



College Avenue

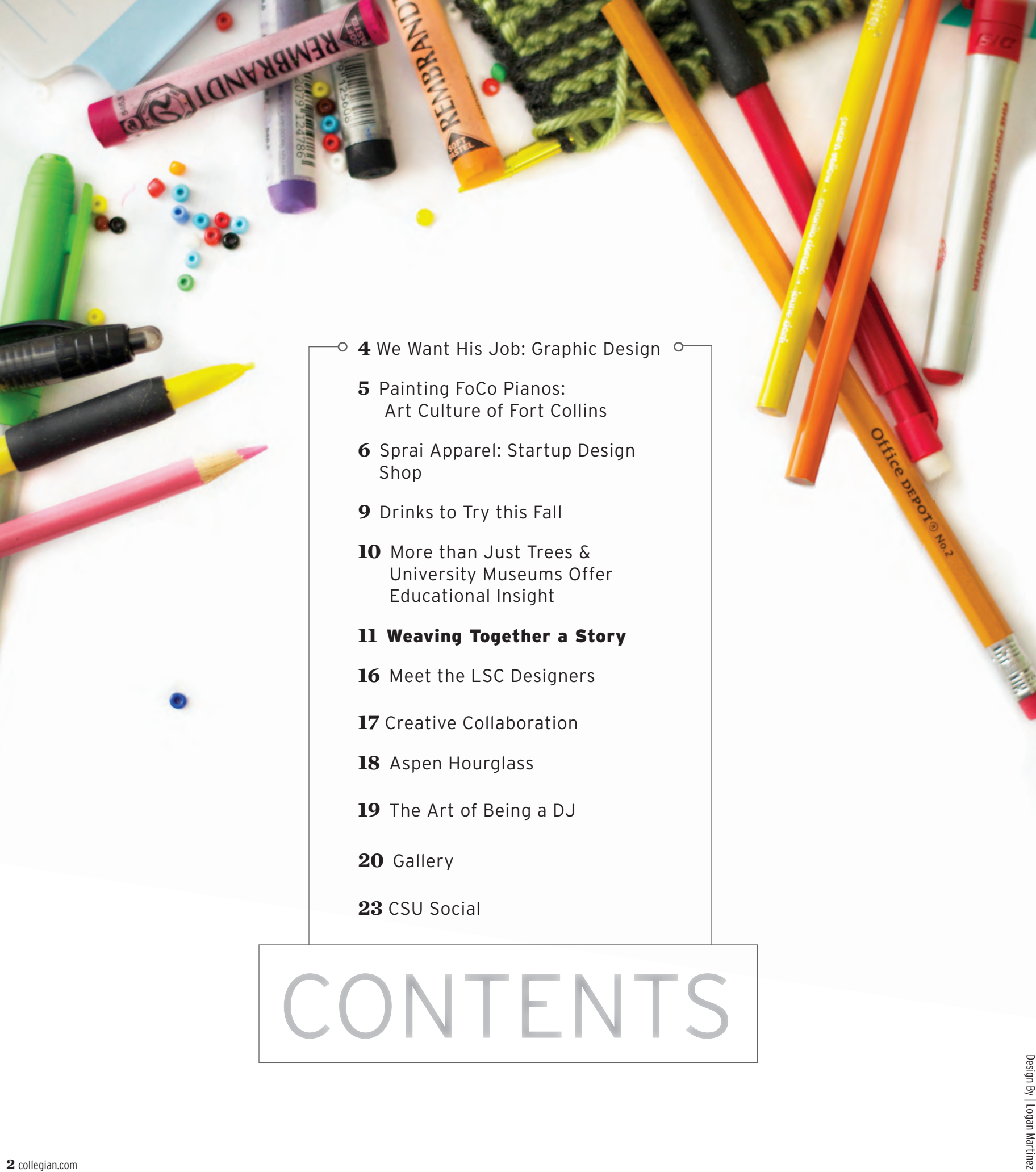
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“Design is not just what it looks like and feels like. Design is how it works.”

- Steve Jobs

Over the course of our lives, we all have thoughts about being artists, musicians, or doing something creative with our abilities. While some of us did go for the art degree, others decided on different majors that require just as much creativity and time.

If you love art, you will love page 5 where you can learn all about the beautifully painted pianos around Fort Collins. If you are more interested in the layout of the land, flip to page 10 for the beauty behind landscape architecture. Read our center spread article on the process of making the DNA of our clothes: textile weaving.

Logan Martinez, Editor in Chief

Letters to the editor

As the magazine produced by CSU students for the CSU and Fort Collins community, we would like to extend an invitation to our readers to submit letters to the editor ranging from 50 to 150 words with your feedback on the magazine. This is your magazine, and we would like to know what you think of the content, design or anything else. All letters to the editor must be typed in a word document and attached to an e-mail, which should be sent to collegeavenue@collegian.com.

Mission statement

College Avenue is a magazine produced and operated by CSU students. Our mission is to serve the CSU and Fort Collins community with engaging and informative coverage of

relevant topics. Our staff is dedicated to providing balanced and accurate reporting as well as visually stimulating design and photographic elements. We also seek to provide an outlet for entertainment with the opportunity for audience interaction and feedback. Above all, we strive to maintain journalistic integrity through professional excellence.

College Avenue is a magazine produced and operated by CSU students intended as a public forum.

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We Want His Job

Graphic Designer Finds Niche in Industry

By Kelsey Shroyer
College Avenue Magazine

What in the world is your plan after college? How do you plan on getting a job with a simple diploma in hand? You have minimal experience, you're brimming with ideas and somehow you think it will hopefully get you a job.

Here is the great part: dream-worthy success after college is possible, and CSU alumnus Kole Kostelic, found a way through the tangled strings of the business world. Kostelic works for a graphic design company out of Boulder, Colo., called Mondo Robot. His job is to design motion art.

"I was freaked out and not knowing what was going to happen or where I was going to end up," Kostelic said.

Recommended by a friend that was being scouted by Mondo Robot, Kostelic found his way onto

a team of, what he says, are some of the coolest people in the business. He said the environment is so relaxed and really caters to the companies that Mondo Robot attracts, such as Microsoft, Canon and Comcast. Their office even includes a keg and a ping-pong table that the staff uses.

"There's no ego in jobs; it's just all about the ideas and helping each other out," Kostelic said.

But the best thing about the job, Kostelic claims, is the fact that the people are so laid back and so accepting that it made the transition into the real world a lot easier.

So, what does Mondo Robot actually do?

"Mondo Robot is a digital agency," Kostelic said. "So they do a lot of website design, a lot of mobile apps and a lot of interactive design."

Kostelic said that most of what he has learned has been through his

experience at Mondo Robot. He wanted to do some motion design, and most of what he'd learned in college was print design, including posters and pamphlets. Kostelic loves his job, purely because it's what he wanted to do.

"It's what I was hoping for when trying to get a job. You see Google headquarters or Facebook or Twitter and all those creative spaces and I always thought, 'Oh that would be awesome to work in a place like that, but I'll never get there,' but I ended up in a place that's even better," Kostelic said.

Kostelic is living out his dream in Boulder designing through the digital world, though he is not a rarity. As Kostelic advises, learn as much as you can in college because it can always be useful when clutching that degree you worked so hard to get.

Photo courtesy of Kole Kostelic

Design by Logan Martinez



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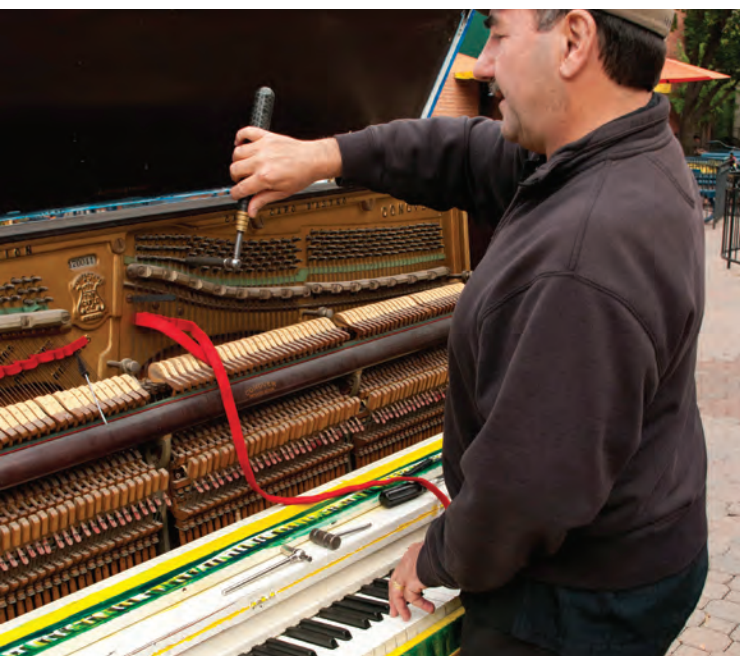
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A Dash of Music & A Splash of Art



Photos By | Anne-Marie Kottenstette



By Kelsey Shroyer
College Avenue Magazine

Local artist Laurie Beth Zuckerman sat curled over a paint brush, delicately adding detail to her zebra and smiled at those who commented on her work. Spending the last few weeks laboring over the piano and bringing it life, she happily discussed her work with anyone willing to stop and talk.

Everyone has seen the brightly-painted designs around Old Town and even around campus. The pianos that populate our town are widely regarded as a unique beauty to Fort Collins.

Supported by the Bohemian Foundation and the Art in Public Places Program, the pianos have become a highly-regarded job and competition for local artists.

“You have to have an idea in mind. It’s tough competition,” Zuckerman said, pausing to smile as a passerby ogled at the beautiful work of art she was finishing up.

Although the artists are paid, most of the payoff comes from knowing that the residents of Fort Collins are enjoying and interacting with the art.

“I think it’s great how they take

everyday objects and turn them into *that*,” said David Michel, a sophomore mechanical engineering student. When asked if he had ever played one, he laughed.

“I’m not an instrument person, but I think they’re cool,” Michel said.

He explained that the idea behind them was amazing and he would always appreciate the art, but would leave the music to the musically talented.

The project originated from British artist Luke Jerram, who was famous for his pianos in major cities across America and the United Kingdom. When the Bohemian Foundation came to the City of Fort Collins with the idea, they were thrilled. The idea of the pianos has blossomed into an organization that has continued to let people enjoy the artistry and the beauty behind a simple piano.

Through the wind and rain of unpredictable Colorado weather, the pianos have endured to put a little more art back in the world and a little more music back into the lives of the residents in our amazing city.

By Nicole Leicht
College Avenue Magazine

Not many 20-year-olds can say they have their own LLC. Sprai Apparel began two years ago in a basement with nothing but paper cutouts, an airbrush and a whole lot of passion.

CSU sophomore Grayden Roper, the drive behind Sprai Apparel, started his company from a “severe love” of street art. This love translated into drawings and graphics with a street-art feel. Street art then transformed into street wear when Roper began putting these graphics on T-shirts.

As the T-shirts gained attention, Roper decided to go full force and created his company, Sprai Apparel, designing and producing one-of-a-kind T-shirts.

At the start of his college career at CSU, Roper considered pursuing a degree in graphic design, but since making his graphics into T-shirts, his love for designing grew to include apparel. This new love led him to pursue a degree in apparel design and production.

With college came new opportunities to spread his brand. Roper came to school with about 25 one-of-a-kind T-shirts that he quickly sold to students around the dorms. Sprai Apparel took off, and campus proved to be a great place to spread his company.

Sprai stickers and T-shirts have become a commodity across campus. If you haven't seen them around campus, you may have seen the Sprai merchandise at Market Skateboards in downtown Fort Collins or Sol Skateboards in Longmont. For those who have not been lucky enough to see any Sprai, you can visit the company's website, www.spraiapparel.com.

Now working on his fourth line, Roper is looking ahead at what the future holds for his company.

“Someone told me not to give up on my dream,” Roper said. “I can't see myself ever quitting; it has become a true passion. I lose sleep over it.”

Expanding beyond T-shirts into hoodies, hats and female apparel is where Roper would like to see Sprai go. And even further, he wants to cut and sew outerwear and street wear. To help take the company to this next level, Sprai Apparel will launch a project on Kickstarter at the start of spring semester.

Until then, you can visit the Sprai Apparel website to place orders. As an added bonus, there will be a holiday sale in November. Everything on the website will be less than \$20, and shipping is free.



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Fun Fall Drinks

By Amanda Zetah
College Avenue Magazine

The leaves are changing colors, and so are the taste buds of those around Fort Collins. People are breaking out the scarves and sweaters to battle against the cold chill that has settled around town. Snow is just around the corner, and now that the temperatures are dropping, people are looking for something special to satisfy their cravings.

Microbreweries, liquor stores and restaurants alike have noticed a trend in the types of drinks people crave during the autumn season.

“Brown whiskeys and red wines start selling better because they give everyone warm fuzzies when it’s cold out,” said Joe Musa, general manager of Campus West Liquor Store.

Specific types of hard liquor, beer and cider have become more popular, especially during the fall. Anything with pumpkin, smoky flavors, or honey and cinnamon tend to be the top-sellers.

Coopersmith’s Pub and Brewery will be releasing a new ale in November that features all of these flavors and more. It is called “Charlie’s Great Pumpkin Brown” and includes more than 200 pounds of pumpkin in a brown ale.

“It’s really awesome,” said Lucas Sweet, general manager of Coopersmith’s. “It has a similar flavor to pumpkin pie crust.”

According to Sweet, Coopersmith’s releases it every year, and it is wildly popular with people around Fort Collins.

Coopersmith’s is not the only microbrewery in town that focuses on releasing a fall-infused brew. CB & Potts also focuses on perfecting the pumpkin ale.

“We use hops, barley and real roasted pumpkins with cinnamon and nutmeg, usually,” said Lindsay Eisiminger, a bartender at CB & Potts.

Their pumpkin ale is dubbed “Oktoberfest.” According to Eisiminger, people begin asking for it in early September.

Along with ales, hard liquor is adapting its flavors to the chilly fall weather.

“Jameson, Canadian whiskies, Irish whiskies and Crown Royal are popular,” Eisiminger said. “We actually have a honey Jack Daniel’s that is popular because it warms your belly.”

Warming your belly is not the only objective of these fall-infused drinks. It gives brewers and store owners a chance to experiment with new flavors on the shelves. According to Sweet, brewers are able to play around with flavors and are able to be pretty creative when concocting new fall drinks.

“The nice thing about [fall drinks] is, as we get into the good harvest season for apples, fresh flavors change a bit,” Sweet said. “It is a little less tart and sweeter from the nice gala and red delicious apples.”

Apple is one of the more popular flavors, along with pumpkin. Some flavors, as well as brands, become more popular in the colder months.

“Shipyard is one of the most popular — also, Blue Moon pumpkin beer, Wynkoop, Elysian, Woodchuck and Rogue pumpkin ale,” Musa said.



Photos By | Lauren Martin



Photo By | John Sheesley

University Museums Offer Educational Insight

By Hannah Woolums
College Avenue Magazine

The multiple university museums located in the University Center for the Arts offer an escape from the buzz of campus and allow students to lose themselves in the arts.

As CSU's first art museum for visual arts, the University Art Museum puts on between seven to ten exhibitions during the year.

"They rotate in our four galleries and these are drawn from our permanent collections of art or from loans or sometimes they are rented traveling exhibitions that someone else has curated and put together," said Linny Frickman, director of the Art Museum.

As chief curator, Frickman and her team work to display work representing a multitude of different cultures to show in the museum, allowing the exhibitions to be used as teaching tools.

"In the exhibitions we try to show a very broad range that highlight excellence in the visual arts from different

cultures, different time periods and different media," Frickman said. "Secondly, almost everything that we do is driven by curriculum. We see ourselves as a teaching museum."

Through the museum, students are able to help curate exhibitions and are taught how to handle artifacts and objects. They are also taught how to handle archival materials and how to work with lighting, along with much more.

The University Art Museum is not the only museum that sees themselves as a teaching museum. The other main museum on campus, the Avenir Museum of Design and Merchandising, also located in the UCA, works to give students a place to practice their skills.

"In essence we are a teaching collection and a teaching museum; we are a part of the department of design and merchandising," said Susan Torntore, museum director. "Students and researchers can come in and get a hands-on experience with the textiles and the clothing in our collection."

The Avenir Museum works more with textile design,

rather than with visual arts.

"We are a museum of textiles and clothing and interior design furnishings in essence," Torntore said. "We have about 16,000 pieces in our collection, and they are primarily 19th and 20th century historically and culturally significant artifacts."

The University Art Museum not only works with putting on exhibits but is also a sponsor of Bringing Arts Integration to Youth. This program, in its fifth year, works with Title I schools at the third and fourth grade level, in which the kids come in for a one-day field trip each year. Here the students learn about different forms of art, and though the museum is the main point of the trip, the children also learn about music, theater and dance.

"It's an interesting beast because the campus museum really has a dual life in that it serves the campus and it serves as the major community museum," Frickman said. "Our visitation is higher from community members and visitors than it is from students."

By Alexa Phillips
College Avenue Magazine

The biggest misconception with landscape architecture is that it's either thought of as landscaping or gardening. According to the American Society of Landscape Architects, landscape architects "analyze, plan, design, manage and nurture the natural and built environments." For freshman Kyra Czerwinski, landscape architecture is a way of designing that is different than traditional artistic design.

Landscape architecture wasn't Czerwinski's first choice. She became interested in architecture because it combined her two favorite subjects: math and art. She was exposed to the idea of landscape architecture while taking the SAT, having never considered the possibility of sculpting with land. Upon touring the studio on campus, she fell in love and decided that's what she wanted to pursue.

Czerwinski already has some real world experience designing for a space. In her first couple of projects alone, she designed a memorial to honor Amy Brobst, a promis-

ing landscape architect graduate who died in April, as well as designing a new layout for the courtyard outside Rockwell Hall.

In order to successfully create an accurate design, research on the subject and the space must be done. An in-person walkthrough of the space is essential for understanding the atmosphere and creating a design to mirror the space around it. For instance, Czerwinski found European elements in the architecture of Rockwell, leading her to research European landscape architectural elements, incorporating them in her design for the courtyard. The memorial proposed a different challenge; how is one to immortalize a person's personality in an inanimate object?

Since the space is outdoors, knowledge of plants in addition to the people the space caters to should be taken into consideration in order to design an interactive and aesthetically pleasing space.

"The way you design creates a mood," Czerwinski said. "It's how it makes you feel and what kind of meaning you want it to have."



weaving together a story



By Ricki Watkins
College Avenue Magazine

Photo By | Kelsey Contouris

His fingers guide the threads with perfect patience, mixing color and pattern to form a story, a feeling, an idea. He loses himself in the rhythm, letting any frustrations or worries fade away with each pass of the yarn. Here, at the loom, David Pipinich, junior double major in art education and fibers at Colorado State University, is completely at home.

By Pipinich's ease and confidence at the loom, you would guess he has been weaving his entire life. Up until three years ago, his experience with fiber art was limited to repairing his couch cushions. However, that all changed his freshman year of college when he took his first fibers class, one of the art pro-

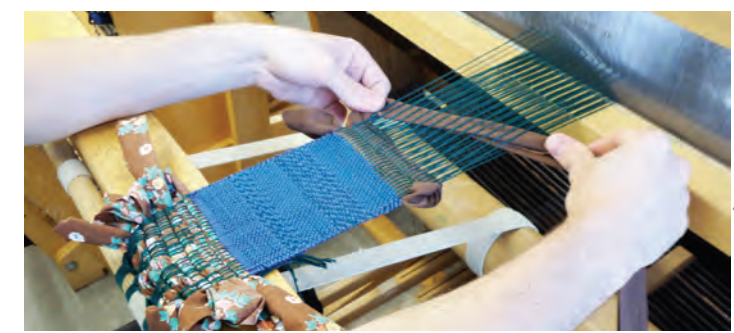
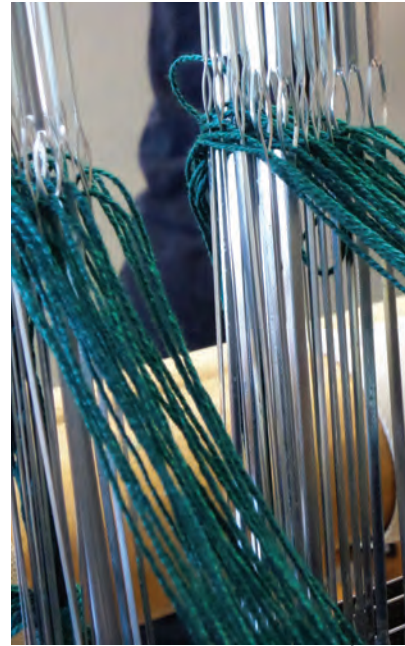
gram's core studio introduction classes.

"I just remember starting the weaving process, going back and forth, and just flying through it, and it was just so easy and natural," Pipinich says. "By the end of the day, I was almost the furthest one in the class. I was just like, this is my home; it feels so right."

Through dedication, practice and a lot of mistakes, Pipinich quickly learned and began to master the weaving process – a process that begins well before the threads even touch the loom, a process that all starts with a spool of yarn.

“Great textile ART conveys meaning & expression”

– Thomas Lundberg, CSU fibers area coordinator



Photos By | Kelsey Contouris

Using a warping board, a wooden frame with short wooden poles lining three edges, the thread is pulled off of the spool and wrapped around the poles. This sets up the warp, or the threads that will eventually be attached to and strung through the loom to form the basis of the cloth. It is at this point that Pipinich decides how much thread is needed to achieve a desired size of the piece at a certain thread count, or how many threads are in one inch of fabric.

Straight and organized off the warping board, the yarn can now be threaded through the loom, a process that takes an immense amount of patience, especially for Pipinich, as this is his least favorite part of the weaving process, he says.

First, Pipinich must tie the thread to the back of the loom. Once tied, he cranks the excess thread to be used later around the warp roller, separating the thread layers with cardboard so they do not roll against each other.

The loose ends of the string are then fed through the heddles, long thin metal pieces with a hole in the center.

“This is at the point that you can start to dictate the pattern that you want to use because how you bring [the threads] through the heddles is what helps shape the pat-

tern,” Pipinich says.

Dozens of these heddles are attached at the top and bottom of a wooden frame, known as a harness. Depending on the size and type, looms can have more than one harness, forming rows and rows of heddles. The row Pipinich selects a heddle from helps dictate the pattern. For example, using a straight draw threading technique, Pipinich threads the first thread through a heddle in the first row, the second thread through a heddle in the second row and so on until he has threaded the fourth thread through a heddle in the fourth row. The fifth thread he will string through a heddle in the first row, repeating the pattern down the line of heddles until he runs out of thread.

“This is the part that takes the longest because if you make a mistake here, it ruins everything at this point,” Pipinich says. “You just have to be patient and kind of work your way through it.”

Finally, after all the heddles have been threaded, Pipinich has to repeat the same process, but this time, threading the yarn through the tiny comb-like openings of the reed. Once all the threads have been pulled through the reed, Pipinich

ties the loose ends to the front of the loom, much like he did at the back, creating an even tension between the back and the front.

“Tension is probably the most important thing because if you start to lose tension in any area, your pattern will pull as you are weaving, and it will mess you up entirely,” Pipinich says.

However, even after pulling the threads through the reed and tying the warp taut, the thread remains unevenly spaced. To close the gaps between the strings, Pipinich weaves spare pieces of old cloth, known as sheeting, into the warp.

Finally, with the threads even and the warp taut, the “fun part,” as Pipinich says, can begin. Foot pedals at the bottom of the loom, called treadles, control which harnesses the loom lifts up, and thus which threads lift up. The space created between the lifted and non-lifted threads forms what is called the shed. Using a different bobbin of thread, or the weft, Pipinich places the yarn inside the shed and releases the harnesses using the treadles. Then, using the reed, part of a mobile mechanism on the loom known as the beater,

Pipinich pushes the thread down against the sheeting to form a straight line. Using the treadles to create the shed again, Pipinich passes the yarn through once more, going in the opposite direction as the previous row, closes the shed and uses the reed to press the yarn tightly on top of the row before it. By controlling which harnesses he raises, Pipinich can control the pattern. He is now officially weaving – his favorite part of the process, he says.

“After the warp threads have already been brought in and tied, just when you first start to bring in the weft back and forth in [is my favorite part] because you just get to see what the pattern is starting to look like, and it’s really rewarding after having to thread the entire loom,” Pipinich says.

As he weaves, Pipinich takes his time, making sure the tension is tight, the weft is straight and the edges are clean. It has to be perfect.

“You kind of have to be [a perfectionist] when you are weaving because if things aren’t lined up exactly how you want it, it’s not going to turn out the way you had in mind or it won’t look even throughout it,” Pipinich says.

With this perfection comes an extreme amount of patience

– a patience that Pipinich, who dedicates about 30 hours a week to his fiber art, has learned to develop over the years. “You just have to be patient with the threads; if you try to rush at any point, you can really screw up your whole project,” Pipinich says.

Pipinich has full creative control now. Every choice and move he makes with the weft, the treadles and the reed determine the look and feel of the piece.

“I like how much control you have because it can be drastically different. Everyone can be working on the same thing; you could do a piece that is four inches wide, that uses this color at this set and everyone’s could look different because of how you control the thread,” Pipinich says.

To take a finished piece off the loom, Pipinich has to weave in another row of sheeting. He then cuts the threads connecting the cloth to the back of the loom and unties the threads connecting the cloth to the front of the loom. After pulling the sheeting out on both ends of the piece, he can choose how he wants to tie the ends of the loose string. Finally, the piece is finished, and Pipinich can use the piece for whatever suits his needs.

Curiously Innovative

Pipinich's favorite pattern to weave? Houndstooth, an interlocking pattern of shapes usually done in black and white.

"It's the pattern that I feel most at home with," Pipinich says. "I think it's a really elegant look and you can do so much with it ... it's one of the pieces I feel almost has illusion and movement to it, which is interesting."

It is this same desire that inspires most of Pipinich's work, a desire that drives his curiosity and fearlessness for experimentation.

"What do I think of [David's] work?" asks Thomas Lundberg, CSU fibers area coordinator. "I think he is always putting himself into it; he is always testing. He doesn't play it safe."

Some of Pipinich's experimentation comes in the form of weaving with unusual materials, such as wire and cassette tape. Other times, Pipinich tests different ways to use the fabric he creates after he has taken it off the loom.

"I like being able to take the piece and then shape it afterwards," Pipinich says. "Then it's not just a piece of fabric; it becomes art in a different way. I am not as interested in, 'oh I wove this and now I'll put it up on the wall.' I want it to do something. I want it to move."

Although Pipinich favors the loom, he has also tried experimenting with other fiber processes, including wet processes like hand dyeing, and other dry processes like crocheting, knitting and sewing.

"I have noticed that even though he is very excited and at home at the loom and really identifies as a weaver, that doesn't limit him," says Lundberg, who has worked with Pipinich for two years. "I have seen him stay curious about possibilities outside of his own area of comfort."

Pipinich's willingness to try new techniques and experiment with new materials can be seen in his group capstone project. Pipinich and two other seniors, Victoria Arias, a double major in art and

theater, and Amber Witzke, an art major, are in the process of developing a fibers display revolving around the theme of recycling to be showcased in the Visual Arts Building mini gallery the week of Nov. 18.

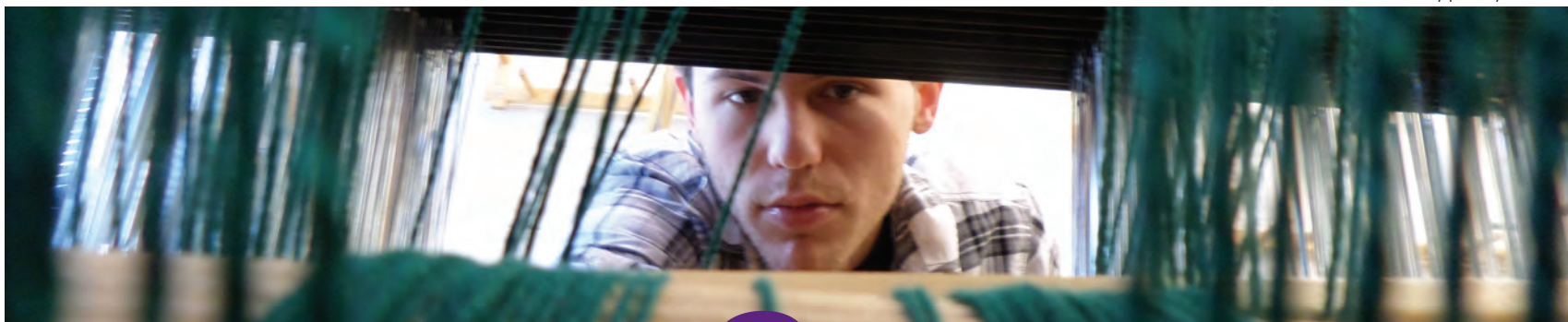
Although all three students have fiber concentrations, each has their own particular style and fiber preference, challenging their abilities to create a comprehensive show.

"Since all three of us are graduating at the same time and we work well together, we all just decided that it would be easier if we showed together and more interesting if we could get all of our work together and figure out a common denominator between them," Witzke says.

The students are looking forward to thinking outside of the box to find that commonality.

"Fibers lends itself to doing a lot of things," Arias says. "Fibers isn't just about thread; it can be a lot of things."

Photo By | Kelsey Contouris



ART & LIFE

With patience, practice and curiosity, Pipinich has become a true artisan of thread. But, where does he plan to take his passion? Education.

"I would like to teach elementary school kids art, like in a kindergarten/first-grade classroom, maybe do the textile work on the side, but use some of what I have learned here in teaching younger kids," Pipinich says.

Pipinich, who has always had an attraction to the arts since he was young, also plans to incorporate the skills he has learned in other art classes and mediums to his teaching.

"In each class, certain people excel more - like in pottery, some people just have better hand reflexes and they understand clay better, while some people

in fibers understand thread better, and to be able to understand that people learn differently, it's definitely great to have that as a background going into teaching and further on in your life," Pipinich says.

To Pipinich and Lundberg, having an education and background in art means understanding the human connection.

"[Weaving] was like a life skill not too long ago, to be able to weave your own clothes or take care of yourself, sew, to prepare things, and most people today can't. It's an art and a life skill that I don't think should be lost," Pipinich says.

Lundberg agrees, saying, "I think that especially considering our textile lives now, we don't need handmade things, but there is another kind of need.

Like all the crafts, there is this connection to human history and human survival that is elemental to who we are as people ... There is something elemental about [fibers] that relates to comfort, the seasons, warmth, and we are at a time in our history where people could benefit from those qualities."

As Lundberg has noticed, Pipinich has the skills to translate these qualities into his art, embracing the oldest concept of humanity itself: storytelling.

"Great textile art conveys meaning and expression," Lundberg said. "I know that David understands that. David is very excited about methods and processes but he understands that those are tools to say something or convey expressive feelings and ideas."

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Photo courtesy of the Lory Student Center

MEET THE LSC ARCHITECTS

By **Cassandra Whelihan**
College Avenue Magazine

Sitting in their boardroom at Perkins & Will in Boston, Mass., Project Manager David Damon and architect Yanel deAngel shed light on undertaking the redesign of the Lory Student Center.

Q: How long have you been an architect?

A: Damon: For me, from the time of graduate school, for over 24 years.

A: deAngel: I graduated in '99, but you're not supposed to call yourself an architect until you get licensed, by law.

Q: What is the process of that?

A: deAngel: It used to be that you had to intern for a few years to get certain experience and then you could sit for the exam that was about five hours long. That has changed, and now you can take the exam online in a testing center.

Q: Have you worked with CSU in the past on building renovations?

A: deAngel: Yes, the theater was phase one of the Lory Student Center, and it was a renovation.

Q: What were some of the major assets that CSU wanted to incorporate in the new LSC?

A: Damon: To be inclusive of everyone. Now they are located in one suite and they are going to be sharing a lot of the spaces, not only the public spaces but even the meeting spaces, so it's almost like bringing a family together. For example, they have a women's and gender center and, for instance, I am a woman. I am Latino; I can go to El Centro, which is the Latino diversity program, and I can just go across the hall and also be a part of the women's program. So it allows for better synergies.

Q: Did you run into any difficulties while designing this building?

A: deAngel: I think the difficulties are mainly technical. The building was designed in 1962 by James Hunter. It has a very particular look and we were trying to be respectful of that style, yet [bring] a new life into that building. And the technical challenges with that is buildings of that era were poorly insulated because the codes back then did not require the standards that we have today. So the challenges that I referred on the technical side have to do with bringing the building up to date.

Q: What is your favorite type of project to work on?

A: Damon: I think this type of project is exactly what excites us because the student center is very unique in that they have a lot of diversity and a lot of activities in the building. The ballroom right now is going to be expanded by 30 percent. Another part was the theater that's already been completed, and another part was making the west side of the building more commendable to activities. We are both interested in working with campuses.

Q: Where do you draw inspiration from?

A: deAngel: Accessibility to the mountains was a huge one because the original design back in 1962 acknowledged the mountains and was engaging, but through time, there were more unfortunate additions onto the building that block the visual as well as the physical accessibility toward the mountains, and our vision has always been a dual face. Towards the east the free speech plaza is very much about engaging the plaza, but towards the west is all about a very transparent elevation that engages the exterior and then beyond to the mountains.

Creative Collaboration

CSU student creates stories from music

By Kendall Greenwood
College Avenue Magazine

When she first started thinking of the idea, Carla Bamesberger was on a road trip to California. Bored without a book, she put on a Linkin Park song. As she sat in the car digesting the song, she began to wonder what this Linkin Park song would look like as an anime music video, story-like music videos she thoroughly enjoyed. Her imagination created a story scene that matched the music. With different songs, she did this again and again.

Bamesberger, a senior majoring in English education and creative writing at CSU, is currently writing a fiction story, titled “Redwood,” that combines creative writing and music.

Music is where Bamesberger draws her ideas for the story. When she listens to a song that inspires her, she begins to envision a “Redwood” scene.

“For the most part, each song is its own scene,” Bamesberger said.

The process caught her by surprise on the California trip, but she continued with it once she started seeing scenes that connected.

“The first two [scenes] were completely disconnected thoughts,” Bamesberger said. “But, then the third [scene] I came up with matched the one before it, and several hours down the road I had a bunch of little anime music videos to all of these songs.”

So, she wrote them down.

The story follows five characters who are all connected through their relationship to a sixth character, who Bamesberger has been calling “the bad guy” due to a lack of a name.

The idea sparked because her interest in anime music videos inspired Bamesberger to hear music differently.

“It helped me listen to the music and not necessarily think about the words but think about actions that could be put to the music,” Bamesberger said.

According to Matthew Cooperman, an associate professor of English at CSU, collaboration with technology is popular.

“It’s extensive and increasingly at play in contemporary writing,” Cooperman said in an email.

Jaded Ibis Press, which Cooperman is working with on his most recent project, is a publishing company with the goal of celebrating these changes.

Bamesberger had no intention of creating a collaboration process like this, but she is glad it happened.

“I think working either with one medium to get you into another medium or working with two mediums combined is pretty awesome,” Bamesberger said.

She has been creating this story for about eight years now. The road trip to California, where it all started, happened during her junior year of high school.

She hopes to get her story published one day with one or two novels, maybe with the music.

“Obviously I don’t have copyrights to any of these CDs,” Bamesberger said. “I would have to go through so many hoops.”

However, she would need to feel that she is creating clear expectations for her readers.

“They couldn’t expect the song to just paint the images for them because you aren’t going to see the song the same way somebody else does,” Bamesberger said. “But if they could listen to it and see where the scene came from, that would be kind of fun.”



Photo By | Natasha Leadem



Aspen Hourglass

Explodes on Colorado Music Scene

By Zane Womeldorph
College Avenue Magazine

“Damn, you guys are killing it!”

The interview is interrupted by a friend of the band, but her comment is appropriate. Aspen Hourglass, a local progressive-alternative rock trio, has exploded onto the Colorado music scene in recent months.

It is the afternoon before their first headlining show at the Aggie. They have recently played the Oriental Theater and the Meadowlark and headlined Higher Ground Music Festival in Denver. They opened for the Flobots, Matthew Santos and Darling Parade, were on the cover of Colorado Music Buzz and have been in rotation on several Denver radio stations.

The band, comprised of Grayson Erhard on guitar and vocals, John Napier on bass and Sean Hanson on drums, are all current or former CSU students. Napier and Hansen met in CSU Pep Band, and Napier and Erhard met at Spotlight Music, a local music store.

“He was playing bass, I was playing guitar and we both kind of caught each other’s ear and jammed from then on,” Erhard said. “John brought Sean over — against my will — to jam; we already had another jam drummer over there. Sean sat down and started going crazy, and I was like word, let’s do this.”

All of this attention is definitely warranted. Erhard and Napier absolutely slay on guitar and bass — this is not an opinion but a fact — and Hanson is supremely talented as well. They try to play complex music that is pleasing to the average listener.

“We play in various time signatures

and have crazy chord progressions, but we want those to groove,” Erhard said. “We don’t want to be mainstream. I mean, success would be nice, but our agenda is to make music that challenges us on a day-to-day basis, that we like to play, but also that the music lovers and musicians can like and that the audience, that has no idea about music, likes, too.”

Aspen Hourglass is managed and produced by Lance Bendiksen of Bendiksen Productions, a Denver-area production company that has worked with the likes of U2, Red Hot Chili Peppers and The Fray. Working with such an accomplished member of the music industry is inspiring for the trio.

“He’s way more legit than we are,” Erhard said, laughing. “He is so connected in the local and national music scene. We recognized early on that this industry is heavily based on connections and networking. So to be tactical about it and move up quicker we needed to know someone that could get behind our music and introduce us to various contacts.”

So far, that strategy seems to be working. Aspen Hourglass will spend their winter break showcasing for industry executives in New York and Los Angeles.

“We are trying to walk the line between business and passion, and that’s a tricky thing to do,” Erhard said.

“Don’t let fear decide your fate,” Napier said. “That’s why people don’t pursue their dreams; they’re scared of what could happen.”

The Art of Being a DJ

By Lucy Bode
College Avenue Magazine

It is no secret that the presence of the dance club disk jockey has become increasingly popular in the past decade. The rise of technology and music accessibility has launched electronic music into mainstream society. No longer a countercultural pastime, DJs are now finding themselves influencing pop culture with their hypnotic beats and global fan bases, selling out shows at New York's Madison Square Garden and making their mark in history. But just what does it take to nail the art of being a DJ?

College Avenue spoke to Fort Collin's hottest resident DJ, Spencer Flower. A communications studies major and senior at CSU, Flower has played gigs across Colorado and Mexico and regularly DJs at bars in Old Town. He dished about his experiences in the industry, his love affair with music and the role of the DJ in the dance music revolution.

Q: When did you know you wanted to be a DJ and how did you break into the industry?

A: I started DJ-ing when I was 16 years old, but what really got me started was the music. After falling in love with the music, I knew I wanted to start gaining skill and knowledge DJ-ing, so I saved my money, bought some equipment and just practiced. I started by recording mix tapes every once in a while for anyone to hear. ... Over time, my network has expanded and more opportunities have crossed my path along the way, and now we're here.

Q: What do you think makes a good DJ?

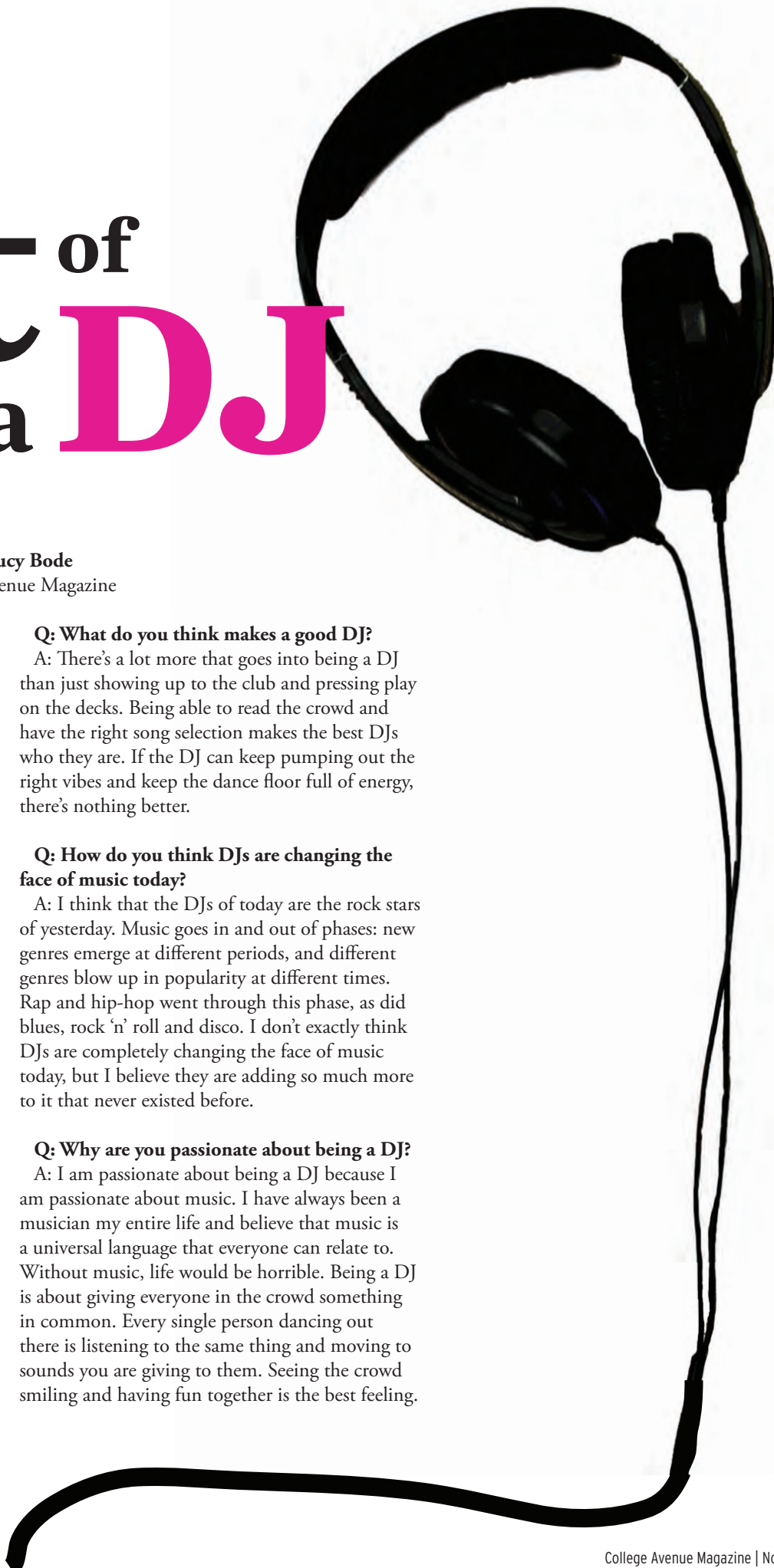
A: There's a lot more that goes into being a DJ than just showing up to the club and pressing play on the decks. Being able to read the crowd and have the right song selection makes the best DJs who they are. If the DJ can keep pumping out the right vibes and keep the dance floor full of energy, there's nothing better.

Q: How do you think DJs are changing the face of music today?

A: I think that the DJs of today are the rock stars of yesterday. Music goes in and out of phases: new genres emerge at different periods, and different genres blow up in popularity at different times. Rap and hip-hop went through this phase, as did blues, rock 'n' roll and disco. I don't exactly think DJs are completely changing the face of music today, but I believe they are adding so much more to it that never existed before.

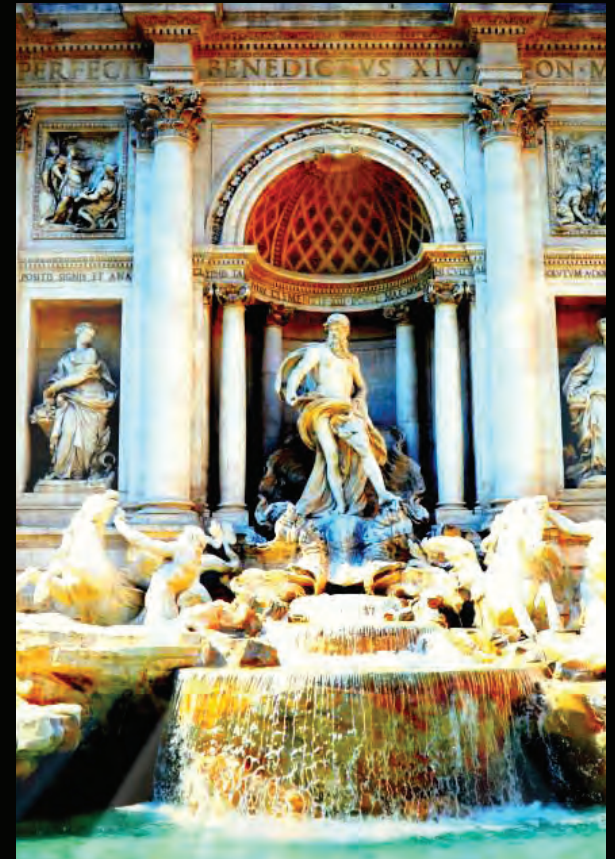
Q: Why are you passionate about being a DJ?

A: I am passionate about being a DJ because I am passionate about music. I have always been a musician my entire life and believe that music is a universal language that everyone can relate to. Without music, life would be horrible. Being a DJ is about giving everyone in the crowd something in common. Every single person dancing out there is listening to the same thing and moving to sounds you are giving to them. Seeing the crowd smiling and having fun together is the best feeling.





The Gallery



Left: The Baha'i Gardens in Haifa. The Baha'i Gardens are one of Israel's most unique and exceptional locations along the coast. It resides as the spiritual center for the Baha'i faith, overlooking the Mediterranean Sea and bursting with flowers of every color, shape and size. Millions of Baha'i individuals can be found lost in meditation throughout the gardens, barefoot with a cup of tea in one hand and a copy of the Faith's most Holy Book, the Kitáb-i-Aqdas, in the other. **Right:** The Trevi Fountain in Rome. As one of the most famous fountains in the world, it exists today as a beautifully exquisite pride and joy of Italia.



Left: An Orthodox Jewish boy rides his bicycle along a street in Israel. Payos, or sidecurls, are often worn by Orthodox Jewish men. **Right:** Hamsas in a market. The Hamsa, also known as the Hand of Mary, is a religious symbol of protection from the Evil Eye over Christian and Islamic believers alike. This symbol was featured on many different forms of merchandise in every market in Israel. I snapped shots of Hamsa after Hamsa of every shape, size and artifact out of sheer fascination for the object with such universal significance and meaning in a country so religiously ethnic and diverse.

Capturing Culture with the Lens of a Camera

By Krista Cummings
College Avenue Magazine

Moving to Tel Aviv, Israel, and residing there for three years cultivated my craving to interpret cultures across the globe through the lens of my camera.

There is not a single area of Israel where Orthodox believers of the Jewish faith do not reside. These individuals make the culture what it is, complete with payos, top hats and families with plenty of children to keep track of. I loved to get lost in the alleyways of the northern, less contemporary towns and villages of Israel because evidence of the Jewish religion infused itself into every step I took.

Children of the Orthodox faith resided everywhere around me, en-

compassing the unique tradition of the Holy Land and truly enhancing its beauty. Every half-eaten falafel at the marketplace, cat-infested side street or beautifully infectious sunset over sailboat-filled Mediterranean waters held a meaning, and I took on the challenge of being able to capture those powerfully culture-rich details “in the moment,” image by image.

I mastered this capability through my trips around Europe, including my senior trip to Italy this summer. The sheer amount of cultural tradition evident in the country’s artwork and architecture had the power to take one’s breath away, and I strove to use photography as a way to

encompass the exceptionally artistic and luxuriant Italian culture for the benefit of my viewers.

Never in my life have I seen so much charming and skillfully crafted artwork in one country alone. Every detailed relief sculpture, flamboyant fresco and illuminated watercolor possessed a meaning that stood the test of time, transcending its viewers into new worlds of belief that truly embodied the Italian culture.

To truly understand the wonder and marvel of the artwork in Italia, it all must be seen through your own eyes, but I believe the use of a camera lens can come close enough to portraying such magnificence if the photographer learns how to immerse

himself/herself into varying perceptions of detail in order to expose the splendor of such magnificent and cultural antiquity as a whole.

Paying attention to detail, perspective and unique everyday Italian occurrences aided my ability to visualize the culture through my work. I have learned that once you are able to truly coalesce the inimitable aspects of the world around you using the camera lens, it can be one of the most rewarding and worldly fulfilling gifts you will ever master. In the end, my creativity truly began to thrive on a profound level that has proved to be not only culturally diverse but endlessly enriching overall.

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