

BEHIND THE **MIC**



Final Process Book

Justin Donaldson, Section 2

Lisa Bambach, Summer 2016

PRINT

1st Draft

This process of the project involved grid exploration, type studies, and image testing. Arno Pro was decided upon for the body copy, Univers for the header, and Baskerville Italic for pull quotes.

Graphic elements such as dots and lines were explored in this phase as well. The standard size magazine was best suited for the content, and optimal margin sizes were also chosen.

Colors of graphic elements and images are dependent upon what the content is, and the mood of the article.



Univers, Ult. Cond. 50pt
Baskerville, 16 pt. *"I never knew what it was like to play guitar until that day."*

Arno, 10 pt body copy, regular, sentence case. Lorem ipsum dolor sit amet, iudico omnesque eu vix. Qui in eirmod dissident, cu ius probo noluisse praeſent, et fugit minim quo. Ei vix mutat patroique, an eligendi henderit qui. Veritus facilisſe periculis in pri, pri et atqui quaerendū. Ad habeo ludus reprimique sed.

Vim illum cetero ut. An has comprehensam signiferumque. Ei cum labore habemus blandit, at duo melius deserunt postulant. Inductum evertitur mea at. Oratio maiorum sed ex, ignota referentur repudiandae has eu, accusata constituta mei eu. Assum vocent gloriatur ei pri, te sed tacimates voluptatum.

Blandit constituto deseruisse ad qui, debet abhorreant vis ne. Suas tincidunt liberavisse duo in. Melius inimicus ad mei. Duo ullum veniam commune an, affert electram ex vis. In elitr vivendum vim. Populo eligendi vix cu, ei dicta fuisseſt expetenda mei, est impetus alterum ex. Ex qui nonumy democratum contentiones, ad iracundia scriperit vix.

Ius aeterno insolens adolescens ei. Vix facer vituperata ut, ex nec placaret explicari argumentum. Te elit inductum torquatos quo, an has impedit legendoſes interſes. Equidem gracieſe periculis vix ea, virtute moderatim cum te, eum cu moleſtie contentiones. Usu te viris admodum persequeris, prompta saperet utroque te nec. Tale ſimil qui an, menandri philoſophia eu vim, modo lorem dicant pro eo. Vim illum cetero ut. An has comprehensam signiferumque.

Et modus audiam fabulas est, diceret civibus mel ea. Vel blandit constitua ea, an mel euripidis necessitatibus. Laboramus signiferumque mel ea, noluisse vivendum dissident quo ea, at nam movet dolorum epicuri. Ei iisque fastidii forensibus eos.

10 pt body copy, regular, sentence case. Lorem ipsum dolor sit amet, iudico omnesque eu vix. Qui in eirmod dissident, cu ius probo noluisse praeſent, et fugit minim quo. Ei vix mutat patroique, an eligendi henderit qui. Veritus facilisſe periculis in pri, pri et atqui quaerendū. Ad habeo lVvWudus reprimique

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Avenir Black, 50pt

Apple Chancery, 16pt
Georgia, body copy, 10pt

Futura Cond. Medium, 45pt

Monotype Corsiva, 18pt
Arno regular, Body copy, 10pt

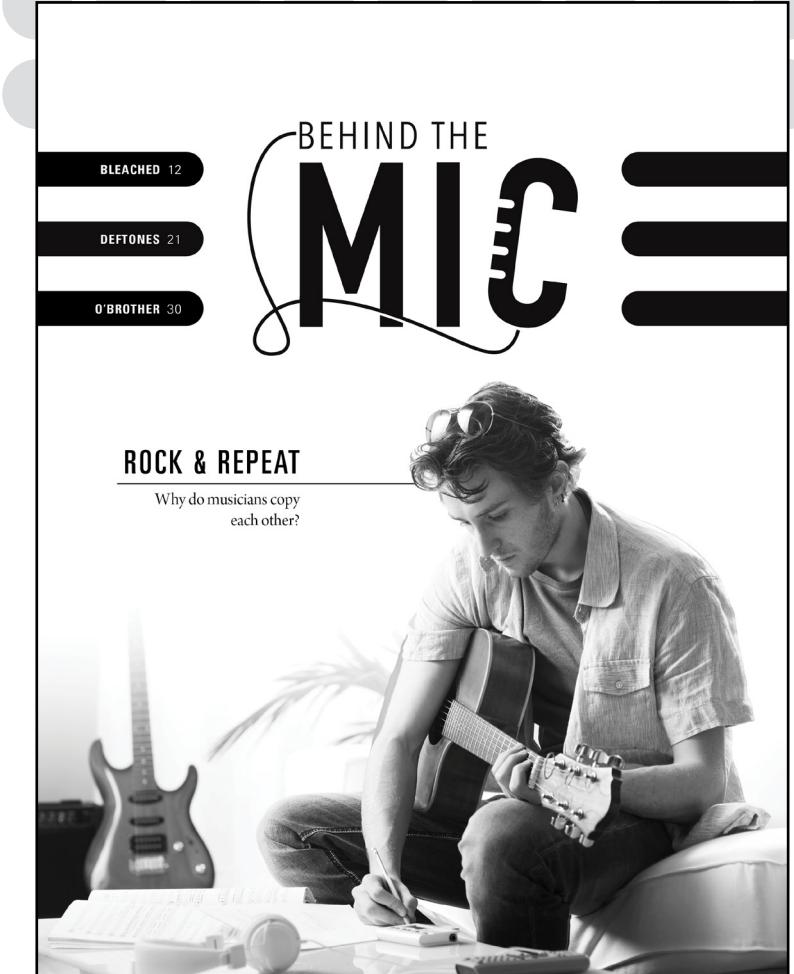
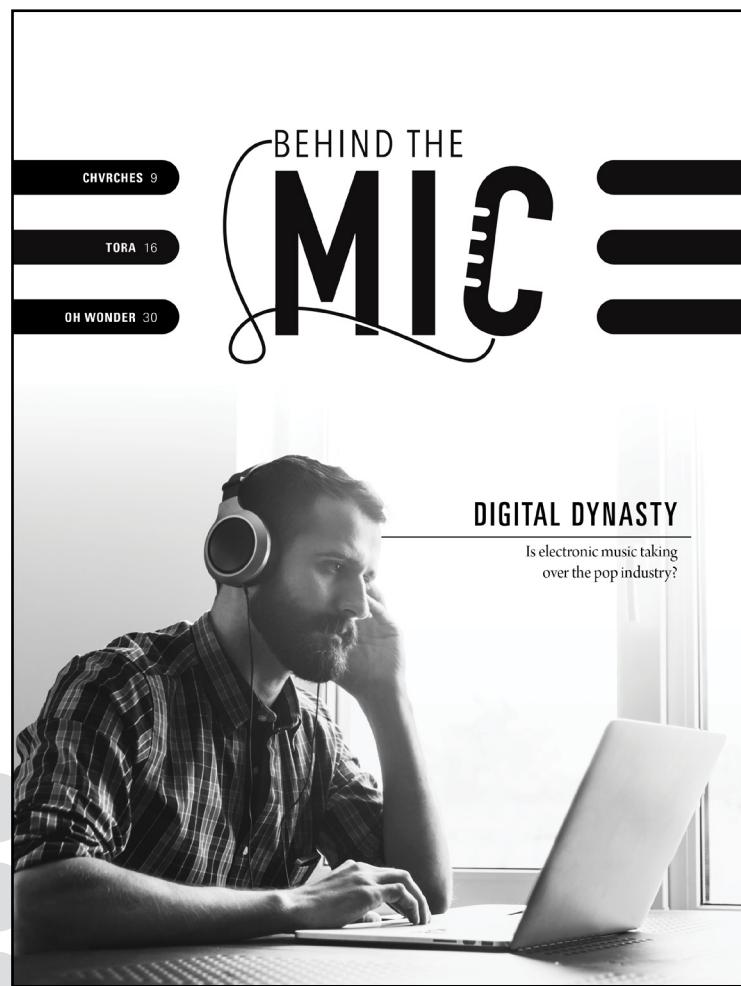
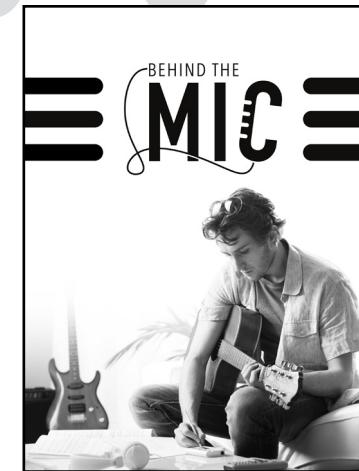
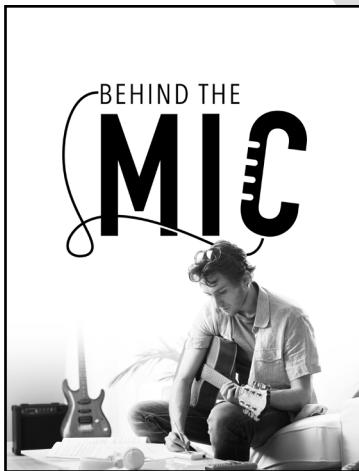
Helvetica Bold Cond., 42pt

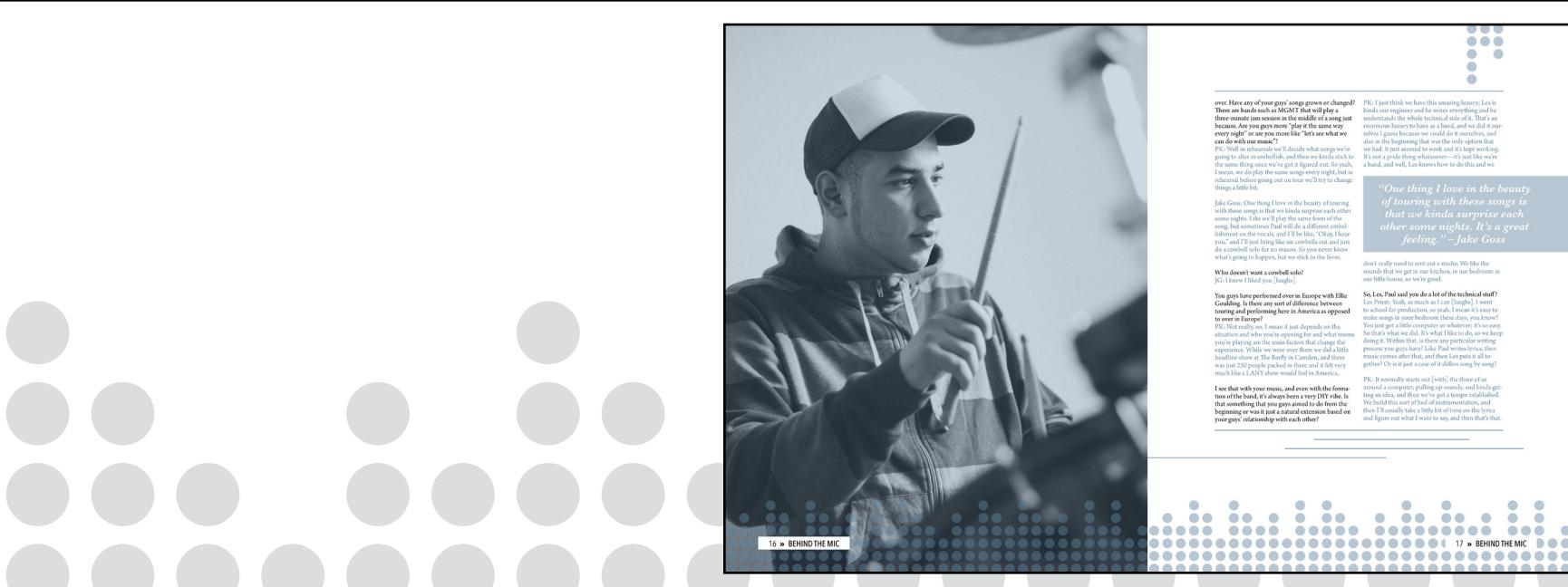
Monotype Corsiva, 18pt
Baskerville Regular, Body copy, 11pt

Cover Exploration

Here, different covers were designed to display the feel and style of the magazine. Both the black-and-white wordmark and colored wordmark were tested, but the black-and-white one appeared most appropriate and flexible.

The two largest covers portray two potential issues, each with images of artists producing music. This shows the idea of someone “behind the mic.” The cover shows a featured article paired with a complimenting subheader, followed by smaller articles sitting within the black bars.





Revision

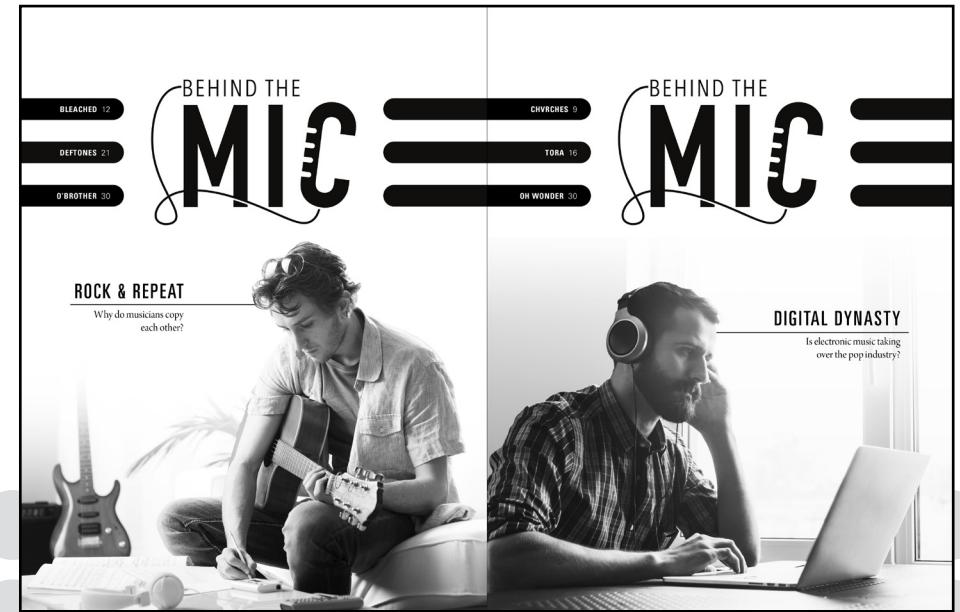
This process involved fine-tuning the layout of the article and placing elements that allow for optimal reading quality. With the mood of this article being more “chill,” a monochromatic blue tone was inserted.

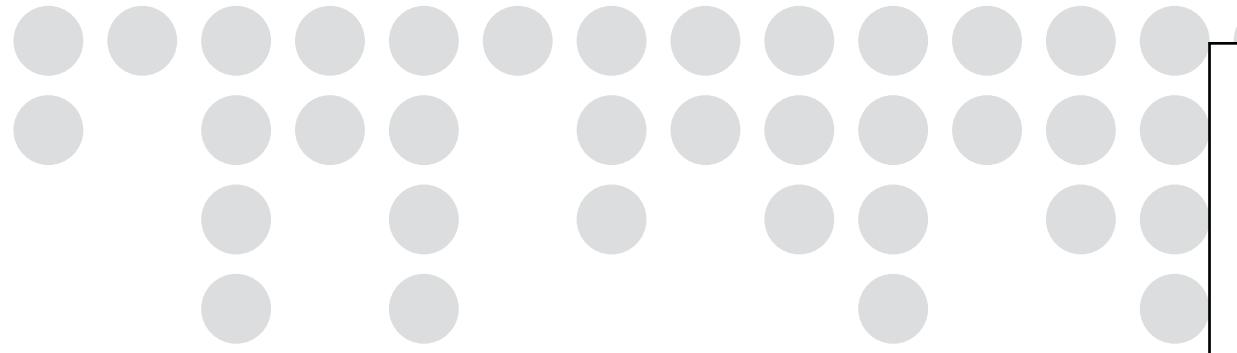
Since the article is an interview, blue text helped differentiate the artist from the magazine journalist. A blue filter sits upon the photographs to keep the monochromatic feel. However, this is removed in the final, since it removes much of the intimacy between the reader and artist. Pull quotes are placed inside of a colored box to pull the reader's attention.

Final Magazine - Covers and Table of Contents

The final magazine cover designs (displayed in the bottom corner) represent two issues of *Behind the Mic*, as mentioned in a previous page. The larger image shows the table of contents, located immediately inside the magazine.

The dot elements on the left page point to the featured articles, and the string-like elements signify other articles located in the magazine. The features have a subheader, and the smaller articles contain a genre that display what kind of music the artist is. This allows readers to choose articles based on their taste.





LANY

"We did it ourselves because we could do it ourselves."

When you first hear a LANY song, it's hard to listen to it only once. The trio of Paul Klein, Jake Goss, and Les Priest know how to craft a song that you'll find yourself humming for days on end. With a big headlining tour under their belts, a music video that came out in April, and a brand new single, "yea, babe, no way," off an equally brand new EP, kinda, it's safe to say the band is riding high right now. We caught up with LANY as they travel the country for a number of festival performances to talk about their touring history, their music, and what they've got lined up in the near future.

MIC: I know that you guys just did your first headlining tour in May, and you have been doing all these festival appearances, and it sounds like it's been going spectacularly, wouldn't you say?

Paul Klein: Yeah, it's been awesome.

And even before that you've toured pretty extensively as a supporting and opening act. How does the headlining tour differ from touring in more of a support role, do you think?

PK: I think the first year going out and supporting people was the best thing we could have ever done, but you're definitely playing to rooms full of people that have no idea who you are; which is great, but they're definitely real-time figuring out whether they're into it or not, and to switch over a year after to a headline tour and see a lot of people who first saw

us in a room when we were support acts and now they know every word to every song, it was really cool to see this conversion rate and to play to rooms full of people that are there for you and to hear your songs. That's really nice, it's really rewarding.

You guys are getting ready to announce the fall tour dates, so what did this first headlining tour teach you that you're going to take into the fall tour?

"It was really cool to see this conversion rate and to play to rooms full of people that are there for you and to hear your songs." — Paul Klein



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Article 1

After a significant amount of typographical changes and thought, the first featured article was produced. The dotted tab at the top of the page signifies the article start, and the dots at the bottom of each page control the mood of the reading.

Leading, ragging and tracking is carefully observed in this stage. The page numbers are placed inside of larger dots so that they can display the location within the magazine without disrupting the reading. At least one image in the article does not contain a filter, so that the reader can sense intimacy with the artist.

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With touring so much, you play these songs over and over. Have any of your guys' songs grown or changed over time? Like, do you guys still play a three-minute jam session in the middle of a song, or is it more like, "This is the same song every night" or are you more like "what we can do with our music?"

PK: I think it's more like what come we're going to after or something, and then we kinda stick to the same thing once we've got it figured out. So yeah, I mean, we do have some jam sessions, especially rehearsal before going on tour we'll try to change those things around.

Jake Goss: One thing I love in the beauty of touring with these songs is that we kinda surprise each other sometimes. Like, we'll play a song, and then we'll play another song, but sometimes Paul will do a different ending. Like, he'll do a different ending to a song, and then you, and I'll just bring like six cowbells out and just do a cover of that for no reason. So you never know what's gonna happen to the song.

Who doesn't want a cowbell?

JG: I know I liked you [laughs].

You guys have performed over in Europe with Ellie Goulding. Is there any sort of difference between touring in America versus touring in Europe?

PK: Not really, no. I mean it all depends on the situation. I mean, I think the main difference is that when you're playing are the main factors that change the experience. While we were over there we did do a show in a stadium, and that was a completely different experience. While we were over there we did do a show in a stadium, and that was a completely different experience. While we were over there we did do a show in a stadium, and that was a completely different experience.

PK: I was at home on a Friday night eating Chef Boyardee ravioli and drinking Sei wine thinking, "I'm gonna go to Europe and play a show and simply write the lyrics to that song. It's so cut-and-dried." And then I went to Europe and there we went straight to producing lyrics and producing instruments for the track.

I see that with your music, and even with the formation of the band, it's always been a very DIY vibe.

So, Les, Paul said you do a lot of the technical stuff? How did the inspiration for the new single come?

Les Priest: Yeah, as much as I can [laughs]. I went to my basement and I just started trying to make songs in your bedroom these days, you know? I don't have a studio, so I just have to rent out a studio. We like the sound of the guitar in your bedroom, so we're good.

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Article 2

This article displays a full-bleed image at the beginning to spark interest and avoid repetition. Instead of using colored type on this page, italics signifies words used by the artist.

The second spread of the article continues the theme of red dots, portraying the article's positive mood. Two images are shown here, and one does not include a filter, avoiding any negative barriers between the reader and the artist. Images were selected carefully for both articles, portraying the artist in a personal and relaxing way.

ANNIE SCHENDEL
"For me it's not just about creating the music"

You do not have to work in music for very long to realize there is little to no money in new music discovery. Clicks drive digital ad dollars, and names people recognize are what drives clicks, but if we are a publication that prides ourselves on keeping an ear out for the next generation of music sensations (and we are) then we must take the risk of introducing readers to talent they might not otherwise know and except whatever drop in revenue comes with it. As far as we are concerned, the day you start creating anything for the sole purpose of making money is the day you lose a very big and very important piece of your soul, and with that in mind we'd like to take a few moments to share with you a young singer-songwriter named Annie Schindel who has quickly won over our editorial staff.

MIC: Hello, Annie! You're one of the first artists we found through Soundcloud's recent Discovery update. How long have you been playing guitar/writing music so far?

Annie Schendel: I've been playing guitar for just about five years now and writing music since I was a toddler, where I forced my family to sit and watch me perform original songs, with full-out dance moves, of course. It was quite a show.

Who are your songwriting inspirations?

AS: Songwriters who write smart, authentic and catchy lyrics like Ed Sheeran, Kacey Musgraves, Matty Healy from the 1975, and Taylor Swift are writers I really admire and look up to. For me, their lyrics tell a story and build a sense of emotion, almost magically.

There is no minimum age requirements for talent. Annie Schindel is just seventeen years old, but already she is writing with a wit and perspective on life well beyond her years. The music Annie has released thus far, which can all be found on her Soundcloud page, chronicles a life lived to the fullest without much, if any, concern for things beyond her control. To listen to Annie's music is to live in the moment with her and experience all that she experiences in perfect time.

We recently connected with Annie over email to discuss her career so far and her goals for the future. Here are some of the questions that we were blessed to ask Annie regarding her talents:

AS: One-hundred percent. When I feel something, I feel it big, so songwriting allows me to take those feelings and write about those experiences in a very honest, raw way. For a lot of my songs, I take smaller moments—pictures almost—and turn them into an entire song and pull apart each feeling, movement, and eye glance that happened. I feel that my music is more true to the moment and this time in life if I base it off of real things. I get more emotional when I write, and the music just pours out of me. It can't be forced, though. I want to be able to paint the visuals clearly with my writing.

18 19

"Creating music and performing music is what makes me happiest, and my goal is to continue to grow." —Annie Schendel

We love the line in "Don't Really Know..." about clinging to high school love because you don't know what else to cling to. Do you have a favorite line from the song?

AS: I wrote this line about the feeling when that high school love is fading away, and you're not sure forever, and it's the idea of holding on to something that was beautiful, but fragile, thinking it's the last time you'll ever feel that way. I think it's a great line to discover. That song is a story of teenage confusion and insecurities, and it's a great line to end the day that everything will work out.

Do you record at home, or do you have a studio you frequent? Producer?

AS: I have a little corner in my bedroom with a mic. I bought.

What can we expect to hear more songs?

AS: I'll be putting more Soundcloud songs at least every month or so, it's really important to me to make sure my songs I have on sound the best possible. I'm a firm believer that if you're going to release it, it's got to be a perfectionist about that, but absolutely, more music.

Are your career aspirations? A singer songwriter like what you're creating now what you hope to stick with moving forward?

AS: I'm absolutely an aspiring musician. Creating music and performing music is what makes me happy, and I'm really grateful for the opportunity to do it. The first time I was really satisfied by the idea of sharing my personal songs with other people.

You've released a handful of songs so far this year, and each one seems to be performing well online. Do you have a favorite?

AS: It's my dream to release a professionally recorded album, and I'm singing and writing and rewriting and recording and I'm getting closer to that every day.

What are your career ambitions? A singer songwriter like what you're creating now what you hope to stick with moving forward?

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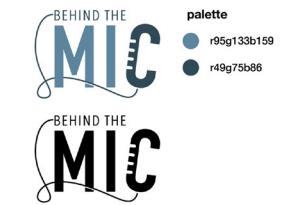
20 21

Standards

These pages display the standards used for both the print magazine and the digital apps. Type sizes, colors, graphic elements, typefaces, and grids are referenced and pulled from this in order to design the appropriate layouts. Similarities may be seen between the print and digital standards.

Behind the Mic print standards

logotype + cover



palette
r95g133b159
r49g75b86

typography

typeface: Univers and Baskerville

Univers Ultra Condensed

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Univers Condensed

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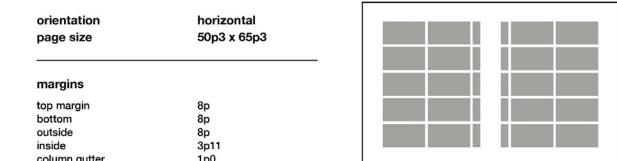
Baskerville Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

document + grid

orientation	horizontal
page size	50p3 x 65p3
top margin	8p
bottom	8p
outside	8p
inside	3p11
column gutter	1p0

spread



articles + table of contents

HEADER ONE

HEADER TWO

h1
70/84 pt

h2
16/19.2 pt

body copy
9/12 pt

folio
18/21 pt

"Creating music and performing music is what makes me happiest, and my goal is to continue to grow." – Annie Schendel

pull quote
16/18 pt

graphic element(s)

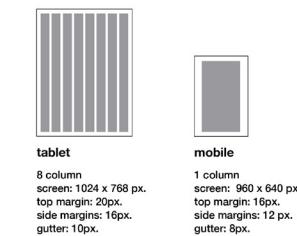


Behind the Mic web standards

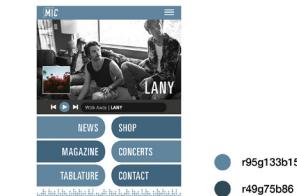
logotype + menu bar



device grids

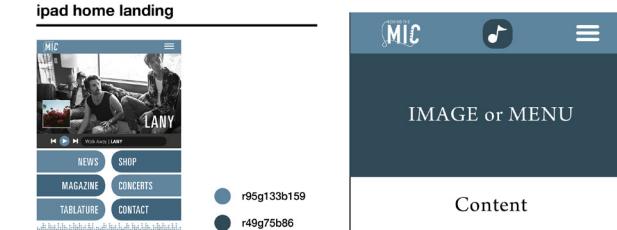


ipad home landing



r95g133b159
r49g75b86

landing page template



r95g133b159
r49g75b86

articles + table of contents

Aa

Aa

tablet
h1 / Title
80/60 pt

mobile
h2 / Subheader
24/16 pt

body copy
16/19.2 pt

Les Priest: Yeah, as much as I can [laughs]. I went to school for production, so yeah, I mean it's easy to make songs in your bedroom these days, you know? You just got a little computer or whatever; it's so easy.

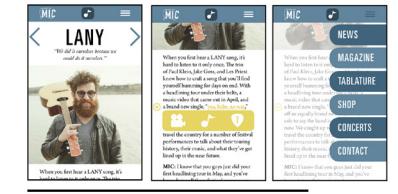
"Creating music and performing music is what makes me happiest, and my goal is to continue to grow." – Annie Schendel

pull quote
18/21.6 pt

graphic element(s)



mobile article layout

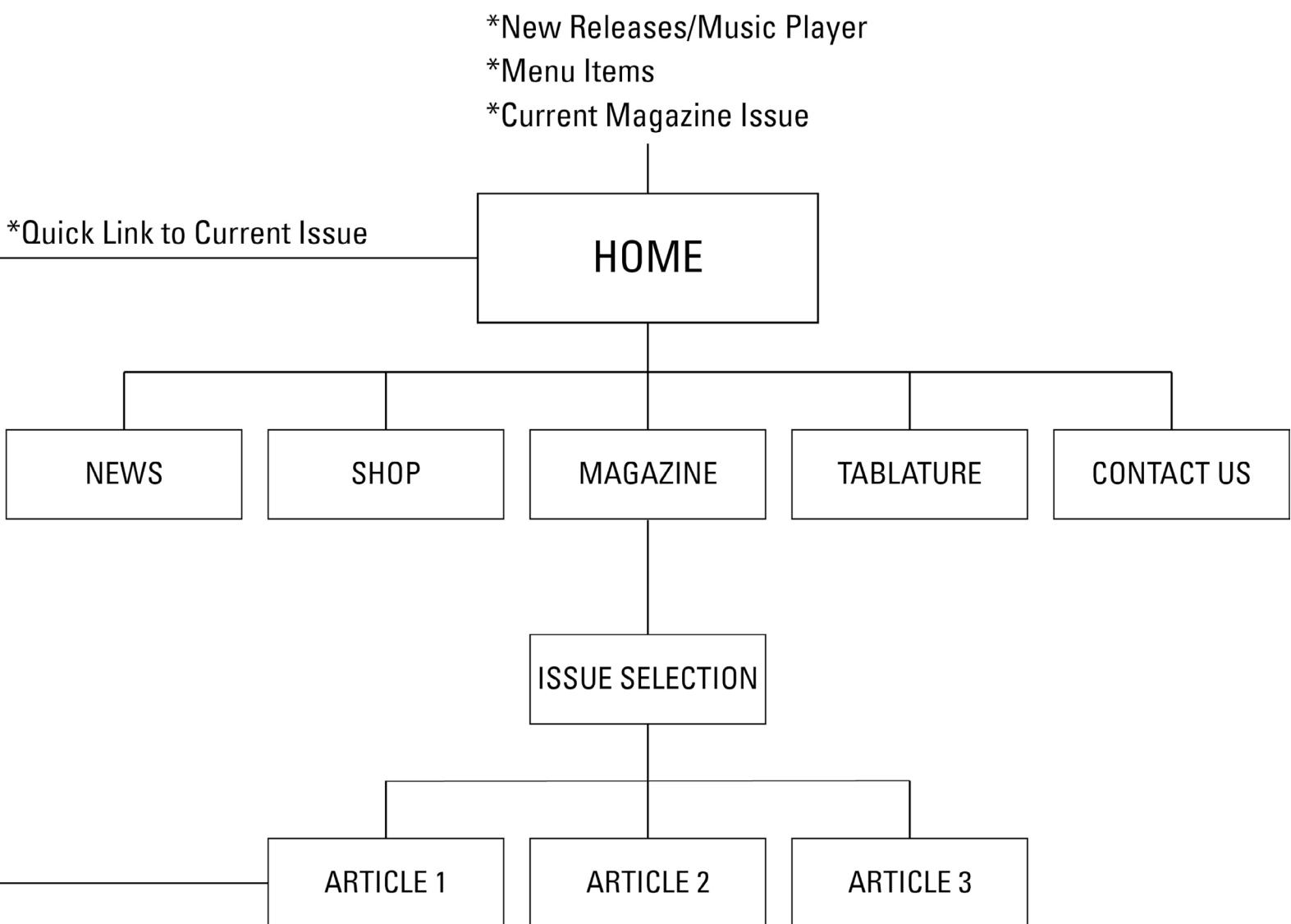


Site Map

This image displays the skeleton of the iPad and iPhone apps. *Behind the Mic* is broken down into sections, leading from a home page with multiple links, into a page with magazine issues, and finally into the magazine itself.

From the home page, you may click a link that takes you directly into the magazine, and there is a menu on each page that allows you to navigate between the five sections.

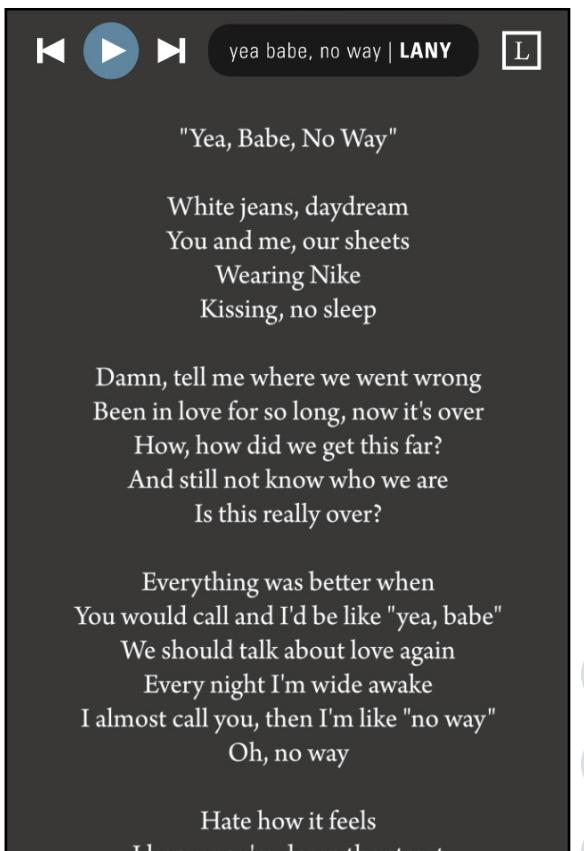
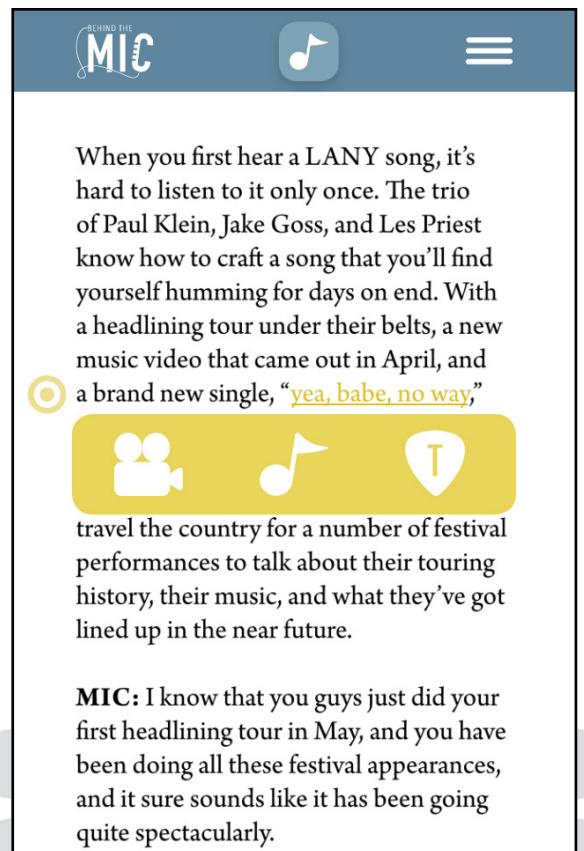
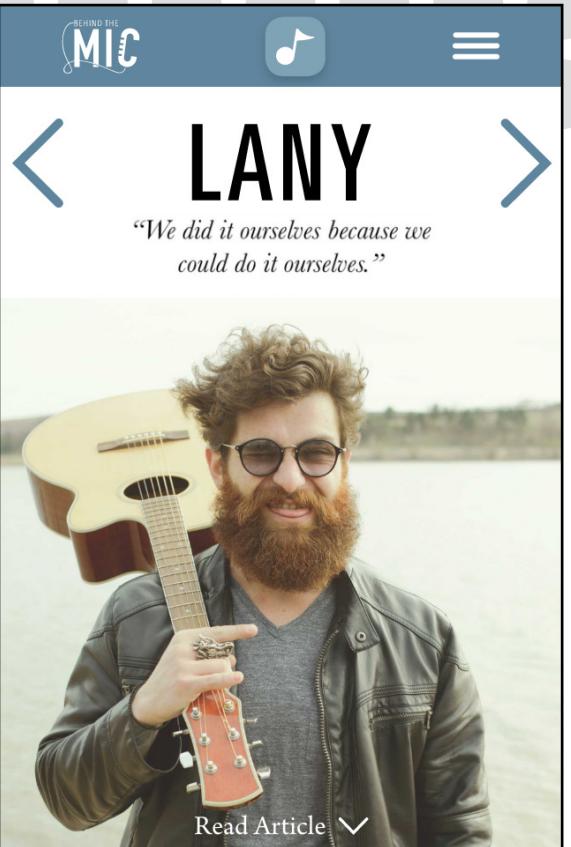
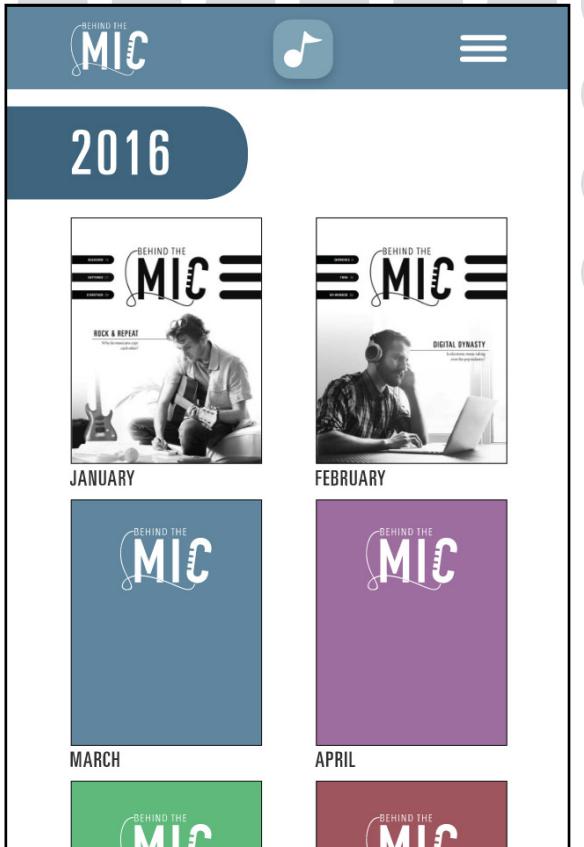
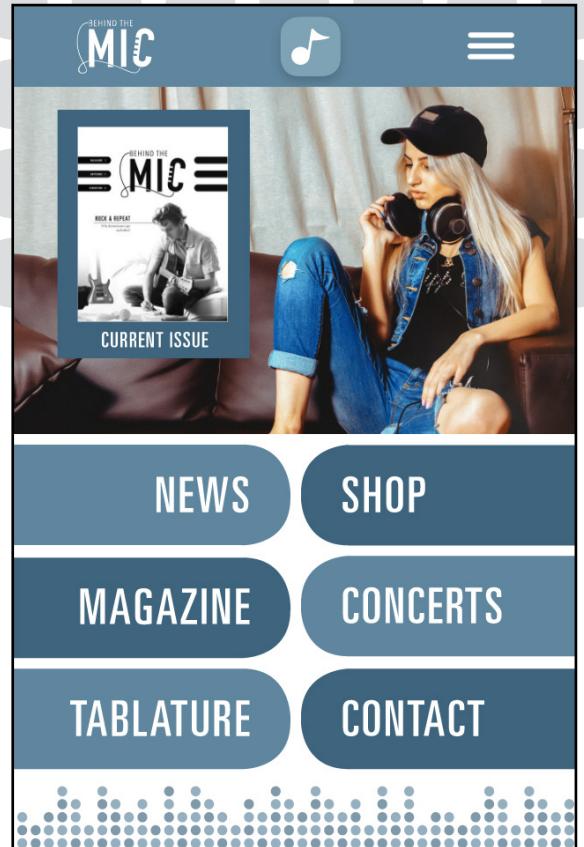
DIGITAL



Behind the Mic - iPhone

The style of the Behind the Mic iPhone app resembles that of the print magazine in regards to the minimal look, soft colors and dot scheme. The home page includes menu items, a quick link to the current issue, and a music player.

The article is read in a single column and includes navigation between articles and links to music, video and tabliture.



LANY
"We did it ourselves because we could do it ourselves."

When you first hear a LANY song, it's hard to listen to it only once. The trio of Paul Klein, Jake Goss, and Les Priest know.

Behind the Mic - iPad

The iPad version of the app is more focused on the relaxation of reading the magazine. However, it resembles the intuitive actions contained in the mobile app. The music player is included, allowing readers to hear music by the artist portrayed, and tabliture and video can still be accessed within the article.

The home page features music images depending on the song being played, rather than the quick link to the article. For the most part, the iPad app is a partner to the iPhone app.

NEWS

MAGAZINE

TABLATURE

SHOP

CONCERTS

CONTACT