidi Boom”
Self-Released
Street: 06.28
Jazzy Olivo = Louis Armstrong and His Hot Five x The Comet Is Coming

Jazzy Olivo’s “Kidi Boom” exudes joy and jubilation in excess. In an ode to the body-moving power of music, Olivo flexes all of her musical excellences (there are many) and posits herself as a time-traveling song spiriter. The track is bookended by raucous, second-line arrangements; bouts of buoyant horns and shuffling drumline clatter. Olivo’s voice has a tender sultriness reminiscent of ‘90s neo-soul goddesses, and her scatting at the track’s conclusion speaks to volumes of pleasure where language cannot. The track’s jazzy, old-world feel shudders away in “Kidi Boom”’s astonishing middle section: The brass ensemble melts into a wave of sci-fi synths and soaring vocal harmonies, as if the soul-cleansing goodness of the track’s jazzy opening literally ascends Olivo and her band to the cosmos. With this, “Kidi Boom” merges past, present and future into five minutes that sonically transcend linear time and connect generations of good-time troubadours into a single blast of sound. —Audrey Lockie

“There’s Something in the Night That Makes Me Think of You. I Walk in the Morning to Make It Okay.”
Self-Released
Street: 07.22
Obabo = Naran Ratan + Abul Mogard

The slow drone at the beginning of Obabo’s (Erick Salazar) electronic composition “There is Something ...” is akin to a window left open on a cold desert night—echoes of dawn’s heavy air kiss beads of water onto the rocky earth. Obabo’s masterful, meditative melancholy ebbs and flows as ethereal synths escape from another world and weave into the fabric of the artist’s orchestral dreamscape. Notes sweep across the song like a rolling fog following an inaudible whisper into the void; sharp, hot breath clouds the space of wherever you are when morning comes. The reset button is activated by drawn-out pangs bouncing and molding together between each ear, the synthesist creating convergence while intensifying the whips of a static, pixellated wind. Obabo successfully laments on the pain of an emotional phantom limb as it tingles and drifts away through mindful recognition of the physical world. —Ashton Ellis

“Lovers On the Run”
Uphere! Records
Street: 08.31
The Plastic Cherries = Patti Smith + Sparks + David Bowie

“Lovers On the Run,” the new single from glam and art rock band The Plastic Cherries, begins with an energetic bass drum joined by a sharp piano and an irresistible electric guitar hook. Shelby Maddock’s charming voice is comfortingly casual as she sings about finding love while feeling like a misfit and wanting to escape. She details how love’s universal power overcomes these feelings with its ability to take you outside of yourself: “Lovers on the run / Finding a place where our hearts are finally free.” The Plastic Cherries only played their first show together in October 2021, but if you’ve had the pleasure of seeing them live in the past year, you know they consistently bring passion and theatrical energy to their shows. The same energy and chemistry is more present than ever on “Lovers On the Run,” truly embodying the intense emotions of what they like to call “cinematic live pop rock.” —Andrew Christiansen

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S&S
PRESENTS

OCTOBER 2022

Amyl And The Sniffers - 10.02 The Depot | **Anees** - 10.04 Soundwell | **Steve Vai** - 10.04 The Complex | **Alec Benjamin** - 10.05 The Union | **La Dispute** - 10.06 Soundwell | **COCHISE** - 10.06 The Beehive | **Melt-Banana** 10.08 The Beehive | **DOPE LEMON** - 10.10 The Depot | **Alex** ^{SOLD OUT} 10.14 Soundwell | **Muna** - 10.17 The Depot | **Four Year Strong** - 10.18 Soundwell | **Always** - 10.18 The Depot
Ceramic Animal - 10.18 The Beehive | **Flor** - 10.19 Soundwell | **Dayglow** - 10.19 The Union | **Oso Oso** - 10.19 The Beehive
Chloe Moriondo - 10.20 Soundwell | **Jukebox The Ghost** - 10.20 The Depot | **Abhi The Nomad** - 10.20 The Beehive
ATMOSPHERE - 10.21 The Complex | **Movements** - 10.22 The Beehive | **The Dangerous Summer** - 10.23 The Beehive
Glaive - 10.25 Soundwell | **Origami Angel** - 10.26 The Beehive | **Real Friends & With Confidence** - 10.28 Soundwell
Field Medic - 10.28 The Beehive | **The Moss** - 10.29 Soundwell | **Aesthetic Perfection** - 10.29 The Beehive

KILBY COURT

10.01 Yellow Ostrich
 10.02 Cody Himself (JRC)
 10.04 Red Rum Club
 10.05 Leatham (JRC)
 10.06 Ceremony
 10.07 Kid Bloom
 10.08 Laufey ^{SOLD OUT}
 10.09 Creature Canyon
 10.10 Starcrawler
 10.11 Blood Red Shoes
 10.12 Little Jesus & Divino Niño
 10.14 UPSAH ^{SOLD OUT}
 10.15 Maude Latou ^{SOLD OUT}
 10.18 Fliptur ^{SOLD OUT}
 10.19 Fliptur ^{SOLD OUT}
 10.21 Portraits (JRC)
 10.22 Taylor Ashton & Bella White (JRC)
 10.23 Mustard Service
 10.24 Rare Americans ^{SOLD OUT}
 10.25 Spelling
 10.26 Dead Poet Society
 10.27 SayWeCanFly (JRC)
 10.28 Michigander
 10.29 Pretty Sick
 10.30 Pinkshift
 10.31 XYLO

METRO MUSIC HALL

10.01 Metropolis: Queertropolis
 10.06 Revocation (JRC)
 10.07 VIVA LA DIVA!
 10.08 VIVA LA DIVA!
 10.12 OM
 10.14 Noche De Verano Sin Ti
 10.15 VIVA LA DIVA
 10.16 VIVA LA DIVA
 10.18 NAPALM DEATH
 10.19 The Legendary Pink Dots (JRC)
 10.20 Struggle Jennings (JRC)
 10.21 The Ocean Blue
 10.22 Party & Boo Sh*T
 10.23 Spacey Jane
 10.26 PRIEST (JRC)
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 10.28 VIVA LA DIVA!
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 10.30 VIVA LA DIVA!
 10.31 Desert Oracle
 11.09 Clan of Xymox
 11.10 WANNABE: A SPICE GIRLS TRIBUTE
 11.11 Dirt Cheap (JRC)
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 11.17 Harakiri For The Sky (JRC)
 11.18 VIVA LA DIVA!
 11.19 VIVA LA DIVA!

URBAN LOUNGE

10.01 Enter Shikari
 10.04 Mac Sabbath
 10.06 Stop Light Observations (Live Nation)
 10.07 Psychedelic Porn Crumpets
 10.08 Smith & Thell
 10.11 Alex Cameron
 10.12 Superorganism
 10.13 Shadow Of Intent (JRC)
 10.14 The Emo Night Tour
 10.15 Lissie
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 11.09 King Buffalo



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