

LOOKBOOK

CONCEPTS



Bright Ideas

SUMMER 2025

Not-So-Extreme Makeover

Big Moves on a Budget

Surf's Up

Coffeehouse by the Beach

Trend Watch

Reporting Live From the Seattle Art Fair

Hi!

Summer always invites us to stretch out, linger a little longer, and notice the details that make each place feel alive. This issue celebrates that spirit of discovery—whether it’s four Hamptons stores that translate coastal character into coffeehouse moments, or our new Uplift program, which proves that even small-scale changes can transform the way partners and customers experience a space. We also bring back insights from the Seattle Art Fair, where playful, folk-inspired works reminded us of the joy in imperfection and the warmth of authenticity. As always, we hope these stories inspire you to think about how your projects can embrace the season’s energy—bright, fresh, and full of possibility. Happy summer, and happy designing!

♡ Concepts

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NEWS TO KNOW

SUMMER 2025

NEWS TO KNOW

New Updates to the **Catalog**

NEWS TO KNOW

NEWS TO KNOW

An Interview with **Meredith Sandland**

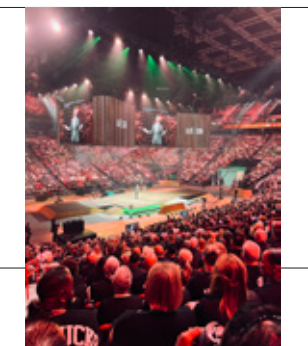
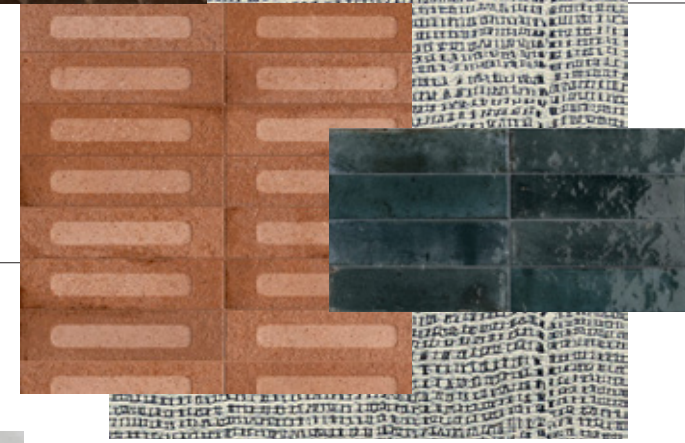
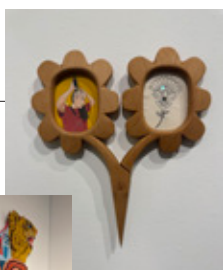
NEWS TO KNOW

NEWS TO KNOW

A Trend Report from the **Seattle Art Fair**

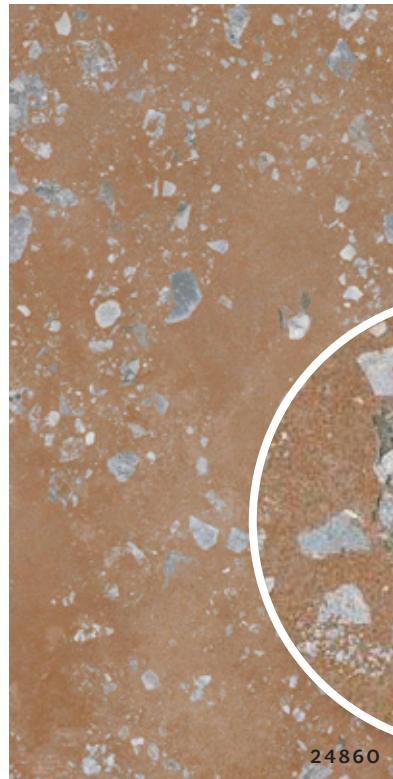
NEWS TO KNOW

A Look Inside the **Leadership Experience**

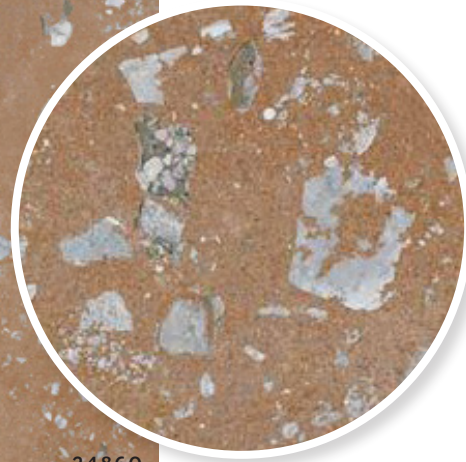




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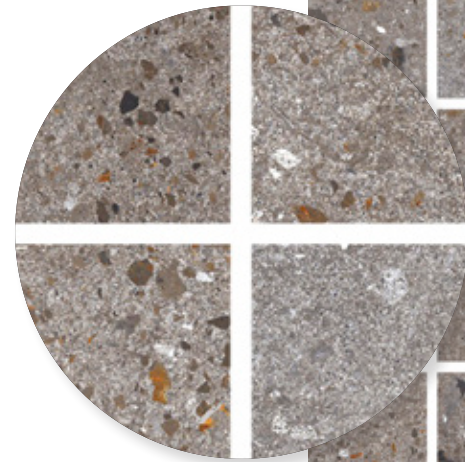


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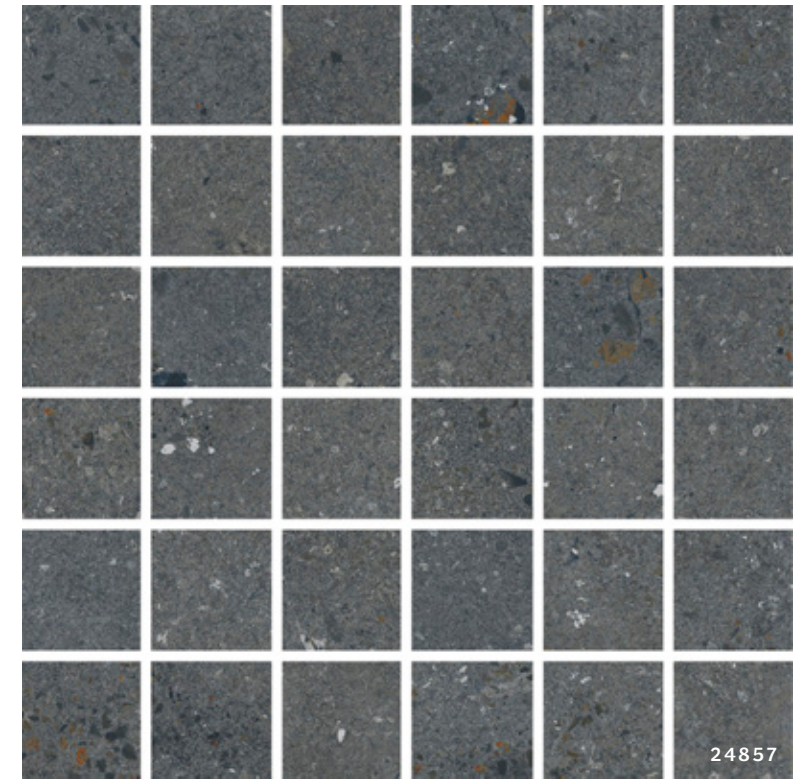


TERRAFUSION FLOOR TILE ◀

This floor tile offers a mottled warmth and is available in a 12x24-inch solid or pebbled aggregate; coordinating mosaics are coming soon.



24856



24857

LAB MOSAIC FLOOR TILE ▲

A coordinating mosaic for last quarter's new Lab Clay and Coal floor tiles, this concrete-feeling choice is available in a mesh-backed 12x12-inch size.

DYAD FLOOR TILE ▶

This small-format, terracotta-ish floor tile creates texture through patterns. It's available in a 2.5x8-inch size with three distinct tones that can be mixed and matched or used solo.



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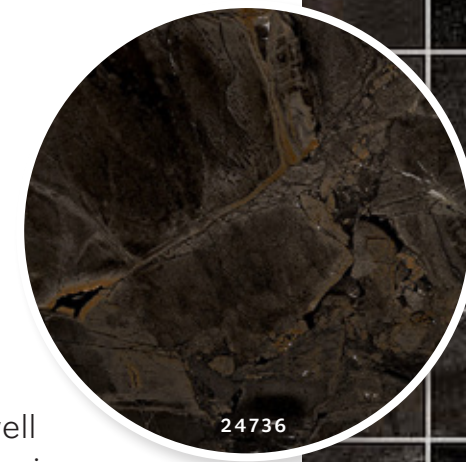
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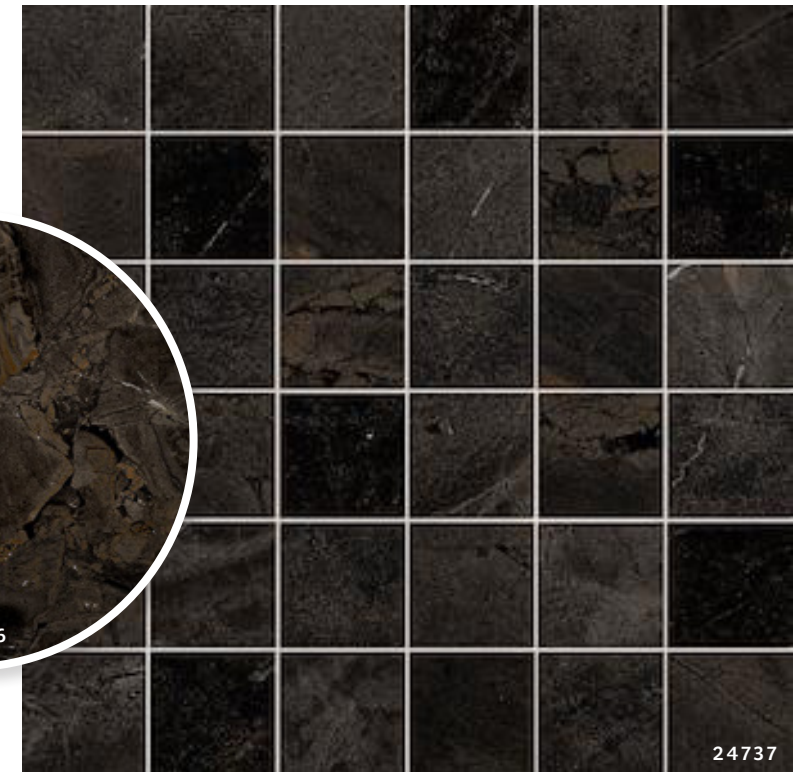
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IMOLA FLOOR TILE ▶

Available in a 12x24-inch tile as well as a mesh-backed 12x12-inch mosaic, the Imola floor tile brings a stone-like feel to floors.



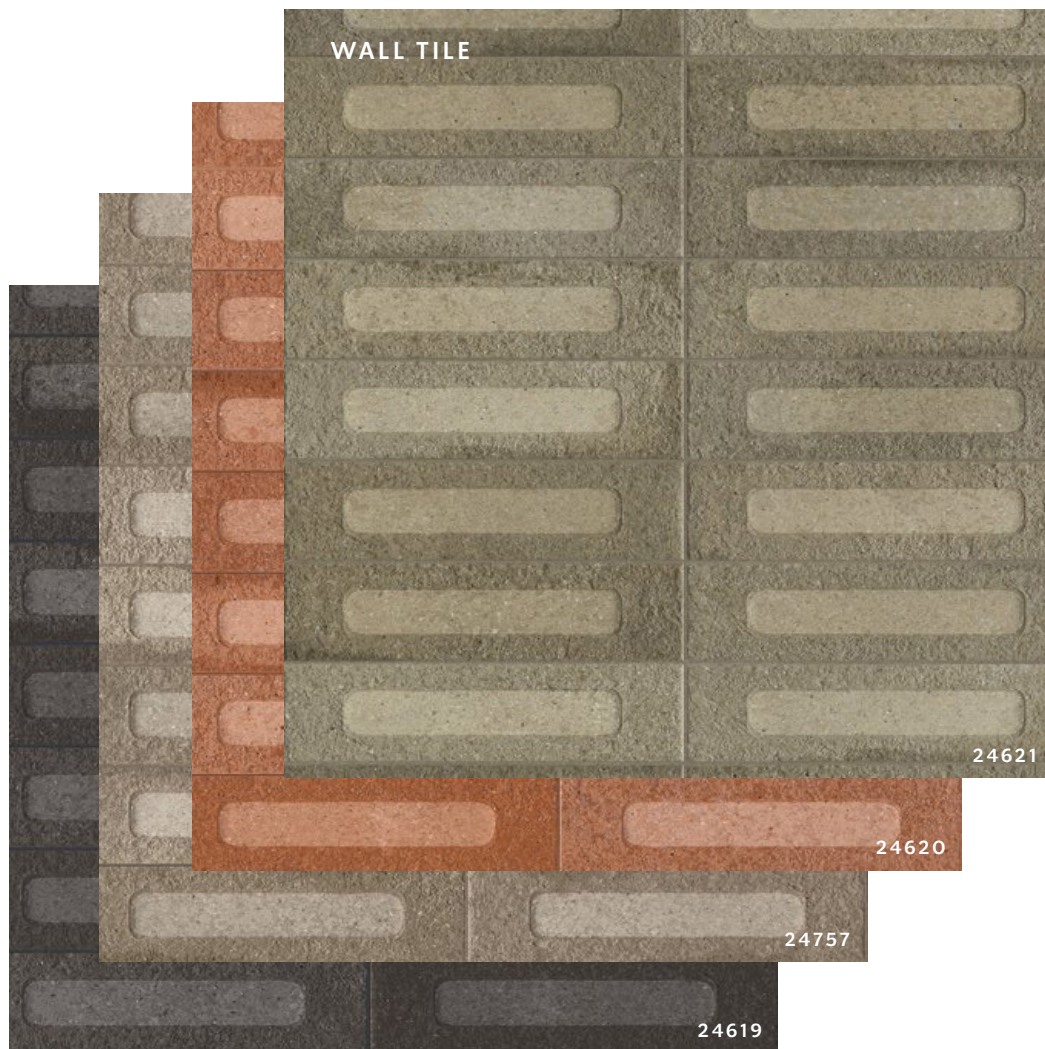
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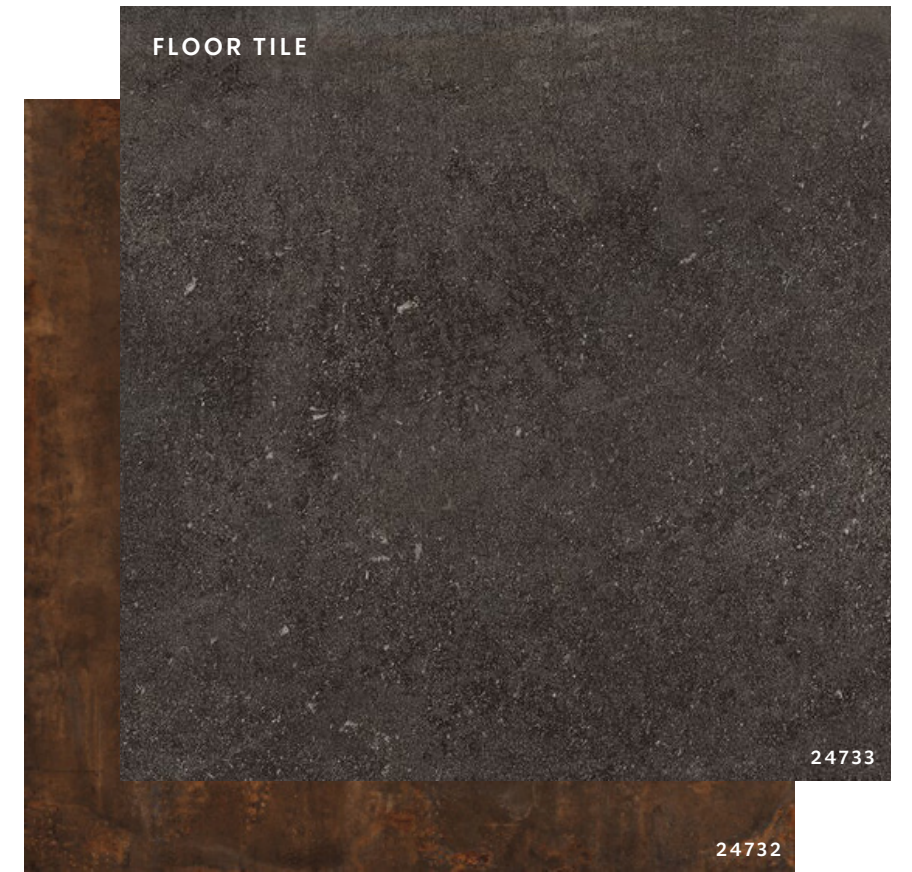
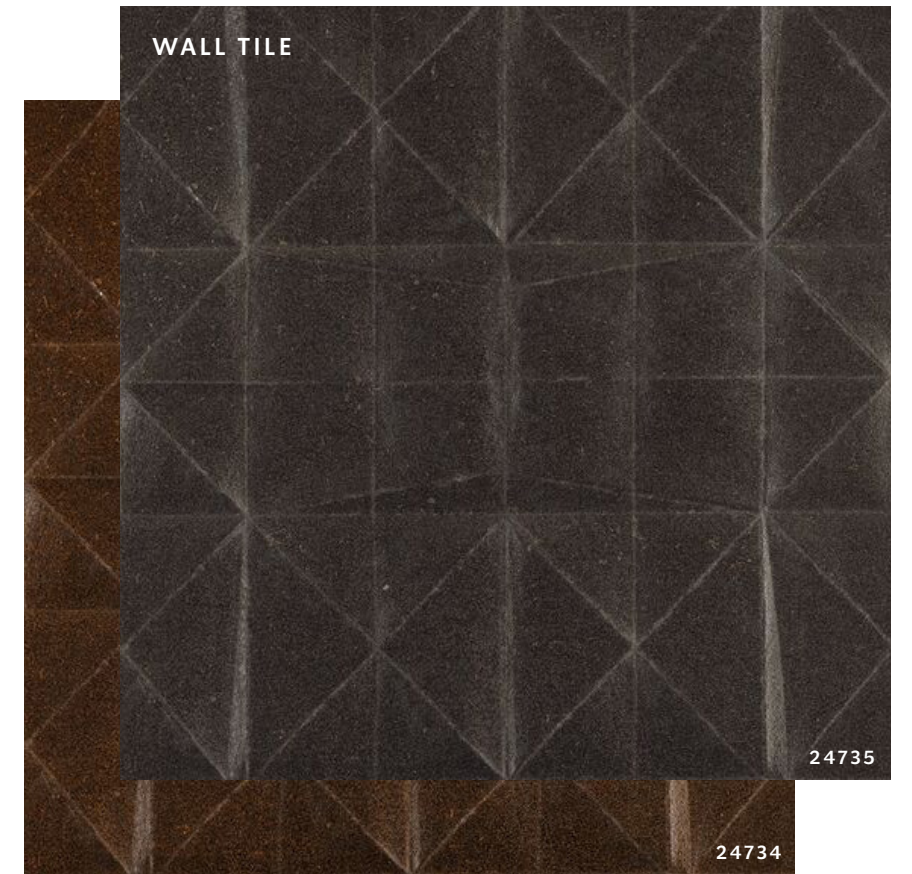
MINIATURE FORNACE ▼ FLOOR & WALL TILES

Meant to add texture, these mottled small-format tiles come in four organic tones, all sized at 2.5x10 inches.



RUSTIC SLATE FLOOR ► & WALL TILES

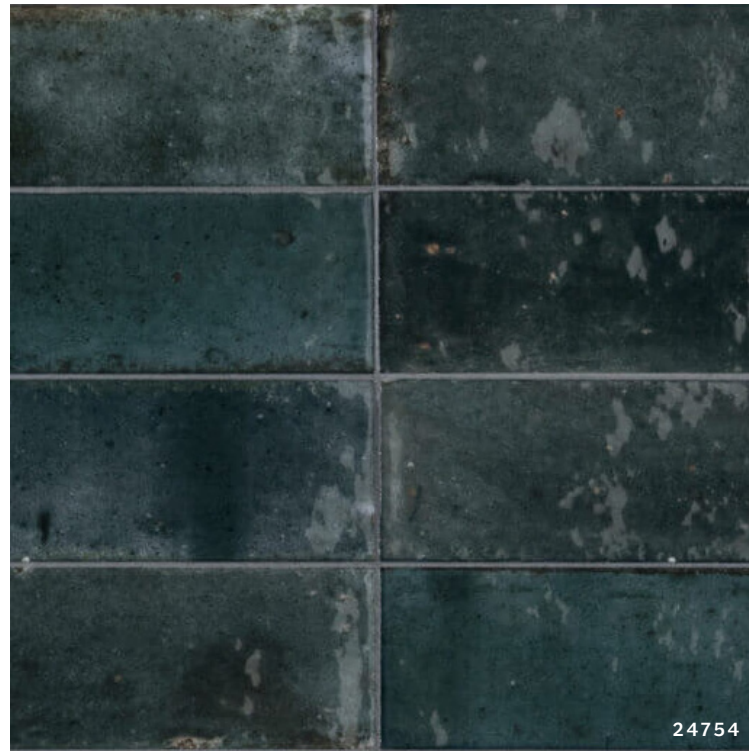
A matte metallic-toned floor tile, this Catalog addition is available in a 12x24-inch size and offers a complementary decorative wall tile.





FLATIRON WALL TILE ▲

This quarter, the Flatiron line adds blue and beige to its tile options. Their glazing exhibits beautiful variation, which adds visual interest and conveys a handcrafted quality.



DENOVO LAVA PLASTIC LAMINATE ►

Designed for back-bar cladding, this PLam's mottled color—in ranges of deep browns—pairs easily with an array of back-bar wall tiles. It's from a new supplier, PoliLam, and its subtle texture distinguishes it from other plastic laminates.



HIIRONE BRICK ◀

This deep brown, highly textured brick helps create warmth and comes in a 2.5x9.5-inch size.



CAMBRIAN WALLCOVERING ▼

Ideal for coffeehouse interiors, the Cambrian wallcovering features a subtle plaster texture in each of its four organic tones.



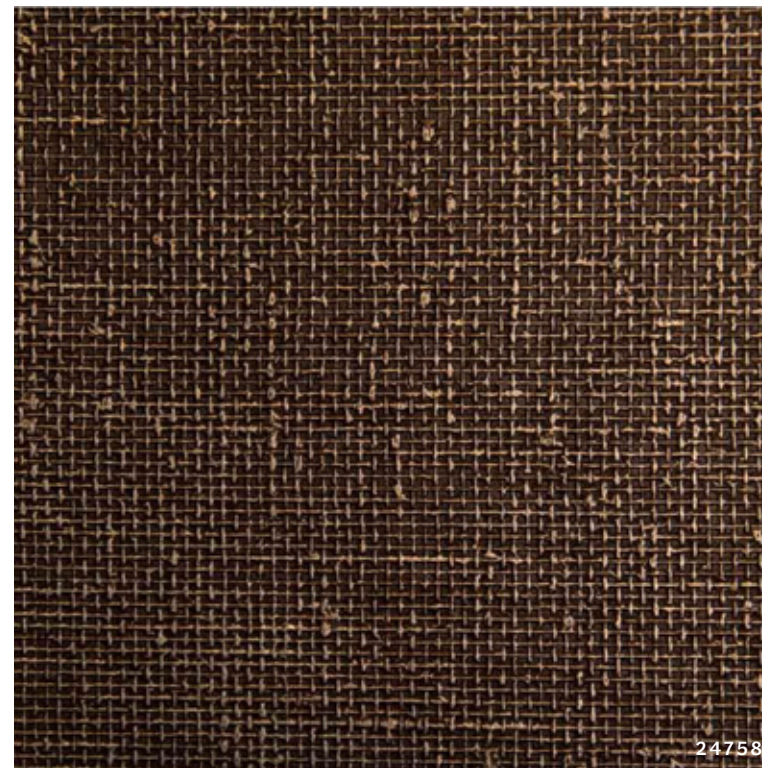
CALYPSO WALLCOVERING ►

A subtle shimmer in a bold ripple pattern.



HURLY BURLY WALLCOVERING ▼

A deep, coffee-brown wallcovering features a subtle, bronze-shimmer texture.



WEAVER'S SEAM WALLCOVERING ►

Available in two subtly contrasting tones, this Catalog addition brings a woven, burlap-like texture to wall spaces.





COCKTAIL TABLES: HOW TO PAIR

Continental table, 23968, is to be paired exclusively with lounge chairs that have a seat height of 16-inch or less to achieve a minimum 9-inch clearance between the seat height and the bottom of the table top.

Please be mindful when specifying Toolkit lounge chairs as their seat heights may vary, and never pair a Continental table with a cafe chair. ●



NEWS TO KNOW



INTERVIEW

Meredith Sandland

Meredith Sandland’s professional expertise sits squarely at the intersection of restaurants, physical space, and technology. She brings a background in new concept creation, product launches, store roll-outs, and finance to her latest role as Starbucks evp, chief coffeehouse development officer, where she’s responsible for community coffeehouse store development strategy and design. Here, we chat with her about how constraints are powerful store-design tools, why turnaround eras are so exciting, and how the story of meeting her husband encapsulates the Starbucks coffeehouse experience.

What early influences affected your professional life?

A few things programmed me as a child. My dad was a business person, leading multi-specialty clinics, who built several over his career. He and my mom collected art for the clinics because he wanted to make them more comfortable environments—in the ’80s, this was a new approach. And then my mom taught anatomy, physiology, and biochemistry, but she had wanted to be an architect. Her mom steered her toward teaching, and as a result, I grew up with a frustrated architect for a mother and a hospitality-oriented businessperson for a father. Inside me, I have both.

What were you interested in early in your career?

I thought about being an architect, but this was before the profession’s tools were digital—they still used rulers back in the ’90s. I couldn’t sit at a desk all day with rulers, so I studied politics, philosophy, and economics. How they’re intertwined is super interesting but not very career-specific. That degree program was a pipeline to a consulting career, where I worked for a dozen years.

When did you enter the restaurant industry?

I ended up in restaurants by accident, which is how many people enter the restaurant field. My own accident was that I got a call from a corporate recruiter who convinced me to come in and talk to them. The two executives I met, the CEO and the CFO, were so amazing that I thought, “I want to learn from these people.”

One of them was a real estate developer at heart who was the chief financial officer and chief development officer. She assigned me to development and finance, which brought together the two halves of my childhood influences—frustrated architect and hospitality-oriented businessperson. It turns out that in restaurant development, you get to combine the most interesting things about business and design in a single decision. It’s so fun. And I loved bringing things into existence that weren’t there before, like the Taco Bell Cantina store model and a new logo.

What was it like finally getting your hands on design?

When I first started I was very much a hands-off finance person, but there were opportunities to improve on the cost front. It’s many of the same things we are looking at now at Starbucks: how to get a great experience at an efficient cost.

I have a saying that constraints make good design. It’s important to let design experts do what they’re

great at, but it’s also important to provide the right brand, strategy, and cost constraints because they lead to good design. With no constraints, things can get way too big and expensive, and then all of a sudden, you’re like, “Wait a minute, this doesn’t make sense financially or design-wise.” But provide some constraints, and talented people will create amazing things to handle those challenges.

How does this apply to Starbucks Store Development right now?

It’s about starting with a human scale. Starting a new drive-thru cafe, for example, with car-scale considerations first can lead to a car-size scale in the cafe, with spaces too tall and wide for a person, lacking details like nooks or an embracing space. A side benefit of saying, “Okay, constraints are important,” is that it leads to things being more human, which also means smaller and less expensive.



“For some people, the word ‘turnaround’ can be stressful, and for others it’s invigorating—I’m the latter.”



How did you go from real estate to software?

I fell into the world of startups, which is an extreme exercise in creating new things. Startup founders are like conjurers. You have to get the people with the money to believe in order to hire employees, but you have to get the employees to believe that the money is going to be there. Plus, you need customers lined up, even if you don’t have a thing to sell them yet. So you’re trying to get everyone to opt in and go at the same time. It’s extremely hard to get it all off the ground, but it’s pretty fun.

Is this where you crossed paths with Starbucks?

Yes, I ran a restaurant software company called Empower Delivery, which built a timing and coordination engine for getting the right product to the right person at the right time. Starbucks purchased the software, and the software engineering team joined me here. They’re helping us think through order timing and how orders get routed in the kitchen.

Tell us more about this—what does addressing order logistics improve for us?

It’s about the ability to be precise about making the right things at the right time. We’re focused on order sequencing and kitchen logistics to move away from first-in, first-out orders. The approach solves for high peak situations. Right now it’s common for many cups to sit on the hand-off plane, with a bunch of people standing around waiting for orders to arrive. Besides being a customer inconvenience, it affects store design, because we have to build giant hand-off planes to hold all these cups. And then we have to build for what we call “dance floors,” so that during peak there’s a place for all those people to stand. But then off-peak, you’re like,

“Why is there all this empty space here?” It gets away from a smaller, less expensive, and more human-scale coffeehouse.

So how are you approaching this?

It’s something the Starbucks algorithm team is working on. They’re modeling a system that prioritizes drive thru and cafe orders but also gets mobile orders out at the right time. To visualize this, imagine walking into a store where there are no cups on the hand-off plane and there are no people standing around waiting, because things are timed to each other perfectly—that’s the ideal future state. Our testing is getting closer to this every day. Version 1 of what we call the “Smart Q” rolled out with Green Apron Service nationally on August 11. It will continue to get smarter as we learn, and take us closer and closer to this vision of no cups or people waiting.

Is there a way of feeding information into the algorithm so we understand when someone actually gets the drink?

Right now, we can track when an order is placed and pulled from the printer, but we don’t have a precise picture after that. Currently, partners may pull multiple orders from the printer at a time. We also don’t know when a customer takes the order away from the hand-off plane.

Starbucks Technology is working on capturing the full order-to-fulfillment process so we can measure every step. We want to know how long things are taking to get made, and answer questions like: Is it the same speed as what we expected from testing? If it’s different, why? If an order sits on the hand-off plane, did it sit there for a minute before someone picked it up, or did it sit there for 20 minutes? Once we have that information, and it’s built into the process, it’s going to be incredibly useful for coffeehouse

design decisions, such as how much equipment is needed or the appropriate size of the hand-off plane.

What sort of tracking solutions are being considered?

Starbucks Technology is looking at ways to record all events into the order-logistics info, such as wiring in camera vision to capture measurable data. We are testing a cool tool called Scan-to-Ready that helps with this. With that data, our teams will be able to clearly identify capacity-constraint stations and fix the bottlenecks. As an example, if a store’s oven capacity is always the bottleneck during peak, the Partner Solutions team can come up with process improvements or say when another oven should be added. This data will also help Starbucks solve potentially frustrating customer scenarios like food arriving a few minutes before the drink. The system will eventually group production of items together from a single order.

Is the Tryer Center also involved?

Yes, technology, spatial design, and Tryer Center’s Partner Solutions team all go hand in hand, since Partner Solutions brings the equipment, station design, and labor playbooks perspective. New equipment, station layouts, and process can now be coordinated with design to create the right engine.

You joined us this year, but what’s been your personal relationship with Starbucks?

I’m a passionate Starbucks consumer and have loved Starbucks for 30 years. The first time I went to a Starbucks was in Seattle in 1996. As a consumer, I’ve noticed what’s been going on with the brand, such as: Where did all the chairs go? Where did the outlets go? Are wait times getting longer?

“As AI becomes more real... people will also long for things they trust to be real and authentic.”

Tell us about your feelings around joining Starbucks during our community coffeehouse transition.

It’s a dream brand, a dream job, and a dream team. For some people, the word “turnaround” can be stressful, and for others it’s invigorating—I’m the latter. For me, how things can and will be different is exciting. Right now, Starbucks is the best of a big company, with all its resources and brand heritage, yet it’s combined with a startup’s energetic urgency. I didn’t need to point out the obvious coffeehouse store changes. All these talented people were already pivoting and saying things like, “Bring in more chairs!” What a gift that I got to jump into.

You know how I mentioned that I love bringing new things into the world? Our team will open 525 new restaurants this year, which is more than any other restaurant entity in the U.S. To be part of a team that’s creating that amount of newness in the world is exciting.

There’s so much opportunity. What should those stores look like? What should they feel like? How should we show up for people 525 new times this year?

What are some projects you’re excited for in the near future?

I’m really excited to see our new furniture catalog as it comes together. It’s happening a step at a time. When it’s all finally together, it’ll be really neat to see what the future cafe experience feels like. I’m also excited about our new Ristretto Espresso Bar format. It’s a game changer. It’s more on a human scale, and it’s easier to use for partners with fewer steps required to deliver on our customer promise.

How do you see the role of Starbucks in the world?

Culturally, we’re in an interesting moment. As AI becomes more real and you can just speak a video into creation, I think people will also long for things they trust to be real and authentic, things that they can only get in person. There are fewer places for face-to-face connection as things become increasingly digital, transactional, and remote. The fact that Starbucks is prioritizing authentic connection places for our partners and our customers is awesome.

What’s your own favorite authentic experience at a Starbucks?

I first saw my husband, in real life, at a Starbucks years ago. We had met online, but he lived too far away to pursue things. A job interview took me to his area, so I asked him if he wanted to get coffee. We met up at a Starbucks, and I still remember, vividly, what he was wearing, what I ordered, the store design, all those things. And I’ve wondered since, would we have ever gotten together if there wasn’t a safe, familiar place for

us to meet? I had a no-alcohol-on-a-first-date rule and was safety conscious about meeting strangers from the Internet. To me, Starbucks should be a place where you can have a first date, interview for a job, and interact with others in a comfortable, welcoming, dependable, familiar environment in our modern world.

Is this the essence of the community coffeehouse to you?

The authentic Starbucks brand, I believe, is made up of three things: a great product that results from a next-level supply chain, roasting capabilities, and care for the environment. Second is our great partners—the fact that they’re able to create customer connections and also make a great cup of coffee. And thirdly, it’s our great place, where people just love to spend time. What’s so exciting about putting more electrical outlets back in, addressing bathroom issues, adding chairs, and uplifting the design is that we’re bringing the place back. We have to reclaim the Third Place as a brand pillar that we’re intentional about. We absolutely can and will do it.

How do you foster community with a distributed team?

Development inherently happens out in the markets. We travel a lot to see what’s happening IRL with our stores, to get feedback from our operating partners, and to execute deals, construction, and maintenance. At the same time, we have to stay connected with each other, with one common mission, one common approach, and one common culture. Town halls, team meetings, and travel together ensure that we are a community. ●



NEWS TO KNOW Happenings

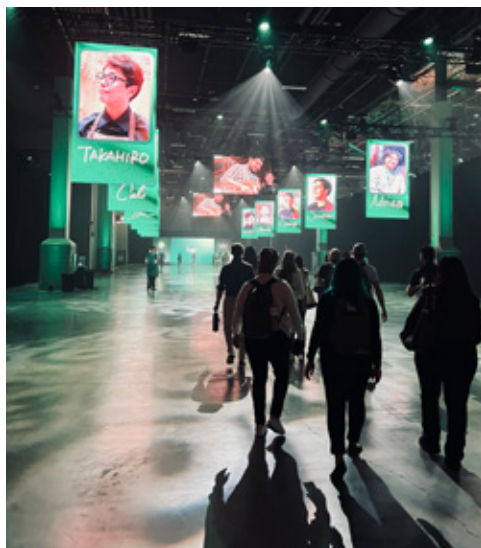
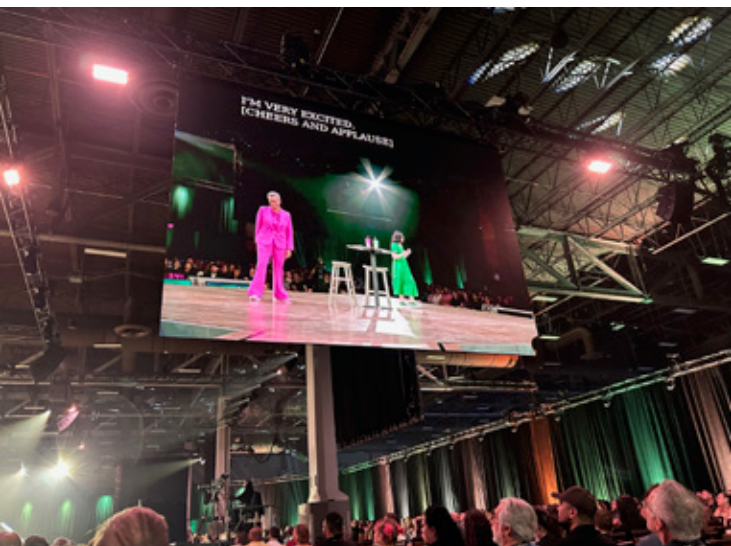


LEADERSHIP EXPERIENCE 2025

In June, more than 14,000 coffeehouse leaders came together in Las Vegas to build momentum behind our Back to Starbucks strategy. It was two days filled with new ideas, shared commitments, and a renewed focus on what makes the coffeehouse experience truly special.

Brian Niccol, chairman and CEO, spoke about the importance of tackling challenges together, while Howard Schultz reflected on reclaiming the Third Place and leading with humanity. Meredith Sandland, evp, chief coffeehouse development officer, shared a vision for the “coffeehouse of the future,” showcasing Uplifts in New York and emphasizing how even the smallest actions—resetting chairs, tidying the hand-off plane—can create meaningful connections. Trudy Toliver, svp, U.S. Retail Operations, encouraged store managers to embrace Green Apron Service, bringing hospitality into daily routines as coffeehouse hosts.

The event also previewed Starting 5, a program where five stores will test innovations—including Green Apron Service—before national rollout. Leaders announced the expansion of the assistant manager role across the U.S., giving store teams more support and leadership capacity. Rounding out the celebration were the first-ever Starbucks Global Barista Championship and a playful gift for board chair Mellody Hobson: a handcrafted miniature of the original Pike Place store, complete with a tiny Mellody figurine, created by our Global Coffeehouse Concepts team.



NEWS TO KNOW

Happenings

SEATTLE ART FAIR



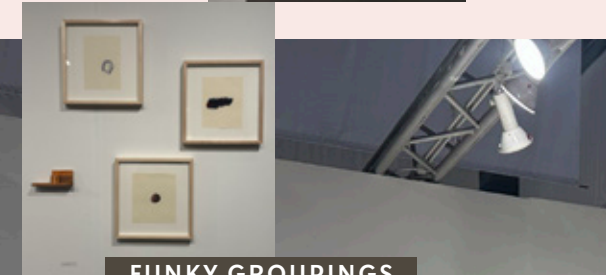
In July, a number of us from the Starbucks Art Program headed to the Seattle Art Fair at the Lumen Field Event Center to check out what's new, what's next, and who we might want to work with on future art commissions.

One big theme? Folk-inspired art—full of character, quirks, and a real sense of authenticity. We saw a lot of work that proudly embraced imperfection, with visible materials, playful shapes, collaged cutouts, raw canvases, unconventional materials, and delightfully weird framing that created an earnest, almost optimistic, impression.

We also noticed artists blurring the line between art and function, like hand-painted pendant lamps. Works were often grouped in eclectic, layered arrangements that played off one another, making each piece feel richer in context. Overall, the fair felt tactile, warm, and full of little discoveries—moments that made you smile. ●



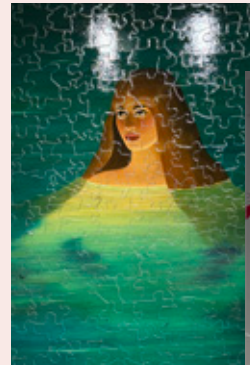
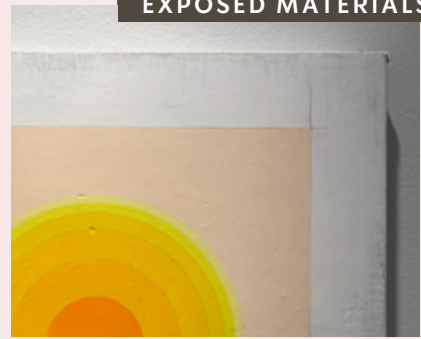
EXPOSED MATERIALS



FUNKY GROUPINGS



UNUSUAL FRAMING



FUN DETAILS



IMPERFECTIONS



CRAFT MATERIALS



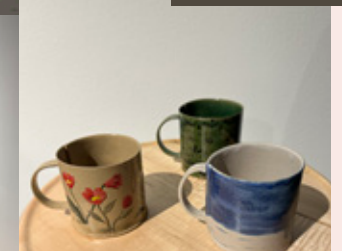
PLAYFULNESS



3D OBJECTS



FUNCTIONAL ART



Liftoff

UPLIFTS DELIVER
BIG COFFEEHOUSE VIBES
ON A SMALL BUDGET

This summer, Starbucks kick-started its new Uplift program, a nimble approach to amplifying coffeehouse design for as many stores as possible. With an investment of around \$150,000 per store, the program is designed to quickly infuse selected cafes with seating, decor, and storytelling updates that add texture and warmth—all while preserving existing coffeehouse aspects and minimizing downtime.

Uplifts are designed to quickly refresh existing Starbucks locations, aligning with our vision to create coffeehouses that inspire, welcome, and endure. They're a way to reclaim the Third Place by delivering warmer, more inviting spaces that balance comfort with efficiency.

The program is starting with several hundred pilot stores, beginning in New York City (nearly 70 slated for completion by this fall), with Southern California, Chicago, and Canada following. By the end of FY26, Uplifts are expected to reach over 1,500 stores, including a wide-scale rollout of 800+ stores across the U.S. in 2026 alone, with a total investment of over \$200M.



COLLECTING FEEDBACK

Before launching, Starbucks surveyed customers in pre-Uplift stores to better understand what they valued and what could be improved. The feedback highlighted consistent themes:

FAMILIARITY DRIVES COMFORT:

Customers rely on visual elements like signage, aprons, and layout to quickly identify the space as Starbucks. Inconsistent design cues dilute this recognition and are not easily found through interior design.

“Could be any brand. The only way I know it’s Starbucks is the cups.”

EMOTIONAL RESONANCE IS UNEVEN:

Warmth is strongest where natural light, wood tones, and personalized service meet. Sparse or unmemorable artwork, damaged walls, and dim or harsh lighting diminish the experience.

“I had to move around to a few different tables to find one where the light wasn’t blinding me.”

“It’s not warm.”

FUNCTIONALITY SHAPES BEHAVIOR:

Many use the store to work, relax, or reset, but crowding, lack of outlets, and limited comfortable seating constrain dwell time.

“The booths fill up and you can’t really move them. It’s just easier to take it and to go.”

“I came here to charge my phone... and there are no outlets.”

BRAND EXPRESSION NEEDS AMPLIFICATION:

Customers seek more distinctive storytelling, local charm, and evidence of care in both furnishings and finishes.

“I guess there’s art? I never really look at it.”

“The walls are really beat up... do they care?”

Post-Uplift, stores will continue to gather customer insights through QR-code surveys and, in select locations, camera vision technology to better understand how customers engage with the space. Partner feedback is also being tracked through surveys and interviews, ensuring the updates work for both customers and baristas.

MEASURES OF SUCCESS

To understand if Uplifts are delivering on their promise, Starbucks is tracking impact across customers, partners, design, execution, and supply chain. Each lens captures a different piece of the story, from how welcoming the stores feel to how smoothly projects are delivered, giving a rounded picture of what success looks like.

FOCUS AREA	WHAT WE’RE MEASURING
CUSTOMER	In-store experience, dwell time, requests for for-here ware, brand sentiment
PARTNER	Sentiment, connection, ease of operations
DESIGN	Whether the store feels inviting, lively but not noisy, comfortable for lingering
EXECUTION	Projects delivered on time and budget, neutral-to-positive impact on sales
OPERATIONAL READINESS	Availability and scalability of furniture, fixtures, and finishes

93rd & Second

NEW YORK, NY

A true commuter stop, this store sits beside a busy MTA station and sees heavy use throughout the day. The uplift balances durability with warmth: black natural leather banquettes and dark-stained woods anchor

the space, while beadboard walls invite customers to a cozy seating area. High-traffic seating zones are framed with gallery-style art and shelving, giving this everyday stop a polished, welcoming feel.



SEAT COUNT: 12

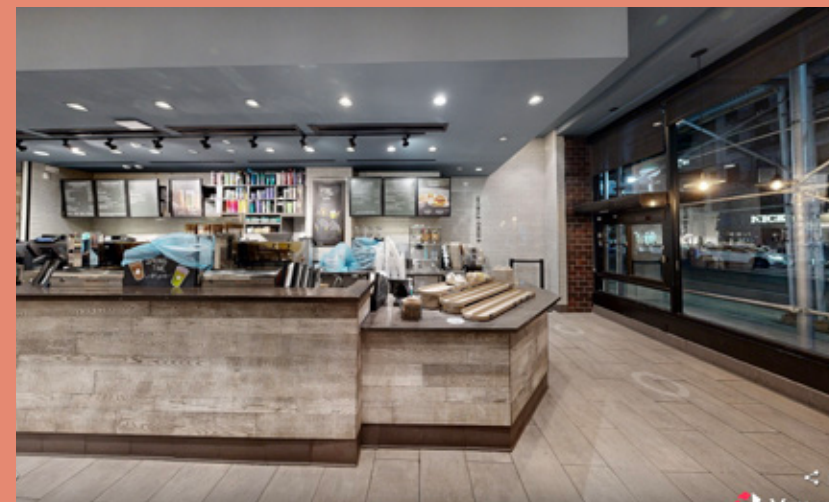


SEAT COUNT: 16

BEFORE



AFTER



145th & Bradhurst

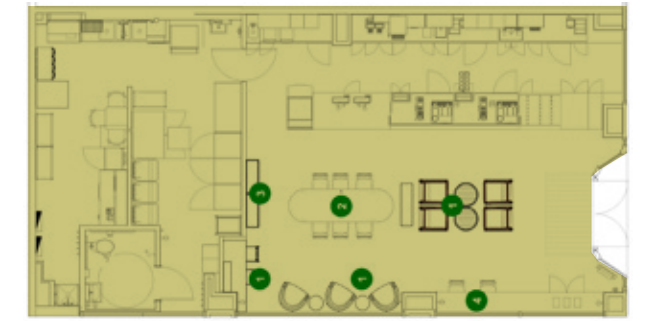
NEW YORK, NY

Steps from the subway, this store sees a steady flow of commuters alongside neighbors and local businesses. The uplift refreshed the interior with a richer palette of warm woods, leather seating, and deep green tile accents. Updated lighting and a

mix of lounge and communal seating now offer both comfort for lingering visits and efficiency for quick stops, reflecting the store's role as both a transit point and a neighborhood gathering place.



SEAT COUNT: 16

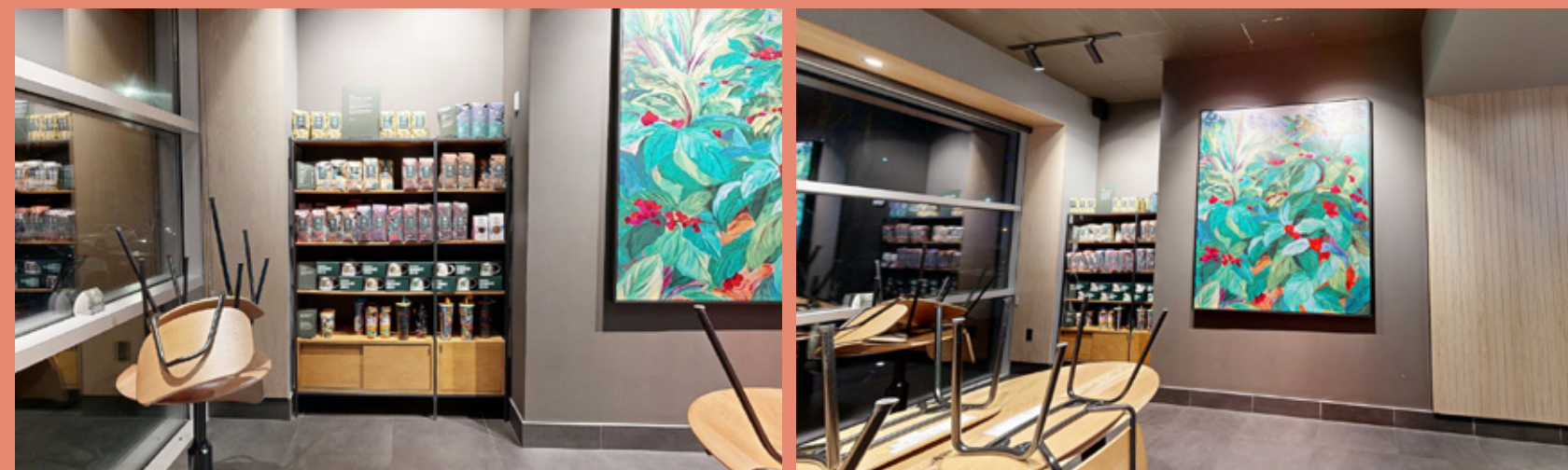


SEAT COUNT: 17

BEFORE



AFTER

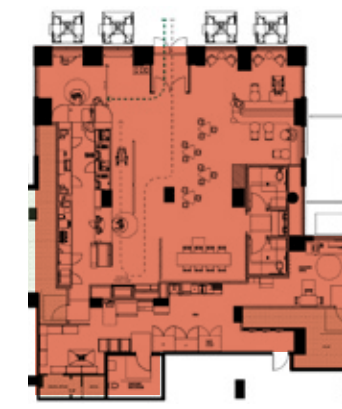


71st & York

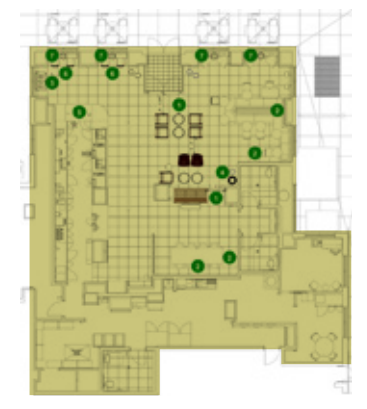
NEW YORK, NY

Once defined by linear seating and cooler tones, this Upper East Side cafe has been reimagined into something far warmer and more layered. The uplift introduced lounge chairs, leather banquettes, and a mix of wood tables that break up the uniformity

and add flexibility. Framed artwork, pendant lighting, and greenery bring texture and tone, creating a space that feels equally welcoming for commuters, families, and neighbors looking to linger.



SEAT COUNT: 36 INTERIOR, 16 EXTERIOR



SEAT COUNT: 42 INTERIOR, 16 EXTERIOR

BEFORE



AFTER

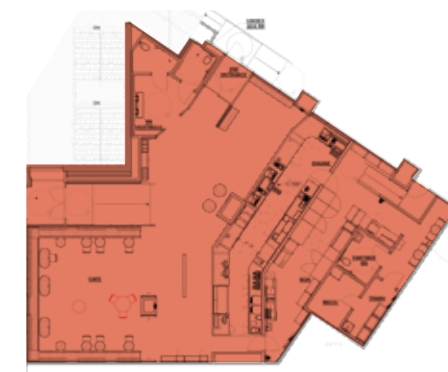


Union Square East

NEW YORK, NY

This store caters to students, commuters, shoppers, and nearby hospital visitors. As such, the layout has gravitated toward quick pickups with some long-term seating. For a more welcoming coffeehouse feel, its Uplift strategy emphasizes a mood of comfort, care, and familiarity by adding

spacial hierarchy, proportionality, tonality, and depth. Furniture is being replaced with more diversified seating, new lighting will add levels of contrast, and the store's overall palette and artwork will emphasize the welcoming nature of the Starbucks brand.



SEAT COUNT: 21



SEAT COUNT: 37

BEFORE



AFTER

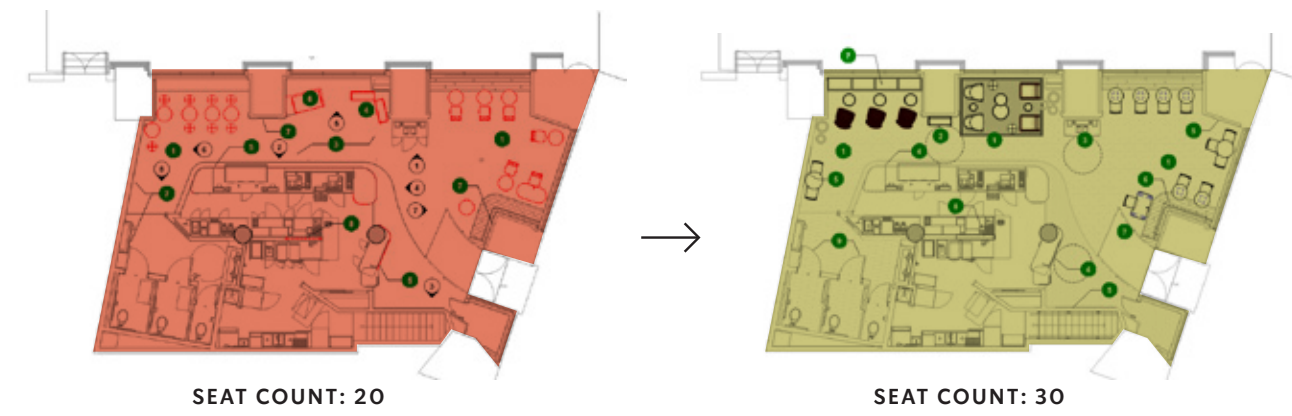


Park Row & Beekman

NEW YORK, NY

College students, city hall employees, and tourists tend to visit this cafe, which the Uplift program is adjusting to more of an urban respite. Its formerly white walls are being replaced with darker, more earthy colors, which warmly envelop visitors as they

proceed into the store. Plus, the previously bright bar cladding is getting natural wood tones, and there's an updated seating layout—with warmer furniture and curtains—that includes living-room-like arrangements for lingering and conversing.



BEFORE



AFTER



Sunset & Palisades

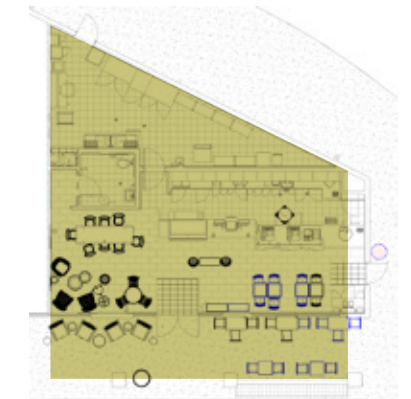
LOS ANGELES, CA

This Uplift pilot store, which survived the Palisades fire this year, is a high-visibility cafe that was already closed for a scheduled renovation. Instead, it's receiving an array of Uplift improvements such as finish updates that make a coffeehouse impact.

The changes call for wainscoting throughout, a refinished chair rail, and new paint on the upper walls. Small, homey touches like planters and a new artwork package will be added, and pendant lighting amps up interior warmth.



SEAT COUNT: 11 INTERIOR, 8 EXTERIOR

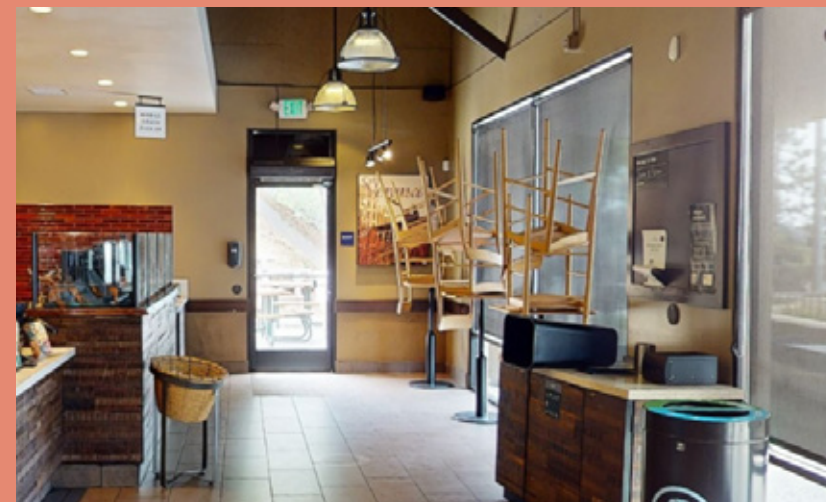


SEAT COUNT: 22 INTERIOR, 17 EXTERIOR

BEFORE



AFTER

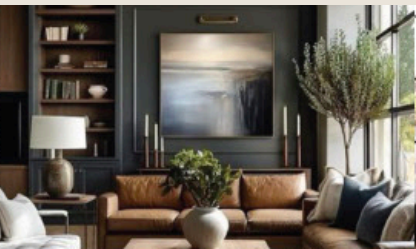
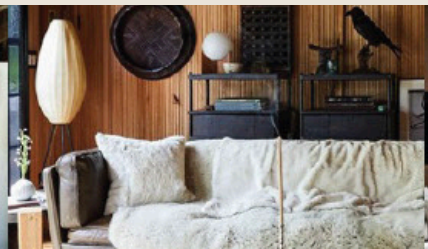
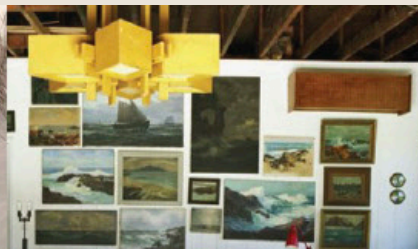
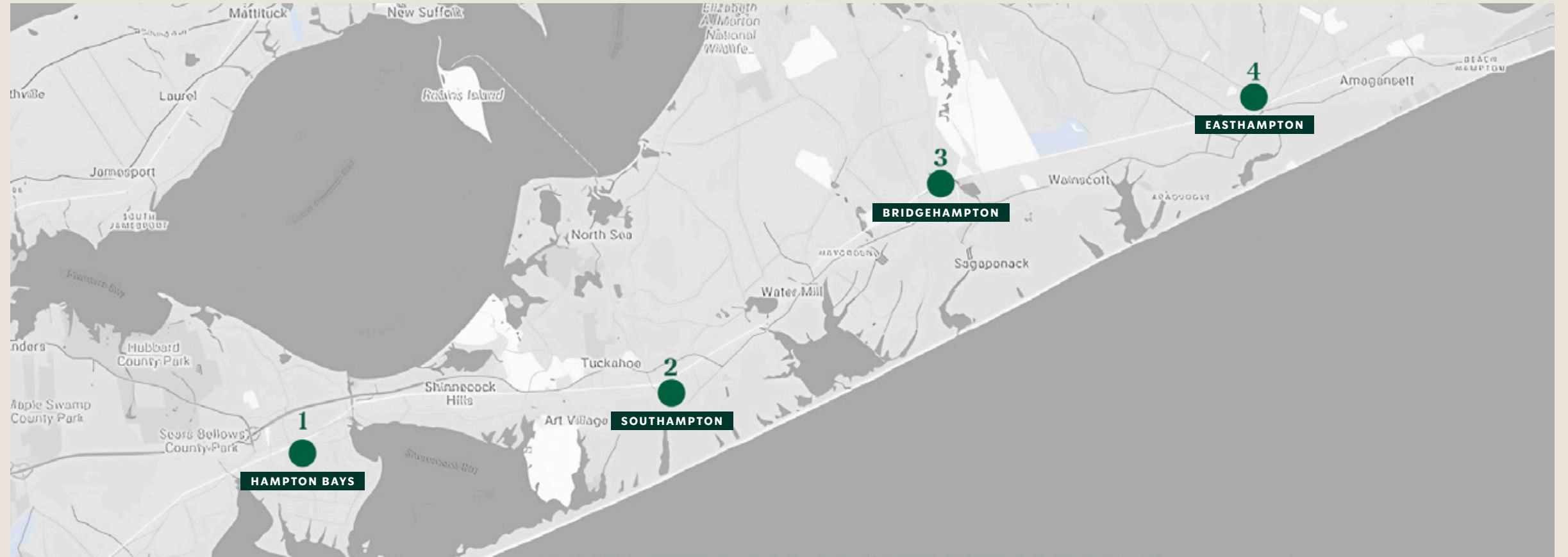


FOUR RECENTLY RENOVATED
STORES IN THE HAMPTONS BRING
COFFEEHOUSE BEACHSIDE.

Shore things

Welcome to the Hamptons. These charming towns along Long Island’s southeastern coast are symbols of classic coastal Americana—a melange of chic energy, gilded-age history, and summertime delights. They’re also locales for four Starbucks uplifts that blend Starbucks heritage with distinctive Hamptons lifestyle traits. This ecosystem of coffeehouses is one of the first groupings of uplifts that capture elements of the Starbucks coffeehouse expression.

Linked by geography and a shared design narrative, each location is an extension of its local Hamptons community, which, like the stores themselves, ranges from formal to informal. The Bridgehampton store, for example, reflects a polished coastal-manor mood, while the Hampton Bays Country House is a casual, lighter-toned rural retreat. There’s also the Southampton Store, with its warmly weathered maritime feel, as well as a beachy East Hampton “surf retreat” with a laid-back vibe.

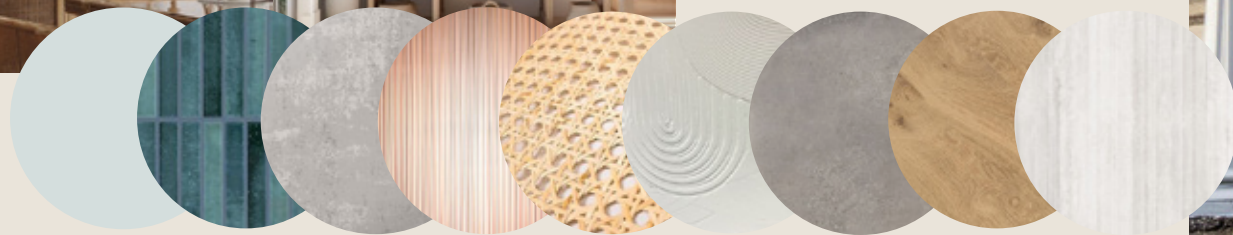


SOUTHAMPTON

STORE CONCEPT

“Coastal Chic”

MOOD BOARD



SOUTHAMPTON



MOMENTS

1 As customers approach, they're greeted with a light, friendly beachhouse-like exterior that frames the interior's inviting, warm-toned elements.

2 Stepping inside, customers are surrounded in a soothing, beachy palette of whites, blues, and grays with weathered woods, linens, and rattans.

3 Furniture choices are comfortable and classic, with subtle maritime accents that provide a sense of place.

4 The front of the store features covetable window seats that, like window dressing, signal to pedestrians that the interior offers comfortable, inviting seating for staying awhile.

5 The hand-off plane lights, which evoke nautical ropes, are positioned to illuminate the interaction between customer and barista.

6 Floor tiling is designed to immediately evoke the sensation of a sandy beach as visitors enter, with a smaller tile size enhancing the store's intimacy.

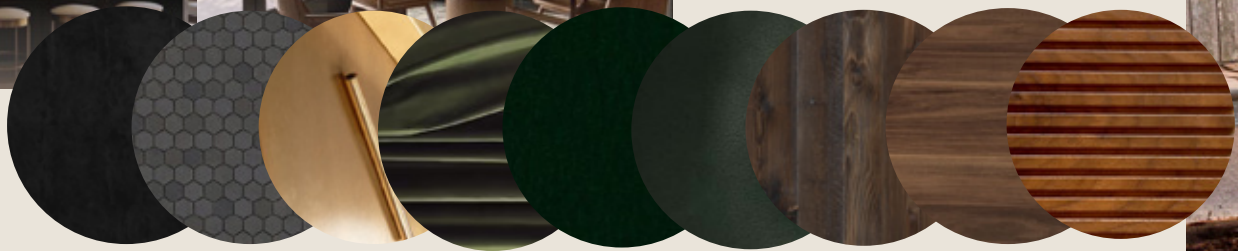
7 Blue back-of-bar tiles communicate water, and they invite customers to approach the bar in the same way the ocean invites beachgoers to the waterline.

8 After settling into comfortable seats, customers enjoy a mix of maritime art, including scrimshaw-like line drawings and local beach scenes.

BRIDGEHAMPTON

STORE CONCEPT

“Georgian Manor”



BRIDGEHAMPTON



MOMENTS

1 Customers are greeted with an overall palette that nods to relaxed formality and a warm, lived-in space.

2 A dark-wood ceiling and soft lighting that illuminates wall art and case offerings complete the overall feel of a refined, residential-feeling cafe.

3 Simple, striking patterns in the wooden bar cladding bring attention to a place of interaction between customers and partners.

4 Deep green walls—offset by wood grains in the molding, furniture, and bar cladding—find texture in the lines of the original vertical wainscoting.

5 The intimate layout features balanced proportions, elevated by den-like moments of dark hardwood with stone accents.

6 Seating variety, such as a community table, cozy fireplace lounge, cafe zone, and library nook, allows for variously sized customer groups to connect.

7 Homey elements, such as leafy plants, décor accents, and a newspaper rack, contribute to a sense of everyday comfort.

8 Home-like design elements, such as sconces near the hand-off plane, signal to customers that they're transitioning from the bar space to a sit-and-stay zone.

9 A less-is-more merchandise approach helps items stand out better.

HAMPTON BAYS

STORE CONCEPT

“Country House”

MOOD BOARD



HAMPTON BAYS



MOMENTS

1 After entering, visitors are greeted by a relaxing country house vibe, which is achieved in part through simple interior architecture.

2 The palette features light woods, earthy tones, and dusty shades, designed to make customers feel as though they've entered a tranquil, rural retreat.

3 Furniture is comfortable and casual, featuring light fabrics and classical wood pieces complemented by coastal accents such as wicker, driftwood, and stone.

4 Luxurious, quality lounge seating is immediately apparent as soon as customers walk in, inviting them to stay.

5 The bar is welcoming via warm touches like walnut cladding and a banded wood veneer on the hand-off plane.

6 Reflecting a less-is-more approach, the smaller floor tiles help scale down the store to create a personal and enveloping feel.

7 The walls feature smaller-sized art, which complements the smaller-scale feel and reinforces the calming aquatic green and white colors.

8 Beach scenes connect people to the area's nature, sense, and place, and also lead customers to the banquette lounge seat.

9 Upon sitting, customers are encouraged to stay awhile on fabric upholstery and decorative pillows that have been chosen for their warmth and comfort.

10 Ceiling paint is used to invite customers to different store zones, such as using differentiated hues that highlight sitting

areas and interaction spaces, like the bar.

EASTHAMPTON

STORE CONCEPT

“Surf Retreat”



EASTHAMPTON



MOMENTS

- 1 Overall, a palette of richly textured, natural materials contrasts with weathered floors and exposed, walnut-clad beams for a slightly rugged vibe.
- 2 Beautiful small-format floor tiles extend the exterior pavers' warm, pedestrian-friendly feel into the store.

- 3 V-groove shiplap paneling captures a recognizable design vernacular found in Hamptons interiors.
- 4 Books and eclectic items, such as bowls with touchable coffee beans, are scattered across shelves, tables, ledges, and windowsills; many tell stories of Starbucks coffee.

- 5 Merchandise is layered and organized into "vignettes" to maintain the store's living-space feel.
- 6 A warm, living-room-style lounge seating layout signals that this is a place to stay and connect.

- 7 A sofa-like banquette encourages smaller, intimate seating groups via partitions.
- 8 Starbucks story moments include a small coat hook that nods to the original Pike Place store, where an early customer was given a personal coat hook.

- 9 The 26-piece art wall features a purposeful blend of Starbucks heritage, such as the original Siren, alongside local themes like lighthouses, maps, and nautical flags. ●

CROSS-FUNCTIONAL PARTNER SPOTLIGHT

For three decades, Jeff Watson has been instrumental in keeping thousands of hard-working Starbucks espresso machines up and running. That's because, as manager, distribution operations in the Facilities Inventory group, he runs the team that supplies the staggering amount of spare parts needed to quickly repair store equipment across North America. It's an immense job, and he's spent his career using his technical and logistics expertise to meet the challenge. He recently sat down to tell us about his "small-but-mighty" team, his early 10-shot-a-day espresso love, and how our espresso machines continue to evolve.

JEFF WATSON



**JEFF'S
FAVE
STARBUCKS
DRINK**

I no longer do 10 shots a day, but I'm still hooked on straight up double shots and double extra short Americanos. At work, I make them on the same La Marzocco I used in 1995 because I still have enough parts to keep it operational.

On joining Starbucks...

In 1995, my wife's colleague heard that a Starbucks service technician was starting a restoration department for the La Marzocco espresso machines, which was the only machine Starbucks used then. So I went down there, hopped up on a loading dock for a quick chat, and got the job. Things were so loose back then: Well after I started, we decided I should go to a store and fill out an application so we had something official in a file!



On developing his technical skills...

I grew up on a Wisconsin farm and loved to restore cars and motorcycles. Eventually I went to technical school and earned a degree in electronics. I then built and designed automated assembly lines back in Wisconsin. I also was a service technician back there for a couple of companies.



On his coffee education...

In my childhood family, Folgers was considered coffee. I hadn't heard of espresso until I was 23 and had my first mocha. Later, my girlfriend, now wife, introduced me to the moka pot after living in Italy, and I developed a love for espresso. Then at Starbucks, I had a La Marzocco Linea right next to my workstation—I'd have 10 shots a day. Also, the first Starbucks coffee buyer, Dave Olsen, often came to our shop to taste coffee from new machines, and he gave me a great bean-to-cup education.

On his "small-but-mighty" team...

When we started the department, the two of us managed about 120 parts for one machine. These days, we have about 1,700 different parts that service the Mastrena 1, Mastrena 2, Mastrena 2 Pro, Clover Vertica, Bunn Digital Brewer, Black Eagle espresso machines, and others, and we can ship \$36 million worth of parts to 680 service technicians annually. Plus we plan and forecast, import parts, manage quality assurance, track inventory, pack and ship parts, and much more.

On the newest Starbucks espresso machines...

Right now we're up-leveling the Mastrena 2 with the Mastrena 2 Pro, and our R&D team is working on the "Mastrena 3," for lack of a better name. This one is a real game changer that excites me. While our past machines evolved from each other, the "Mastrena 3" platform is a totally new brewing concept that Starbucks developed. It's going to be freaking amazing.



On the best people to work in his department...

We've had the most success hiring former baristas, because they have that customer service mentality and understand that we help thousands of people on a daily basis. They know our store partners' needs and stresses, so they're extra motivated to help get equipment up and running for partners quickly.

On the future of Starbucks...

I'm excited about the Return to Starbucks. It all fits with what my department does by keeping equipment running: reduce partner stress, increase customer satisfaction, and save money. I have a quote that my daughter put on a T-shirt for me because I say it all the time: If the brown stops going out, the green stops coming in. In other words, if we stop focusing on coffee, we stop being successful. ●

STAY TUNED

Two reimagined icons.
Coming soon to a
coffeehouse near you...

Also in the works—
more resources for
gallery walls.

Bye!

Stay tuned for our next *Lookbook* in Fall 2025.
Happy designing!



GLOBAL
COFFEEHOUSE
CONCEPTS