



ROARS & WHISPERS

Providence Senior High School
volume XXIII | 2018

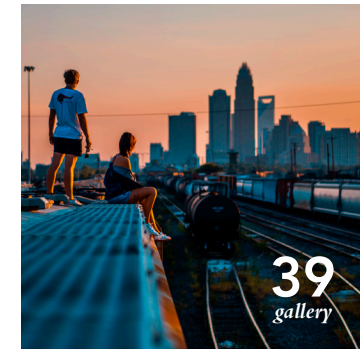
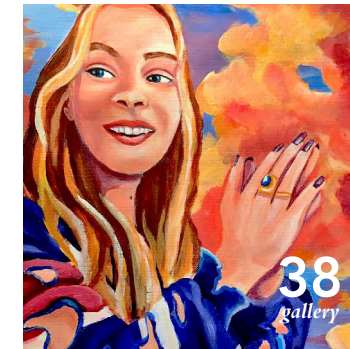
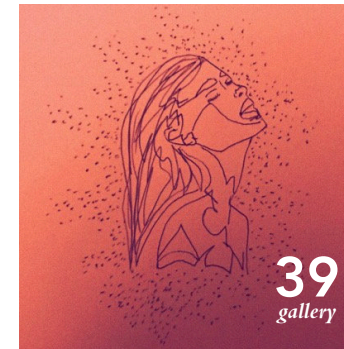
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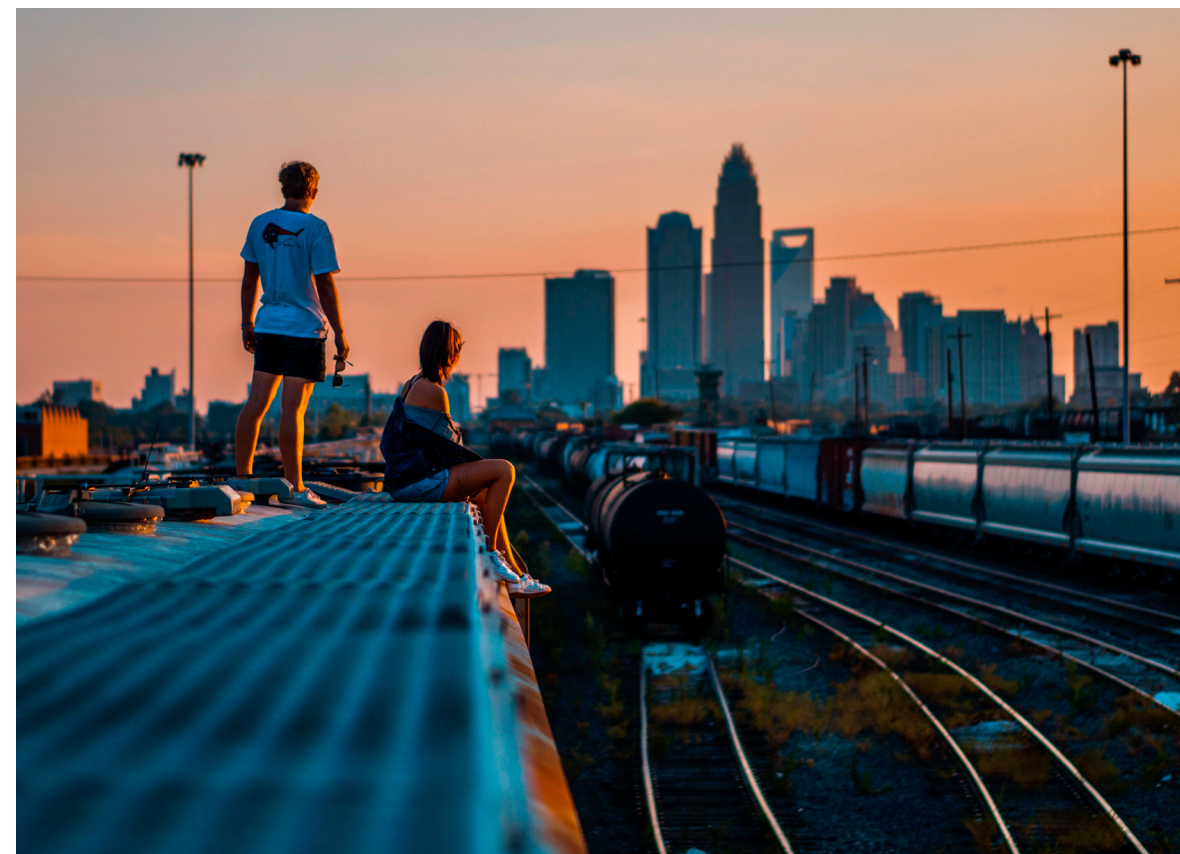
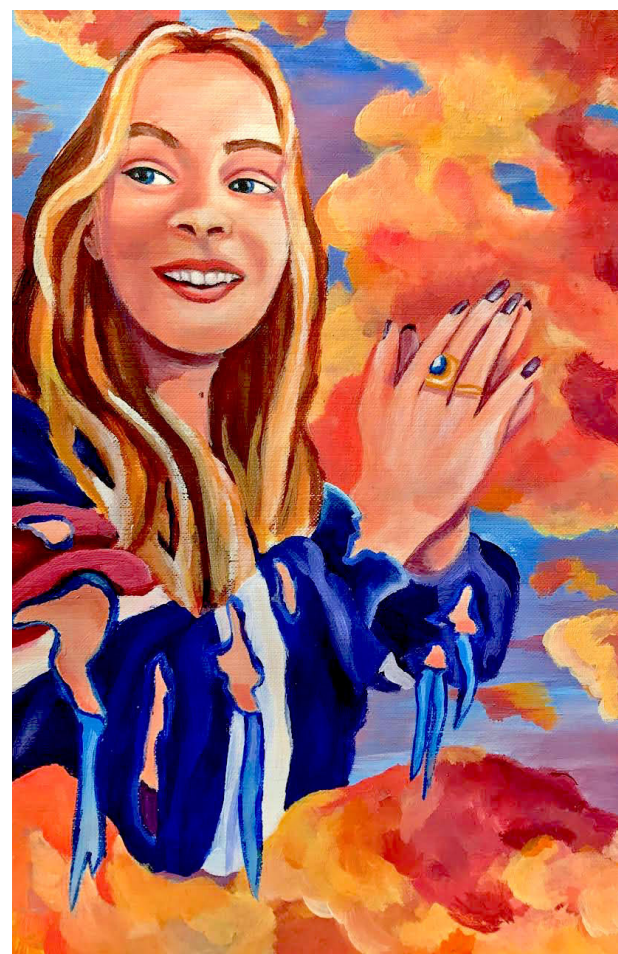
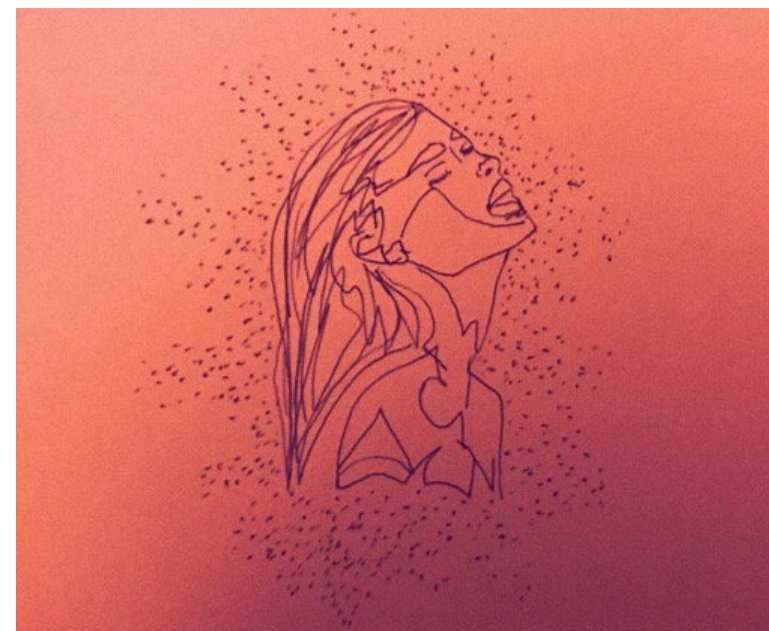
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MY STRENGTH LIES
in my tenacity

Clockwise from the top right:
October, Andy Hill '18, *watercolor*
Sign of Faith, Ragen Munavalli '19, *ballpoint pen*
I Like Trains, Mack Hopkins '18
Hostile, Allie Fleury '19, *collage*
Ella, Brooke Drury '18, *acrylic*



the little prince

Le vent murmure la rêverie aux étoiles,
chaînes de délire enlacées entre mes doigts.
Le clair de lune se renverse dans les collines de mon lit, inondant les vallées
et coulant à travers les fenêtres.
J'essuie la brume de la vitre fraîche et jette un coup d'oeil aux arbres.
Ils se balancent au rythme des tromperies éparpillées du vent,
songeant à travers des constellations écroulantes et un clair de lune brisé.
Mais je n'arrive pas à trouver consolation dans la descente enflammée des étoiles
ou la puissance d'infuser
ma propre valeur dans les bouts de mes doigts.
Les draps de mon lit deviennent mon seul passage aux montagnes de l'artistique.
La Terre s'est endormie
et l'éclat de minuit d'une lune brillante défie la plus sombre des nuits.

- Ainsley Stevenson '19

Into the Cave, Mack Hopkins '18
Read it in English here: bit.ly/stevenson-english

IN DEFENSE OF **MIDAS**

I.
I, too, would be greedy if I could immortalize the world
just by loving it. To caress a chin and keep it there;
to weld arms like chains.

II.
To touch is to remember,
but I have dried blood in the cracks of my nail bed.
I settle for watching the creases in my palms
seep golden in the sun. Laughter is warmer than songbirds
when I can feel the bubbling coalesce between my lips.

III.
Now the only river I cleanse my hands in
is my body. My fingers are soft enough
to remind me I still have bone under skin
and heart under cage. It is enough.

– Althea Moya '18

Inner Space, Allie Fleury '19
collage



Emma Carter

Columbia Gold Circle - Designer of the Year

This year, I served as Design Editor of the *Roars and Whispers* literary magazine. In taking on this responsibility, I took on maintaining not only the design of the magazine and its consistency but also the maintaining of the staff's knowledge of design trends as well as their execution within the magazine's pages. The spreads I was responsible for went through a very long sketching process before I got them on screen--through this process, I learned the importance of planning out ideas before actually executing them, and the impact that that planning has on the final product. Through my connection to the literary magazine, one of my main goals was to fluently articulate the messages expressed through both the visual artwork and the verbal content without distracting with flashy typography or clunky design. In order to do this, I had to spend a lot of time examining other magazines, picking through design trends.

Through the designs I contributed to this year's magazine, one of the most overarching things I've learned about design is that culture and design drive each other. Through being in charge of the publication's design this year, I've been able to see firsthand the resurfacing of minimalism as a trend as a direct reflection of Western society's regression to the Modernist ideals of almost exactly a hundred years ago, and the renewed role of art in industry. Because graphic design is a part of basically every 2-dimensional visual media produced, it impacts our lives every minute of every day, whether it be in advertisements, magazines, packaging, TV, or the objects we use daily, like computers and pens. The resurfacing of minimalism in culture will change the way life is viewed and prioritized as individuals will begin to gravitate towards products that appear to be simple, clean, and easy to understand. An additional alteration in the way individuals view themselves will take place in that lower levels of consumption will become a new ideal over having a lot, leading to change in the ways that we express ourselves. Because culture and design exist as a result of each other, it is vital to have an understanding of the role design plays in affecting the way that individuals live.

As a result of my efforts in studying design trends, I was accepted to NC State University's College of Design. A direct result of the work, time, and effort I put into my high school journalism experience, this opportunity to continue pursuing graphic design in higher education is one that I look forward to experiencing.

1. Cover

- a. The design of the cover of the magazine aims to catch a reader's attention with bright pops of color, while the movement of the artwork pulls the reader into the magazine.

2. ToC

- a. The Table of Contents aims to fit into the growing minimalist trend. The white space on the page enables the reader to focus on the content, while the main typography has a little more character, pulling a red color from the artwork on the cover to create flow.

3. Gallery

- a. The gallery pulls the same warm oranges and yellows from the cover artwork and Table of Contents page and connects each design together, as do the replicated typographic elements. That being said, each design has enough standalone elements to be unique.

4. The Little Prince

- a. This spread was a challenge to design as the English version needed to be included somewhere and still fit into the minimalistic feel of the rest of the magazine. I solved this problem by adding in a link in a lighter grey text, which allowed the spread to stay minimalistic. The typography also draws back to the original stylization of The Little Prince by Antoine de Saint-Exupéry.

5. In Defense of Midas

- a. The biggest element I focused on for this spread was the white space. I tied the two pages together by way of pull color in the poem's title and in the roman numerals.