



Dream of Travel Writing

Weaving Journalistic Detail into Short Articles

So we're diving this month into this idea of journalistic detail, and I spoke about what journalistic detail is and why it's important to you in the first webinar in this series, and I will dive more into that as well this week just to recap for those of you who weren't on the first call or haven't listened to it yet, we're going to be uploading it to the webinar library soon. And so today, we're going to look specifically about how journalistic detail works in short articles.

This is a question that comes up a lot when I tell people even in their pitches because in a way, you can think of a pitch kind of as a short article in certain ways, right? That I tell people they need to expand something more or they need to be more specific or they need to give more specifics. So they need to give more detail. They're like, "Well, you already told me it's too long, I don't understand."

And the reason that it can be difficult to incorporate journalistic detail into short articles is not just because you're tight on the word count, but often because there's a lot of things that you want to include that don't need to be there. And so thinking about how to use journalistic detail in short articles also helps us to get a lot of clarity around what we really need to have in those articles and what's really important. So as we go through this today, we're going to look...like I said, I'm going to do a little recap on what journalistic detail is and what it can do for you, and we're going to look at what makes it hard especially with short articles to incorporate this. And then I'm going to do a little exercise, and if you're on the call today but you're kind of listening from somewhere and you can't write it up on your computer, you can't join in, that's fine. For those of you listening on the recording, I encourage you to do this as well.

What we'll do is I'll have you read something and then we'll go through the little piece that you read and we'll point out different parts of different types of detail that they use, how they use in the article, where it shows up in the article, and what that tells us about what the writer is trying to do. And then we're going to...not so much having you have the time to read it, then think about it, but we'll all go through line by line of some other short articles for you to see how they've implemented those things that we talked about with the exercise.

Like I said, before we get started today, I just want to do a little recap for those of you who haven't heard yet the first webinar in this series on journalistic detail about what I mean when I say journalistic detail. These two words are important because we can think about details and including details in our piece, and sometimes, that goes into the realm of description. Sometimes it goes into the realm of background or history. Sometimes that goes into the realm of like explaining amenities that they have in a certain place, but that qualifier of journalistic is really important here, and this is why I like to use this term rather than just



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kind of saying the more abstract you need to add specifics to your piece or use specifics in your piece or your pieces need to be more detailed.

Because the thing about journalistic detail is that we're really being mindful about what we choose to include in the piece. And what I mean by that is anytime you're writing in a print setting, sometimes with the web, but much more so with print, words are at a premium. They mean physical space. They're a physical space that's going to your article rather than an advertisement that someone's paying for.

And so it's very important to be not so much brief as in short but succinct. So when you look at especially the short articles in the front of book of a number of magazines, it's interesting because they may be talking about something that feels like a very thin slice of a larger topic, but they talk about it in a lot of detail. They accomplish quite a lot in a very small amount of space, and that's a very important skill to have not just as a writer but particularly as a writer who's interested in working with magazines. And the way that they go about accomplishing so much in such a small space is being incredibly clear on what they need to say to the point where like we did in our "Article Nuts and Bolts" series, you know exactly what lines need to go into that piece and what pieces of information you need to get in order to fill those in.

So what makes those sentences, those lines that you do choose to include in the very small amount of space, what makes them deliver, what makes them paint a very complete picture even in a small amount of time and space is this journalistic detail. So it's choosing things that fit the overall purpose of your piece, what it is that you need to say, that are highly illustrative that really do a lot of showing rather than telling.

So an example that came up yesterday at a workshop that I was attending, somebody was saying that she has this fashion brand and it has previously been...it was previously sold out in a month and a half in major retailers in New York, LA, and a couple other markets. And my immediate question was like, "Great for sold out in a month and a half, great and saying exactly which markets that was, but why don't we get to know the name of the stores? Like why aren't you telling us the name of those retailers?" Because to me, she actually use a different word than major which kind of like set off some weird bells for me, but to me, like not saying the names of those stores when she's being specific about those other things immediately makes me wonder, "Well, maybe they're not such big names."

And the thing about being what I sometimes call vague, you can also call it general, or you could just call it being nonspecific when you are describing things is that we don't always necessarily think about it, but for the reader, that lack of painting a picture is saying something to them and especially when your reader is an editor. To an editor or like when I



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have my editor hat on, when I see that lack of specificity, it either says to me that this writer is too lazy to find out. That's one big thing that editors think when they see nonspecific details, that the writer is too lazy to find out or that the writer doesn't really know which means that the writer did a sloppy job in their reporting. Or that maybe this detail is really just not even that important and we shouldn't even mention it. If we can't get specific, what else can we put in there that we can get specific and illustrative about?

So that's just kind of a small recap on what journalistic detail is, but I also really want to emphasize what journalistic detail can do for you. So one of the most important things goes back to what I just said editors think or that I think when I look at pitches and I have my editor hat on, which is if something is nonspecific, editors will think this person is lazy or they didn't do their reporting well. But if you are wonderfully specific, if the details that you choose to use do speak volumes and paint pictures in the reader's mind, that says something to an editor. That says something about your skill, that says something about your craft, and that says something about how they can rely on you as somebody that they've never worked with before.

And I touched on this earlier, but the really wonderful thing about being clear on journalistic details and understanding how to use them is that you never have to sit and stare at that blank page and wonder what to do again. You know, say you have a very short thing that you want to write about, explaining why somebody should go say to a destination or perhaps to a particular hotel. So let's say it's a particular hotel. Let's say you have to write a very short thing, 100 words, maybe 150 words, about a short hotel.

What could you write? There are so many things. You can write about when the hotel was founded. You can write about what they're doing that's new, what activities they have for families. You could write about how many rooms they have. You could write about what the rooms look like. There's just so many different places that you can go with that.

And once you get specific on what the point of your piece needs to be, then those details that you need to include all fall into place. So let's say you are writing about this hotel that's new in the Caribbean and the audience is American Way. So these are people who fly American Airlines. This is the American Way inflight magazine. And the kind of assumption there is that these people might already go to the Caribbean somewhat frequently or it's an easy flight for them. These people might, typically, if you look at the demographics of the magazine, they might typically be kind of working professionals with families. And so you're looking at describing not just why this restaurant or this hotel is new and interesting, but why it is a place that these particular people should go to. So you need to say why it's different, why it should be on their radar. That's what you really need to start with because otherwise, why are they reading it? It's just one more new hotel.



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So you need to open with what's new and different about it, but new and different that applies to that audience. So they maybe don't care that you have a chef from a James Beard award-winning restaurant, but they might care that there is an innovative new type of waterpark included in the hotel that's not just really interesting for families but a place where their kids can sort of play on their own without the parents having to be involved.

And then what details do you include? Well, what else does a person need to know to know if this hotel is for them? Do they need to know the rates? Do they need to know what the rooms are like? Do they need to know how they get there? And as you start to put your head in the mindset of this reader and what does the reader need to know exactly about this thing, those details of what you should include just jump out to you and they're very easy to get.

So this process of focusing on the journalistic detail makes that easier, but like I talked about earlier, as you're introducing journalistic detail into these short, super short, we're talking 100, 150, 250, 350 word articles, there is this natural challenge which is that every word is competing for space. And so you run up against this, how do I justify not just saying that there is a pool or saying that there are seven pools with saying that there are seven pools and one is this many feet deep and perfect for children of these ages and one has this whirlpool and one has this...? How can you justify adding more when I've just said 15 of our 100 words right there?

So tying back into this idea of when you're clear on journalistic detail, you don't have to wonder about what to write, you also don't have to wonder about whether it makes sense or whether it's correct to expand on a particular detail when you're hyper clear about your story concept. And so what that means and with this example of the potential short hotel front of book piece that I just described fictionally for American Airlines, the idea is that I've gotten hyper clear on the concept that this hotel is new but that it's new and important for families to know about because they have the special waterpark that's not just fun for everybody but people can feel really safe in letting their kids go through it on their own because there's attendance at these certain places and maybe there's cameras that parents can monitor their kids as they go through the park, whatever that is, that's really the point. That's why these particular people want to know about this park.

And so that means that the details that I choose to include need to be around exactly that, why this hotel and its internal waterpark are important, useful to these people in a place that they want to go. But if you don't have that, if you don't have that hyper clear story concept, it's really easy to wander off into all of the different details about this hotel that one could potentially include. And in a longer piece, you might have time but not in a shorter piece.



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So I want to spend a lot of time looking at articles today, and so this brings us to this exercise that I talked about. So I'm going to pull up an article and we're going to use an article from Delta Sky. Delta Sky has a lot of front of book sections that really pack a lot of things in. So we'll use that for some of the example that we're going to do today. And so as I said, I'm going to put the article up here on the screen and our focus really is on the details because remember when we were talking about like how do you justify the word count? What's really important here is this is a published piece. So the details that we see are the details not just that the writer thought about including, but that the editor approved, that the editor said yes, we must have these words in here in order to get the point of this piece across.

So what that means is that I want you to very much skim, okay? I don't want you to even like necessarily think about reading the article. I want you to, almost with your eyes, like have a highlighter that only lingers on things that are pieces of detail. And I want you to focus on how many words the writer uses to get that detail across. And then as a collection, what those details say about this story concept, about the point of the piece. How now in retrospect looking at the details that this author has chosen, this writer has chosen to include, how those informed us what the importance of the piece is.

Now, usually as a reader, you're being almost subliminally influenced by those details in terms of what the point of the piece is, but I want us to look at those details and derive from that what the writer is trying to get across to us so that we can understand how you use those journalistic details to do that in your own pieces. So let me switch the screen now over to Delta Sky and this piece that I pulled up for you. And once I see how it looks on the screen, I'll make it big enough so that you guys can hopefully read it to the best of your abilities.

So I'm going to make it just a little bit bigger. The layout is a little difficult. All right, I think that's the biggest that we can make it. So as you'll see, this section is...the section of this is called Trending. So this is a section that Delta does where they're talking about a city and they're usually talking about a specific neighborhood in a city. In this case, it looks like they're talking a little bit more about a whole city, but they're talking about a specific neighborhood or a smaller city where the city is kind of really coming on the map. And so on a more high-level, the point of any piece that takes place in Trending is that this is a city that you want to go to now or that you at least need to know about, that things are happening in the city that it is becoming a cultural capital that there's stuff going on. So that's the high level thing.

What we want to look for here is what is going on, and yeah, I'll see if I can make it a little bigger, what is going on in Johannesburg specifically that shows that? How is the writer showing us? What details is the writer choosing to include that particularly show us...I think that you can see the whole article now, that particularly show us that this is the case in



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Johannesburg at this moment? So again, I'm going to give you a couple minutes and I want you to really skim the article really, don't start reading all of this stuff unless you're a speed reader. If you're a speed reader, be my guest, but we want to look for these details, these adjectives or these facts.

So we've got crime-ridden. What else do we have here? We've got a renovated textile factory celebrating gold-mining past, these kind of things. So I want you to hone in on the details. I don't want to give you too many now. Hone in on the details, and remember, we're looking for the details, how many words they use to get that detail across in these short articles. It's going to be a lot smaller. This is probably like a 250 word article right here maximum. So how many words they use to get those details across, and then what on the whole, this choice of details are telling us?

So that was two minutes. I was able to read the piece again from beginning to end. So hopefully, you guys were able to get through it. So first and foremost, we wanted to identify where they use details. So the first one that jumps out to me here is a drab industrial complex. Going through, we find here that there's a lot of paucity of details. It's a short piece. They're not going into a lot of detail on a lot of things. We've got this renovated textile factory, celebrates Joburg's gold-mining past. And they say artist-designed rooms evoking a different decade. So they go into a little bit of detail on this one hotel in terms of the design of it. They don't go into so much detail here about the food stalls and everything, but they do tell you this print workshop has...they say in parentheses, fine-art prints. And then this other print workshop has etchings, linocuts, or monotypes.

Moving on, the next real detail that we get is a little bit here, you can almost call this a detail about Bioscope as an indie cinema showing productions not available elsewhere in the country. But then here, this last bit, they go into quite a bit of details. They say it's a 1950-style diner vibe with jam-jar cocktails and Afro-Caribbean rhythms. And then for something more home style, you can go to this other place for a type of barbecue where you choose your own steak chops or sausage for flame-grilling.

So the things that they go into detail on here, you could almost look at it that they've chosen a few attractions that they've gone...that they've explained to us a little more about that, and some are, to go to the next point that I asked you to look at which is the length, some are quite short. We've got fine-art prints, etching, linocuts, or monotypes. They spend a little bit more time here on the art hotel but still, all we get is art-designed rooms, renovated textile factory, celebrates gold-mining past, very short sentences there. Here at the end as I was saying, they spend a little more time, 1950-style diner vibe with jam-jar cocktails and Afro-Caribbean rhythms. That's kind of the most detail that we get in this whole piece.



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So if you were to take all of those things together on the whole and keeping in mind these little descriptors they've given us early on, crime-ridden past, drab industrial complex, you can see that they've set the scene. They've set this sort of before-and-after. So in the beginning, things are drab, you know, there's crime, and then what do they show us? Then they show us things that are multicultural, this is on the one hand, and things that are blends of different...sometimes it's different cultures and sometimes it's just different inspiration points.

So this idea of Pata Pata which has...it's got a 1950s diner but very modern jam-jar cocktails with an Afro-Caribbean rhythms. So by having those three very disparate things, we can triangulate within it this idea, and someone I know who has recently gone to Johannesburg was telling me about how cool it is and how there's all these places. But to just tell somebody like, "Oh, you know, you would love Johannesburg. You should go there. There's just a really cool culture there going on right now." Versus saying, "Oh, yeah, there's this place, Pata Pata, and they've got like a 1950 style diner vibe but they've got jam-jar cocktails, but then the music is Afro-Caribbean." That is painting the picture and that's why I think this one here where we get the most detail, it's because in many ways, it's the most illustrative of what the writer is trying to get across here. So we have a little that they go into on this 12 decades art hotel.

So 12 decades from the name, we get some kind of sense of time, and they explain that by saying that there's 12 artist-designed rooms each invoking a different decade. So it's got this sense already of mashup there because each of the rooms is a different decade, but I don't find that as illustrative because they don't really tell us what it looks like. They don't say, for instance, the 1950s rooms has this, the 1970s room has that, and it's because it's not important. It's not important in the same way that this more lengthy detail on Pata Pata is for showing us, really visually showing us how those mashups work. The things that they do show us a little more about the hotel is that it's a renovated textile factory which ties into the gold-mining past. And then I thought it was interesting because I was thinking to myself, "Well, how do textiles tie into gold-mining?" And they didn't explain that. They didn't go into it.

So what they do say though is that they create the sense that they explored more here in the beginning of what it used to be, a drab industrial complex, and how people are now not obscuring that history, but celebrating it but in artistic ways. And then that leads into...you'll notice when they talk about this market that they have, the Market on Main, at Arts on Main. This market, they say, it has cool street food stalls, fashion, and quirky design, but they do not tell you at all about the food styles or food stalls or the fashion. They give you examples of two local art shops that you can go to.



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Now, this is really interesting because street foods are really hip. Most people would say here, they would dive into the street food, but instead, they save talking about food for the things that are very illustrative. They show this is what's new but you can still get things that are more home-style. So here, rather than talk about the street food, there's a flow. They've chosen to start with this hotel and that shows the art scene that's going on. And then that runs into how you can get a taste of the art scene at this Market on Main, but for even more depth, they recommend the specific place and they tell you the type of art that's being created there.

So this is the type of thing, again, where they could go into so much more detail on all of these things. So by seeing which things they have chosen to actually spend time going into detail on, that's so important for us as writers to understand this especially in short pieces because there's a reason that they've only gone into detail on some of these things and it's because those things are the best illustrators of what they want to get across in their piece. And like I was mentioning earlier, I'm going to zoom out and take us to another article. But like I was mentioning earlier, this is really the answer to this struggle of what words do I put on the page? I say this occasionally, but there's this idea that people take either 15 minutes to write a pitch or they take 2 hours. And the people who are taking two hours are spending a lot of that time figuring out what they should be writing rather than writing.

So if you can get over that hurdle of spending all that time figuring out what you should be writing by knowing because you know what your story is about before you even sit down to write that pitch, you save yourself not just time but also a lot of feelings of self-doubt, feeling like maybe this article isn't going to work, all of these things. Actually, sorry, this wasn't the one that I wanted to go into next. So after this, I want to go and have a look both in this magazine and I have a couple other magazines pulled up for us. It's some other short articles.

Now, this is a section that we've looked at in the past, we've looked at this when we were talking about roundup sections. And so I want to show you this because it's super-duper short. So it's a really great example here, and this section is called My Bag, and you'll see the down here at the bottom, she has details about or there's more sort of textual information to line up to these images up here, but it's inherently a roundup of what this particular person travels with. And it's interesting because this top of the roundup, this intro that I'm trying to kind of highlight for you in a hopefully readable text size, this intro has to encompass so much.

So to go back to that idea of getting clear on what the article is about, what does this intro need to be? This intro needs to primarily tell us who this person is, why we care, and why we care about how she travels, maybe even why she travels so much, okay? So let's have a look at it together. So Amanda Shires wrote most of her new album in her bedroom closet, piecing together lyric ideas taped to the walls. "I tried to write the songs in my study, but my two and



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a half year old daughter would hear me playing and wanted to play,” says shires. “I wasn’t getting a lot of work done.” Listening to ‘To the Sunset,’ out this month, one would never know it. The record blends Nashville soul with an edgy guitar and Shires’ poetic rhyme told from the female perspective. “I was able to communicate exactly what I wanted to say and accept myself more in the process,” says Shires, who is touring this fall.

So you’ll notice here, they didn’t go very deep on her relationship with travel, they’ve just shown it at the end, that she’s touring this fall. Now, with some people in this section, if for instance, for My Bag, they were doing maybe somebody who’s like a blogger who writes about the aviation industry, they’re probably going to focus more on that person traveling a lot, but in this case, because she has an album coming out, why you want to read this, they were focused much more on that in terms of why you care about this person.

It’s because not only does she have this new album and the album is great, but the album perhaps speaks to people who are in similar situations. So I think that quote about writing the songs in her study is really interesting because that goes back to that point that I was talking about, is why do we care about her? Why do we care about one more new album coming out? Why do we care what this person packs? You need to show her as a person as well to show why we care what she packs.

And so she paints this great picture, or rather, Matt paints this great picture with this quote of how she may be a singer/songwriter, but she’s still a mom with a young daughter who just like the rest of us can’t figure out always how to get their work done with family around. And so she literally had to lock herself in her bedroom closet to get it done. And then she kind of takes it further. Like let’s say you’re not a mom or let’s say you’re not a parent and that that doesn’t necessarily jive with you, then he goes deeper onto this idea of the female perspective. He doesn’t say the female respective on what though, which is interesting, and you could say in a certain way that it doesn’t matter because this next quote can endear her to the audience in a way where it doesn’t necessarily matter what it is about, it matters what her lyrics will do for the reader, and that’s illustrated by this quote which says what the lyrics do for her. She was able to communicate exactly what she wanted to say and accept herself more in the process.

So these are the things that the writer chose to include in this small space to get the point across and some of them we can think of as details, right? The bedroom closet, particularly this piecing together lyric ideas taped to the walls. That’s a number of words that I’m surprised, honestly, it’s still in here, but it paints this picture for you of this person in her closet like trying to figure out how her song works. It creates immediately an image for you that’s not your typical idea of the singer/songwriter. And then he expands on that in the piece.



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And then what other details does he have in here? The record blends Nashville soul with an edgy guitar and Shires' poetic rhyme. So that creates an image or I guess you could say a sound in your head of what she sounds like which also goes to show the same point, she isn't your average singer/songwriter. And let's look at the bottom here because I think this piece, since it's touching very quickly on a lot of different products, is a really interesting way to look at how he's shown details. And I know that I had to make it small to kind of fit the whole thing in the frame, so you might not see it quite as well.

So in this piece, they have an interesting way where they say the details on these kind of collection of items here which is that they sometimes use quotes and sometimes the writer out-and-out describes it. So let's take a look here. So number one, her airport indulgence. I always have to get an Auntie Anne's pretzel, the pretzel nuggets and the lemonade. Two, travel essential. Shout wipes. They'll take everything from mustard to wine out of your clothes. Number three, inflight music. Petit Biscuit, Father John Misty, and Damien Jurado. Four, inflight reading. One book I've read recently is "Lincoln in the Bardo: A Novel by George Saunders." Five, favorite hotel. Soniat Hotel in New Orleans. The breakfast they bring you has homemade biscuits and preserves. Those biscuits are to die for.

Preferred outfit. I wear the Elizabeth cut Imogene plus Willie jeans, some kind of t-shirt and my Rick Owens leather biker jacket. Seven, inflight entertainment. I like to download shows on Netflix, and I recently watched "Minehunter." Eight, unique travel item. A Microfleur, a microwave flower press. That just sounds really cool if you ask me. I get flowers and put them in this flower press and microwave it, and I glue them into my journal. Nine, favorite Nashville spot. 1892 restaurant in Leiper's Fork, outside of Nashville. It's warm and inviting.

So you'll see here, as I was reading it, that much more so than up at the top, this is where they get really juicy and illustrative with details. So airport indulgence, she says she always has to have the pretzel, but then they add the pretzel nuggets and the lemonade. And so that's the kind of thing where they could just say, "I always have to have an Auntie Anne's pretzel," but by being specific about her order and using that em dash, and saying, "And the lemonade," that gets something across about her. Now, in the next one, there's this really nice detail. They'll take everything from mustard to wine out of your clothes. She can just say shout wipes, they take everything out of your clothes, but saying they take everything from mustard to wine out of your clothes, that is also showing a little bit about what this person eats, what this person thinks ends up on her clothes.

I really like this next one on number five as well where she's talking about the hotel. She says that the breakfast that they bring you has homemade biscuits and preserves. So it's not jam, it's not just biscuits, it's homemade and preserves. And then the next one about what she wears is very detailed. It is where the jeans come from, it's not super clear on the t-shirt, but



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then it sounds like that's because she's not super clear on the t-shirt. And then exactly which biker jacket she is wearing. And then the unique travel item, I like this as well because she could just say a Microfleur microwavable flower press, but she doesn't just tell you how it works. There's also this detail here of she glues them into her journal and that also paints a picture for you of how this person travels and what this person is like.

So I feel like we should move from Delta Sky over into a different magazine just to give you kind of a taste of something different, but I want to just take a quick look. This section in Delta is called Time Out and it's kind of a day-trip style thing. And if you'll see, it's very food-focused. And so I just want to take a relatively quick look through this one or at least the photos seem very food-focused. I want to take a quick look through this one because this particular thing in Delta Sky is always a really great example because if you'll see here on the side, they're shoving like four or five different places to visit into each of these tiny sections. So seeing what details they actually expand upon in this piece, I always find really illustrating.

So I just want to read the intro here, not necessarily because they use as many details here, but just so that we can see where they want to go in the piece. So the subhead here is you've got an extra day to check out the Evolving City, here's what you do. More than Gangnam Style and DMZ trips, Seoul, South Korea, is a city of layers that's celebrating its official 70th birthday this month. After all, this centuries-old metropolis only got its current name on August 15, 1948, the third anniversary of Korea's National Liberation Day. From afar, Seoul is all plastic surgery clinics, Korean barbecue, and struggles with his northern brother. Scratch the surface, however, and there's a city rediscovering its own history, questioning its gender roles, and serving up some incredibly delicious eats. An extra day in Seoul won't get you to the core, but you can take the opportunity to peel away another layer.

Now, we'll see that they did get into a little bit of...they did drop a couple details here. They included this interesting trifecta of plastic surgery, Korean barbecue, and struggles with its northern neighbor. Again, this trio of things here helps you triangulate interestingly between those things, but these are the parts that I'm going to zoom in here more so that they're easier to see. These are the parts that I really want to dive into with you. This is where they really get some interesting detail.

Now, you notice they did say earlier about wrestling with gender roles and that seems to come up here in the bathhouse. I have no idea how to pronounce this, by the way. So start your day off clean with a trip to the jjimjilbang. Made famous in the West by Conan O'Brien, these Korean bathhouses are gender segregated and have changing stalls, showers, steam rooms, and baths of various temperatures. Siloam Sauna, near Seoul Station, is the city's most conveniently located, and Dragon Hill Spa in Yongsan is likely the most beginner-



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friendly, but women should check out the female-only Spa Lei near Sinsa for the most high-end experience.

So you'll see here, they didn't give you a lot of details to show what's different between these. They wanted to include different things and they're very terse to let you know about why each of these is included. So this one is the most conveniently located, and this is the most beginner-friendly, and this is the most high-end experience. They don't show you how because in a way, it doesn't really matter. If you're going to go to a bathhouse and you have no idea, they could give you the pros and the cons. You're probably going to look it up yourself. But in the end, they're kind of telling you, "This is an experience you should have, and these are what to go if you're looking for different things," but they're not trying to sell you on any one particular type of experience. They go more into detail when they're explaining what the bathhouses are like, that they're gender-segregated and these are all of the different things that they include.

So let's look at eat. Any Seoulite can tell you that the city's best eats are found at downtown watering hole in the wall joints, or at downtown hole...I think there's something weird with this sentence. Any Seoulite can tell you that the city's best eats are found at downtown hole-in-the-wall joints, hole-in-the-wall joints. There should be dashes there. Spicy kimchi stew lovers can check out Gwanghwamun Jip, a spot that dates back to the 1980s, while cold noodle fans can put mul-naengmyun (buckwheat noodles in chilled broth) to the test at Eulji Myeonok. If you're feeling extra adventurous, try getting a seat at Seoul's most famous pork-back stew restaurant, Dongwon Jip.

So you can see here this interesting dichotomy between here and the second one here. They said if you're feeling extra adventurous, you can try this, but they don't give you too much detail on what it's going to be like. Why is that? I think that as they put out there that this is something you need to be adventurous to eat, and so they don't feel the need to convince you any further. If you're adventurous, you might try it, if not, don't worry about it. What they do go into more detail on here though is the kimchi stew and what the cold noodles are, and it's interesting because you'll notice that they say noodles here twice in one sentence which I find interesting. They say, well, cold noodle fans can try these at this place, and they give the Korean name, and then they also explain what they are.

And so I think that bit of detail is kind of telling and that they think that this is something that's important to people coming to Korea, this is what they think people are going to be looking for, and so that's why they particularly recommend these things, but you'll notice even though these are hole-in-the-wall places, they don't tell you how to find them also. For this piece which is all about suggesting things for you to do, it's not important to give that level of service information.



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Explore. After chowing down, explore some of Seoul's hanok, a traditional Korean house, alleyways. A favorite tourist spot is Bukchon Hanok Village, but you can also find hanoks in the quiet, off-the-beaten-track neighborhoods like Naeja-dong. Have a coffee at a hanok/café Namusairo, sip on a drink at whiskey and cocktail bar at Cobbler, or try out Korean craft beer at The Hand and Malt Brewing Company taproom. If you take any one image of Seoul, it should be of the soft glow of a hanok at night.

I actually read a super-long article on the architecture of these hanoks and how they're changing over time recently. So I happen to know what a hanok is, but it's interesting because they don't tell you. They don't tell you here what it looks like, and I'm not even sure. They kind of have the edge of one here in this picture but they really don't go into a lot of detail about what a hanok is and why you should care as they're telling you all these places to go, but they do just tell you at the end that if there's one image of Seoul you want to have, it's of a hanok.

So like I said, the point of this piece is really to give you places to go and that's why it's interesting that they're so sparing on details and where they choose to include them. They don't explain to you at all what a hanok is, what it looks like, any of these things, but they do go I guess you could say kind of into detail about the fact that hanoks are into the quiet, off-the-beaten-track neighborhoods, but that's really it here and that's really illustrative that they don't feel the need here to be descriptive about this. And this is important because I often see especially when people are working really hard in their writing on bridging that gap between being tight for magazines especially for short pieces in magazines and the way that they've written previously is a lot of sense of needing to explain these things. And sometimes you do and sometimes you don't. And so I really like this little miniature section here on being an example of the place where you don't need to explain.

So there's one more here and then I'll just pop over to another magazine for us. So this is the party section. So dive into Itaewon's nightlife scene where some of the world's hottest clubs compete to throw the fiercest party. Three in vogue institutions: Cake Shop, Soap Seoul, and Contra, are guaranteed to show you a high time Thursday to Saturday, while B1 Lounge Club rages five nights a week.

Now, did they tell you here that Seoul is a place to experience the best clubs in the world? Did they tell you the type of musicians that are there, the DJ's that are there rather? No. The details that they gave you are really just that they compete to throw the fiercest party, and that's all you have to go on to create this whole picture in your head of what the parties at all of these different places are going to look like. So this, again, is why I really like the section, and I'll tell you the name again. It's called Time Out. This is why I really like this section for Time Out in terms of really showing you what you need to be mindful of in terms of...I'm



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going to switch over to Hemispheres now in the background as well, but what you need to be mindful of in terms of where you do use journalistic details and where you really shouldn't because adding those extra things into those short pieces is not something that's going to add to your space. It's not going to add to what you have to do there.

So this is what I was talking about before, it's a really interesting line in those short pieces of where do you expand and where do you not? And you have to choose. If you're going to give a level of detail on any particular thing, that level of detail needs to tie into the point. It needs to tie into what you are trying to say in this piece. So I just want to give you...because we're close to the end of our time, I just want to give you one example from Hemispheres. So I had a couple from here, but let's look at these. Let's look at this first one that I pulled up there and then we're also going to come down and look at this Fountain Square in Indianapolis.

So this first one you'll see here, it's a section called The Shot. And so it's really more about this photograph. So you can see that the shot goes on two pages so that we're not necessarily seeing all of it in one frame and you also notice, this may or may not be a sponsored thing from this little California stamp here. So I'm going to make this a little bigger, and hopefully, you guys can see it and I'll read it out as well.

So here at The Shot, they're talking about the Perseids meteor showers light up the sky over California's Anza-Borrego Desert. Every summer, as Earth passes through the trail of debris left behind by the Comet Swift-Tuttle, the spectacular Perseids meteor showers streak across the sky. During this year's peak, on the night of August 12th, stargazers can expect to see as many as 50 to 100 meteors per hour. To create this dazzling composite image of the 2016 shower, photographer Everett Bloom spent the night in Borrego Springs, an International Dark-Sky Association-certified Dark Sky Community in Southern California's Anza-Borrego Desert.

"I left the camera running all night to capture as many meteors as I could," Bloom says. "The editing process took hours." Adding to the landscape's primordial feel are 130 giant metal sculptures by artist Ricardo Breceda, including this locust and scorpion, scattered throughout the area, near Anza-Borrego Desert State Park. The Perseids are known for their "fireballs," which last longer and burn brighter than a typical meteor strike, and this year's shower is predicted to be particularly intense because it will occur near a new moon, meaning darker skies and brighter shooting stars.

So you'll hear there was a lot of specificity in here. So they said that...they told you about why this happens in the beginning. They gave you the name of the comet and they told you that we're going through to the debris left by this comet, and they told you how many



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meteors per hour you can expect to see during this year's shower, and of course, what day it's going to be. And then, like I said, this column is called The Shot.

So then as they talked about the shot, they say it's a dazzling composite image. They say what year it is. They say the name of the photographer. And they say that in order to get it, he not just spent the night at this place, but they said in Borrego Springs, an International Dark-Sky Association-certified Dark Sky Community, and where it is, in Southern California's Anza-Borrego Desert. That's a lot of words there. That's like two and a half lines just to tell you where this is.

And so why did they choose to go into all that detail? Just to show that having the dark sky is important and that you too can probably find a Dark Sky Association-certified Dark Sky Community. And then they've got a quote about how he got the shot which is quite short. He left the camera running all night, the editing process took hours, that's it. That's all we hear from the photographer, but how he got the shot. But then they go into more detail about these sculptures, and I'm not surprised because these sculptures are really interesting.

So they say there's 130 of them and they're giant, but notice, they don't say how big, and why is that? Probably because they'd have to say like they range up to this or they go from this to this or some may be this. And those words aren't important. They just need to say that there's 130 of them and that they're giant. And they tell you that what you're seeing is a locust and a scorpion. And then again, they talk about where it is that you're seeing them in case you are a person who wants to go and find them. And then they go back to more service element.

They say the Perseids are known for their fireballs. So they use the name here and they explain to you what that means, and they say also that this year's shower will be particularly intense because it'll occur near a new moon. And then they open up to what that means, meaning darker skies and brighter shooting stars.

So in this tiny bit which is definitely less than 200 words, they've gone through why the meteor shower happens, why it will be best this year, what you can expect to see this year, recommendations of where to see it, telling you how somebody got this particular shot, telling you what are some other benefits of going and seeing it in this particular place. They've accomplished a lot. But as I just went through and told you what each of these sentences did, I hope that you can see how you knowing that you want to cover those things, can yourself put together these sentences and see exactly which details you need to expand upon there.



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So I don't think we quite have time to go through the next one, but I'll just tell you which issue of Hemispheres this is so that you can look back at that, and I'll also tell you which issue of Delta Sky that we looked at. So this issue of Hemispheres that we looked at, this is the August 2018 issue, and the Delta Sky that we looked at is also the August 2018 issue. And I downloaded both of these online and you can find in the Travel Magazine database a direct link to read full issues online for any of these magazines or other magazines that we have as well.