—(Editorial)—

award ✸ winning

—(Creative)—

KELLY ALEXIS LEWIS

DESIGNER ✸ ART DIRECTOR ✸ WRITER

I MAKE ART & TYPE PLAY NICE.

black & white. sugar & spice. night & day. work & play. opposites? perhaps. but each pair is also a perfect match. same goes for art & type, images & ideas, design & content. they work best together, so I work with both. the result? articulate artwork. picturesque parley. a melody of meaning. communication that connects.

ART/CREATIVE DIRECTION | EDITORIAL MANAGEMENT | PUBLICATION REDESIGN | GRAPHIC DESIGN & LAYOUT | PHOTO ILLUSTRATION | BRANDING & IDENTITY | COPYWRITING & EDITING | STATIONERY & PRETTY STUFF

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01 COVER CONCEPT/ DIRECTION/DESIGN

CLIENT/PROJECT

OC Weekly: Art Director, 2007–2010

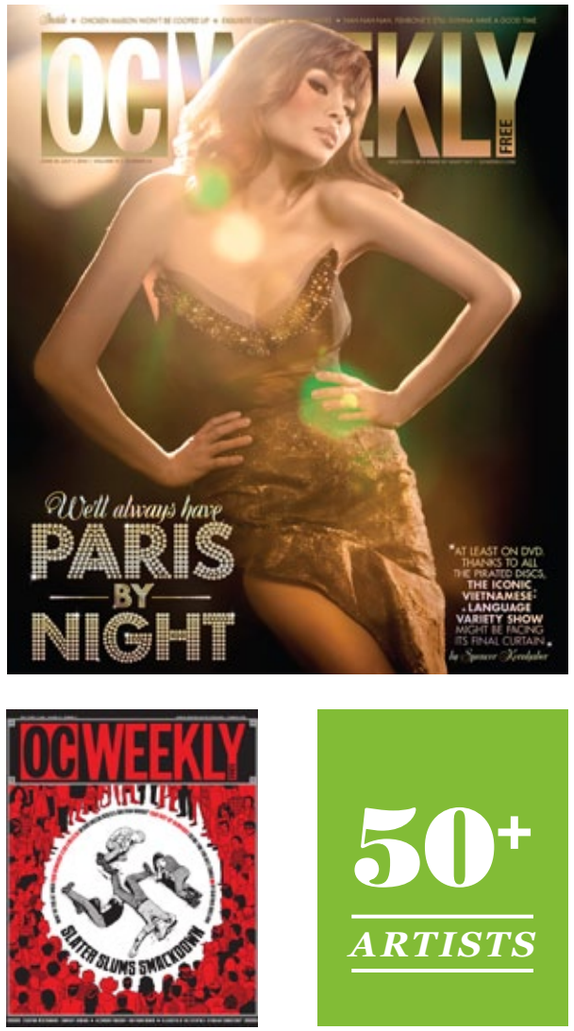
SUMMARY

As Art Director of OC Weekly, I developed and designed each week's cover and feature; created and directed all original art, illustrations and photo shoots; managed the staff Layout Editor and Photo Intern; and oversaw the paper's design, production and brand. I designed more than 150 covers, collaborated with more than 50 artists, won 10 design awards, and redesigned the paper and its art department.

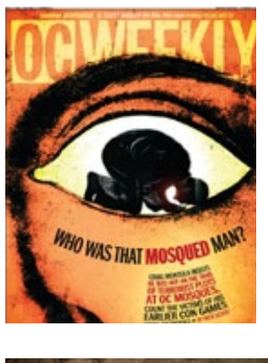
SERVICES

- Concept & development of visual themes
- Direction & development of visual content
- Direction of photo shoots & illustrations
- Original illustration & graphic design

150+ *COVERS*



1 *ME*



50+ *ARTISTS*

10 *AWARDS*

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02 ALT-WEEKLY REDESIGN/RESIZE

CLIENT/PROJECT

OC Weekly: Comprehensive redesign/resize

SUMMARY

I produced a comprehensive redesign/resize of OC Weekly in Jan. 2009 and another resize in Feb. 2011 (below). The redesign brought the overall style of the paper up to date, with bolder fonts, improved legibility, and new web-related elements bringing readers to our website and our website content into print. My detailed, grid-based templates created consistency and efficiency, reducing production time.

SERVICES

- Publication redesign & template production
- Editorial strategy & brand identity
- Art direction & editorial direction
- Cover & feature design

online » ocweekly.com

TOP 5 ONLINE
THE MOST-READ STORIES ON OCWEEKLY.COM FOR MARCH 2-8

1 BLOG
HEARD MENTALITY
Ten Signs You're an Aging Gamer

2 SLIDESHOW
NIGHTLIFE
Uncommon Burlesque at Commonwealth Lounge

3 BLOG
HEARD MENTALITY
Trent Reznor to Score and Star in 'Abraham Lincoln: Vampire Hunter'

4 SLIDESHOW
EVENT
2011 OC Music Awards: Arrivals

5 BLOG
STICK A FORK IN IT
Tapatio-Flavored Fritos Now Available at Costco, Coming to a Store Near You

.COMMENTS
OCWEEKLY.COM READER FEEDBACK

"What the hell is a tapatio?"
—"Arthur Dent" responding to Gustavo Arellano's March 2 Stick a Fork In It post "Tapatio-Flavored Fritos Now Available at Costco, Coming to a Store Near You"

OCWEEKLY.COM / SLIDESHOW
TED AWARD-WINNING ARTIST JR COMES TO PHANTOM GALLERIES IN LONG BEACH.

MARY BELL

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CHUCK OLDFIELD
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oc weekly staff»

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HOLE IN THE WALL
» GUSTAVO ARELLANO

Bur, Baby, Bur

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fri/02/25

[CONCERT]

May the Best Band Win
OCMA BEST LIVE BAND FINAL

After enduring the marathon listening session that is the OC Music Awards, one thing comes across loud and clear: Orange County is no slouch when it comes to producing talented bands. Sure, there were a few stinkers in the seven-concert run-up, but the ones that stood out made the inconvenience of spending nights in packed, sweaty venues worth the effort. And now, the top bands will be performing at this year's showcase. Friday's show in particular, which presents the contenders for Best Live Act, has nicely culled the talent from this competition. Included in the lineup are metal band Railroad to Alaska, indie band Kiev (not to be missed) and the always entertaining avant-rap spectacle of Blok.

OCMA Best Live Band Final at the Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.galaxytheatre.com. 8 p.m. Free. All ages.
—BRANDON FERGUSON

[POETRY]

Poetic Conceit
Billy Collins

Name your favorite funny poet, whom you've heard crack wise on *A Prairie Home Companion*—and we'll bet it's Billy Collins. See and hear the former U.S. Poet Laureate at yet another great event at Newport Beach Library Foundation's Martin W. Witte Distinguished Speakers Lecture Series. Be further entertained pronouncing the name of the late local philanthropist (yup, "witty") whose family honors his love of the written word while laughing out loud to Collins' remarkable work, which you might have read in *The New Yorker* and *The Paris Review*. Witty? You bet! Also ironic, idiomatic, smart and deadpan fun. Collins will lecture, then sign his books. Tell him Martin sent you.

Billy Collins at the Newport Beach Library, 1000 Avocado Ave., Newport Beach, (949) 548-2411; www.city.newport-beach.ca.us/nbpl. 6:30 p.m. $50. —ANDREW TONKOVICH

sat/02/26

[THEATER]

Wear the Pants
Twelfth Night

Some 400 years after his plays were originally composed, messing with Shakespeare is not only acceptable for contemporary productions, but also frequently a must. *Twelfth Night* has already been tinkered with in *She's the Man* (considered by many to be the highlight of the Amanda Bynes oeuvre), so it's not like Fullerton's STAGEStheatre is committing some type of sacrilege with its performance of the romantic comedy, which purports to be "infused with new music" and "extreme physical comedy." That may seem like an odd fit, but the original text of *Twelfth Night* is plenty wacky as it is, featuring cross-dressing as a vital plot element and taking place during the titular "merrymaking" (read: copious booze) holiday. It's basically the Elizabethan equivalent of, well, an Amanda Bynes movie.

MORE » ONLINE OCWEEKLY.COM

Twelfth Night at STAGEStheatre, 400 E. Commonwealth Ave., Fullerton, (714) 525-4484; www.stagesoc.org. 8 p.m.; also Fri., 8 p.m.; Sun., 2 p.m. $17-$20.
—ALBERT CHING

[CONCERT]

Stone Age
STONE TEMPLE PILOTS

Seeing Stone Temple Pilots at this point in history is not just a concert, it's nearly a *Ripley's Believe It or Not!* attraction. Yes, much-maligned lead singer Scott Weiland is still kicking. Yes, they're back together despite a breakup and Weiland's stint in Velvet Revolver (some of the rest of the guys in the band started a group called Army of Anyone, but you probably missed that along with most people). They released their first album since 2001 last year, and appear to be back on track after rescheduling some shows last fall. Yeah, it's been a long time since the SoCal-originated band hit it big with tunes such as "Plush" and "Interstate Love Song," but between this and the recent reformation of Soundgarden, 2011 may be the new 1991.

Stone Temple Pilots at Fox Pomona Theatre, 301 S. Garey Ave., Pomona; www.foxpomona.com. 8 p.m. $49.50-$52. All ages.
—ALBERT CHING

music » artists | sounds | shows

PITCHFORK YOU!

Pitchforked, But Proud

Matt Pond responds to his toughest critic and talks about what's worth learning from those rips
BY REYAN ALI

To put it gently, Pitchfork's opinion of Matt Pond's work has been less than positive. Since the New York-based singer-songwriter and his band (known collectively as Matt Pond PA) got going in the late 1990s, the juggernaut indie-rock site has graded several of their records. Scores have mostly been on the upswing with each ensuing review but still decisively remain within the lower rungs of their grading scale. *The Green Fury* (2002) scored an especially measly 1.8, 2005's *Several Arrows Later* got a 4.0, 2007's *Last Light* a 3.7, and last year's *The Dark Leaves* earned a 4.8. Each review came from a different writer, and each was painful in its own way, occasionally throwing out faint praise.

A smattering of the daggers contained within said reviews: *Green Fury* contains "tepid" songs, akin to "an extravagantly wrapped Christmas present with socks and underwear inside"; there is no "actual friction amidst such downy arrangements" on *The Dark Leaves*; *Last Light* was "another Matt Pond PA album steeped in adult alternative at its blandest"; and his voice has been compared to those of Dave Matthews and Counting Crows' Adam Duritz—and that's not a good thing.

Pond is familiar with Pitchfork's viewpoints and does little to mask his reaction to their reactions. "They don't like me and they don't want people to like me," he says. "There are people that work there that like our music, but they're not going to give it to those people to review." He stopped keeping up on Pitchfork reviews years ago because he would "read them [to] the point of self-torture. It's kind of a joke because whatever we do or I do, they're not going to like it. It's like a directive at the place." For example, Pond posits that Dave Matthews and Counting Crows are used as ...

... to another via song. His portraits of nature are beautiful and idyllic but lack a bluntness or inflection or je ne sais quoi that could give them inescapable definition. Pond's metaphors and visuals resonate with the force of a light wind instead of a hurricane.

But Pond has his positives, too. Even when his melodies don't stick, his songs contain a rich shine, and his breathy, careful singing suits his scenery well. Pond's organic imagery doesn't break any new ground but has a genial warmth. The opening of Leaves' "Speck" exemplifies this: "Up above, I see specks of silver in the evening sky/Specks of gold in the river running from the deep moonlight/See us shake in the wild distortion of the water's waves/Still I know you in the darkness shining from a mile away."

Strangely, he's more incisive away from the guitar. The Brooklyn resident wrote *The Dark Leaves* in a cabin in woodsy Bearsville, New York, and he discusses his fascination with nature ...

... like, 'Fuck it.' It's a part of being tough," says Pond, maybe learning from these trials. "If you're going to make music, you're gonna have people that don't like it, no matter who you are."

MATT POND PA perform with Rocky Votolato and Ray Torres at Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; www.allages.com. Fri., 8 p.m. $13 in advance; $15 at the door. All ages.

BLOG ON » MUSIC
HEARD MENTALITY
This column was compiled from Heard Mentality blog posts. For more news & daily updates, visit: BLOGS.OCWEEKLY.COM/HEARDMENTALITY

MENTAL NOTES
» DANIELLE BACHER

Franki Doll Walks Down the Aisle

The inked-up, punk-inspired rockers of **Franki Doll and the Broken Toys** have always given off a tight-knit vibe, like that of a coed street gang or even a family. As of Feb. 20, singer **Franki Doll** and drummer **Jenson Avery** actually *are* family—they were married onstage at the **Galaxy Concert Theatre** in Santa Ana.

The coolest part? At 7 p.m., the couple opened up the wedding celebration to the public, and after that, Doll became her own wedding singer as the band performed—along with **Flock of Goo Goo, Champagne Blvd., Stay the Night, The Throw Aways, Stitched Up Heart, Broken Patron Saints, Sweet Nothings** and **Chasing Zero**.

Jenson chose their third anniversary to pop the question. "He took me to Hawaii last year for our three-year anniversary," Doll says. "He took me to a secluded beach in Lanai. As I was sunbathing, he turned around with a video camera, an anniversary card and a ring. . . . He videotaped it."

Caught by phone 20 minutes before boarding a plane for her honeymoon, Doll declared, "We had so many people come up to us and say it was the best wedding they had ever been to. It was the greatest day of my life."

"Yeah, it was unexplainable," Jenson gushed. "I was expecting Franki to look beautiful, but I wasn't expecting that. I walked up to the altar, and my knees buckled."

Aw. But hey, what do you expect from a guy who captured his own "propose-cute" on video? *From a Feb. 17 (updated Feb. 21) Heard Mentality blog post.*

THE STEELWELLS ROLLING TOWARD THE COVER OF *ROLLING STONE*?
Here's an interesting twist on the the whole battle-of-the-bands concept: The editors at ***Rolling Stone*** picked 16 bands to compete in a contest for Best Unsigned Artist. The grand prize includes the coveted cover of the magazine ... cover. They won't be unsigned long: A recording contract with Atlantic Records is also part of the grand prize. *From a Feb. 15 post.*

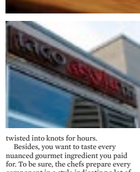
BLOG ON » MUSIC
HEARD MENTALITY
This column was compiled from Heard Mentality blog posts. For more news & daily updates, visit: BLOGS.OCWEEKLY.COM/HEARDMENTALITY

food » reviews | listings

Twittered Taco

The Haven Gastropub creators try their hand at a gourmet taco stand
BY EDWIN GOEI

TACO TRIAD; BELOW: NOT YOUR TYPICAL *TAQUERO*



PHOTOS BY JC VERA

I don't envy the work the Haven Gastropub wunderkinds—Greg Daniels, Wil Dee and Alkesh Patel—have ahead of them. They're planning a second outpost in Pasadena; at the Camp, their latest project, Taco Asylum, enjoys the adoration of the Haven faithful as well as attention from those curious about its novelty. But after the been-there-done-that crowd dissipates, after the magazines and newspapers stop talking about them, they'll need staying power. They'll need to convince the rest of the world to look past their $5-per-taco price tag. And if the opinions of a few people I've unscientifically surveyed are any indication, it's going to be an uphill battle once the honeymoon is over. A typical summation of the place was "Well, it's good, but it's a $5 taco."

It's not just the friends I asked. When every online review either complains about the price or defends it, it's an indication the fight is against the ingrained expectation that tacos are supposed to be cheap. Thank Taco Bell and Del Taco for making tacos a commodity more than a food. But Taco Asylum, as you might have guessed by now, is not a typical taco stand—a species far removed from the corporate chains and the hole-in-the-wall *taquerías*. It is a designer taco shop, with a flat-screen television tuned to its own Twitter feed. It boasts a respectable library of eclectic draft and bottled beers. It sells thin, burned-looking homemade chips dusted with a caustic smoked serrano-chile powder, designed to make you buy more beer. The menu is otherwise just tacos and only tacos, vaguely Mexican in inspiration, but global in aspiration. There's not a morsel of carne asada, a speck of refried beans or a crusty-lipped bottle of Tapatío.

Taco Asylum, in fact, bottles its own hot sauces, one of which contains the ground-up flesh of the ghost pepper, also known as the Bhut Jolokia, the hottest chile in the world. You don't use the sauce as condiment as much as you dare others to use it. The sauce and the ghost chili pork taco, which has the raw chile whittled down to threads as thin as filament, exist purely for the entertainment value. The Haven boys know this. They milk the gimmick to good effect on the restaurant's Facebook and Twitter. Customers are encouraged to record themselves eating it, wincing, choking, crying, while their friends hoot and holler. To actually take up the challenge and apply any amount of the sauce on the tacos will do nothing but leave the back of your throat scorched and your internal organs twisted into knots for hours.

Besides, you want to taste every nuanced gourmet ingredient you paid for. To be sure, the chefs prepare every component in a style indicating a lot of thought, work and effort. Between the flour-tortilla folds, some fillings are more successful than others. The octopus is tender and flavorful by itself; in a taco, it's elusive, easily overpowered by sharp kalamata olives and feta. It's the same for the beef heart, bullied by sour radish pickles and peppers to become nothing more than tasteless, rubbery things. An unctuous pork belly would taste marvelous as an appetizer drizzled in sauce, but the bánh mì-inspired add-ons of cilantro, daikon radish and ca... mixed message and ...

The curried panee... however. So is the wi... The latter is the mos... bunch, and therefore... fried chickpeas inclu... tendency to fall out b... funky, good braised l... thing you'd want to e... potatoes, and the duc... nitas than the pork i... which, in turn, owes... microcubes of rendered pork cracklings rather than the ghost pepper or the pork.

All are photogenic, the prettiest tacos you'll ever see, with not a leaf of garnish out of place, but arranged on custom-made sheet-metal platforms that are helpless in preventing the grease from dribbling out of the taco and onto your table. If there's one other thing that needs tweaking, it's the flour tortillas. The texture is problematic, as the tortillas are often as stiff as an overstarched shirt. The issue is most noticeable when you order the $18 eight-taco sampler. On the first taco you eat, the tortillas will be somewhat pliant; but the prolonged exposure to air renders the last few dry and stale, requiring a good ...

... weeknight, the Twitter-fed TV was static, with no updates except for those left hours before by a PR person. What some have called self-aggrandizing and others smart, now seemed strangely neither.

TACO ASYLUM
2937 S. Bristol St., Ste. B102, Costa Mesa, (714) 922-6010; www.tacoasylum.com. Open 11 a.m.-11 p.m. Tacos, $5-$6. Beer.

BLOG ON » FOOD
STICK A FORK IN IT
BLOGS.OCWEEKLY.COM/STICKAFORKINIT

HOLE IN THE WALL
» GUSTAVO ARELLANO

Bur, Baby, Bur

GENDERSHE CUISINE
2741 W. Lincoln Ave., Ste. B, Anaheim, (714) 220-9500; www.gendershecuisine.com.

While Orange County has always hosted an embarrassingly small African-American community, actual Africans are beginning to arrive on our shores in waves. Most of them find comfort in Anaheim: You can dine on Ethiopian at Tana, eat Kenyan at Kenya Café, even snack on Eritrean treats at Merhaba.

But the most fascinating restaurant of the bunch is the month-old Gendershe Cuisine in Anaheim, the county's first Somali restaurant. If it looks like a banquet hall—fake roses in vases, bright-red mantles, napkins folded like fans and carefully placed inside glass cups—it's because owner Habiba Abdi has a catering business of the same name, and old habits die hard. It's not the easiest place to navigate—orders usually come out wrong, not all the menu is explained—but the food! I haven't been so satisfied with a meal since Thanksgiving's third helping.

Abdi's suqaars—sautéed chicken or beef on beds of cardamom-spiked rice—are the type of food that makes you eat so much you're likely to stretch something inside that shouldn't be stretched. The sambusas are really samosas, but bigger, flakier and accompanied by a fragrant green-pepper chutney that scalds. Baked in-house is the bur, Somali fry bread as sweet as pan dulce and as savory as a French roll—tear it open to stuff with whatever's in front of you, or use it for sopping. Most of the tables seem to feature one heap of spaghetti (a relic of Italy's conquest of the Horn of Africa), but better is the hilib ari, ... gamy and glori... as birria. ... are many, its charms plentiful, its dishes divine.

GARELLANO@OCWEEKLY.COM

BLOG ON » FOOD
STICK A FORK IN IT
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music»

Now With Boys!

Civet ditch the all-girl punk-combo concept and release their best effort to date
BY PAUL SAITOWITZ

ALL'S FAIR

Liza Graves, guitarist and primary mouthpiece for Long Beach punk combo Civet, recently reached a transformative realization. The Suicide Girls lookalike with a weather-beaten voice came to understand that Civet didn't need to be an all-female outfit to portray their punkish anti-rules-and-regulations ethos. In fact, rules of any kind only seemed to hinder what she had been aiming to accomplish all along.

Civet, which Graves formed with her younger sister Suzi Homewrecker more than a decade ago, had always been envisioned as an all-girl act. When its rhythm section of Jacqui Valentine (bass) and Roxie Darling (drums) quit last November on tour while the group was the opening act for Nashville Pussy, the pangs of finding new members opened Graves' eyes to a different approach. She found that doing things her way meant throwing down all conventions and opening the doors of her band to the less-fair sex.

"We'd had a lot of different girls in the band, and we realized that instead of just focusing on girls, we wanted to find the best drummer and bass player for us," she says. "So now we have two guys in the band, and it's honestly the best lineup we've ever had. Besides the music, when there are four girls in the band, it gets competitive. . . . Our chemistry now is really great."

Graves' independent streak crossed over to the recording of Civet's latest release, *Love & War*, issued on Feb. 22. The raucous, high-energy set is a guttural spitball draped in anthemic choruses—just the way Graves intended. Rather than working with two big-name producers (as they did with Julian Raymond and Howard Willing on 2008's *Hell Hath No Fury*), the band chose to go it alone in the studio, trusting their own talents to get the vision across.

"On our last record, the production was so large and the sound wasn't exactly representative of us," Graves says. "We wanted to record ourselves in a way that captured what we like and who we really are. It can be difficult without an outside ear ...

... party-like, allowing for the creative energy to take the band in whatever direction they wanted. The result was 14 songs of power street punk recalling the brute force of Motörhead, the exhaust-fume vocals of Courtney Love and the big, snappy choruses of Rancid. Standout tracks include "L.A. Nights," a song owed to an evening on the town partying, and "Summer of Hate," a rollicking tale of growing up in a punk-fueled environment. ...

"I guess there is some Liam ... us [as in the Gallagher brothers of Oasis fame/infamy]. You can't see it onstage or anything, but if you spend enough time around us, you can see it," she says. "I think that's natural with siblings. . . . On the whole, I love being in a band with her."

"This should be a big year for us," Graves said. "Hopefully, we'll be able to take everything in and enjoy it."

CIVET play with Hounds and Harlots at Alex's Bar, 2913 E. Anaheim St., Long Beach, www.alexsbar.com. Sun., 9 p.m. $5. 21+.

grub*guide

central oc

CAPT'N MIKE'S FISH FRY & CHICKEN RESTAURANT 815 W. 19th St., Costa Mesa, 949-645-2875. This place is with the times, selling fish and chips to a Mexican audience. Does the culinary mash-up work? We say yes. The creamy refried frijoles make a great dip for the fish, while the rice isn't stale—the best possible compliment for Mexican rice. Order a side of corn tortillas, and you can create monster fish tacos that are part-English, part-Mexican and all Orange County, baby. $-$$

DALAT BISTRO 16525 Brookhurst St., Fountain Valley, 714-839-8338. The huge menu can be hard to get through; look at what other diners are eating. It's packed for a reason: try the salmon with crispy rice or the grilled dill salmon (cha ca Thang Long). $$

FULL MOON 9965 Ellis Ave., Fountain Valley, 714-963-3214. A cute neighborhood sushi-ya serving Americanized rolls and bento-type entrées (teriyaki chicken, etc.) to the locals in Fountain Valley. The house specialty is the crunchy roll. $

GEORGE'S BURGERS 17991 Euclid St., Fountain Valley, 714-963-1774. The archetypal OC burger shack, with a few nods to Mexican food, some steaks and good greasy-spoon breakfasts. Stick with the combos advertised in the windows. $

LE V CUISINE 17431 Brookhurst St., Fountain Valley, 714-593-8511. One of the best Asian-European fusion restaurants in Little Saigon, you can pair your cha gio (Vietnamese spring rolls) with your spicy tuna on crispy rice or have an old-fashioned French dish. $$

MAGNOLIA CAFE 8988 Warner Ave., Fountain Valley, 714-842-2844. The non-Disneyland answer to the question "Where can I get a Monte Cristo sandwich?" Be aware the portions are gargantuan. Eat in a classic diner setting, with an average patron age of 61 and waitresses who are at the half-century mark. $-$$

MAI THAI RESTAURANT 17938 Magnolia St., Fountain Valley, 714-963-4929. This strip-mall Thai place has some of the better crying tiger in OC. Pair it with papaya salad and pad kee mao for a trip to Capsaicinville. $$

MYUNG DONG KAL GUK SU 2512 Walnut Ave., Ste. 1, Tustin, 714-734-7789. Myung Dong Kal Guk Su is one of those food specialty restaurants with a laser-guided focus on making only a few things and ...

ROMANO'S MACARONI GRILL 13652 Jamboree Rd., Irvine, 714-508-7990. This chain proves that you can do mass-produced Italian food and not have it taste like Olive Garden. $$

STONEFIRE GRILL 18727 Brookhurst St., Fountain Valley, 714-968-8300. Stonefire Grill is part of an expanding chain of places that specializes in huge ...

WEI'S CHINESE RESTAURANT 17046 Magnolia St., Fountain Valley, 714-842-9778. New owners have taken over and redesigned the menu to appeal to a wider audience (read: more chow mein ...). Shangdong), but you can still get the old ... such as pork with dried tofu—just ask. $$

coastal oc

THE ABBEY 306 Main St., Seal Beach, 562-... Wood-fired pizzas and panini knocked down ... liters of very good Belgian beer. The ... the sleeper hit, and the burgers are very ...

AMELIA'S ON BALBOA ISLAND 311 Marine Ave., Newport Beach. This adorable little bistro brought Mediterranean flair to Newport Beach for nearly 50 years. ...

AURORA 2307 W. Balboa Blvd., Newport Beach, 949-642-1073. This small Mediterranean ...

BAYFRONT CAFE & RESTAURANT 3412 Via Oporto, Ste. 103, Newport Beach, 949-675-3779. ...

BAYSIDE RESTAURANT 900 Bayside Dr., Newport Beach, 949-721-1222. ...

BUON GUSTO 4911 Warner Ave., Huntington Beach, 562-494-7593. ...

JOHN'S PHILLY GRILLE 20379 Beach Blvd., Huntington Beach, 714-969-8755. ...

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03 ART DIRECTION: PHOTO SHOOTS

CLIENT/PROJECT

OC Weekly: Cover & special issue photo shoots

SUMMARY

As Art Director for OC Weekly, I hired and managed all of our freelance photographers. I directed most photo shoots through advance art briefs, but for these and other special issues, I directed the shoots in person, managing crew and materials, including hair/makeup artists, wardrobe stylists, props, models and location. I typically handled all post-production and photo manipulation as part of the cover design.

SERVICES

- Concept & development of visual themes
- Planning & coordination of crew & materials
- Direction of photo shoots, studio & on location
- Post-production & design &/or consultation

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04 ART DIRECTION: ILLUSTRATION

CLIENT/PROJECT

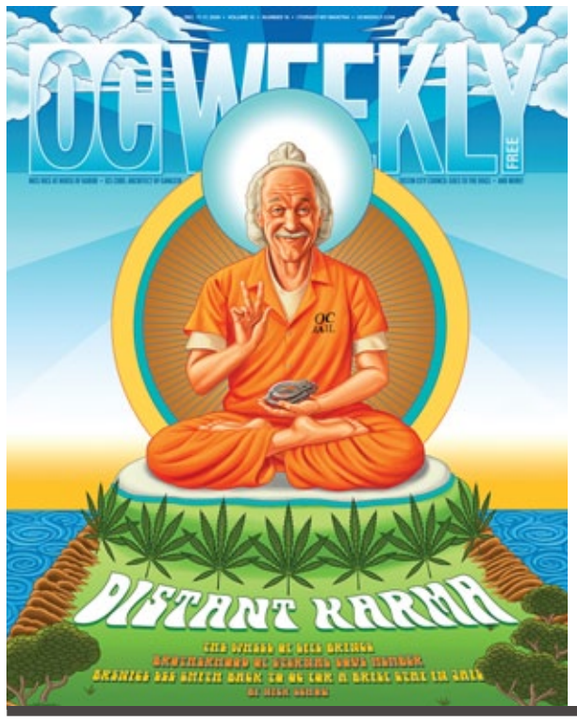
OC Weekly: Illustration direction & design

SUMMARY

As Art Director for OC Weekly, I was dedicated to seeking out and recruiting an ever-expanding assortment of illustrators whose work would communicate and complement our wide variety of cover stories. Over the course of a few weeks — or usually just a few days — I worked intimately with each artist on preliminary concepting, sketches and revisions, then incorporated the art into my final cover design.

SERVICES

- Concept & development of illustration subject, style, appearance & execution
- Artist recruitment & assignment direction
- Final cover/feature design & editing of artwork



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05 DIRECTION/DESIGN: SPECIAL ISSUES

CLIENT/PROJECT

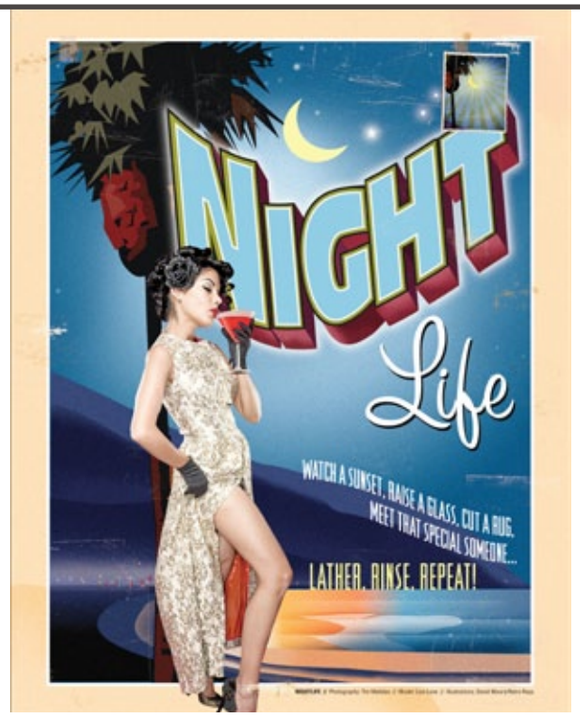
OC Weekly: Best of OC 2008 & Best of OC 2009

SUMMARY

OC Weekly's annual "Best of OC" is the paper's largest and most design-intensive issue of the year. I developed the theme and artwork for four Best Of issues, produced three, and won LA Press Club awards for two (2008: 1st Place Design, 2009: HM). "Her work in the Best of OC package shines – maintaining an interesting, consistent approach throughout the huge feature," wrote the judges.

SERVICES

- Concept & development of visual theme
- In-depth direction & editing & photo shoots
- Compositing of photo illustrations & additional illustration design for cover, headers, logos, pages



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06 EDITORIAL DESIGN: FEATURES

CLIENT/PROJECT

OC Weekly: Feature Design & Layout

SUMMARY

LA Press Club named me Designer of the Year in 2010: "Kelly's designs are sharp and engaging. She uses the black & white format of the weekly to its fullest with nice typography and excellent detail." I also won 1st Place Design (LA Press Club: 2009, 2011) and 2nd Place for Best B+W/Two-Color Layout (Maggie Awards, 2007). With my editorial design, OC Weekly also earned two Maggie Awards for Best Tabloid (2010, 2011).

SERVICES

- Publication redesign & template production
- Editorial strategy & brand identity
- Art direction & editorial direction
- Cover & feature design

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07 LOGOS + PHOTO ILLUSTRATIONS

CLIENT/PROJECT

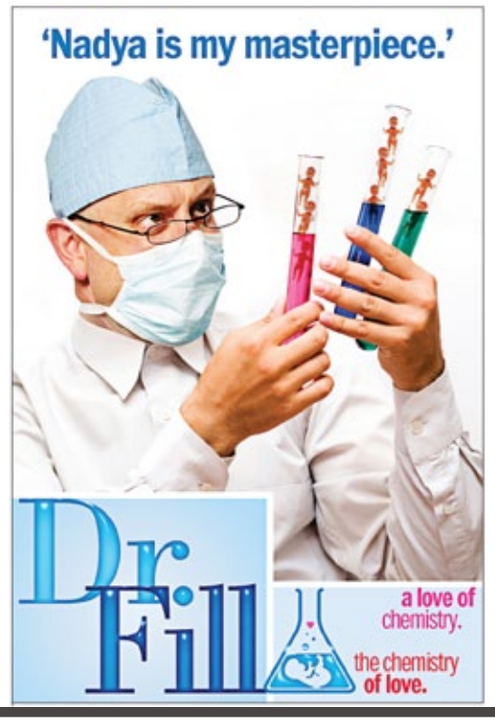
OC Weekly: Logo Design & Photo Illustration

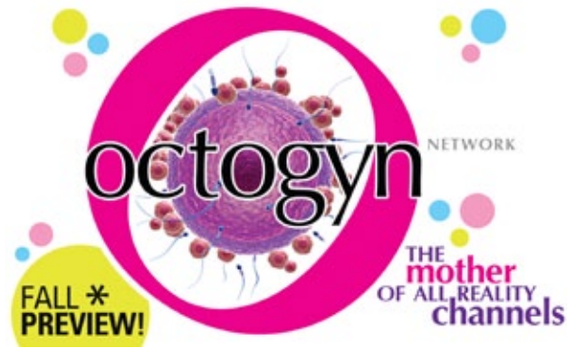
SUMMARY

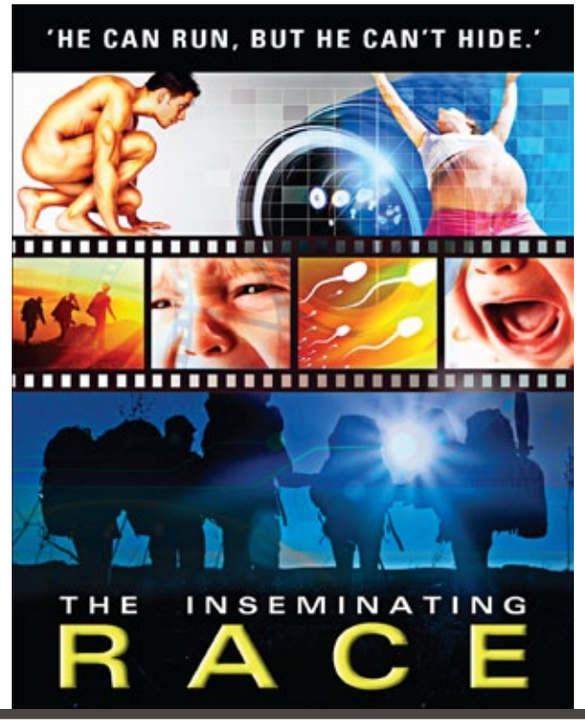
I designed logos and produced photo illustrations for almost every issue of OC Weekly, either in the form of cover type or feature page headers corresponding to the cover design. I also created logos to carry through the entire paper or special section for several special issues a year. For other issues, such as "Octomom" (below) or Best Of OC, my photo illustrations functioned as the feature design itself.

SERVICES

- Creative concept & development
- Branding & identity
- Graphic design, layout & typography
- Photo & vector illustration & compositing







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08 NEWSPAPER TABLOID DESIGN

CLIENT/PROJECT

Ventura County Star: Weekly tabloid, Time Out

SUMMARY

Following my redesign/resize of Time Out (see next page), I became the lead designer responsible for coordinating with the editor to plan the issue, manage the pagination, design the weekly cover and feature pages, and supervise other staff designers on their layouts. For this and other issues, I also coordinated with the staff photo editor and photographers on original photo assignments.

SERVICES

- Direction & development of visual content
- Cover/feature design, page layout, pagination
- Direction of photo shoots & illustrations
- Creative & technical supervision of staff

09 NEWSPAPER TAB REDESIGN/RESIZE

CLIENT/PROJECT

Ventura County Star: Redesign of weekly tabloid

SUMMARY

I produced a complete redesign/resize of Time Out, the weekly culture and entertainment tabloid of Ventura County Star newspaper. This Style Guide (below), which I created for the staff designers, details the new templates, styles, structure and design guidelines that streamlined our production process and created visual unity. The overhaul targeted younger readers with new, web-related content and style.

SERVICES

- Publication redesign & template production
- Editorial strategy & brand identity
- Art direction & editorial direction
- Cover, feature & logo design

Index

6

■ The index specifically teases to the cover story and three inside feature stories, one of which is highlighted with a 4-column photo.
Saxo files: 1
Slug: G03VindexXX
Format: Breakout box

1 COVER STORY TEASER
Text Paragraph Style: TO Brief Hed small
Page # Character Style: O-Breakout small drop cap
Font: Helvetica Neue Lt Std / 85 Heavy
Size: Bump up size 2pts / leading 1pt
Color: Drop cap will be gray; change to 1AA4 Red.

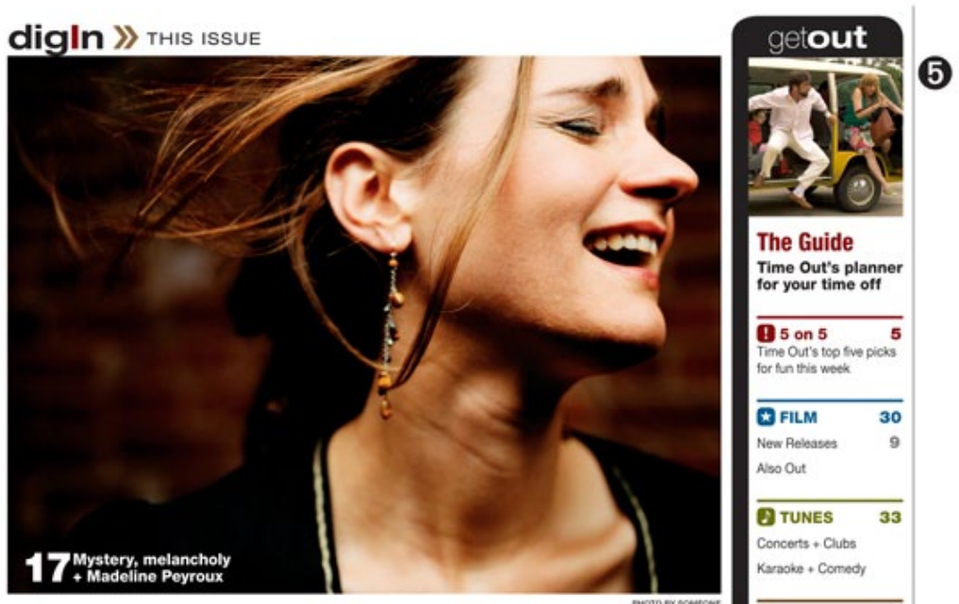
2 FEATURES TEASER
Text Paragraph Style: TO Brief Hed small
Page # Character Style: O-Breakout small drop cap
Size: 11.5/12 (keep as is)
Color: Drop cap will come in gray; change to 1AA4 Red.
Font: Helvetica Neue Lt Std / 87 Heavy Condensed

3 PHOTO TEASER
Paragraph Style: TO Brief Hed small Drop Cap
Pag # Character Style: Automatically formatted with pargraph style
Font: Helvetica Neue Lt Std / 85 Heavy
Color: Change to white

■ All other text items are standing, non-Saxo items built on Master Page.

4 Departments: General, standing summaries tease to the six sections.

5 The Guide: Index to listings. Check page numbers each issue.



Departments: Feature stories

8

■ Time Out's feature stories are the main course in the publication's topic-driven "Department" sections. Usually staff- or locally-written, these are longer articles, interviews, weekly columns, previews or reviews featuring a movie, musician, artist, event or restaurant. Each Department section contains anywhere from 1 to 3 feature stories per issue.

A NOTE ON FEATURE FORMATS
Time Out's feature story style begins with a standard format for headlines, decks and body text:
Saxo Format: TO_5-col_Blk Cond 54
Headline: TO 1-Hed Blk Cond 54
Subhead (Deck) Style: TO 1-Deck 22
Body style:
TO 1-Byname
TO 1-Bytitle
TO 1-Text Ragged Right

As a rule, designers should not change the body style or deck style. **All decks should be 22pt size/ 30pt leading.** Most headlines should use Black or Bold Condensed styles, with TO1-Hed Blk Cond 54 as a baseline.

Designers are encouraged, however to be creative with feature article designs, beginning with the use of additional headline styles that use other typefaces within the Helvetica Neue family. **These headline variations are located in Time Out's paragraph styles, made available as 5-column Saxo formats and detailed in the Time Out style definitions.**

These Regular, Light and Extended faces may be used for emphasis or ornamentation. Note, however, that designers should generally **limit variation within a single headline to two Helvetica Neue typefaces.**

1 MAIN BAR / FEATURE STORY
Headline: TO 1-Hed Blk Cond 54 (or see note above)
Deck: TO 1-Deck 22
Text: TO-Text ragged right
Body style:
TO 1-Byname
TO 1-Bytitle
TO 1-Text Ragged Right
Body, 1st paragraph: TO 1-Text Drop Cap

2 PHOTO/S
Credit: TO 1-Caption Credit
Cutline: TO 1-Caption Credit

3 BOTTOM BOX (OPTIONAL)
Label: Standing, non-Saxo Library item
Headlines: TO-Brief Hed small
Text: TO Breakout No Indent
Lead-in: TO-Breakout Bold
Stars: TO-Bullet (Letter "N")

4 BREAKOUT BOX
Saxo format: TO_breakout_box
Headline: TO-Brief Hed small
Text: TO Breakout

5 PULL QUOTE
Saxo format: TO_breakout_box
Text: TO 1-Quote Big
Attribute: TO 1-Quote Attribute
Quote Marks: TO-Quote marks Character Style (glyph)

6 SIDEBAR
Saxo format: TO_brief_nohead_1-col
Headline: TO-Brief Hed large
Subhed: TO-Brief small

7 TEXT SUBHED
Character style: TO Breakout / Breakout Bold Character Style
Manual typing: Paragraph

8 Q&A
Question Text: TO Breakout No Indent / Breakout Bold Character Style
Answer Text: TO-1 Text Ragged

9 FOLIO REFER: Teaser to more movies, music, theater, events, reviews, etc. in The Guide. Standing Master Page + library item.

NOTE: Feature spreads should not have page toppers, such as PreView or ListenUp, found on other Department pages.

10 NEW MAGAZINE CREATION/DESIGN

CLIENT/PROJECT

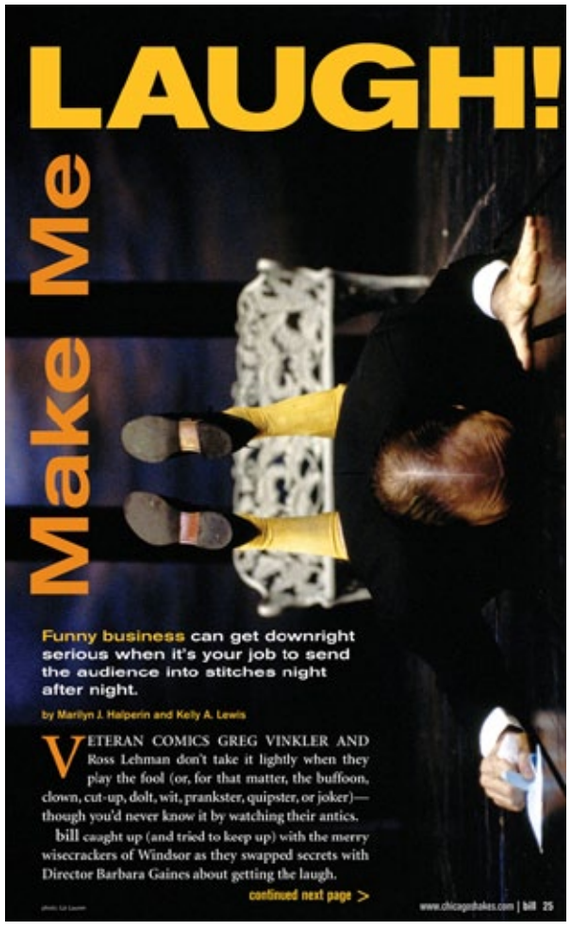
Chicago Shakespeare Theater: bill Magazine

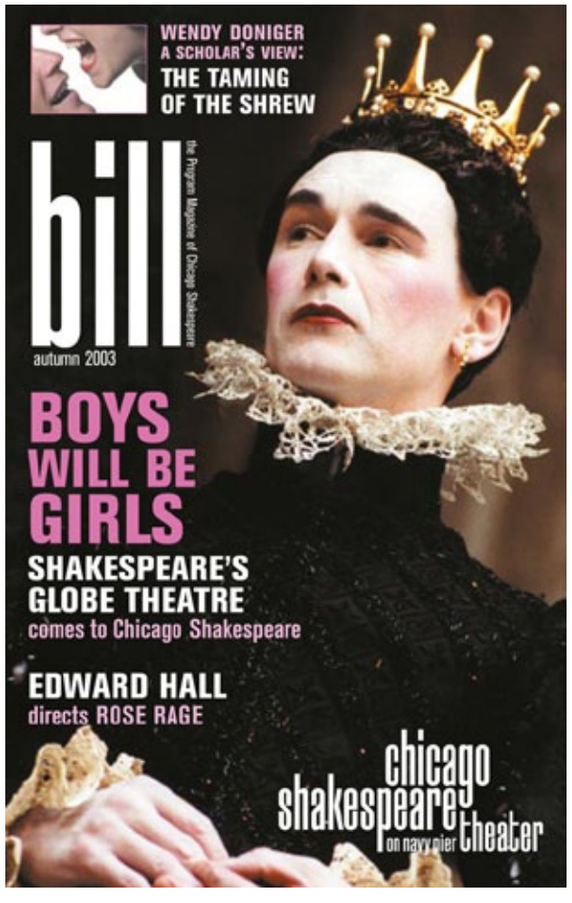
SUMMARY

I created a new, custom glossy magazine for Chicago Shakespeare Theater that functioned as an arts/entertainment publication, marketing piece, and playbill in one. I had 3 weeks to develop and produce the first issue. As founder, I shaped the publication's brand identity, structure & templates. As editor & designer, I formulated, assigned, wrote, edited & designed each issue from beginning to end.

SERVICES

- Magazine development & brand identity
- Art & editorial direction, cover & feature design
- Reporting/writing & editing/proofing
- Production/ad management





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KELLY ALEXIS LEWIS

ART DIRECTOR | DESIGNER | WRITER

RESUME 2011

SPECIALTIES

ART/CREATIVE DIRECTION

EDITORIAL MANAGEMENT

PUBLICATION REDESIGN

GRAPHIC DESIGN & LAYOUT

PHOTO ILLUSTRATION

BRANDING & IDENTITY

COPYWRITING & EDITING

STATIONERY & PRETTY STUFF

HELLO

I Make Art & Type Play Nice.

I am an art director, graphic designer, writer and editor with 14 years of experience synthesizing art and ideas for creative publications, projects and people.

Current Projects

Since September 2010, I have been working as a freelance designer, conceptualizing, designing, writing and producing creative communication pieces for individuals and organizations, including posters, postcards, business cards, brochures, branding, stationary and other collateral.

EXPERIENCE

Art Director

OC WEEKLY — VILLAGE VOICE MEDIA (SEP 2007 – SEP 2010)

As Art Director, I developed and designed each week's cover and feature; created and directed all original art, illustrations and photo shoots; managed art budgets, staff Layout Editor and Photo Intern; and oversaw the paper's design, production and brand.

Major Accomplishments

I produced a comprehensive redesign/resize of the publication. I also devised administrative systems for the editorial art department, including asset management, contact database, assignment contracts and workflow procedures.

Features Designer, Travel Editor

VENTURA COUNTY STAR NEWSPAPER (FEB 2006 – SEP 2007)

As Features Designer, I designed front and inside pages for a variety of sections. As Travel Editor, I planned, assigned and edited freelance and wire content and wrote copy for the section.

Major Accomplishments

I Produced a complete redesign/resize of the paper's weekly arts and entertainment tabloid. I trained and supervised other staff designers on the new templates, style guide and production processes; and coordinated and designed all art, covers, layouts and pagination.

Publications Manager, Founding Editor/Designer

CHICAGO SHAKESPEARE THEATER (FEB 2000 – JAN 2006)

As Publications Manager, I wrote, edited, designed and managed the theater's various communication pieces, including playbills, teacher handbooks, catalogs, newsletters, stationery, brochures and signage.

Major Accomplishments

I created "bill," the theater's own program magazine. As founding editor and designer, I formulated, assigned, wrote, edited and designed each issue; and oversaw each issue's ads, budget, production and printing. I also developed the theater's first in-house graphic design department, systems and archives and supervised staff designers.

Managing Editor

WINDY CITY / METROSPORTS / ROCKY MOUNTAIN SPORTS MAGAZINES (JUN 1998 – JAN 2000)

I assigned, wrote, edited and designed features and other content for the company's five monthly regional action sports magazines, both locally and remotely from Denver and Chicago offices.

Major Accomplishments

From the company's Chicago office, I guided the New York magazine through new ownership and content overhaul, developing a new freelance network of writers, production schedule and customized local content

AWARDS

LA Press Club

Southern California Journalism Awards

- Designer of the Year 2010
- 1st Place Design 2011
- 1st Place Design 2009

Maggie Awards

The Magazine Awards of Western Publishing

- Best Tabloid: Art Direction of winning issue 2011
- Best Tabloid: Art Direction of winning issue 2010
- Best B+W/Two-Color Layout: Finalist 2007

Art Direction of various winning illustrations

by Jim Rugg, Brian Stauffer

- Communication Arts Illustration Annual 2010
- PRINT Magazine Regional Design Annual 2010
- American Illustration 29

EDUCATION

Northwestern University

B.A. HONORS, 1998

Major: Writing / Minor: Art History

Best English Major in Writing, 1998

SKILLS

ADOBE INDESIGN	ADOBE PHOTOSHOP	ADOBE ILLUSTRATOR	ADOBE DREAMWEAVER	ADOBE FLASH ADOBE FIREWORKS	WORDPRESS 3.2.1	HTML CSS	MICROSOFT OFFICE
★★★★★	★★★★★	★★★★	★★	★	★★★	★	★★★★★

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