

# CONTENT

*Silicon Valley's Innovative and Creative Culture*

ISSUE 9.1

RAND FISHKIN | MACLA | PARK STATION HASHERY | CINEQUEST | GOOD KARMA BIKES

C



RUSSELL POWELL  
*Hand Stamp Artist*





DAVID BOWIE  
*by Russell Powell*





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**CONTENT**

**ISSUE 9.1**

*"Find"*

*March / April 2017*

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Silicon Valley Creates

I like to find new things, whether a new artist's work or a nice restaurant to have a meal in with some new friends. I am not obsessed and I don't spend too much time and energy on it, but I do enjoy that rush of new discovery and wonder. Yet most of the time, I feel that rather than me finding the new, the new finds me. In this issue, we share a few people in our community who have found their way to our attention. From SEO guru Rand Fishkin, to Russell Powell and his incredible hand stamp art, to a running store with a tap room, these are interesting people doing interesting things, and we think you'll be as delighted to find them as we are.

Enjoy.  
Daniel Garcia  
**THE CULTIVATOR**

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*Rand Fishkin / Roads and Kingdoms / Park Station Hashery / Bylines*

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# **A STUDIO WITH GREAT TRADITION: COLLECTION FROM CHANG DAI-CHIEN FAMILY**

Paul H. I. Chang (Chang Dai-Chien's son) states: "The reason that we chose to have this exhibition in the San Francisco Bay Area is that my father liked California a lot. He had an exhibition at Stanford University in 1967 and relocated from Brazil to California in 1969 and resided in Monterey Peninsula for seven years. During these years, my father has created many works and held many exhibitions."

2/18 - 3/8/2017

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San Jose, California

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COMPETITION!

# *taste*

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Need an escape? Don't have a lot of time? Living in Silicon Valley provides you with all kinds of options for a short getaway. From the beach to the mountains, wineries to windsurfing, the South Bay is one of the best hubs for launching into world-class scenery and activities. So why not take a day trip?



## Burlingame, Ca.

Written by JOHANNA HICKLE Photography by DANIEL GARCIA

Though San Francisco is an impressive city, one can handle only so much fog, so many cramped streets. Seek respite in Burlingame, “San Francisco’s Sunny Suburb.” The surrounding hills act as a barrier against the ocean mist, resulting in mild weather year-round and heightening the allure of outdoor activities. The smaller population means less crowding, with all the city comforts of restaurants and specialty shops.

If you’re coming from the South Bay, you *could* exit the I-280 onto Chateau Drive. But don’t. Though you’ll arrive a few minutes later, follow the CA-35 onto Skyfarm Drive for a picturesque drive past grand houses nestled between eucalyptus and Dutch elm trees. One estate, the mostly hedge-ensconced Rose Court Mansion, was featured in the classic oddball film *Harold and Maude*.

When you arrive in Burlingame, start your day off by breakfasting downtown at the **Jougert Bar**. Choose from one of the signature Greek yogurt bowls or freelance by selecting your own toppings. For those in need of morning caffeine, there’s Turkish coffee with brown sugar and cardamom.

Just around the corner is the **Burlingame Museum of Pez Memorabilia**, which boasts the 2008 Guinness World Record for largest pez dispenser. The museum now includes a banned toys section with inmates like the Snacktime Kid Cabbage Patch Doll, whose motorized mouth munches on fake food and real hair alike.

Weave in and out of the downtown shops until you reach the far side of Burlingame Avenue. Then take a lunch break at **Rise Pizzeria**. Complementing the wood-fired pizzas are fine details in wood, from the dark walnut serving boards to the 50 salvaged douglas fir ceiling joists repurposed as a wood floor inlay. In the middle of the action are Nonni and Foozi, twin wood-fired ovens hand-built in Italy and shipped to California—all 10,000 pounds of them.

For a contrast with the bustling urban energy of downtown, drive to **Coyote Point Recreational Area**. It’s technically in San Mateo, just outside Burlingame, but it’s worth the border transgression. If you have little ones, put on your imagination caps at Magic Mountain Playground by exploring the three-story castle play structure and battling the two purple dragons rising out of the tanbark. If questing isn’t your thing, bike or walk along one of Coyote Point’s paths. The flat Bay Trail offers a route right beside the water. The elevated Bluff Trail winds through a grove of eucalyptus and Monterey cypress and points the way to the tide pools. It also has enough picnic benches to give rest to a small army.

Along Bluff Trail, you’ll stumble upon **CuriOdyssey**, a science and wildlife center for families. Bobcats, otters, and an aviary of feathered friends are among the many tenants within the 25 animal habitats. Hands-on science exhibits, both indoors and

out, provide kids with a sensory learning experience.

In need of a snack? Make a pilgrimage to that sweet tooth Mecca, **IT’S-IT Ice Cream Headquarters and Factory Shop**. They don’t give tours, but they do sell IT’S-IT memorabilia and all the hard-to-find flavors. If you want to pay tribute to creator George Whitney, enjoy the original IT’S-IT, with vanilla ice cream sandwiched between oatmeal cookies dipped in dark chocolate.

Make use of that energy spike at **GoKart Racer**. Don a snazzy jumpsuit and helmet, rev that 9-horsepower Honda engine, and peel around the rubber tire track at 35 miles an hour. The cars run on E85 Bio Fuel, which reduces exhaust emissions and makes the ride more environmentally friendly.

The big finale of your trip will take careful consideration. When differentiating a good day trip from a great one, it all comes down to dinner. If negitoro maki and salmon belly nigiri excite those taste buds, try **Sakae Sushi and Grill**. If lomo saltado and chicharron de pollo appeal, try Peruvian restaurant **Limón Rotisserie**. And if steak tacos and a barrel-aged Manhattan entice, **BarrelHouse** is the bar for you.

At the end of the day, you might find it difficult to leave Burlingame’s charming downtown and idyllic shoreline behind. But not to worry: it’ll be there when you return.





Gateway to Downtown Burlingame, at Broadway & California



BarrelHouse



Caltrain Station



Rise Pizzeria



Limón Rotisserie

## Welcome to Burlingame, CA

**Population: 28,806**

Burlingame has come a long way from its humble beginnings as a dairy farm in the late 1800s. Today, it is a thriving suburb threaded with parks and woodland areas, a built environment in a flourishing natural setting. Its 18,000 public trees have earned it the nickname "City of Trees."



Eucalyptus Groves

### JOUGERT BAR

1115 Burlingame Ave  
Burlingame, CA 94010  
650.343.1110

### BURLINGAME MUSEUM OF PEZ MEMORABILIA

214 California Dr  
Burlingame, CA 94010  
650.347.2301

### RISE PIZZERIA

1451 Burlingame Ave  
Burlingame, CA 94010  
650.235.9715

### COYOTE POINT

1701 Coyote Point Dr  
San Mateo, CA 94401  
650.573.2592

### CURIODYSSEY

1651 Coyote Point Dr  
San Mateo, CA 94401  
650.342.7755

### IT'S-IT ICE CREAM HEADQUARTERS AND FACTORY SHOP

865 Burlway Rd  
Burlingame, CA 94010  
650.347.2122

### GOKART RACER

1541 Adrian Rd  
Burlingame, CA 94010  
650.692.7223

### SAKAE SUSHI AND GRILL

243 California Dr  
Burlingame, CA 94010  
650.348.4064

### LIMÓN ROTISSERIE

1101 Burlingame Ave  
Burlingame, CA 94010  
650.727.0050

### BARRELHOUSE

305 California Dr  
Burlingame, CA 94010  
650.340.8642





**“ART HAS KIND OF OPENED ME UP TO SEE WHO I REALLY AM, AND HAS GIVEN ME THE COURAGE TO SHARE THAT WITH PEOPLE.”**



# KYLE HARTER

Written by TAD MALONE Photography by ARABELA ESPINOZA

*A cross-country journey toward his true calling*

KYLEHARTERART.COM

instagram: kyleharter

**W**hen artist and cartoonist Kyle Harter moved from Chicago to San Jose in 2013, he was excited about the prospect of living in the Bay Area, but uncertain whether he would find the artistic environment welcoming.

It was definitely that. “I just feel this great welcoming from the artists in the San Jose area,” Harter says of his recent foray into the San Jose art scene. “Being welcomed with open arms these last couple of months has been a great experience.”

Born in Savannah, Illinois, just across the Mississippi River from Iowa, Harter turned to art at an early age. His family and teachers supported his creative endeavors, and with that support, his skill and confidence grew. Before long, Harter’s artistic expression became his primary means of exploring the world. “Art is what I went to,” he says, “to make sense of things that were happening in my life.”

Harter first carved out his unique style while pursuing graphic design and illustration at Columbia College in Chicago. He drew inspiration from the likes of illustrator Raymond Pettibon and surrealist painter Max Ernst, but his biggest influence came from his professor, the legendary alternative comic artist Ivan Brunetti. “He taught me a lot of everything, and aesthetically pushed me in a direction I never would have headed on my own,” says Harter, reflectively. “And he taught me that comics are a great medium, one that emphasizes storytelling but also requires a design aspect.”

That alternative comic influence certainly shows in his work, but Harter’s art is a special breed of vulnerability and dynamic figurativism. Many of his pen-and-ink drawings portray unique feelings or personal sentiments through loose and expressive—yet precisely drawn—portraits of animals, people, or situations tinged with a touch of surrealism. These portraits are deceptively simple in message, often exposing intimate aspects of Harter’s life in lateral, unpremeditated ways.

While he acknowledges that the confessional lens can be “shaky” at times, opening an artist up to reveal more than he intends, personal investigation is what ultimately motivates him. “I like the idea of mapping out the inner world of life and trying to connect that with another person,” he says. “But I think that you have to put yourself out there for a connection to happen.”

As for his current monochromatic aesthetic, Harter isn’t so much concerned with style as he is with content. “The black and white just holds in what I’m trying to represent. I can shift my style as long as there is this familiar feeling in my message.” Individually, his black and white drawings can be appreciated as standalone pieces. At the same time, they can be interpreted as a sort of nonlinear collection of experiences.

Although these drawings represent his most recent public work, Harter made his name through comics and illustration. A longtime participant in the Chicago Zine Festival, Harter









has several noteworthy projects in his portfolio. He's published a number of mini-comics. He contributed to famed illustrator Ivan Brunetti's *Linework Anthology #4* and *#6*. And he created the illustrations for *Fish Out of Water*, a 2009 documentary film about the homosexual aspects of the Bible.

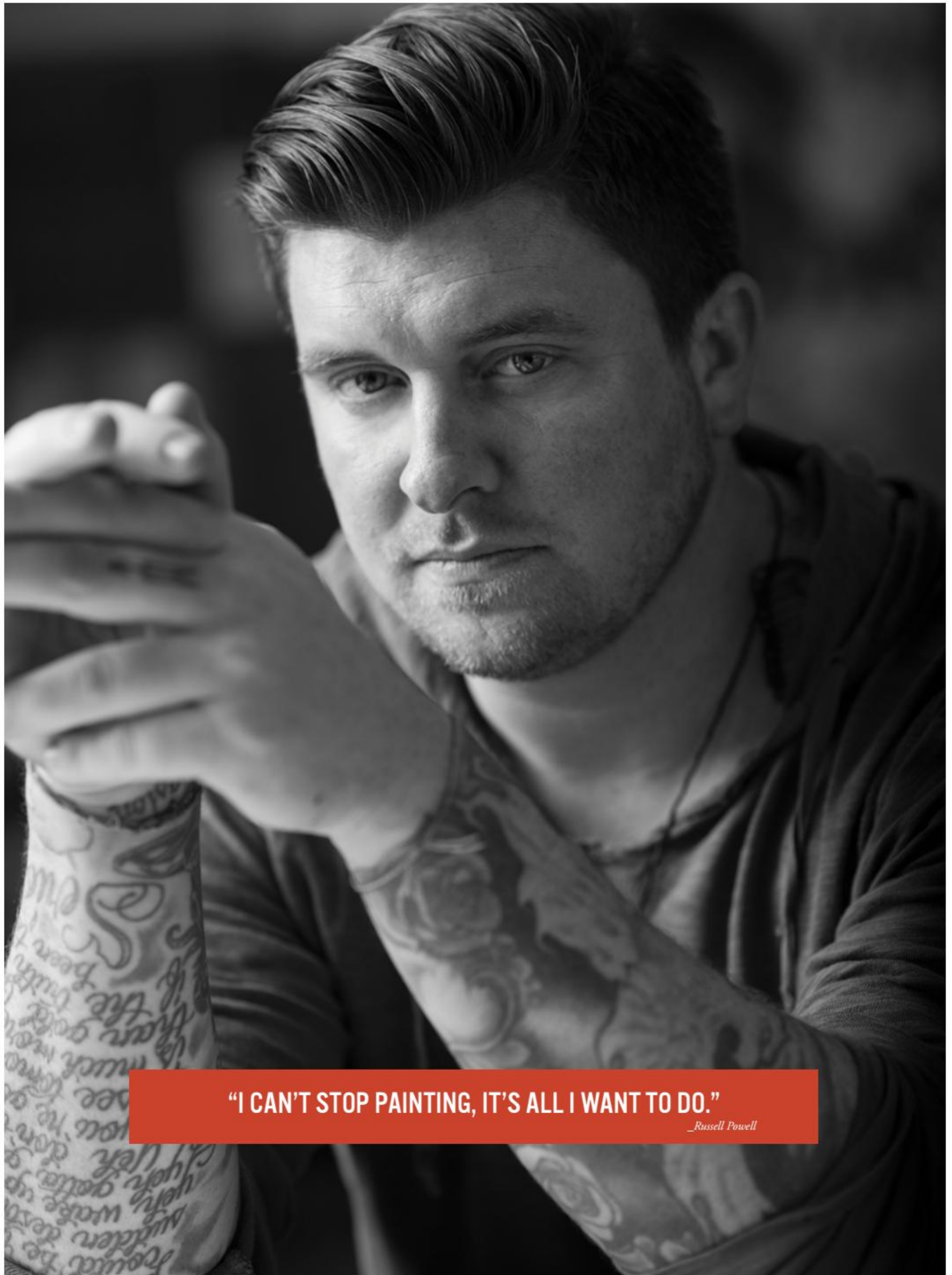
Harter's major project at the moment is a graphic novel called *Boundaries* about his experiences, both wild and mundane, as he moved west. Harter considered the move a blessing in disguise, because as isolating as it was, it also taught him a number of things about himself. Art, once a vehicle for exploring and coping with the world, something to be done also because he was good at it, deepened into something more. It became a reflection of his life, especially of the process of becoming an adult.

"Art has kind of opened me up to see who I really am, and has given me the courage to share that with people," Harter says. "I take more risks and I'm trying to make things that are authentically me. I'm experimenting with different ways of allowing people to see and experience that. It's something like surrendering."

Currently Harter teaches art at BASIS Independent School in Fremont. Though he has his sights set on bigger and better things, for now he's focusing on the art of downtime. "I've been trying to get more comfortable with being bored, which is new to me," he says with a chuckle.

**C**





**"I CAN'T STOP PAINTING, IT'S ALL I WANT TO DO."**

*—Russell Powell*



# PANGAEAN STUDIOS

## *Russell Powell*

### HAND STAMP PAINTING

instagram: *pangaeanstudios*

**A**rtist and elementary school teacher Russell Powell, founder of Pangaeon Studios, has spent thousands of hours perfecting his signature handstamp method to create art. Beautifully detailed black and white paintings are created on the palm of his hand and then stamped onto a piece of paper, creating a one-of-a-kind monoprint. Although mostly known for this technique, he also creates large scale works as an accomplished oil painter.

*Have you always wanted to be an artist?* There has always been a part of me that's wanted to be an artist. There was a time when I would create a few pieces a year, and I was never truly happy with the work. The past two years have been different—I can't stop painting, it's all I want to do.

I think I'm painting from a different place now. I try to create pieces that I am proud of. If others appreciate it or if it can raise awareness for anything, then there is a whole other level of connection and purpose, and that makes the pieces even more special to me.

*What inspires and motivates you?* I am inspired and motivated by my students. I teach K2 and first and second grade, and the children's imagination and ideas inspire me day in and day out. I love how carefree they are and how they see the magic in things.

When I'm painting, I sometimes find that I'm giving myself the same advice I'd given my students a few hours prior: "You can do it, you just have to keep pushing." And I'll remember how that child put their head down and accomplished what they wanted after struggling through the uncertainty. The children are a daily reminder for me that we live on a magical planet surrounded by magical things with magical people. They have inspired me

every day for 16 years, and I truly live an incredibly creative life because of them.

*How would you describe your subject matter?*

I often paint things that I find beautiful or meaningful to me. I know that's a large spectrum, but it usually involves portraits of people that have a story in their eyes. Sometimes with nature or wild animals incorporated.

*What are your biggest challenges in creating your art?*

If I had to pinpoint something, it would be bringing the human spirit out through the eyes of my subjects. There have been times when pieces can be a bit mannequin-like—I strive to bring the pieces to life.

*You contribute your art to different charities.*

*Can you share more about that?* Recently I have been creating pieces, and donating all of the money to the water protectors and documentary efforts taking place on the front lines of Standing Rock. I will be continuing that project as long as needed. Make Love Not Scars is an organization in India that raises awareness for acid attack victims. I created a handstamp piece of one of the survivors that was then enlarged and now hangs in their clinic. I have also worked with the Vernon Davis Foundation for the Arts, which teams up with local artists in order to raise money for youth programs. Using my art to help others is really important to me, and I hope to continue doing what I can to contribute.

*What message would you like a person to leave with after spending time with your art?* That there is a strong connection with everything—nature, animals, and people. We are all connected and we need to take care of each other.

**C**











A man with curly hair, wearing a tan jacket over a grey shirt and dark pants, stands on a wooden bench. He is holding a small object in his right hand. The background features a large, multi-story building with arched windows and a courtyard with trees and a lamppost. The ground is wet, suggesting recent rain.

**"INSTEAD OF FORCING SOMETHING,  
LET'S DESIGN AROUND ECOSYSTEMS."**

*—Alan Hackler*



# BAY MAPLES

## *Wild California Gardens*

Written by JOHANNA HICKLE Photography by SCOTT MACDONALD

If you're looking for cookie-cutter landscaping, Bay Maples: Wild California Gardens is certainly not for you. Rather than take the standard approach to gardens as many traditional landscapers do, Alan Hackler, the founder of Bay Maples, thinks of his projects as artwork—and never revisits the same look twice. With expertise in alternative watering systems like graywater and rainwater collection, as well as a working knowledge of native plants and reusable materials, Hackler offers his clients imaginative renderings that will make them the talk of the neighborhood.

Hackler started with another landscaping company, but after his suggestions for utilizing sustainable resources were dismissed, he decided to prove their practicality by going into business for himself. "I started from nothing," Hackler says. "When I began, I didn't have a truck. I only had a few tools. I did a lot of my first gardens on a bike." Hackler's first big break came in 2009, when California changed the law to simplify the permitting process for graywater irrigation (systems that collect water from washing machines, showers, and bathroom sinks). Hackler signed up for one of the first installation trainings, and because not many people were certified yet, he became "the de facto local graywater expert."

Perhaps Hackler's greatest talent is his ability to take unwanted, time-worn objects and give them new life. Glass shower doors in Hackler's hands become greenhouse walls. Cables once employed as rigging in a now-closed theater are assimilated into an arbor for weaving vines to climb. A clawfoot bathtub discovered in a client's backyard is converted into a patio sofa. The weathered wood of an old door whispers of its colorful past life—and makes for a bar counter with much more character than virgin planks straight from the sawmill. Those nicks and grooves don't make it flawed, but instead offer backstory.

Hackler thrills in the chase of the material. He sifts through discarded scraps piled by the side of construction sites and intercepts fencing company trucks loaded with torn-down pickets on the way to the landfill. Hackler fondly recollects the time

he went hunting for cardboard—his biodegradable alternative to the plastic sheeting typically used as a weed barrier—and uncovered the mother lode in a garage door installer's dumpster filled to the brim with eight-foot panels of the material. Hackler asked the company if they would consider stacking the panels beside the dumpster in exchange for a 12-pack of beer. "The next time I go there, it was piled up perfectly!" Hackler says. "They put it on a nice pallet and bundled it up with some metal so it would stay nice and compact." They even brought out the forklift to help him load it onto his truck.

In any discussion of landscape design, it would be remiss not to mention the crowning glory of any yard—the plants themselves. Hackler specializes in native and edible vegetation, which come with added benefits. Plants habituated to the California climate flourish with about one-tenth of the water nonnative plants need. They have also developed defenses to ward off regional pests, eliminating the need for harmful pesticides. "Instead of forcing something, let's design around ecosystems," Hackler proposes.

If these reasons aren't enough to convince homeowners to make the switch, they should consider that native plants have established symbiotic relationships with local wildlife and pollinators. Plant a manzanita bush, and its goblet-shaped flowers will be the perfect draw for the proboscis of a monarch butterfly or the long, thin bill of an Anna's hummingbird. Plant an oak tree, and the titmice—considered "the voice and soul of the oaks" by one naturalist—will trill from its branches and dine on its acorns.

Local fauna aren't the only ones to have a relationship with these specific kinds of plants. Many of Hackler's clients excitedly tell him that the tame dwellers in their gardens resemble wild cousins sprawling alongside favorite hiking trails and camping spots. "They're connecting these different experiences they have in their life," Hackler says. "It adds intrinsic value." So while a redwood excursion isn't always possible for the typical suburban family on a given weekend, the garden just outside their home provides a small window into the natural world.





# CEVAN FORRISTT

*Written by BRANDI STANSBURY Photography by DANIEL GARCIA*

**FORRISTT.COM**

facebook: *forristtlandscapedesign*

## TRANSFORMING OUTDOOR SPACES

**T**here are people and places in San Jose that remind us of its historical, world-class status. Nestled deep in the Brookhaven District lives Cevan Forristt, one such person, a journeyed landscape designer who transforms outdoor spaces into approachable, magical areas. His design philosophy is rooted in travel, client-specific aesthetics, and the use and reuse of stone and architectural detail.

Forristt began his foray into landscape design late in his teen years as an estate gardener in Los Altos for a prominent Silicon Valley family, the family of Intel founder Robert Noyce. From there, he studied ornamental horticulture at Foothill College and, later, art history and ceramics at San Jose State, but he continued to have a fondness for landscaping. Though he loved being outside in the garden, he realized he would never have the chance to truly be creative on the Los Altos estate. "I started fusing all of my ceramics skills, my travels, my stage set designs," he says, reflecting on his career trajectory. "I wanted to be an artist."

Travel became key in Forristt's creative process. When he was 19, he took his first trip to Asia, using what he had saved from his landscaping job for the Los Altos family. "When I was in Asia, it was like a bomb went off in my head," he exclaims. On a whim, he set off for Singapore, staying for a month, then went to Bali for two weeks. Burma holds a special place in his heart and remains inspiring. He's been there fifteen times. Travels through Southeast Asia and China opened Forristt's eyes to the possibility of making an outdoor space into another room in the home. He also began collecting artifacts, stonework, and ornate sculptures, not only to decorate his home but to use in his landscape design.

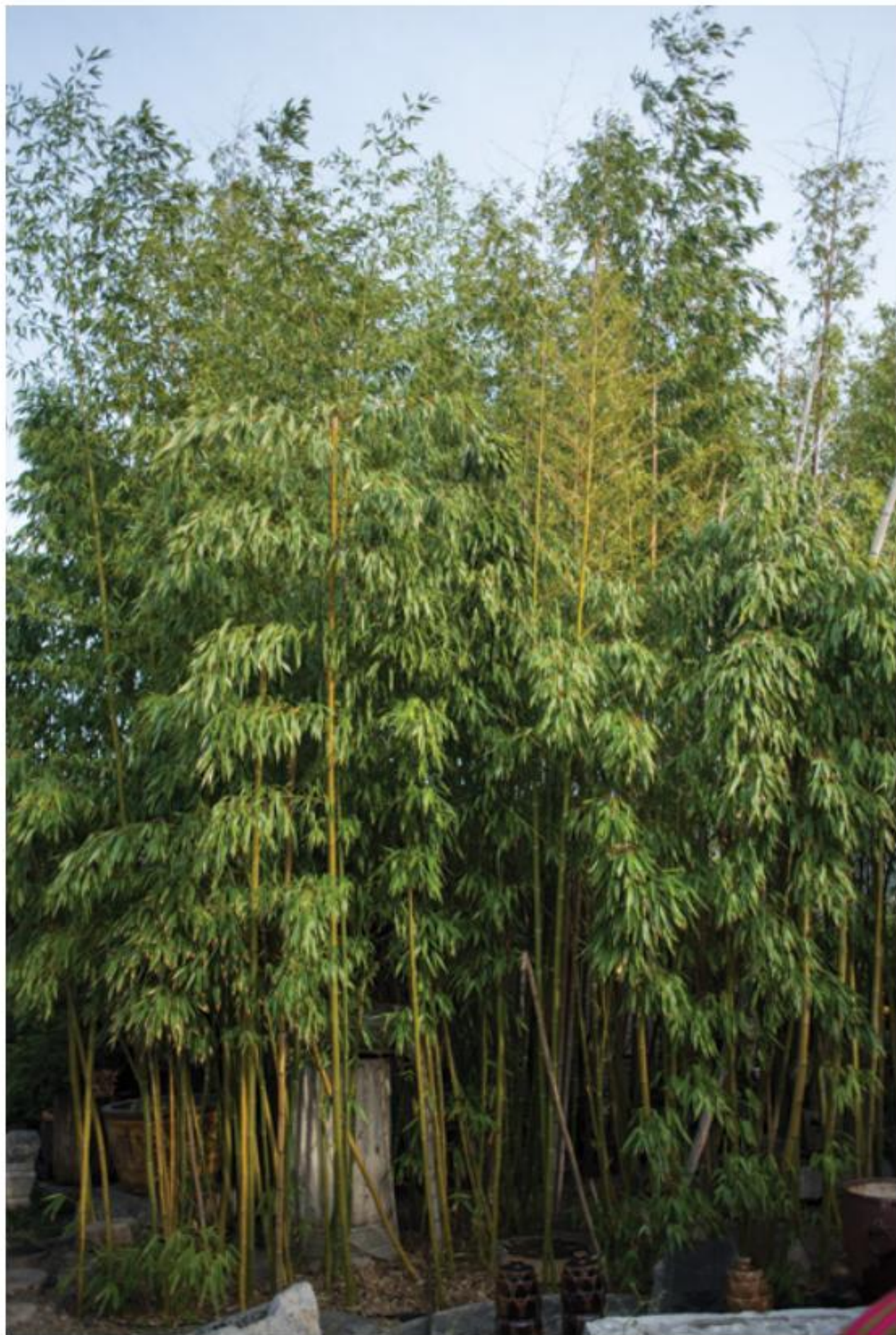
His philosophy of client-specific aesthetics celebrates his intended relationship with the client and the client's relationship with the landscape. "I make my client write down on a piece of paper what their fantasy garden looks like," he explains. "I have them flip the paper over and write down everything they don't want. I make them think about their nightmare garden." Forristt puts a lot of work into discovering what people don't want. He goes into a project with an open mind. "I'm really fluid. It's an adventure with the client, and it's not ego driven. I just want them to love it," he says.





**“WHEN I WAS FIVE YEARS OLD...I SAID, ‘I WANT TO GO TO WEIRD PLACES, MEET WEIRD PEOPLE, AND GO TO WEIRD COUNTRIES. I WANT TO HAVE AN EXCITING LIFE!’ I’VE TOTALLY DONE THAT.”**









Hand in hand with Forrist's determination to keep an open mind, to stay fluid, is a commitment to only work on jobs that are the right fit and to really immerse himself in one job at a time. "I live and breathe that one job I'm doing," he says. Without blueprints or plans, he and his client make an outline of what the finished destination will feel like, but how they will arrive there is a mystery even to them. "Basically, my clients must trust me and trust is a choice," he explains.

Also setting him apart is an ability to gracefully incorporate found stone and granite into his projects. He did a job that utilized soon-to-be-discarded granite from Grace Cathedral. "It was really incredible to be able to get my hands on that," he exclaims. In another project he used reclaimed hand-hewn Sierra granite from the Nob Hill seminary of Charles Crocker to create walkways and retaining walls.

The home he's worked on for over 30 years offers other examples of his reuse of architectural details. He bought the property in 1980, at a time when the bank would barely even acknowledge it was a home. Years of work and creativity on his quarter-acre lot and in the home show his incredible eye for aesthetics. Doors imported from Morocco lead you into cozy, well-appointed spaces with a plethora of collected functional and decorative pieces from around the world. The backyard, a bamboo forest festooned with storied stone pieces from around the globe, is anchored by an enclosed backyard social space that is a welcoming sanctuary.

Forrist is exactly where he set out to be when he was a child. "I remember when I was five years old, when I said, 'I want to go to weird places, meet weird people, and go to weird countries. I want to have an exciting life!' I've totally done that."

**C**





# LEADING MACLA

*Anjee Helstrup-Alvarez*

Written by KATE EVANS Photography by DANIEL GARCIA

MOVIMIENTO DE ARTE Y CULTURA LATINO AMERICANA



**"I BELIEVE THAT BUILDING  
BRIDGES IS THE WORK THAT  
I'VE BEEN CALLED TO DO."**





MACLAARTE.ORG

instagram: *macla\_sanjose*

**M**ovimiento de Arte y Cultura Latino Americana (MACLA) looks like a large renovated warehouse on the corner of First Street and William. Decorated with a bright bichromatic mural, the space also functions in many ways as a bridge. At the heart of the busy, artistic SoFA district, the MACLA building straddles the tenuous boundary between luxury condos and up-and-coming urban immigrant neighborhoods. As MACLA promotes, protects, curates, and commissions Latino and Chicano art, it also forges links across generations and gender, communities and classes, ethnicities and races. MACLA has a strong presence in the city's landscape, where many new arrivals and longtime residents cling to their homes and heritage in the face of sweeping change. MACLA is not only a haven for artists with a Latino perspective, but also a place where everyone is challenged to expand their horizons.

Anjee Helstrup-Alvarez has been MACLA's executive director for eight years and has served MACLA in various capacities since 2004. "When we bought this property three years ago, we put a stake in the ground," she says. She explains MACLA's role in the community and how this position, both literal and metaphorical, between gentrification and marginalization, defines their mission. "Our philosophy," she says, "is to uplift voices, to present the perspectives of Latino artists in the broadest possible sense." And that perspective offers particular insights. "We address broad issues and themes—both those talked about and those *not* talked about—from the margins," she adds. "We see art as a vehicle for broader dialogue."

MACLA has always had a distinct and important point of view. As San Jose focused on revitalization and urbanism in the late 1980s, a group of advocates grew concerned that money set aside to promote the arts was largely ignoring the hugely prevalent

and talented multicultural artistic community. Funds flowed freely to support classical art forms, such as ballet and the symphony, but there was also a real need to utilize public finances for Latino art. As the city embarked on a long renaissance, this group of activists established MACLA to ensure that Latino art would have a strong and lasting voice in the redevelopment of the city center. Today, as downtown San Jose becomes shinier and more polished, MACLA continues to proudly and enthusiastically voice support for Latino artists and, in so doing, promotes a widening of perspective within the larger community.

Helstrup-Alvarez cites a recent MACLA production of Chris Franco's play, *57 Chevy*. The play describes the ordeals of an immigrant family as they first move from Mexico to Los Angeles, and then transition from the city to the suburbs of Orange County. The story is told from the perspective of Franco in the backseat of his family's 1957 Chevy. That production resonated with many people of different ethnicities who identified with the immigrant journey. But it also reached those with no such experience. "People can connect, can find empathy. They can think about their world differently," she says, adding that everyone can understand viewing life from the back seat of a classic American car.

For Helstrup-Alvarez, MACLA's mission is personal. She reminisces about her own childhood in San Jose, when her mother remarried a Japanese-American man. Helstrup-Alvarez saw firsthand the bigotry that her younger half-brother experienced. She recounts one story in particular when strangers yelled racial taunts at him while they were visiting family in Wisconsin. It was a startling moment to experience outside of the Bay Area bubble of diversity and acceptance, and it made a serious impact. "We have a choice in how we live our lives,"



she says soberly. “I believe that building bridges is the work that I’ve been called to do.”

After obtaining her Bachelor of Fine Arts from San Jose State University, she interned at the San Jose Museum of Art, where her interest in mural art led her to MACLA. There she found the intersection between art and community. This was a place where exceptional art, created by diverse talented artists, could have a real impact and bring about change. Helstrup-Alvarez, an artist in her own right, set aside her artistic ambitions, because, she explains humbly, “my energy was better spent creating resources for other artists.”

As executive director, Helstrup-Alvarez sees her work as crucial to the future of a vibrant, diverse, and shining city. “San Jose is a very interesting place,” she says, thoughtfully. “It’s a place where, if you want to do something, you can make it happen. That’s a very special thing—if you see a vision or a future for yourself, you can make it happen.” And that, she explains, is different from a place like San Francisco, where institutions and traditions can get in the way of this kind of alternative progress. MACLA works to clear paths, to eliminate obstacles, and to make it possible for artists to create and inspire. “We have created a space for the community to gather, to give artists the support they need, to understand their dreams,” she says, “all while being sensitive to the context in which their art is received.”

MACLA’s mission would be ambitious for any small nonprofit, but Helstrup-Alvarez has kept her organization focused and nimble. She has a strong, diverse team who help her curate and commission art with a clear perspective and voice. “We’ve gone from being project-focused to thinking more holistically,” she explains. “We understand what’s going on in the community, and we are driven by what is the right thing to do from

humanity’s perspective.” Helstrup-Alvarez runs a lean organization that maintains its focus, but she is also savvy in creating partnerships and engaging in larger networks. “This allows us to amplify our work,” she says, adding that in 30 years, they’ve made extensive and effective bridges to national and international networks.

While MACLA showcases some of the most exciting art coming out of the Bay Area’s Latino community, it also encourages the larger community to do more than simply observe. This starts with MACLA programs that engage local schools, inviting students to come to their design studio lab to learn how to tell their stories through digital media. The quest for community participation continues with performances on the South First Fridays art walks, where artists not only demonstrate a dance, but teach it, encouraging everyone else to join in alongside them. In viewing its mission with an eye to engagement, and not just advocating for artists, MACLA is making the community a part of something and passing on responsibility for the protection and promotion of Latino arts and culture.

As the city continues to grow and change, Helstrup-Alvarez is hopeful that MACLA can find ways to protect the voices of those on the margins. MACLA stands resolute in an expensive community with high rent and new buildings. While Helstrup-Alvarez is happy to see a revitalized downtown, she is cautious, and that’s why, she argues, “we’re holding a space—a physical space, a conceptual space—that allows for inquiry and exploration, where people can come together to question, dream, and create.”

“You know,” she pauses reflectively, “I read an article the other day that argued that Silicon Valley has an empathy gap. I believe that art is that bridge to empathy—it allows us to connect with someone else.”



# CINEQUEST

## *Goes Virtual*

Written by NATHAN ZANON Photography by DANIEL GARCIA

**A**s a film festival representing the innovative Silicon Valley culture, Cinequest has always tried to stay ahead of the curve. From early adoption of digital cinema, to showcasing experimental approaches to filmmaking, to last year's three-screen Barco Escape experiences, the festival has repeatedly introduced audiences to the future of movies and storytelling. This year, Cinequest is doing it again with a suite of virtual reality (VR) programming.

Virtual reality has been a staple of science fiction for decades, but the technology has only recently become available to the general public. Viewers donning headsets will see a three-dimensional environment that moves as they do, making it feel as if they are physically present in the world in front of them.

Cinequest newcomers Kendall Stevens and Samantha McGuire are heading up the VR program—taking on the challenge of integrating new technology into an already well-established event.

A native of both the US and Australia, Stevens has spent the last few years in project and event management for a real estate marketing company and is excited for the new challenge the festival offers. “It’s been such an adventure because I hadn’t been in VR,” she says of her move to Cinequest, where her first few days were spent immersed in the technology. “When you see it, you’re like, ‘Oh my god, I had no idea this even existed.’”

Originally from Hawaii, McGuire came to the Bay Area to study art and history before earning an MBA at Mills College. “What drew me to the festival was the possibility of being involved in something greater,” she says. “When I went through the interview process, they asked me if I had experienced VR. I said that I had a headset and loved playing the games, and I took the leap into VR from the start.”

The VR program at Cinequest will consist of several components: viewings of curated content, much like the short film series, where audiences will watch together in a room or theater; the VR Canteen, featuring arcade-style stations that will give visitors a chance to interact with the technology individually; and forums and networking opportunities with experts, where those interested in VR can learn more about what the future might hold.

“It’s so much bigger than just VR,” Stevens says. “It’s AR [augmented reality]. It’s mixed reality... the possibilities are endless. They have it in so many industries now. You can be a brain surgeon practicing in VR. Or you could be in the military and learn how to go into a special ops situation. And journalism is the next big thing because it takes storytelling to a whole new level. *The New York Times* has gotten into it, the BBC, CNN. Everybody’s kind of transitioning now to include that kind of technology in their media.”

Tech companies are making huge investments in VR. Facebook made headlines when it acquired VR startup Oculus Rift for \$2 billion in 2014; Samsung’s VR integration with its phones was a large part of their recent holiday marketing campaigns; and Sony is offering a VR headset addition to its PS4 gaming console. HTC has developed the high-end Vibe, while Google’s \$10 Cardboard is a surprisingly versatile VR viewer made out of—yes—cardboard.

The festival will partner with several leading companies, but one of the challenges is that there is little standardization among the various technologies. Material shot for one device may not play on another, and attendees will need to be loaned a viewer in order to experience the content. “It gets complicated,” Stevens explains, noting that some logistics of the program will still be coming together in the final weeks leading up to the festival. “I’ll have a new idea every day, and we’ll end up honing in on the ones that are the best fit.”

No matter the result, building this type of program—something no other film festival has done to this degree—has been thrilling for those involved. “It is a wonderful time to be getting into VR, as people are still excited and willing to help out in any way they can,” McGuire says. Because the technology is so new, Stevens and McGuire have worked directly with CEOs and industry leaders to determine how to best showcase their devices and films. “It’s been a privilege to get to hear them speak and dream about what’s going to happen,” adds Stevens.

The Cinequest Film & VR Festival runs from February 28 to March 12, with venues in downtown San Jose, Santana Row, and Redwood City.







**"IT IS A WONDERFUL TIME TO BE  
GETTING INTO VR."**

*—Samantha McGuire*

**"IT'S SO MUCH BIGGER THAN  
JUST VR.... THE POSSIBILITIES  
ARE ENDLESS."**

*—Kendall Stevens*





"WHEN SOMEONE SAYS, 'THE WORLD DOESN'T NEED THIS,'  
IT'S BECAUSE THEY CAN'T SEE WHAT'S POSSIBLE."



# SURFACEINK

## *Eric Bauswell*

*Written by FRANCISCO ALVARADO Photography by STAN OLSZEWSKI*

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**E**ric Bauswell, cofounder and CEO of SurfaceInk, is a former Boeing engineer, a former restaurateur, an accomplished entrepreneur, a mechanical engineer with a minor in Japanese, a family man, and a self-described workaholic. He's also never interviewed for a job. "For my first job," he remembers fondly, "I was walking by their office, and they pulled me in and asked if I wanted to work."

Engineering runs in Bauswell's family, his father having been a mechanical engineer in weaponry. Being around tanks and other machines his father helped design had ultimately decided Bauswell's career at an early age. "I didn't know what engineering was until physics class in my sophomore year of high school," he says. "I just knew I wanted to make things."

Bauswell was hired by Boeing at the recommendation of a design mentor. His time there was short, however, after having discovered unfortunate aspects of being an engineer in aerospace. As a colleague at the time explained it, "You start in the aisle until someone dies, then you keep moving out toward the wings." That type of corporate culture left a bad taste in Bauswell's mouth. "I didn't like how things were run—companies weren't merit-based enough." He himself prefers a slightly different approach. "I want to get as many skills as possible as fast as possible. I will work twice as hard as the next guy and learn in half the time." So in 1999, drawing on the entrepreneurial spirit of Silicon Valley, Bauswell cofounded SurfaceInk, a product development and design firm dedicated to doing things differently. It's a firm dedicated to creating a new kind of engineering culture.

Located in the heart of downtown San Jose, SurfaceInk boasts over four hundred products to market for clients such as Apple, Cisco Systems, Tesla Motors, and Fitbit. Among the more notable products in their portfolio are the iPad, previous versions of the iPhone, and the Dolby Atmos cinema processor. The company assists its clients with everything needed to take an out-of-the-box product from concept to shipping, including mechanical design and hardware component selection. SurfaceInk even has a 3D printer, sound room, and other exclusive tools needed to bring innovative products to market.

Building a company from scratch had been a childhood dream of Bauswell's. This dream, however, did not include the countless mistakes and missteps of startup life. Bauswell attributes a great deal of stress in startups to "not knowing what you don't know," but now understands that "[learning from] the series of a hundred micro-mistakes makes you a better leader." In the midst of his own micro-mistakes, he turned for mentorship to a CEO coach. The process of amending the glitches also helped to further develop SurfaceInk's continuity, a key component in the corporate culture of the company. And the process of learning from his prior mistakes taught Bauswell that failure is perfectly acceptable. "Just fail early," he says. "No one learns from their successes."

All this has created a culture at SurfaceInk in which bridges aren't burned, and it's OK to yell if it leads to better design. It's a culture in which a potential client is never truly told no, but instead told to develop their ideas further and then return. A culture in which all ideas are challenged, compelling questions are asked, and uncomfortable conversations are met head-on. A culture in which the dedicated engineers get to work on things they find interesting and fun. A culture in which they work on one outlier project throughout the year, something crazy and hard to deem a winner right away.

They look for projects like LuDela, the world's first real-flame smart candle. Rethinking a 3,000-year-old technology was a wild idea. "Is this really what you want to do?" Bauswell asked LuDela cofounder Jamie Bianchini. Now, more than two years later, the first batch of LuDela candles are nearing their ship dates. LuDela is a child of the Internet of Things, the connection between the products we use daily and the internet. Bauswell sees IoT as a door to new possibilities. "When someone says, 'The world doesn't need this,' it's because they can't see what's possible."

Bauswell believes projects like LuDela are the reason people come to SurfaceInk—they come seeking the seemingly impossible. This kind of thinking and innovation is what Bauswell and the creative personalities at SurfaceInk live for. "We want to have an impact on technology," he declares. "We want to have an elegant solution."





# THE OPEN SOURCE REVOLUTION

*Introduction by TRACY LEE Photography by DANIEL GARCIA*

## THE MAKER REVOLUTION

We don't often hear about the underlying technology powering Silicon Valley's successful companies, much less about the makers of these technologies.

A revolution, not well-recognized by many, is powering our everyday lives—and it's happening on the biggest shared platform of the modern age. Much as the stonemasons of the Middle Ages created churches that connected people to something greater than themselves, these makers who build the web platform of today enable a sense of connectedness in the world that otherwise would not be possible. And they do it through something called open source.

In open source, the technology created and shared powers the bank applications we use to transfer money, the apps we use to share experiences, and the tools we use to communicate with loved ones. It's the technology that enables companies like Facebook, Google, Netflix, Uber, Lyft, LinkedIn, Microsoft, and Pinterest—and practically any company touching technology—to exist.

One thing that might surprise those outside the immediate scope of this world is that all the work done in open source is for free. And the tools built in open source are free for all to use.

## WHAT MOTIVATES THESE MAKERS

It might sound counterintuitive to spend hundreds of hours building software that will be consumed for free, but participating in open source can be seen as taking a stand against the silos created within organizations. Choosing instead to work on tools that enable people in the corporate structure to reach well beyond their immediate purview is empowering. And helps change the status quo.

The web platform is one of the biggest creative collaborations in modern history, but though it provides the foundation for everything we do online, it itself is often disregarded. And yet it is more significant than many large-scale projects outside the web—building a dam for example. A dam may affect a million people, but open-source code likely affects billions.

"Open source is access to being able to impact billions of people through your work," says Taras Mankovski, one of our featured open-source contributors. "The impact you make with the code you create is disproportionate to effort, because you can contribute to a library that is going to be deployed to millions of applications."

Just as the printing press revolutionized the transfer of knowledge, the tools these makers create enable us, collectively and individually, to have experiences beyond what we would otherwise be able to have.

Each of the people featured here has contributed to the creation of the platforms we depend upon now every day, both at work and at leisure, and we're proud to introduce you to six prominent technology leaders of the next web generation.







### TRACY LEE

*"Learning how to code changed the way I think about the world and how I interact with it. You don't know what you don't know."*

By happenstance, Tracy, a serial entrepreneur, discovered her passion for code two years ago while selling her last company, Dishcrawl. She now spends her time working with new technologies and speaking at conferences evangelizing JavaScript frameworks and libraries.

Tracy believes in the importance of creating an open dialogue, through mentorship and apprenticeship, between the contributors of frameworks and junior developers. She publishes content through blogs and podcasts, and she hosts events to help facilitate learning in the JavaScript community.

**Tracy is a Google Developer Advocate, the founder of Modern Web, a cofounder of This Dot, Inc., and a former board member of Hacker Dojo.**

twitter: *ladyleet*



### JEFF CROSS

*"I love open source. It's a pretty good feeling when someone I've never met tells me how much something I've made has helped them. And when someone complains, I tell them to shut up and send a pull request."*

With a vision for how software tools should be designed, Jeff was most recently the tech lead of the Angular core team at Google. He has a zealous spirit for making development easier for engineers, which has translated to open-source contributions in technologies such as Angular. That same spirit has also driven him to create Deployd, an open-source "backend as a service," and to help facilitate progress in the higher education open-source software field.

Jeff got an early start in the world of coding. At the ripe age of 12, he learned HTML from his mother. Later, his career focus in visual communications led him down the programming path when he realized he would be too limited in the things he was able to make without learning how to code.

**Jeff is cofounder of Narwhal, an Angular-focused company.**

twitter: *jeffbcross*





### HANS LARSEN

*"I love enabling people to reach their full potential: they always come back with impossible things made possible. This is our future."*

Like most of his peers in engineering, Hans began hacking at a young age. At age five, he was already hacking the computer games he was playing. Pursuing his career in computer science and computer engineering, he went to university for formal training.

Before joining Google, Hans successfully cofounded a company called Spaces and sold it to Slack. At Google, he serves as a leader on the Angular core team and facilitates projects such as Angular-CLI and Angular Material. He has made contributions also to other open-source projects, such as webpack.

**Hans is senior software engineer at Google.**

twitter: *[hanslatwork](#)*



### JAY PHELPS

*"Why do I contribute to open source? That's fairly easy to answer—I enjoy it."*

Jay is on the core team of RxJS, co-author of redux-observable, and a contributor to the JavaScript framework React. Though he began his career in the music industry, Jay has been programming since he was a child. In his mid-20s, he turned back to his coding roots.

Jay started his open-source career by submitting a pull request to fix a bug in a jQuery plugin that he needed for his job, and since then his open-source contributions have enabled developers creating user interactions at large companies such as Netflix, Facebook, Uber, Microsoft, Airbnb, Pinterest, and Yahoo to scale their applications for faster consumption and deliver great user experiences to consumers.

**Jay is a senior software engineer at Netflix.**

twitter: *[\\_jayphelps](#)*





### TARAS MANKOVSKI

*"Coding is the shortest path to solving real business problems. It's a good balance between being practical and being able to push forward a vision."*

Known as a "sherpa" in the JavaScript community, Taras enjoys enabling people who otherwise wouldn't have a clear path into the tech industry to cross the chasm and fulfill their career dreams. He's contributed to various open-source projects revolving around the Ember.js ecosystem and HospitalRun, an open-source platform for managing hospitals in developing countries. He finds passion in writing code that impacts the world.

**Taras is the cofounder and CTO of This Dot, Inc.**

twitter: *tarasm*



### BEN LESH

*"I like giving back to the community and enjoy being able to mentor others."*

Ben has been programming since he discovered PET BASIC on a Commodore 64, but went to art school to follow his dream of becoming an artist. Soon after picking up a job as a graphic designer at age 20, he realized that he had a unique gift for programming and began building websites.

With initial contributions to open source that involved building better features in Angular, Ben is now the lead author and development lead of RxJS 5, a library that allows developers to compose complex asynchronous tasks and do complicated things in a maintainable way. He has contributed also to open-source projects Redux and Falcor.

**Ben is a senior software engineer at Netflix and a cofounder of This Dot, Inc.**

twitter: *benlesb*



# MOZ

## *Rand Fishkin*

*Interview by DANIEL CODELLA Photography by SCOTT MACDONALD*

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linkedin: *randfishkin*

**F**or most companies, it's absolutely vital to show up towards the top of Google's search results. Being on the first page can send millions of people to a company's website and propel meteoric growth, while showing up on the second page is almost equivalent to not being listed at all. Millions of dollars each year are spent on search engine optimization (SEO) in an effort to make websites more appealing to Google's ever-changing search algorithm. But it's always been a kind of dark art... until Rand Fishkin came along. Through refreshingly open videos delivered in his signature candid style, Fishkin blew the doors open by shedding light on just how search engines work. Through his personal research, he made it clear what people could do to improve their sites. Even in the way he ran his company, Moz, Fishkin has helped usher in a new era of transparency, humility, and personal values that is influencing the way the most influential companies are now doing business.

**What has been the biggest surprise over the years doing Moz?** The complexity and challenge of scale has surprised me the most. I assumed that the hardest part of a startup would be the early phase in making something work. Instead, the work gets more complex and harder as you grow. I believe that's mostly due to working with people. Getting hundreds of people working together cohesively and consistently over many years, producing high-quality work that scales and functions well, while preventing communication breakdowns and interpersonal conflict, is immensely challenging.

**What have you learned about yourself through the years and transitions, the ups and downs?** A lot. Most salient is that I work best when I'm focused on one, or a few, things rather than being torn in many directions, and that I love email and written communication. The ability to be careful with your words, to retrieve and reread things—even if it takes more time than an in-person conversation—means that vastly greater clarity is possible. I've figured out more about what kinds of people I love to work with. In particular, those who share my values, style of work, and who focus on the big picture more than the details.



**"SELF-AWARENESS IS  
A SUPER POWER."**











**What advice would you give to someone starting a business?** Self-awareness is a super power. If you can discover what you love, what motivates you—what makes you put your whole heart into an effort for months without feeling tired or overwhelmed—then you’ve got a huge lead on those who don’t. All that’s left is to center your business practices and processes to accommodate those strengths and weaknesses.

**What are the joys and frustrations of turning over the helm of Moz, a company you founded, to Sarah Bird?** Joy—it’s wonderful to be free from the mental and emotional exhaustion of responsibility that comes with the CEO role. And to see Sarah embrace that responsibility and execute from day one as if the company were hers. I was very impressed with how she stepped up and was instantly the clear leader in the organization.

Frustration—it’s certainly sad to lose the influence and input level that a CEO has, as a founder and as someone whose identity is so caught up in the company. I sometimes wish I could still have veto power over certain types of decisions, yet it’s been healthy for me to learn to step back and let someone else take that role.

**What are you working to maintain in your personal life?** A great marriage, first and foremost. My relationship with Geraldine is the most important one in my life. I don’t ever want to take her for granted or let my professional life dominate that.

**Is there a philosophy or thought that you return to that points you to your *true north*?** Nothing specific, though perhaps the core values of TAGFEE—transparency, authenticity, generosity, fun, empathy, and the exception—fit that somewhat.

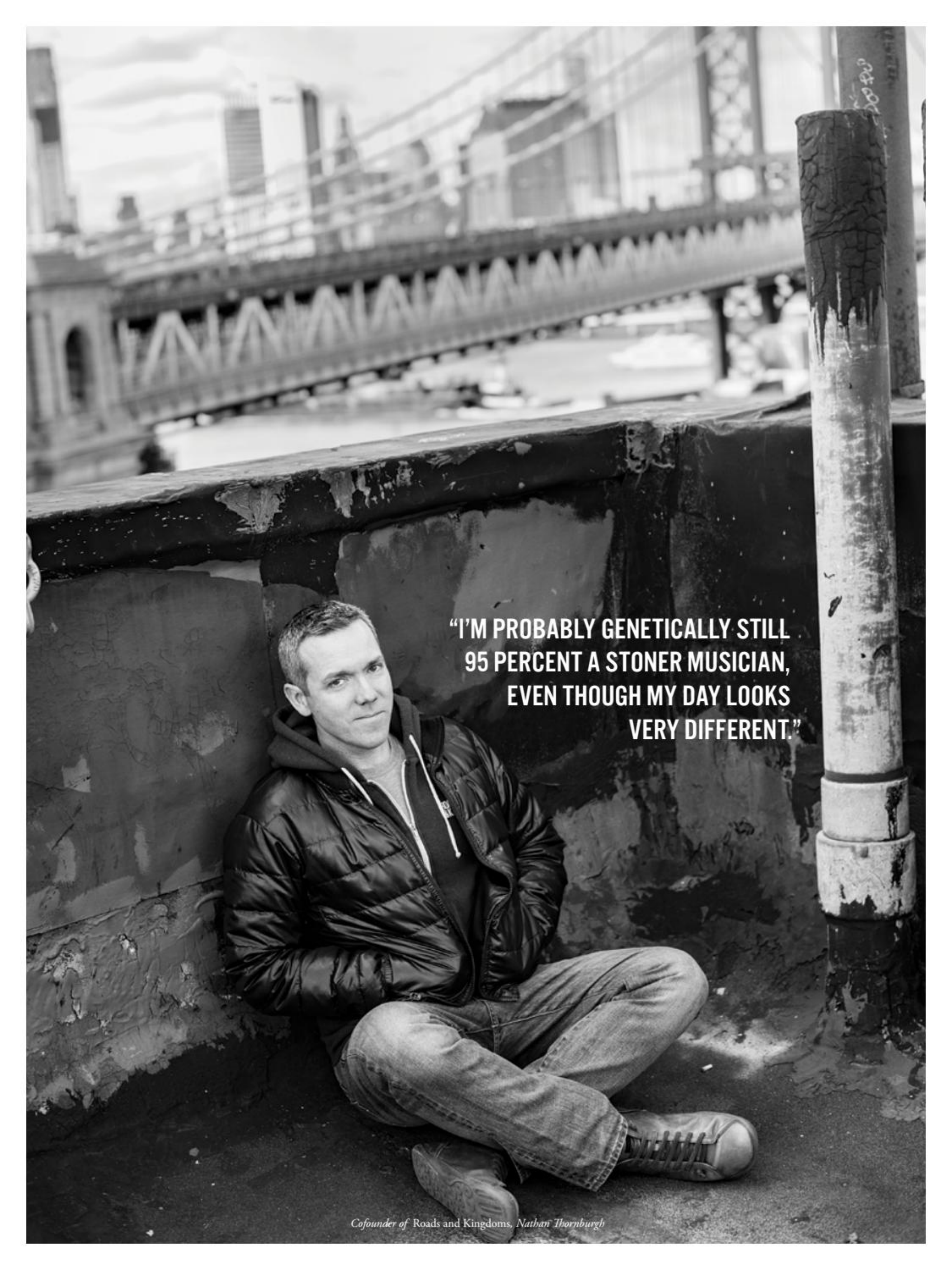
**What intrigues you in the future of SEO marketing?** Voice search is rising fast, but I think it’s filling a role different to most of the searches we’ve done with our fingers. Voice is more about getting an immediate, short answer—like “play this song” or “how tall is this building” or “give me directions to XYZ.” Versus the more exploratory, in-depth kinds of content and activities that typed searches usually have—like “let me navigate to this website” or “I want to learn more about this subject” or “I’m trying to book a trip and want to see all the options.”

I suspect we’re going to see voice search cannibalize a portion of typed search, but also that it won’t cut into the overall amount of traffic that web search sends to sites. Instant answers and mobile and all these other improvements have only driven more search activity, so I think voice will be the same way.

**What song/band is playing in your life now?** Elvis Perkins’ “Shampoo.” Can’t get it out of my head. Perkins has been cagey about the meaning, but I like to think there’s a strong element of reinvention and reimagining what the past meant and what you can expect from the future.







**"I'M PROBABLY GENETICALLY STILL  
95 PERCENT A STONER MUSICIAN,  
EVEN THOUGH MY DAY LOOKS  
VERY DIFFERENT."**

*Cofounder of Roads and Kingdoms, Nathan Thornburgh*



# ROADS AND KINGDOMS

Written by JOHANNA HICKLE Photography by DANIEL GARCIA

FOOD. TRAVEL. STORY.

[ROADSANDKINGDOMS.COM](http://ROADSANDKINGDOMS.COM)

instagram: [roadsandkingdoms](https://www.instagram.com/roadsandkingdoms)

If you're looking for Nathan Thornburgh, best not search for him in conventional places. You may track him down at a fishing village in Cape Town, South Africa, shadowing abalone poachers. He might be celebrating on the Copacabana Beach, along with tens of thousands of revelers during the Rio World Cup. He could be at a street corner restaurant in Nanjing sharing dumplings with a People's Liberation Army paratrooper. Or maybe he's tucked away in a brick-lined high-rise in Brooklyn, masterminding the online travel and culture magazine, *Roads and Kingdoms*. If you brave the underbrush of the road less traveled, you might just track him down.

At 19, Thornburgh never dreamed journalism was to be his vocation. But the idea embedded itself in the back of his mind when he befriended a few reporters at an Irish pub called Rosie O'Grady's in Moscow. "That was the first journalism exposure I had, which was: these guys are fun to drink with," he recalls. That journalist inclination lay dormant while he was a student at Stanford University, and for a few years following that, while he was a mediocre horn player. Then, after realizing his musical limitations, he switched to writing about the topic for Seattle's *The Stranger*. "Within a week, I had made more money and was clearly just better at writing than at actually playing music," he smiles.

When the 2000 election came, Thornburgh started sneaking political jabs into his pieces. He craved substance that superficial music reviews couldn't offer him. The answer sailed into Lake Union and docked at the Northlake Shipyard one afternoon in the form of a Russian crab boat. Curiosity piqued, Thornburgh paddled over on a kayak to introduce himself. Russian was one of

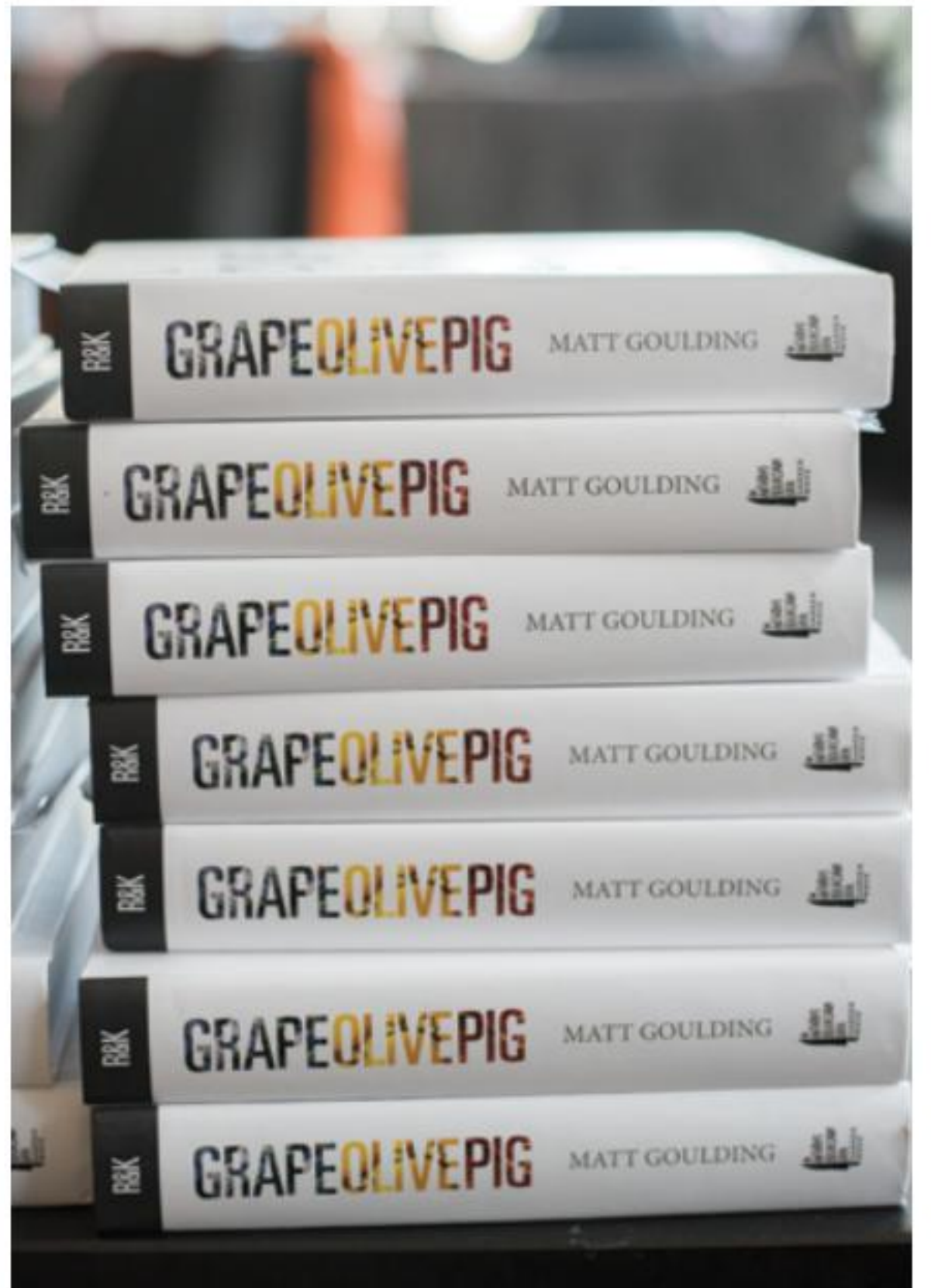
the four languages he knew, so he soon struck up a conversation with the Kamchatkan fishermen. "We were hanging off the deck of this boat—shirtless, smoking cigarettes, spitting into the lake," he recalls. "And that started a whole summer of just hanging out with these guys." This, in turn, became fuel for an article.

Thornburgh pitched the piece to *Time* magazine, and although they were intrigued, it didn't fit their global vision. It did, however, put him on their radar. Four years later, Thornburgh received his first byline with the magazine. From there, he was hired as an editor and foreign correspondent—work that gave him the chance of "traveling for understanding." He spent nearly a decade in the position, but when *Time* started shutting down bureaus, Thornburgh's dream job as Moscow bureau chief died with them. He also noticed a widening fork between the magazine's priorities and his own. "They had simply decided that readers didn't care about the world," he says. "And I *strongly* disagreed with that understanding of their audience."

Around the same time, Thornburgh met Matt Goulding, food editor of *Men's Health* and co-author of the bestselling series *Eat This, Not That!* Thornburgh hadn't previously been interested in food writing, but Goulding's animated description of his latest piece, "There Are No Nachos in Mexico," caught his ear. "Matt has a way of talking about food that somehow gets beyond the gloss," he says.

In addition to bonding over a kindred desire for exploration, both journalists were searching for an exit strategy from corporate media. They sketched out a company that combined their interests and recruited Douglas Hughmanick as







**“AT THE END OF THE DAY, WE’D MUCH RATHER BE DOING SOMETHING ADDITIVE AND INTERESTING AND PUT SOME NEW WORK INTO THE WORLD THAN TRYING TO CHASE A PRETTY BUSTED AND GRIMY BUSINESS.”**

creative director and designer. The final result was *Roads and Kingdoms*—an independent journal that seeks to entwine foreign correspondence with food and travel through long-form journalism articles, books, and an upcoming podcast to be launched in March. “We see the ability to move into a lot of different media,” Thornburgh says. “But we do it slowly. In no sense are we burning the whole house down just to light the stove.”

They make an unlikely team—Thornburgh in New York, Goulding in Barcelona, and Hughmanick in San Jose. But the distance doesn’t prevent them from rallying behind a shared vision: using food and travel not as topics to be glorified in and of themselves, but as vehicles to nurture curiosity, awareness, wonder, and finally celebration of culture. Instead of travel for travel’s sake, they encourage their readership to “find a story, learn something about the world, get exposed to people.”

One example of the quality content generated through teamwork and collaboration is *Road and Kingdom’s* first book-publishing endeavor, a series which focuses on food cultures around the world. The first book, *Rice, Noodle, Fish: Deep Travels Through Japan’s Food Culture*, and the second, *Grape, Olive, Pig: Deep Travels Through Spain’s Food Culture*, have been written by Goulding, designed by Hughmanick, and edited by Thornburgh.

“I’ve got this man crush on the way Matt writes,” Thornburgh admits. “Matt is a complete perfectionist. He tortures every sentence and tests every word.” A single sentence from *Rice, Noodle, Fish* shows this statement to be no exaggeration: “Swollen-bellied salmon, dark disks of abalone, vast armies of exotic crustaceans, conger eels so shiny and new they looked to be napping in their Styrofoam boxes.” Quieter sentences reflect this same diligence: “Inside the market, I saw the entire ocean on display.”

Besides editing, Thornburgh also acted as catalyst for the series’ journey to publication. He supported Goulding before the books took physical form and encouraged him to reach out to mutual

acquaintance, chef, and HarperCollins author Anthony Bourdain. Not only did Bourdain agree to arrange a meeting with HarperCollins’ top editors, but he also advocated strongly on the series’ behalf. “He gives us hope that you can really aggressively—sometimes abrasively—stick to your own aesthetics and vision and not be doomed to irrelevance.” Of Bourdain, Thornburgh says, “people will gravitate toward a stronger sense of identity.”

That nonconformity permeates deep into the soul of *Roads and Kingdoms*. This is a company that refuses to build its name with cheap popularity ploys, to generate quick web content with click bait titles and listicles, or even to sponsor ads. “At the end of the day, we’d much rather be doing something additive and interesting and put some new work into the world than trying to chase a pretty busted and grimy business,” Thornburgh explains.

One way or another, the guys associated with *Roads and Kingdoms* have been mutineers against society’s expectations from a young age. Hughmanick was a defiant teen wielding a spray can. Goulding grew up as a misfit and a skate rat. Bourdain regularly toted nunchakus and a samurai sword around his college campus. And Thornburgh explored with psychedelics throughout his university years. That rebellious spark brought them together and is now channeled into their work. “I’m probably genetically still 95 percent a stoner musician, even though my day looks very different,” Thornburgh says, a statement supported by a voice tinged with cigarettes and whiskey.

Thornburgh claims journalists are people who are interested in stories. “They like to move around and drink heavily. You have to be honest, you have to be curious as hell, and you have to be able to meet a deadline,” he says. But should we allow this mindset to be monopolized by reporters alone? Next time you read one of their articles, take part in the journey. Don’t skim over the lines, but see each carefully chosen word as it was intended. Enter through the eyes of the writer and step into their reality—even if for only 15 minutes. **C**



A man with short brown hair, wearing a dark blue sweater over a light blue collared shirt, is holding a large bicycle wheel in front of him. He is smiling slightly and looking towards the camera. The wheel has many thin spokes and a dark tire. In the background, there are several other bicycle wheels and parts, suggesting a workshop or a store. The lighting is warm and focused on the man and the wheel he is holding.

**"WE WORK IN THE MEDIUM  
OF BICYCLES TO PROVIDE  
INDIVIDUALS WITH  
LIFE-TRANSFORMING  
OPPORTUNITIES."**

*—Jim Gardner*



# GOOD KARMA BIKES

*Written by DIANE SOLOMON Photography by DANIEL GARCIA*

## BIKES FOR LIVES

**I**t was 2008, and Jim Gardner, a PhD engineer with four previous startups under his belt, was turning 40. He wondered whether the world was any better off because he was in it.

When he dropped off a donation at a homeless shelter, the sight of a man on an unsafe, rickety bicycle gave Gardner an insight that birthed Good Karma Bikes. “I realized that this was how this person got to the doctor, got to work, got to case management, got to whatever he needed, because it was safe, free, independent transportation,” he says. “I realized that a safe bike would get him anywhere he needs to go.”

He decided to see if he could help out himself. So he went down to St. James Park and began fixing bikes for homeless people there. “It took me about two weeks to see what was going on was not about bicycles at all,” Gardner recalls. “I saw genuine humanitarianism and philanthropy from homeless people, and I noticed that the ones who were the most generous had the best fortune. That’s where we got the name for Good Karma Bikes.”

Branching out from St. James Park, Gardner began fixing bikes at centers that feed the needy. Soon after, he began attracting volunteers from bicycling clubs like the Western Wheelers Bicycle Club and Almaden Cycle Touring Club and he gained financial support from Barry Swenson Builder, Bank of America, the California State Automobile Association, and the San Jose Rotary Club.

Today, Good Karma Bikes is a full-service shop that serves about 18,000 people annually. Holding hundreds of safety checks, they don’t charge homeless or low-income individuals for repairs. They’re on a mission. “We work in the medium of bicycles to provide individuals with life-transforming opportunities,” says Gardner. In addition to -refurbished bikes, they offer workstation rentals, onsite mobile repair services, and classes on bicycle repair and maintenance.

When he first opened his bike shop, Gardner began working with people in homeless recovery and learned that many of them had been in the foster care system. From there, he discovered some astounding statistics. “Approximately 50 percent of emancipated foster care youth are homeless by age 25,” he says. “Half of all females who have been in foster care will be teen-pregnant at least once, only 1 percent will graduate college, and 27 percent of California’s inmates have been in foster care.” But Gardner found there’s a good deal of research showing that those statistics are significantly reduced with the completion of 30 units of college credit.

This led Good Karma Bikes to organize their College Outreach and Opportunity Program for teens who have aged out of Santa Clara County’s foster care system, to prevent them from becoming homeless or incarcerated. “What we have them experience is working part-time in our shop, going to college, and doing community service,” Gardner explains. “We require all three.” He says that there comes a point for the young people he coaches where they make a U-turn. “They tell me that they actually start to like school. They become confident in their work skills. They gain self-esteem.”

Good Karma bicycles are sourced from donations and impounds from the Valley Transportation Authority, as well as universities and corporate campuses. The vehicles are rehabilitated by the co-op youth and volunteers, and the money made from selling bicycles is reinvested in the company’s programs.

For Gardner, what’s important is the role the bike shop plays in the community. “Our main impact is on preventing homelessness and incarceration,” he says, “but Good Karma Bikes is also a conduit for the community to invest in an even better community by participating.” To participate, community members can volunteer, make a donation, connect the organization with a grant — or buy a bike.

“The main point is that we are not about bikes,” he sums up. “We are about Good Karma.”





### CINDY AHOLA, VICE PRESIDENT OF OPERATIONS

Cindy Ahola first saw Jim Gardner repairing bikes at Loaves & Fishes Family Kitchen when she was its executive director. She now works with Jim at Good Karma Bikes, organizing its Logistics and Transportation department.

"Until meeting Gardner," recalls Ahola, "I hadn't understood how important bicycles were to those who rely on them for their transportation. You can buy used bikes from Craigslist, but we give one bike away for every bike we sell. Those who can't afford bicycles can volunteer and earn them. The revenue goes right back into our services. *That's* why we consider our customers to be a very special kind of donor."



### CRAIG JEONG, VOLUNTEER MECHANIC

Craig Jeong calls himself a "wheelman" because he loves building and truing the wheels that go on refurbished bicycles. He found out about Good Karma Bikes from an Almaden Cycling Touring Club friend. He says his cousin, a volunteer at Turning Wheels for Kids, inspired him to volunteer.

"I want to help others," Jeong explains. "Good Karma Bikes works with foster youth and I want to help give them a chance to get on their feet. I was raised with what I now know was privilege in Palo Alto. I'm here because I want these kids to have a chance to get ahead."





### HECTOR LOPEZ, ASSISTANT MANAGER

Hector Lopez, a part-time San Jose City College student, answered a Good Karma Bikes' Craigslist ad seeking a volunteer bike mechanic. Lopez joined up, and 18 months later he was hired as a paid staff member. Able to help Spanish speakers, Lopez pays careful attention to walk-in customers and their needs. He quickly diagnoses a bicycle's problem and usually makes the repair while the customer waits.

"I see a lot of kindness here," says Lopez. "Homeless people with wrecked-up bikes come here and we have volunteers who don't mind getting their hands dirty and putting in a lot of time to fix them up."



460 LINCOLN AVENUE SAN JOSE, CA 95126 | 408.291.0501

[GOODKARMABIKES.ORG](http://GOODKARMABIKES.ORG)

social media: *goodkarmabikes*



A photograph of a cannabis cultivation facility. Rows of cannabis plants are growing in a room with white walls and ceiling-mounted grow lights. The plants are green with some yellowing leaves, and many have small, light-colored buds. A black cable runs vertically through the frame. A red rectangular overlay is centered over the plants, containing the company name and credits.

# Airfield

SUPPLY COMPANY

*Written by* MICHELLE RUNDE *Photography by* DANIEL GARCIA



A photograph of a large indoor cannabis cultivation facility. Rows of cannabis plants are growing in a controlled environment, illuminated by bright, vertical grow lights. The plants are supported by a network of white and blue strings. The facility has a clean, industrial appearance with white walls and various cables and equipment visible in the background.

## **SOUTH BAY MEDICAL MARIJUANA INDUSTRY TAKES FLIGHT**





**AIRFIELDSUPPLYCO.COM**

1190 Coleman Avenue San Jose, CA 95110

instagram: *airfieldsupplyco*

**T**he booming South Bay medical marijuana industry is giving patients more high-end options than ever before. While traditional dispensaries abound—complete with proudly displayed green crosses and cannabis leaves—patients seeking an artisanal environment are turning to Airfield Supply Company, where Executive Director Marc Matulich has constructed the patient experience around an aviation theme. “We wanted to do something different,” says Matulich. “Our tagline is ‘High is a Place,’ and we exist to take you there.”

Matulich first founded South Bay Healing Center in 2010, but after San Jose passed new ordinances in 2014, he had to move the dispensary to comply with regulations. Matulich saw the new location near the international airport in San Jose as an opportunity to rebrand the business. The aviation theme emerged from a family dinner with his wife, Brie, and his brother-in-law Chris Lane. “We were brainstorming, and we knew our new location was

close to the airport,” says Matulich. “We loved the theme, and we thought it could play well in several markets since every city has an airport.” With the help of Lane’s expertise in marketing, Matulich quickly developed a unique brand strategy, and in 2015 the new dispensary was open for business.

Patients of Airfield Supply Co. are first greeted with a full view of the mother room through a large window, where tall green marijuana plants are fully illuminated behind an indoor window. After appreciating the fragrant forest of marijuana, patients can relax in Airfield’s interpretation of a first-class airport lounge. Matulich worked with designer Sam Jorden to find the right components to bring the aviation theme to life, adding airport terminal benches for seating and metal plane parts hung as decor. First-time patients receive a plane ticket printed with “Destination: SJC, Boarding Time: 4:20” to redeem for a welcome gift.





## “WHETHER YOU’RE SUFFERING FROM PAIN, OR JUST WANTING TO RELIEVE SOME STRESS, IT KIND OF TAKES YOU UP AND AWAY FROM THOSE THINGS.”

Inside the dispensing room, runway markings are painted on the floor to lead patients to the budtenders’ counter, behind which a salvaged plane wing is mounted on the wall. Matulich is committed to having a diverse selection of products and price ranges to appeal to a wide range of customers. Top-shelf product is labeled “first class,” followed by lower tiers: business class, economy plus, and economy. Airfield’s bud even comes in containers with the familiar, three-letter airport codes for different strains: SJC, JFK, AUX, and so on. “There’s an abstract correlation between the use of airplanes to take you to high places to escape, and how marijuana can transport you in the same way,” Matulich explains. “Whether you’re suffering from pain, or just wanting to relieve some stress, it kind of takes you up and away from those things.”

California residents recently voted to pass Proposition 64, legalizing the recreational use of marijuana in the state. As it will likely take

a while for the state and its cities to iron out the new laws and regulations, the long-term impact on the medical industry is unknown, but Matulich is confident his business will continue to thrive. “The city did a good job setting up one of the most robust programs in the state, so we’re ready for any changes,” says Matulich. “I suspect in 2018 San Jose might allow for recreation use. In that case, we would try to become a dual use facility: half medical, half recreational.” In the meantime, Matulich continues to have a cooperative relationship with the city, and will work with them as this new market evolves.

Unlike a real airport, Airfield Supply Co. is one terminal you won’t want to leave. Every detail gives a playful nod to flying high without ever leaving the ground. Whether patients are curious first-timers, or longtime users looking for a high-end branding experience, Airfield Supply Co. has a ticket for them. So grab a bag of peanuts and buckle up! This is one flight everyone can enjoy.







CO-OWNER  
*Long Nguyen*

CO-FOUNDER & DIRECTOR OF OPERATIONS  
*David Johnson*

CO-OWNER  
*Chef Luis Silva*

HEAD CHEF  
*Ruben Macedo*



# PARK STATION HASHERY

*Written by BRANDI STANSBURY Photography by DANIEL GARCIA*

## ROSE GARDEN EATERY

**P**ark Station Hashery, a new neighborhood eatery, blends history with community connection. It's nestled on the corner of Park Avenue and Naglee in the heart of Rose Garden, arguably one of the most beautiful, historical neighborhoods in California. Rivaling the likes of Hancock Park, Pasadena, and Pacific Heights, the neighborhood's architecture mirrors the California of yesteryear. The restaurant gets its name from Park Avenue and the building's history as a gas station.

Chef Luis Silva of Naglee Park Garage fame and business partner Long Nguyen wanted a building that fit in with the history of San Jose. Silva had "been looking for something to do in the way of food, drinks, and community."

He believes he's found it.

With a dearth of dining options in the mostly residential neighborhood, The Hashery has filled a void residents were craving: appropriately priced meals packaged with community, creativity, and ambiance.

Silva brings inventive cuisine through his distinct, approachable menu. With food from around the world—like okonomiyaki, fideo, piri-piri chicken, flammkuchen, a proper chorizo breakfast casserole, and a good, solid burger—he understands the wide range of San Josean tastes. But it's not just about the taste. "We're trying to do as close to home-cooked meals as we can," Ngyugen elaborates. "A lot of people measure a restaurant on taste and ambiance. I think what a lot of them are missing is that magic third part, which is how they feel after they leave. With all of our fresh and locally sourced food, most people will walk away after having a great meal and then later on, they'll just feel how nice it is to have fresh ingredients in their body."

The Hashery softly opened with a Fourth of July barbeque, inviting neighborhood folks to check out the space in progress. From there, excitement has spread, and the restaurant has quickly become a staple in the community. "This is the kind of community-mindedness we wanted to create," Ngyugen says. "We grew up in big families and in big neighborhoods. When you come new to a neighborhood, you have a barbeque and invite everyone, break bread with them, and get to know them." The Fourth of July barbecue was just the first step. The two



**“WE TRY TO KEEP IT SIMPLE, WE TRY TO KEEP IT IDENTIFIABLE, WE TRY TO KEEP IT ARTISAN. THAT’S WHY WE CALL IT SAN JOSE SOUL FOOD.”**

*—Chef Luis Silva*



partners also plan on hosting family movie nights once a month.

Silva and Nguyen also build on the aesthetically striking neighborhood. The outdoor façade and patio mural painted by local artists Ben Henderson and Lacey Bryant pay homage to the rich cycling history of the area. In fact, San Jose was home to seven velodromes at one point in history. “What Ben did with the murals and the painting makes you want to come inside,” Nguyen says. “He made something that looks beautiful and that fits the neighborhood. The Rosicrucian Museum is kitty-corner and is really special, and he created something that fits to that aesthetic, as well as all of the great homes in the neighborhood.” The Hashery’s marketing even caters to bicycles: customers who show up on bikes for the Two-Wheel Tuesday special can buy one beer and get one free.

Silva sums up the concept of the Hashery. “We try to keep it simple, we try to keep it identifiable, we try to keep it artisan. That’s why we call it San Jose soul food.” He smiles. “We want to keep the neighborhood happy.”



[PARKSTATIONHASHERY.COM](http://PARKSTATIONHASHERY.COM)

social media: [parkstationhashery](https://www.instagram.com/parkstationhashery)

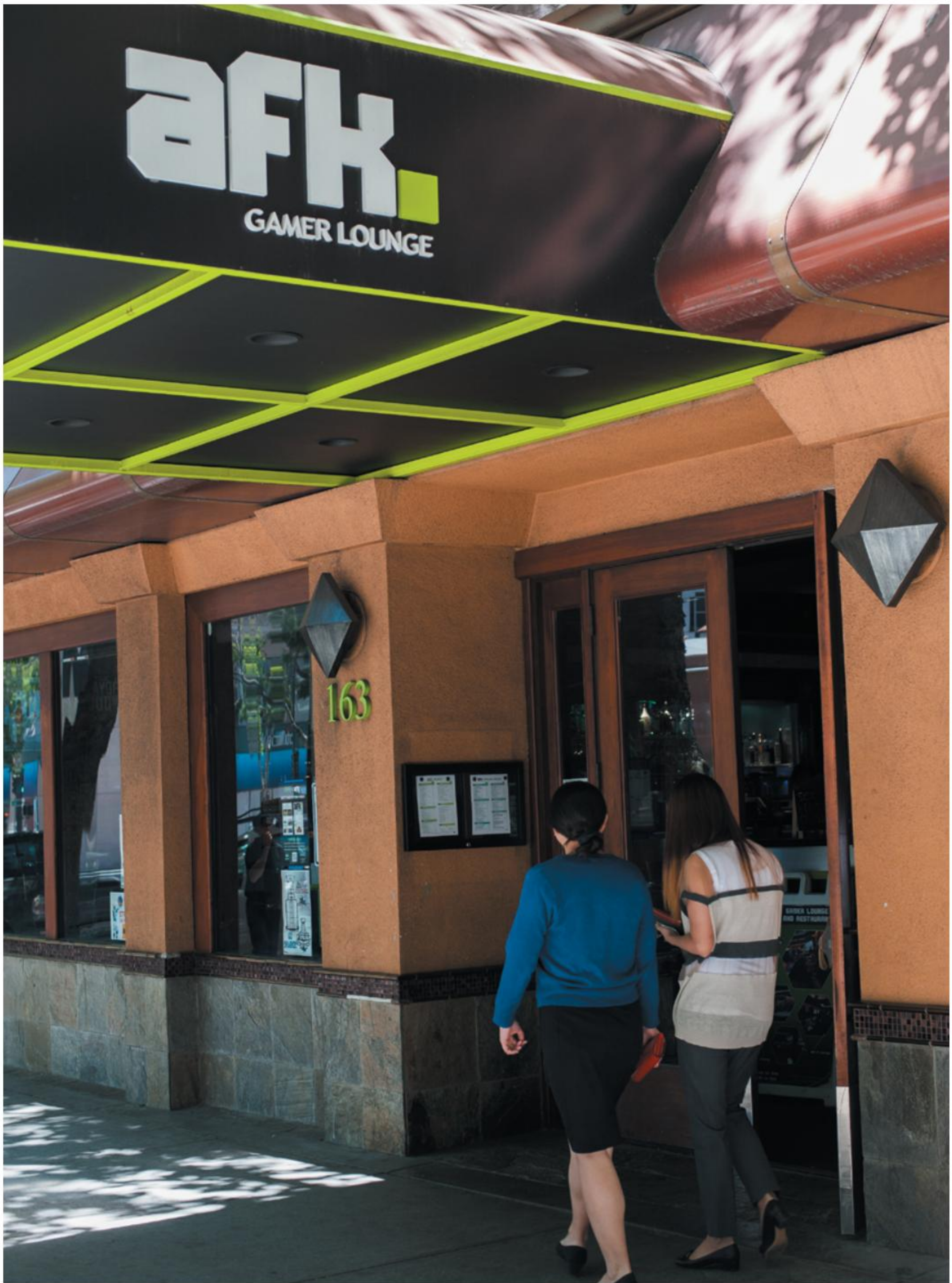






**aFK.**  
GAMER LOUNGE

163





# AFK GAMER LOUNGE

## *Food. Drinks. Games.*

Written by MICHELLE RUNDE Photography by DANIEL GARCIA

**AFKGG.COM**

163 West Santa Clara Street

San Jose, CA 95113

instagram: *afk.gg*

It's easy to find a great place to eat in San Jose, but there's only one place you can have a bite while doing virtual battle with friends and cohorts. Step off West Santa Clara Street in downtown San Jose, right under the dusky awning at 163, and you'll find yourself in what looks to be a sleek, high-end restaurant with an impressive sports bar, bright neon lighting, and plenty of TV screens. Look closer, however, and you'll see the gaming consoles. Lots and lots of gaming consoles. The restaurant itself sits atop a cavernous gaming parlor, packed with over a hundred gaming PCs, numerous consoles, both retro and modern, and, most recently, VR. This is eSports mecca, brought to you by AFK Gamer Lounge.

Behind this unique concept are co-founders and co-owners Brad Fry, his brother David Fry II, and business partner David Santos. Brad and David, who first conceived the idea, are as enthusiastic about gaming as they are about growing a successful business. But they weren't always in sync on the gaming. When they were growing up, Brad enjoyed physically competitive sports, while David sought competition in the virtual world. "Eventually, I started playing video games with my brother," says Brad. The two boys bonded more closely over their newly discovered common interest, which they later channeled into a business, bringing in computer

whiz David Santos to help round out the effort.

The three partners first opened an eSports tournament space in 2013, but the high cost of hosting official competitions proved unsustainable. So they pivoted, and reopened in 2015 with the restaurant/gaming center. The gamer lounge is more responsive to both the wider gaming market and the individual player. From casually enjoying a classic Nintendo 64 game to hunkering down in a LAN party for hardcore online gamers, gamers can find whatever gaming experience they're after.

For those who know nothing about gaming (yet), AFK is a great place to start. In the restaurant area, customers relaxing in one of the booths can browse intro-level games such as Mario Kart or Super Smash Bros. The menu offers an array of freshly cooked American bar food, and of course there's a full selection of drinks for anyone over 21. The bar itself is designed to look like a giant circuit board, something Brad commissioned especially for the lounge and particularly fitting, given the family business.

For private parties, there's a separate gaming room off the restaurant, fully customizable for any modest group, with up to 10 PCs or a couple of consoles. Larger groups will head downstairs to the vast, fully loaded gaming area with its tables of networked PCs for online gaming and its deep









David Santos | Brad Fry | David Fry

**“IF YOU COME HERE AND CAN’T FIND A GAME TO PLAY, YOU’RE DOING IT WRONG.”** *—Brad Fry*

leather couches facing wide, wall-mounted screens for console playing. Consoles range from the original Nintendos to PS4s. Gaming equipment abounds. If you’re interested in playing an online game, just remember that AFK is BYOA (Bring Your Own Account), so come prepared.

And if you’re more tuned into pre-digital-era games? No worries. There’s a large cabinet filled with board games, which customers are welcome to play anywhere in the lounge. “If you come here and can’t find a game to play,” says Brad, “you’re doing it wrong.” As for the name, AFK, it’s a kind of gamers’ code. “It stands for ‘Away From Keyboard,’ from the old AIM messengers,” he explains. “Gamers would type ‘AFK’ to let their friends online know that they were stepping away from the computer.”

As is only natural for a gaming lounge at the heart of Silicon Valley, AFK stays on top of the latest advances in the gaming world. But the partners strive for balance as well, offering older favorites alongside newly released titles and technologies, ensuring that there’s something for everyone. The lounge also hosts tournaments and other gaming-related events—upstairs, downstairs, or on the spacious back patio—making the venue a lively and festive destination.

No wonder, then, that AFK is doing a brisk business. “It’s a safe environment for all ages,” says Brad, glancing around at the bustling “game and dine” activity of the busy restaurant. “We’re bringing in new people who might not have otherwise come to San Jose.”

**C**





# THE RUNNING SHOP AND HOPS

Written by KATE EVANS Photography by DANIEL GARCIA

*Come for the gear. Stay for the beer.*









**P**orter, the pet pig and unofficial mascot of The Running Shop and Hops, trots up and issues an adorable squeal in greeting. Paul and Renee Rakitin, the owners of both the pig and shop, are also quick to offer a warm welcome on a chilly morning in Morgan Hill. The couple are the creative entrepreneurs behind the town's newest watering hole, which also happens to be one of the best places in the South Bay to buy running equipment.

It's easy to see this is a unique place, even beyond the porcine welcome. It's a running store and a bar—an unexpected combination—but now that it's set in brick and mortar, it feels so obvious. Paul knows his beer as well as he knows the fit of a running shoe and that, coupled with Renee's experience in food and retail management, makes this place work. Paul previously managed several running stores, including the first one in Morgan Hill. There, the active community flocked to seek his advice and unique stock. When the Rakitins opened their own place, the customers remained loyal. The shop's tagline encourages customers to "Come for the gear. Stay for the beer." And the couple have created the perfect place to do both.

The running shop side of the old renovated garage is lined with brightly colored running shoes, accessories, and a treadmill, where runners demonstrate their gait so that Paul can find the perfect shoe. Alongside power bars, socks, and shoelaces are large maps showing running trails and sign-up sheets for group runs and charity 5Ks.

To cross over to the bar area—the other half of the garage—one pushes through a low, perforated metal door. The Rakitins wanted the two spaces to be connected "but not in your face." There, one can belly up to the copper-topped bar and choose from among 54 craft beers on tap, which funnel through custom, handcrafted brew pipes. "We try to keep the beer as local as possible, sticking to West Coast breweries," Paul says, "and we're always rotating—swapping out beers every week or two." Paul grabs a glass and sets it on the table, showing how it's a true pint glass. "We ordered these glasses specifically so that it's an 18-ounce pour." When bartenders pour beer into a 16-ounce glass and leave room for foam, customers

don't get the full 16 ounces. But an 18-ounce glass allows a bartender to pour a proper amount of foam into the glass and still get the full pint. Renee points out the trays used to serve flights of beer. "Three beers is a 5K, six is a 10K, and if you do a marathon you get a medal," she explains with a laugh.

It's clear that Paul and Renee are a team in every sense of the word. They finish each other's sentences and interject details that color each other's stories. The two went to high school together in Milpitas—Renee proudly interrupts to mention that Paul was athlete of the year twice—but they didn't date and marry until later. They made it through Paul's tour of Afghanistan as an army medic, several moves, and two kids, until a series of fortunate events led them to create their own little paradise full of shoe boxes and kegs. "We made a deal," Renee says with a smile, "if he wouldn't reenlist, we'd open the beer side."

The Rakitins feel connected to Morgan Hill. "The city needed this—it's a very active community," explains Paul. Establishing their business required the approval of the planning committee. "So 25 people showed up to plead our case," Paul recalls. "By the end, the committee was just like, 'OK, OK, we get it!' and we were unanimously approved." While they are still reeling from some of the unexpected fees—one city fee cost the young couple \$36,000—they feel that the community as a whole is extremely supportive and enthusiastic.

"This is a super mellow, super social group—we get the mayor, the police commissioner, college kids coming in with their grandparents. We have kids, so we wanted this to be a family place," explains Paul. Renee jumps in, adding, "We have 21-year-olds and 71-year-olds!"

As their insurance agent stops by to drop off a welcome gift, the three chat like old friends while Renee holds Porter. The Running Shop and Hops is an exceptional invention in this little corner of the South Bay. It's more than just a family-run business combining two of America's favorite pastimes; it's a sweet community of people who care about each other as much as they care about the pour of their beer and the tread of their running shoe. **C**





[THERUNNINGSHOPANDHOPS.COM](http://THERUNNINGSHOPANDHOPS.COM)

instagram: [therunningshopandhops](https://www.instagram.com/therunningshopandhops)

17500 Depot Street Morgan Hill, CA 95037



# CAT&CLOUD

Written by JOHANNA HICKLE Photography by JARED DYCK

## SANTA CRUZ COFFEE SHOP

CATANDCLOUD.COM

instagram: catcloudcoffee

Step through the door of Santa Cruz's latest coffee shop, Cat and Cloud, and you're bound to be greeted as an old friend—even if it's your first visit. The grinning baristas and concierges (the cafe's name for staff who transcend the simple title of cashier) are determined to win you over. And their strategy works. All the tables are spoken for. Little details such as the potted plants that inhabit the room's corners or the wooden countertops patterned in hexagons set this cafe apart. A large window allows visitors a front row seat to the roasting process in the back room.

The whimsical name of the cafe matches its logo: a rain cloud holds hands with a cat, both wearing baseball caps. These avatars represent primary co-owners Jared Truby (the cloud) and Chris Baca (the cat). "Chris is far more grounded," Jared says in explanation. "We both have crazy ideas, but I'm like, 'Let's try this weird thing that's way out of the box!' And he has to be like, 'Okay, this could be a good idea. Let's talk about how to work that out.'" And the cafe's third co-owner, Charles Jack? "He's the raindrops and the lightning," Jared says, with reference to his work behind the scenes.

The three co-owners have found that divvying up tasks is an efficient strategy that allows them to focus on what independently energizes them. Jared thrives in a retail setting where he works closely with the staff to create the amiable culture of the cafe. Chris's analytical mind favors coffee education, roasting, and social media. Charles is "a hard numbers kind of guy" who specializes in accounting and analytics. These preferences aside, all three are typical Santa Cruzians: laid-back, congenial, down-to-earth.

Jared and Chris first met at a barista competition back in 2005, when Chris—after scanning a room occupied mostly by intense-looking, black-wearing, tattoo-sporting guys hailing from Seattle—spotted Jared. "At the time, and still probably, we didn't look like your typical coffee guys," Chris laughs. "He looked like a surfer dude, and I was a skateboarder, and I was like, 'This guy looks normal. I'm going to go talk to this guy.'"

In addition to bonding over their mutual

unconventionality, both baristas found that espresso was one of the main reasons they decided to turn a regular morning pastime into a vocation. "Espresso for both of us was kind of magical and mysterious," Chris explains. "You'd be reading coffee blogs and people who would drink coffee every day for years in a row, they'd be like, 'I've only had one really good shot of espresso. They'd call it 'the God shot.' Nobody knew how to make it yet.'" Jared and Chris realized that espresso was unnecessarily complicated and were determined to demystify the process, making it more accessible for baristas and coffee enthusiasts alike.

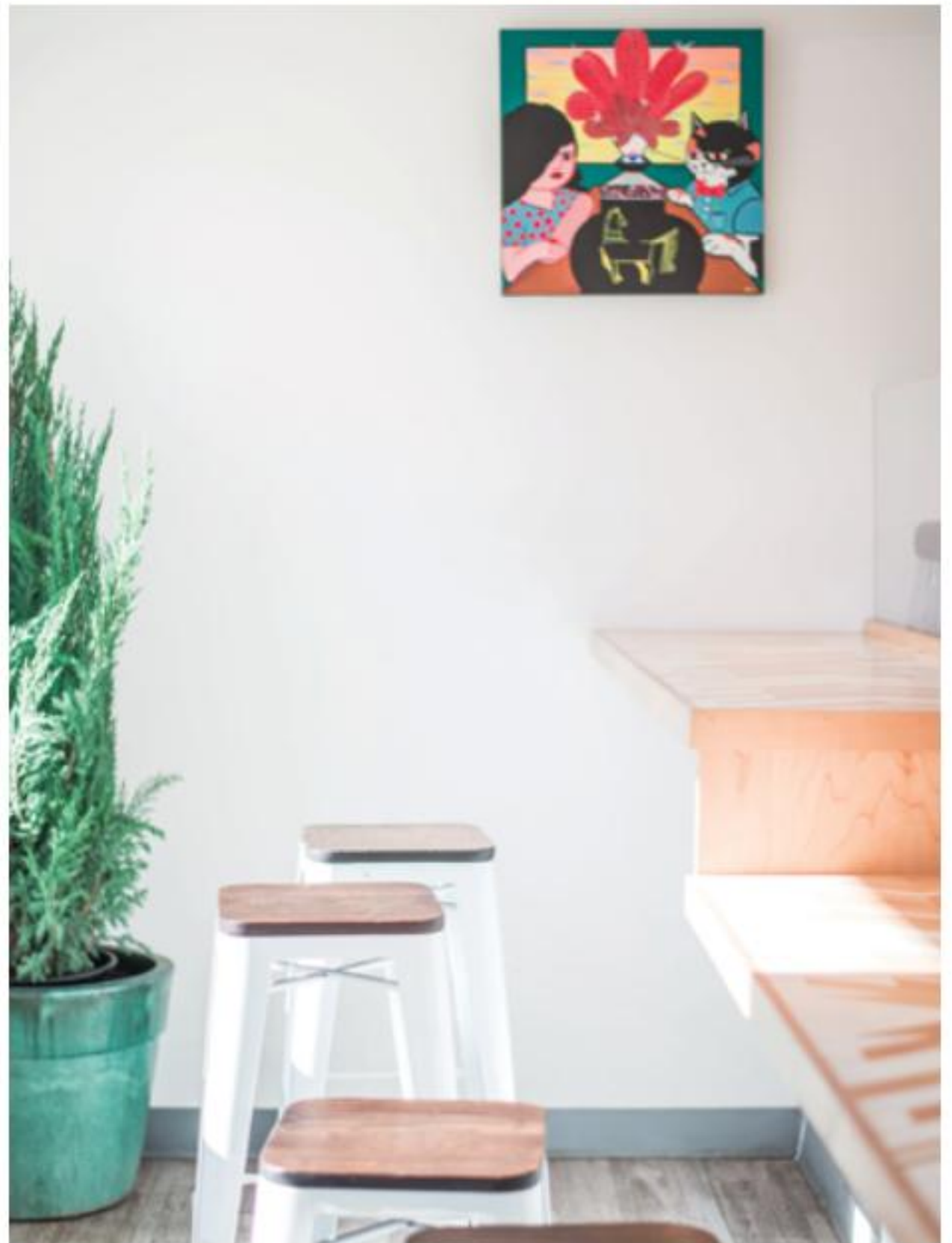
After keeping in contact for several years, Jared and Chris spent time working in close proximity at Verve Coffee. It was also during this season that they connected with Charles. From there, the three men decided the natural next step was setting up shop for themselves.

But simply owning a cafe wasn't enough. They also invented a flagship blend for Cat and Cloud called The Answer. And that confident title is no exaggeration. This blend weaves together intricate notes of caramel, berries, and chocolate, successfully combining beans from Colombia, Brazil, and Ethiopia. Hundreds of coffees were cupped to get the perfect combination of flavor they were looking for. "Basically, it's the coffee that has got enough character that you know it's specialty, but you don't have to think about it if you don't want to," Jared explains.

When Jared and Chris aren't rolling up their sleeves to help out with the cafe or questing with Charles after the perfect bean, they're hosting an open forum about their favorite topic on the Cat and Cloud Coffee Podcast. Many of these episodes are spent conversing with world barista champions, farmers, and creators of different beverages. "We talk about how we do things, how they do things. Nerdy barista stuff," Jared says. "We also answer a lot of questions about coffee shenanigans." The friends are completely unfazed by those who protest that they shouldn't be divulging trade secrets. "We feel like the bigger the high-end specialty coffee community gets, the better it's going to be for everyone," Chris adds. "It's kind of like a rising tide for all the boats."

C











# NIGHT SCHOOL

*Photographer:* DANIEL GARCIA

*Model:* KINU KOIDE

*Producer:* KRISTEN PFUND

*Wardrobe Stylist:* ELLE MITCHELL

*Photo Assistant:* ARABELA ESPINOZA

*Wardrobe:* CRIV, LOS GATOS

*Hair Stylists:* DALLAS WILKINSON AND

JACQUELINE ZAPIEN, PAUL MITCHELL THE SCHOOL

*Make-up Artist:* AMARIS ALDUENDA, PAUL MITCHELL THE SCHOOL

*Location:* PAUL MITCHELL THE SCHOOL SAN JOSE // 130 S ALMADEN BLVD









*Long sleeve, black sheer top - MINKPINK, \$49 | Black and gold jumper - Mumu, \$194 | White faux fur jacket - Wyldr, \$120 | Black heels - Wild Diva, \$58 | Ring - \$32 | Silver chain necklace - \$38*





*Rust velvet slip dress - Nude, \$78 | Black duster kimono - Nude, \$68 | Silver heels - Qupid, \$20 | Ring - \$22 | Moon ring - \$32 | Necklace - \$78 | Black faux leather baseball hat - Lotus, \$38*













*Blue velvet top - Nude, \$48 | White T-shirt - Olivaceous, \$36 | Black faux leather skinnies - BLANKNYC, \$98 | Blue fur bomber - Rehab, \$94 | Silver heels - Qupid, \$20 | Ring - \$38 | Necklace - \$78*





Black and gold sequin body con dress - Lotus, \$98 | Blue velvet boots - Liliana, \$68 | Ring - \$22 | Iridescent necklace - \$42







# ANU BAVRA

Written by TAD MALONE Photography by DANIEL GARCIA

## ART AND MUSIC

instagram: *iiianu*

soundcloud: *beyitsanu*

She's been a beauty queen, a journalist, a television game contestant, and a model. Now, at an age when many people are just settling into their careers, Anu Bavra is racing into her fifth career, this time as a recording artist. "In my life, music has always been in the background," she says, adding that now is the time to bring it to the foreground of her life.

Over the last five years, Bavra has made a name for herself as a singer/songwriter at various San Jose venues, including Cafe Stritch and Caffè Frascati, as well as performing at the SoFA Street Fair. Now she is reaching for a larger audience by recording her first album, an EP expected to be released in February. With her breathy, Marianne Faithfull voice and indie-pop sensibility marked by breezy jazz-inflected undertones, Bavra's songs appeal to the romantic affinities in her listeners. The spirituality in her lyrics adds yet another dimension to her songs. "I pray daily," she explains, "and I believe that no matter what, whatever your dreams or goals in life, you've got to just keep believing." She also accompanies all of her songs with spare, but oddly orchestral, guitar arrangements.

Born in Punjab, India, Bavra got her start in the arts and entertainment world at age 15 when she entered her first beauty pageant. Within a few years, she had been named runner-up for both Miss San Francisco India and for Miss Asia Pacific—and then, in 2000, won the title of Miss Silicon Valley. She quickly followed that with stints as a reporter for India Post and India West, and as a reporter and movie reviewer for the news network India Waves. She then moved to India with dreams of a career in Bollywood, and even managed to compete on the Indian version of the television game show "Who Wants to be a Millionaire?"

But family matters soon brought Bavra back to California. Unable to return to India, she restarted her career by landing television commercial and

short film work for the American Heart Association and SanDisk, in addition to attaining modeling gigs.

For a number of years Bavra has been painting and drawing, acrylic portraits in particular. "Art has always been an important part of my life," she recalls. "Five years ago I discovered that it is one of my true passions. Painting makes me so happy. It's so colorful and alive that I feel like it changes your life. My dream is to one day have my own little art gallery." Her works have appeared at a number of San Jose coffee shops and in San Francisco at the SOMArts Cultural Center.


Nowadays, her career as a media figure behind her, Bavra works in her day job as a pharmacy technician. But that has slowed neither her creativity nor her ambition. "I try to keep a good balance," she says. "So if one day I want to do art, then that's all I'm going to do—just draw and pour my heart out all day. Then, I'm like 'OK, it's time to get back to music.' I'll get my guitar and spend the whole day writing about whatever inspires me. Music is where my feelings are." Although Bavra is best known for her pop stylings under her stage name "ANAMIKA," for some songs on her new album she reaches back to the Bollywood music of her childhood, along with jazz, to create a new kind of fusion in her own music. She is currently perfecting that sound at San Jose's District Recording Studio.

One cannot truly understand Bavra's art or music without also appreciating her deep spirituality. She prays every day. "I think the key is if you continue to have faith. The dream may not happen overnight, but if you work hard and believe in the power of prayer, you can get to your goals."

For all of her eclectic career, Bavra claims to be happier now—and more contented—than ever. "What could be better than turning your passions, your hobbies, into a career? So that is what I keep working towards. I just keep believing I'll get there down that road."







**"I PRAY DAILY, AND I BELIEVE THAT NO MATTER WHAT,  
WHATEVER YOUR DREAMS OR GOALS IN LIFE, YOU'VE GOT  
TO JUST KEEP BELIEVING."**



Find 9.1



**"IT'S NOT LIKE WE'RE JUST GETTING TOGETHER PLAYING MUSIC.  
WE'RE GETTING TOGETHER TO EXPERIENCE LIFE TOGETHER."**

*—Jon Havens*

*Jon Havens | Mike Arnoldi | Dave Cohen | Ben Trapp | Ethan Sanchez*



# BYLINES

## *Back to Creation*

Written by BRANDON ROOS Photography by ARABELA ESPINOZA

social media: *bylinesband*

For some, playing music is a phase. But for others, it's a calling. Bylines is a case of the latter, a tale of five longtime friends discovering how vital music is to their happiness and, in embracing that revelation, arriving at their sound.

Comprising vocalist and guitarist Mike Arnoldi, guitarist Dave Cohen, keyboardist and guitarist Jon Havens, bassist Ethan Sanchez, and drummer Ben Trapp, Bylines started as an informal outlet for old friends to reconnect with each other and the creative process. Prior to Bylines' genesis, Jon struggled with the idea that his life as a musician had run its course. "There was this nervousness when the last project ended because we thought 'Is that it? Are we done?'" he recalls. "We're all in our mid-thirties. We were going to try to get back together to play music, but all the cards didn't fall into place right away."

During their time apart, each member felt something was missing in their lives. "It's like a muscle that you're not exercising," explains Mike. "There's definitely a therapeutic aspect to getting together with people you are close to and creating something."

The band draws from three former groups, among them the long-established Olympic Year and the more recent Hurricane Roses. While the unit didn't start from scratch—some of the members have played together for the better part of 20 years—Bylines was eager to establish a new creative identity.

At the start, the group played with no expectations, and despite the established working relationships, it took almost a year for them to find their style. "There was one night where we had a talk and asked 'Is everybody in? Are we going to do this, because if so, we need to make it a priority in our lives. There's plenty of other priorities that could take

precedence,'" says Dave. "And everybody said yes."

"The next practice had so much more meaning to it," Ben adds. "Before, we had been trying to pull things out of the air. After Mike brought a couple complete songs and we played those, we were like 'This is what we sound like.' We applied that feel to the other songs we had been working on and thought 'These feel better now.'"

While Bylines offers indie rock as a starting point to describe their sound, they're hesitant to compare themselves to specific bands. To the group, such connections appear in retrospect: they don't try to sound like anyone. Similarly, the band's name reflects their seasoned attitude, and Bylines means exactly what it implies—a signature denoting creative ownership.

Listening to the group with their former affiliations in mind, there's a tenderness and deliberation to Bylines' songwriting that stands in opposition to Olympic Year's former mantra: when in doubt, rock it out. While space exists in the composition for all five members to create, the group's experience shows in those moments when the music unfolds and is allowed to simply be.

Dave has certainly found value in that approach. "For so long, there was a specific pathway to success in whatever project we were in before. We had to market ourselves a certain way and have a certain look, and try to do all these things that fit a certain mold. It didn't work," he says. "Then we got into a band and tried a different way of going about it. It didn't work. Now, we're in a band because we know what it feels like to not be in a band. We do it because it's who we are. That's the only reason we need."

C



## CONTENT CALENDAR

MAR/APR

#ContentPick

- 03** | **South First Fridays**  
This art walk is a self-guided, nighttime tour through galleries, museums, and independent creative businesses featuring eclectic art exhibitions and special performances.  
*3/3 Downtown San Jose*  
[southfirstfridays.com](http://southfirstfridays.com)
- 04** | **Los Coyotes y Las Conejas**  
Hector Armienta has adapted one of the oldest Mexican folktales known, *The Coyote and the Rabbit*, into a bilingual opera for children about the value of an education.  
*3/4 School of Arts & Culture @ MHP*  
[operacultura.org](http://operacultura.org)
- 11** | **Songwriter Saturday Showcase**  
On the second Saturday of each month, people gather to listen to the musical talent of local songwriters while enjoying freshly roasted coffee.  
*3/11 Crema Coffee*  
[facebook.com/songwritersaturday](https://facebook.com/songwritersaturday)
- 11** | **Statewide 2D Competition**  
Triton Museum of Art's annual competition showcases 2D art from across the state. The artist selected as Best of Show will present a solo exhibition the following year.  
*3/11–4/23 Triton Museum of Art*  
[tritonmuseum.org](http://tritonmuseum.org)
- 17** | **ChoreoProject Awards Concert**  
Local professional choreographers present cutting-edge works in this dance concert. Awards are given out for both sjDANCEco directors' choice and audience choice.  
*3/17–3/18 SJSU Dance Theater*  
[sjdanceco.org](http://sjdanceco.org)
- 23** | **Frankenstein**  
This world premiere adaptation presents Mary Shelley's classic cautionary tale of what happens when science and technology blur the lines between man and God.  
*3/23–4/23 City Lights Theater*  
[cltc.org](http://cltc.org)
- 25** | **Wind Remix**  
The virtuosic wind players of Chamber Music Silicon Valley perform works originally written for strings, including Ravel's infamous String Quartet.  
*3/25 Triton Museum of Art*  
[cmsv.org](http://cmsv.org)
- 25** | **Content LAB: Dine & Design**  
This hands-on experience with the fundamentals of design focuses on entertaining in a home or business, with expert instruction by architecture and design firm Gensler.  
*3/25 Forager*  
[content-magazine.com](http://content-magazine.com)
- 01** | **Harry Potter and the Chamber of Secrets in Concert**  
Audiences will be able to relive the magic of the film on a giant screen while hearing the orchestra perform John Williams' score.  
*4/1–4/2 San Jose CPA*  
[symphonysiliconvalley.org](http://symphonysiliconvalley.org)
- 05** | **The Memory Stick**  
In this world premiere, mystical Native American and Irish history blends magic, politics, and realism in this suspenseful examination of the 1916 Easter Rising.  
*4/5–4/30 San Jose Stage Company*  
[thestage.org](http://thestage.org)

To have your event considered for listing, submit event to [bit.ly/contentmagcal](http://bit.ly/contentmagcal)



- 05 | Rags**  
From the creators of *Fiddler on the Roof* and *Wicked*, this musical is a saga of immigrant America set in turn-of-the-century New York that features a soaring score.  
4/5–4/30 Mountain View CPA  
theatreworks.org
- 09 | Taste for the Space**  
At this community experience, local culinary professionals will compete to win a fully equipped eatery space. Guests will have the chance to vote for their favorites.  
4/9 Eastridge  
eastridgecenter.com
- 15 | Selena Tribute Party**  
Sonido Clash presents their third annual party celebrating the iconic singer Selena. There will be two rooms filled with live and DJ music.  
4/15 Back Bar SoFA  
sonidoclash.com
- 20 | 8th Annual Poetry Invitational**  
Arlene Biala, the poet laureate of Santa Clara County, will host this year's poetry invitational. Bay Area poets will read new work inspired by the art on view.  
4/20 San Jose Museum of Art  
sjmusart.org
- 20 | 9.2 Pick-Up Party**  
**CONTENT** will be celebrating the release of Issue 9.2 Sight & Sound. Each spring, an issue is dedicated to the creative people who make the images and sounds of this region.  
4/20 Terra Amico  
content-magazine.com
- 21 | Sweeney Todd**  
With a lush and operatic score, a darkly comedic plot, and chilling visuals, this CMT Marquee production will both shock and thrill audiences.  
4/21–4/30 Montgomery Theater  
cmts.org
- 21 | Bay Area National Dance Week**  
Celebrate dance in all its forms with hundreds of free events throughout the Bay Area, including classes, performances, open rehearsals, and lecture demonstrations.  
4/21–4/30 Various Bay Area Locations  
bayareadance.org
- 21 | Silicon Valley Comic Con**  
This convention is where entertainment and the electronic world intersect, featuring top celebrities, comics, independent artists, cosplay, video games, consumer electronics, music, and apps.  
4/21–4/23 San Jose Convention Center  
svcomiccon.com
- 23 | SoFA Street Fair**  
South First Street transforms to host an all-day music festival with multiple outdoor and indoor stages, featuring dozens of musical acts, artists, and vendors.  
4/23 San Jose SoFA District  
sofastreetfair.com
- 23 | Nikkei Matsuri**  
The 40th Annual Nikkei Matsuri festival celebrates Japanese American culture with indoor and outdoor stages, cultural displays, an arts and crafts fair, and food.  
4/23 San Jose Japantown  
nikkeimatsuri.org
- 23 | Adaptive Arts Film Festival**  
The College of Adaptive Arts will present a film festival featuring local and international films by, for, and about individuals of all abilities.  
4/23 Bluelight Cinemas  
bluelightcinemas.com
- 24 | SVLaureate Reception**  
SVCreates will honor the 2017 SVLaureate award recipients with a short program celebrating their work, followed by a reception with members of the creative community.  
4/24 School of Arts and Culture @ MHP  
svcreates.org



# CONTRIBUTORS

The production of **CONTENT MAGAZINE** would not be possible without the talented writers, editors, graphic artists, and photographers who contribute to each issue. We thank you and are proud to provide a publication to display your work. We are also thankful for the sponsors and readers who have supported this magazine through advertisements and subscriptions.

**Want to be a part of the CONTENT community?**

Contact us at:  
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**MY ART RESOURCES**

My Art Resources is a comprehensive source of information for artists in Santa Clara County. Created by local artists Shannon Amidon and Donny Foley, the centralized hub provides information about local artists and art venues, events, education, opportunities, resources—and more.

facebook: [myartresources](#)



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Kelsy lives and works in Utah as an editor at *Weber—The Contemporary West* and *Jolly Fish Press*. When she's not busy worshipping the written word, you can find her wrangling her clowder of cats.

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Johanna's favorite art form is arranging words into well-crafted sentences. Inevitably, she became a freelance writer and editor. Also, she has invested so much time into making, drinking, and thinking about coffee that she now considers it a hobby.

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Jared is a portrait, lifestyle, and wedding photographer who resides in Santa Cruz. He and his wife love drinking good coffee—when they aren't making it themselves.

instagram: [jaredwilliamd](#)







## IS YOUR NEIGHBORHOOD WALKABLE?

Walk audits analyze the conditions of a community to identify challenges and opportunities for improving pedestrian safety and comfort for all people, including the elderly, children, and those with limited mobility. Below are some characteristics to consider when walking through your community.

### SIDEWALK

- ☐ Sidewalk width [Able to walk with others?]
- ☐ Sidewalk condition [Broken, trip hazards, etc.]
- ☐ Path obstructions [Utility poles, furniture, etc.]
- ☐ Ramps at intersections for wheelchairs, strollers, and carts

### STREET

- ☐ Safe places to cross [Distance between them?]
- ☐ Traffic speed [Feel safe walking along or crossing?]
- ☐ Separation of sidewalk from traffic [Parking, parkways, etc.]
- ☐ Sidewalk interruptions [Driveways, loading, etc.]

### EXPERIENCE

- ☐ Shade [Trees, canopies, building awnings]
- ☐ Activation [Storefronts and windows facing street?]
- ☐ Lighting [Adequate at night and provides feeling of safety?]
- ☐ Condition [Trash, graffiti, blight, etc.]



Funding made possible by the Centers for Disease Control and Prevention

## HOW FAR ARE YOU WALKING?

The World Health Organization recommends daily physical activity equivalent to walking 10,000 steps. One mile is equal to 5,280 feet. A person's stride is usually 2-3 feet in length. On average most people take 1,800-2,600 steps to walk each mile. Everyone's pace is different so walk the next 50 feet, counting your steps as you go. Use the chart below to determine how many of your paces are in a mile and how many miles you should walk a day for your recommended daily exercise.

STEPS FOR 50'	STEPS FOR MILE	10,000 STEPS (IN MILES)
15	1,584	6.3
16	1,690	5.9
17	1,795	5.6
18	1,901	5.3
19	2,006	5.0
20	2,112	4.7
21	2,218	4.5
22	2,323	4.3
23	2,429	4.1
24	2,534	3.9
25	2,640	3.8
26	2,746	3.6
27	2,851	3.5
28	2,957	3.4
29	3,062	3.3
30	3,168	3.2

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Written by NATHAN ZANON

# CINEQUEST

## *Survival Guide*

Planning to be in San Jose between February 28 and March 12 for the 27th Annual Cinequest Film Festival? The popular event features hundreds of films, forums, events, and parties at venues throughout downtown, with the programming expanding this year to include VR and new locations. It can be overwhelming, but to make planning easier, here's a breakdown of what you shouldn't miss.

### 1. OPENING NIGHT FILM

Start your Cinequest experience off right with the opening night film, *The Last Word*, starring Shirley MacLaine as a successful businesswoman who enlists a young writer, played by Amanda Seyfried, to pen her biography. A study in the tension between fact, fiction, and how each of us would like to be remembered, *The Last Word* screens at the California Theatre on Tuesday, February 28, and is followed by an exclusive after-party.

### 2. AWESOME SCREENING VENUES

Cinequest boasts two iconic downtown venues: the California Theatre and the Hammer Theatre. One of the Bay Area's gems, the historic California Theatre has been restored to the "movie palace" feel of its original 1927 construction, and you'll be able to catch featured Spotlight Films there daily.

### 3. NEW LOCATIONS

With the recent closing of longtime partner Camera 12, the festival has expanded its reach to the CineArts theater in Santana Row and further north to Redwood City. So find yourself a travel buddy, and get ready to trek up and down the peninsula.

### 4. SOIREES & MEET-UPS

Each evening, local bars and restaurants host the Maverick Meet-Ups and the VIP Soirées. This is your chance to mingle with fellow festival-goers, meet filmmakers, and network to your heart's content. Several of these meet-ups also feature music, art, and other activities. In addition to connecting fellow movie fanatics, these soirées are the perfect opportunity to explore film culture in a new place.

### 5. VIRTUAL REALITY

This year's festival features a new Virtual Reality program, with screenings that will give you a glimpse into the possibilities of this emerging technology, interactive stations to take it for a test drive, and forums where you can learn more and meet the leaders who are shaping the future of VR. For more details on what to expect, see our feature on the VR program in this issue.

### 6. WRITER'S CELEBRATION

Cinequest's annual Writer's Celebration is held on Sunday, March 5, and features panels, forums, and workshops for aspiring writers and industry insiders alike. Don't miss the special Maverick Spirit Award event with writer/director Jason Reitman, whose credits include *Up In The Air*, *Juno*, and *Thank You for Smoking*.

### 7. MOVIES TO FIT YOUR MOOD

From comedies to dramas, documentaries to animated films, there are dozens of movies available every single day of the festival. So before you peruse the embarrassment of riches inside your program, ask yourself, "What am I in the mood for?" Cinequest will have a movie to fit your needs.

### 8. BAY AREA FILMS

Two Bay Area feature films are on the schedule this year: *The Valley*, a drama about an Indian American entrepreneur trying to come to terms with his life, and *Chee and T*, a comedy about "the only two guys in Silicon Valley who have nothing to do with technology." Don't miss this opportunity to support the local film industry.

### 9. SHORT FILM PROGRAMS

Got a short attention span? There's a place for you at Cinequest. In addition to the brief VR experiences, the festival offers ten short film programs. Favored genres include animated, comedy, and mindbenders, but you can also view the latest from high school and college programs. While feature films dominate the commercial market, it's often the shorts that leave festival-goers with lasting impressions.

### 10. CLOSING NIGHT

On Sunday, March 12, finish off your festival fare at the California Theatre with the closing night film, *The Zookeeper's Wife*, starring two-time Oscar nominee Jessica Chastain and directed by Niki Caro (*Whale Rider*). The screening is preceded by a short awards presentation and is often paired with a Q&A with the director or the stars of the film. Don't miss the epic bash after the show, which includes hosted food and drinks, activities, and the opportunity to meet the creators and stars of your favorite films.



# THANK YOU

This issue is made possible with the support of our **partners**—companies and organizations who share our desire to support and develop the creative community of the South Bay. We are grateful for their contribution and support and for actively taking part in the betterment of our region.





**FilcoEvents**

Filco Events has been working on festivals, fundraisers, and events in the San Francisco Bay Area since 1988.

Each event is individually tailored to the special needs and goals of the organization. While fundraising is always a significant part of festivals, other priorities include media attention, corporate support, and volunteer building, as well as the opportunity to showcase specific programs and services to the community.

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# MICHI

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Michi Catering has been passed down from generation to generation: from Mr. Michi Shin to first son Mike, and now to Raphael, a recent business graduate of Loyola Marymount University. The opportunity to work across generations, drawing from the knowledge and insights of each, is what enables the Michi brand to consistently, creatively, and expertly innovate Asian-American cuisine in the Bay Area.

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facebook: *baymaples*

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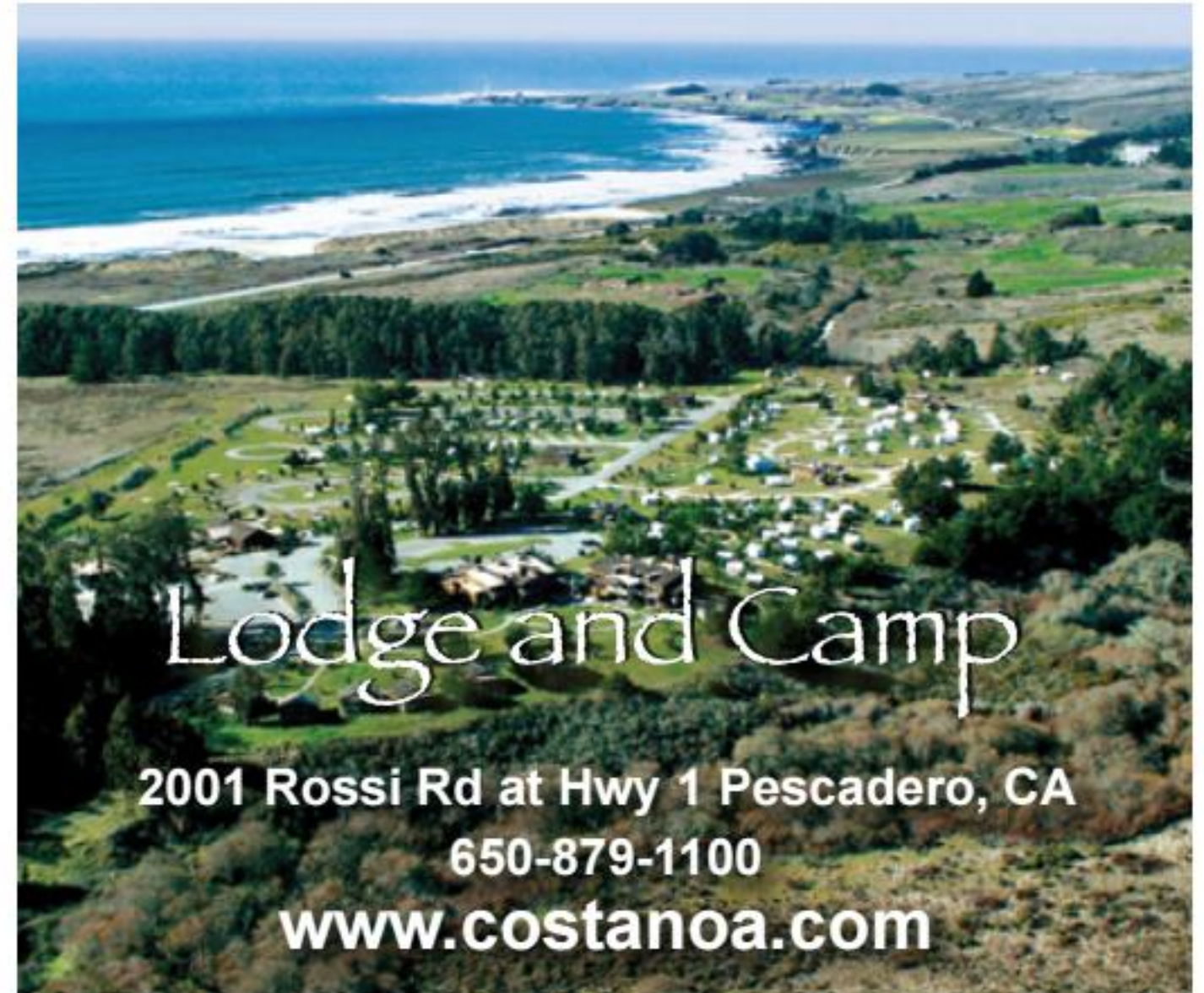


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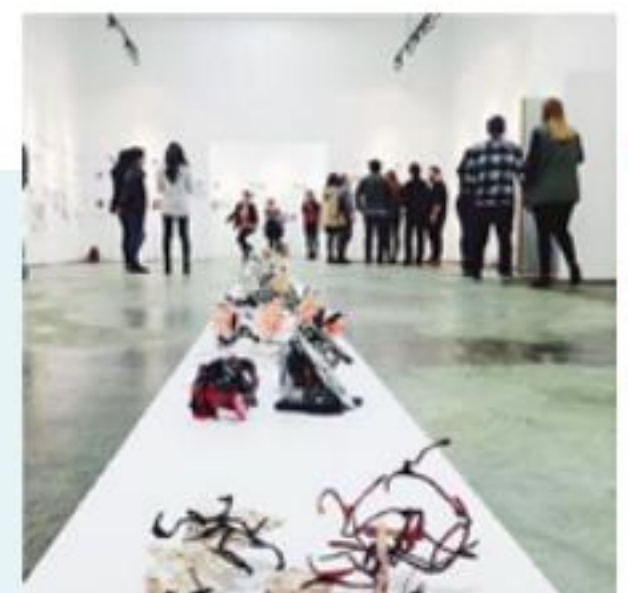
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**ROSARIO DAWSON**

"I'm constantly amazed by people... and what lights them up and gets them excited. And it's just... go do that!"



**NEIL GAIMAN**

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# CINEQUEST™

**FILM & VR FESTIVAL**

FEBRUARY 28 - MARCH 12, 2017

SAN JOSE | REDWOOD CITY







Credit: Dan Corson

## CREATE : CONNECT : SAN JOSE

**Dan Corson, *Sensing WATER*\*, 2015**

Downtown San Jose  
Highway 87 Underpass at San Fernando Street

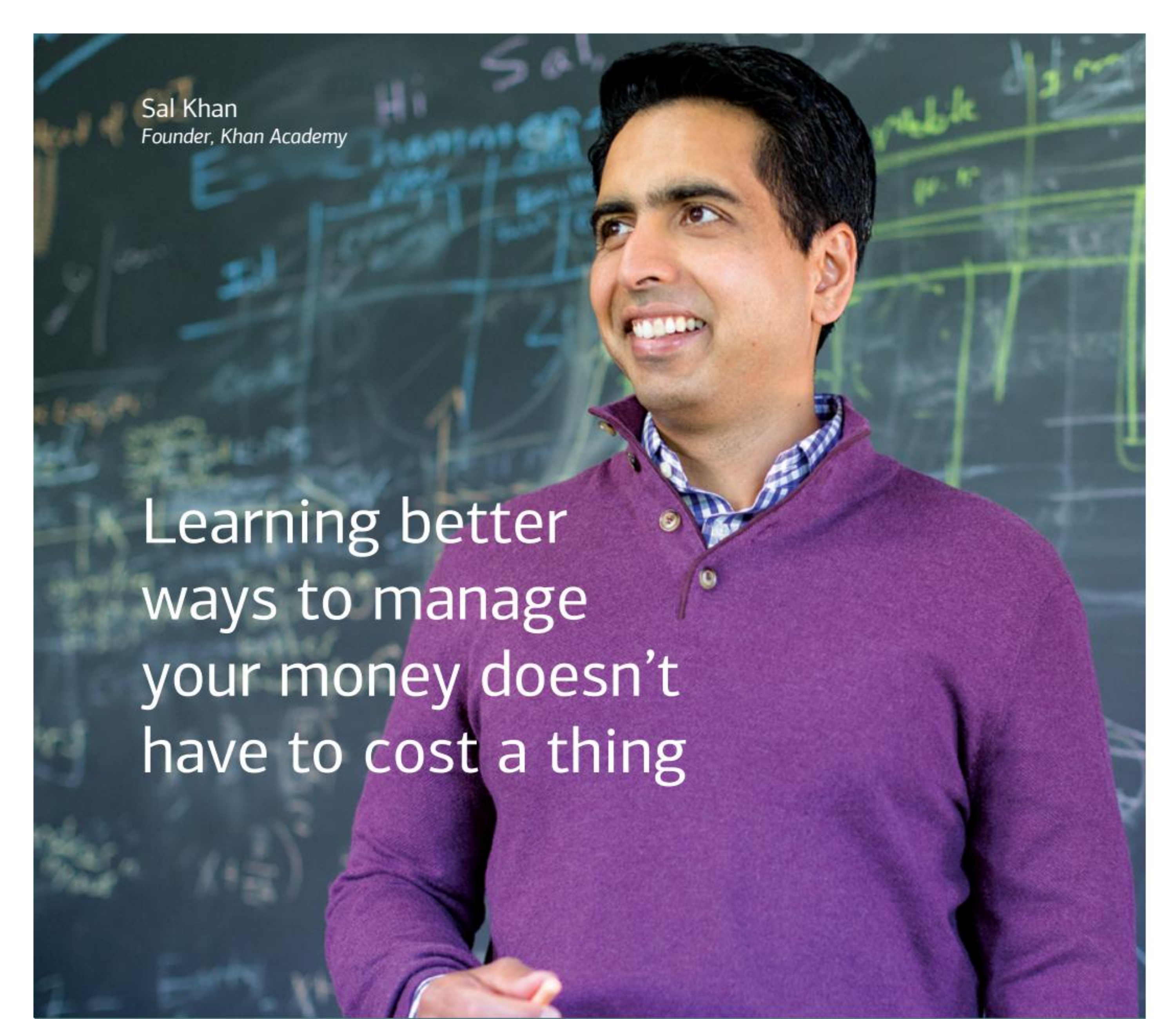
City of San Jose Office of Cultural Affairs  
Public Art Program

*\* This artwork's lighting pattern reacts to changes in weather.*



[www.sanjoseculture.org](http://www.sanjoseculture.org)



A man with dark hair, wearing a purple sweater over a blue and white checkered shirt, is smiling and looking upwards and to the right. He is standing in front of a chalkboard filled with handwritten mathematical equations and diagrams in blue and green chalk. The text "Sal Khan" and "Founder, Khan Academy" is in the top left corner.



Sal Khan  
Founder, Khan Academy

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