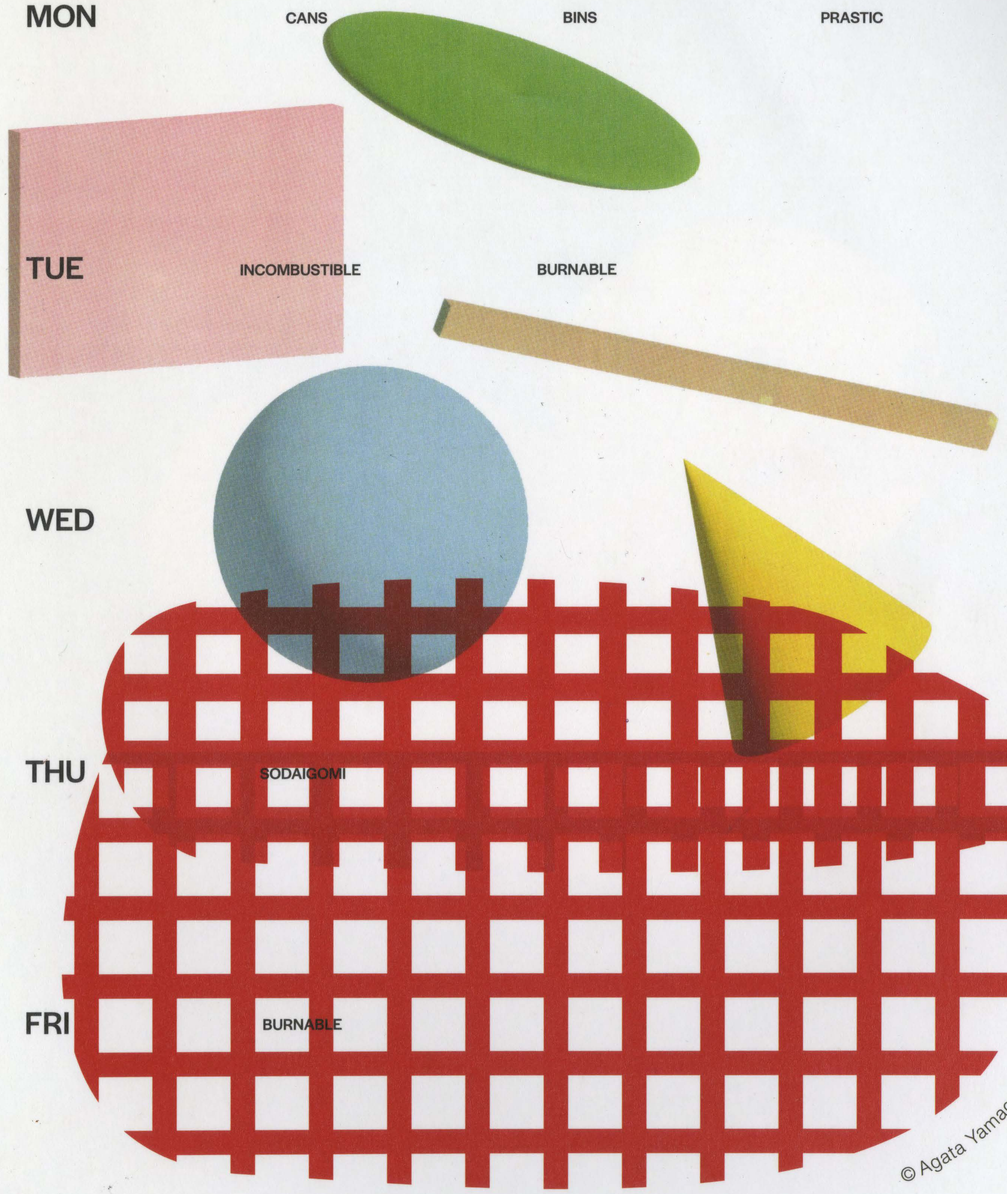
TRASH DAY



© Agata Yamaguchi

Brand
Issue 64

2022
A B C **D** E F
EUR 19.95
USD 25.00
GBP 17.95
HKD 150.00
RMB 120.00

ISSN 2226-6542

Weather Forecast of Graphic Design

12 a.m.

1 a.m.

2 a.m.

3 a.m.

4 a.m.

5 a.m.

6 a.m.

7 a.m.

8 a.m.

9 a.m.

10 a.m.

11 a.m.

Jaemin Lee

I lay down to sleep and set the alarm after checking the schedule on the Google Calendar to see if I have forgotten anything. I have to give a lecture scheduled for 10 a.m. tomorrow. The end-of-semester season is already approaching. It will be my last class of this semester.

Liu Zhizhi

Go to bed.

Agata Yamaguchi

While eating breakfast at the café, I was thinking about the design sketch, work plan for the day and messages to be sent. This is my daily routine in the morning. By the way, I always order the thick toast and iced coffee as breakfast.

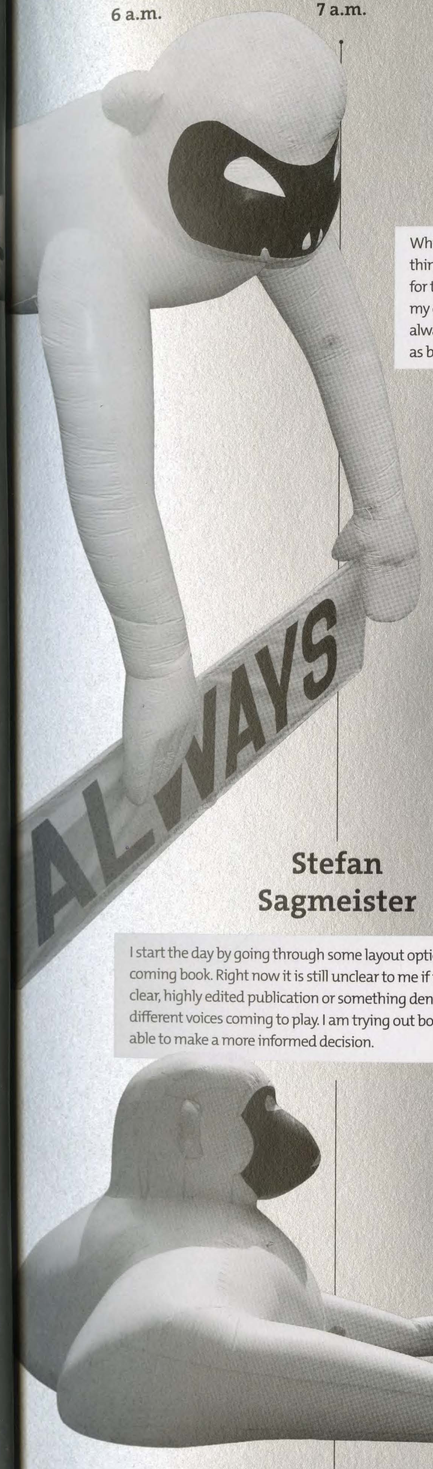
Jessica Walsh

Worked on big-picture ideas for Ladies, Wine & Design. Only a very small percentage of women make it to leadership roles in the creative industry and we're trying to do our small part in changing those numbers. We are starting outreach to try and find a sponsor for our next year's events and initiatives.

Stefan Sagmeister

I start the day by going through some layout options for an upcoming book. Right now it is still unclear to me if this will be a very clear, highly edited publication or something denser with many different voices coming to play. I am trying out both in order to be able to make a more informed decision.







UTC+09, South Korea

UTC+08, China

UTC+01, Austria

UTC+09, Japan

UTC-05, The United States

12 p.m.

1 p.m.

2 p.m.

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11 p.m.

Marina Willer

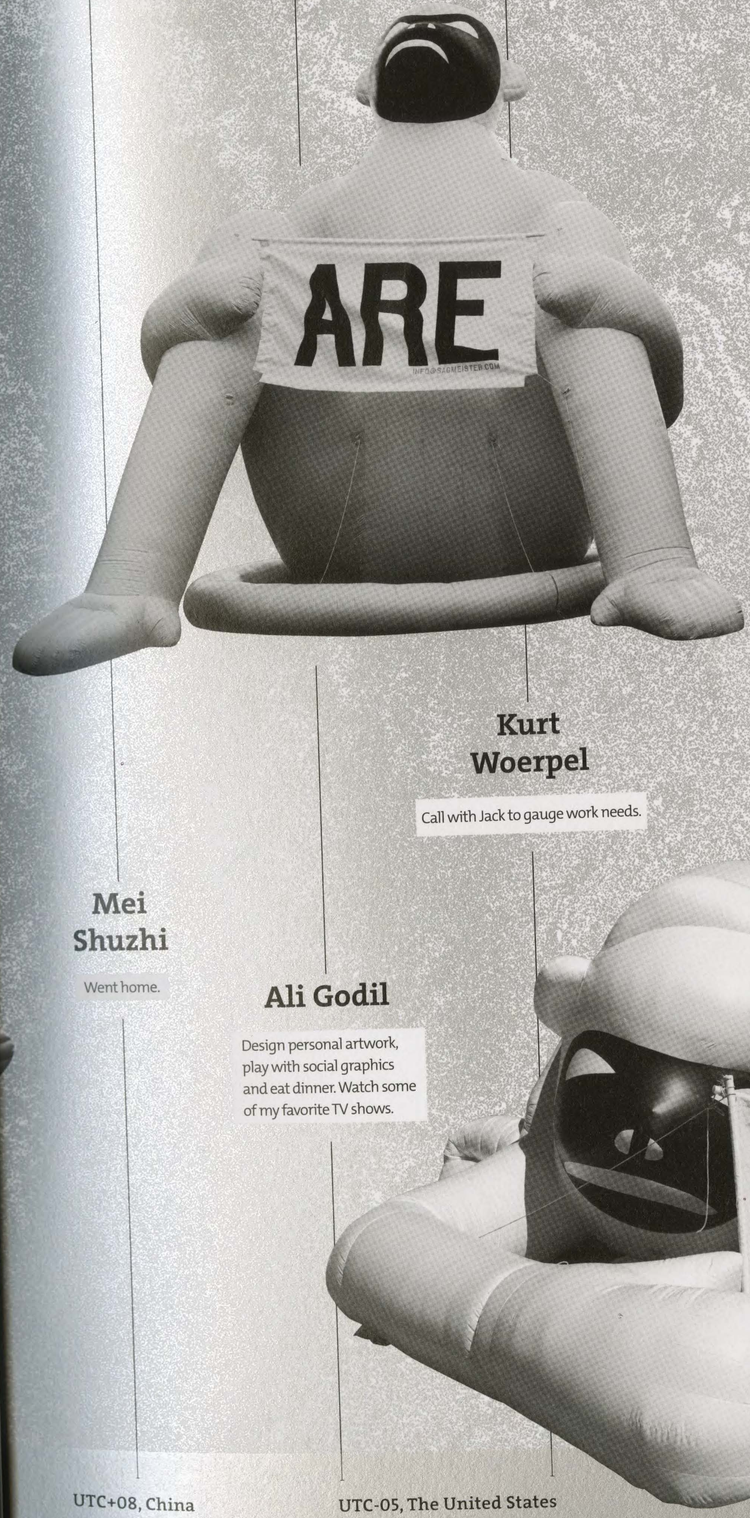
We all go downstairs and eat lunch together.

Thonik

At Eye Film Museum for Brand News' First Round congress, a one-day event on the development of corporate and brand identity projects. We gave a talk about our design for Museum M+, Hong Kong's new museum of Visual Culture.

Alexis Jamet

I made some sketches for Chronicle books.



Molly Dyson

Try to get into bed and not watch too much reality TV.

Kurt Woerpel

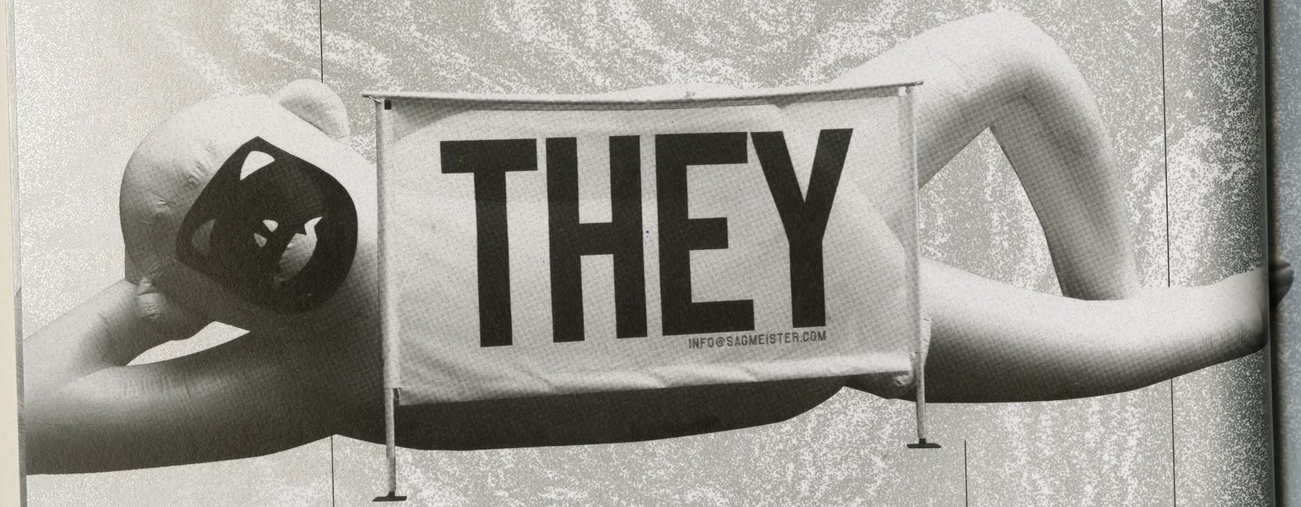
Call with Jack to gauge work needs.

Mei Shuzhi

Went home.

Ali Godil

Design personal artwork, play with social graphics and eat dinner. Watch some of my favorite TV shows.





UTC, The United Kingdom

UTC+01, The Netherlands

UTC+01, France

UTC+08, China

UTC-05, The United States

UTC+10, Australia



MAGAZINE REVIVAL

Editor
Luca Yin

In 1969, Andy Warhol started the magazine *Interview*, which featured interviews with celebrities, artists, musicians and other social figures. Beginning life as a dark horse, its eye-catching topics and pop-inspired designs made it trend-setting benchmark for print magazines. Although *Interview* has undergone several team reorganizations in the ensuing 50 years, and even announced its suspension in 2018, it was quickly rejuvenated by new blood. Part of that new blood, Kurt Woerpel joined *Interview* in 2018 as a freelance Art Director and helped chief editor Richard Turley revamp the magazine from the ground up. He redesigned the magazine's logo, developed Victorian-inspired typography and a range of striking display typefaces. While paying homage to Andy Warhol, Woerpel also put a new spin on the spirit of pop for the 21st Century: breaking with tradition, continuing the pioneering nature of *Interview*, and bringing about a new magazine revival.

Before joining the *Interview* team, Woerpel was already taking the publishing community by storm. He once served as a freelance Art Director at *Bloomberg Businessweek* and co-founded the self-publishing brand TXTbooks, which has been shining at major art book fairs. His daring, quirky, provocative design style is intimately personal, and contains endless creativity in a seemingly chaotic layout. For designers who also stick to their own style, he advises them to do what they think is right and try to put themselves first, that is, to center on their experience and aesthetics, keep themselves excited, and amuse everyone around them.



P: MATTHEW JAMES-WILSON

The Work Diary of Kurt Woerpel

The United States

Work Time		Free Time
		9:30 a.m. Text the designer Jack and Editorial and Design Director Richard to see what's up. Chat over coffee.
	A.M.	**10 a.m.** Catch bus to studio. Review changes from previous day, read through Chief Editor Mei's notes.
10:30 a.m. Morning check-in with Managing Editor Nancy and Jack to outline daily priorities. Jack and I divide tasks based on interest or need.		
11 a.m. Process the notes and changes from previous day before meeting.		
12 p.m. Issue progress meeting where Editorial, Photograph and Design Departments review previous day's work and discuss new day's needs.		
12:30 p.m. Dedicated working time. Hand-lettering new display copy using stencils and paint markers.		
		2 p.m. Lunchtime while hand-lettering dries.
2:45 p.m. Scanned hand-lettering.		
3:20 p.m. Photoshop and color-correct the lettering.		
		3:30 p.m. Coffee break.
3:45 p.m. Comping lettering onto spreads.	**P.M.**	
5 p.m. Text Richard and Jack to look at lettering options.		
5:30 p.m. Check-in with Jack and Nancy.		
5:45 p.m. Processing changes and updates.		
7:30 p.m. Adjusting lettering and changes based on Richard's notes.		
8 p.m. Call with Jack to gauge work needs.		
8:10 p.m. Rendering PDF of full issue to send to Mel.		
8:30 p.m. Full-Issue PDF sent.		
		8:45 p.m. Subway home. Debrief with Jack and Richard.

Kurt Woerpel

Kurt Woerpel is a graphic designer and illustrator based in New York. He is freelance Art Director at *Interview* Magazine currently, also the co-founder of TXTbooks. He was freelance Art Director at *Bloomberg Businessweek* in 2017. Woerpel's works are in unique style, the strong visual effect made him gain great popularity. He has won many design awards including D&AD in 2019 and 2020.

My advice would be to do what feels right and try to center yourself.

Interviewer
Luca Yin

Q&A



INTERVIEW 2019 FALL

1 The design style of *Interview* magazine is very unique and recognizable, as the freelance Art Director of *Interview* magazine, how do you create that kind of "*Interview*'s style" through design? When communicating with designers, would you point out some detailed adjustments or general direction ones?

Our typographic system at *Interview* is informed by Victorian-era printed ephemera which works on a vertically centered axis and creates interest across phrases and sections with subtle shifts in scale and style. To complement and contrast this structure, we also incorporate display type which is less-structured and more-energetic. Our display type system began as ink-brush lettering to call back to *Interview*'s iconic logo written by Andy Warhol, but has slowly evolved overtime. Since it's original style, we've done it with chisel-tipped paint marker, then with custom typefaces by Commercial Type (Proxy in 2020 and Candy Darling in 2021), and is now being done using and tracing from a stencil pack.

In terms of communicating with other designers, our team is very small and comprises Richard Turley as Editorial and Design Director, Jack Vhay as Designer, and myself as Art Director. Considering that, our structure is very manageable and somewhat level in terms of roles. We generally work on a story-by-story volunteer basis, each of us picking up and championing the stories that speak to us, while checking over and critiquing designs over WhatsApp or iMessage. During these critiques we usually talk about page structures and critique typographic components to make sure everything is appropriate to the narrative needs of each article. It is also worth mentioning that Richard is very involved in the design process and often designs articles himself, or will provide in-layout feedback.

2 In early 2018, you helped Richard Turley redesign the *Interview* magazine, could you please talk about the parts you redesign? As the freelance Art Director, what's the best part for you in terms of this job?

Richard had a strong concept for the design system, which combined the above mentioned Victorian typography with ink-brush lettering. I joined him to execute the lettering studies, and develop a range of sample magazine spreads using spec copy and photos. This slowly transitioned into the groundwork for the

2018 relaunch issue. Along this process I also lettered our newest logo which is still in use today. In terms of favorite parts of the job, I still love working with and creating the display type, which has been a main role of mine since the beginning, but I also love working on smaller stories that have less of a clear structure. We used to produce a section called "SALAD" that was very lovely in this regard. The smaller stories are challenging to make and can become highly innovative and flexible in terms of how to use the page.

3 I'm very curious about what's the design process of each issue of *Interview*? How long will you take to design one issue? And what's your first step to start design?

We publish six issues per year, which gives us roughly two months per issue. The editorial team begins a bit earlier to plan and arrange interviews. The photo team then arranges shoots once stories are confirmed. As the photography and copy begins to arrive, the design process begins. Though we try to work gradually, our design cycle is hyper-focused during the two weeks before our print date, which leads us to design quickly and intuitively. For the design team, our first step is to look at the photography we've received, discuss options and select, and then execute a range of design treatments to find what kind of pacing and structure works best with the content. Once we have most of the magazine roughed out, we begin a process of comparing and balancing the design of each article so it feels engaging, appropriate, and balanced throughout. It's during this final phase we begin to introduce the top-level of display type and color treatments.

4 You have been the freelance Art Director of *Interview* and *Bloomberg Businessweek*, also have rich experiences as designers, so what's the difference between art director and designer? Do you think art director enhances the creative freedom or brings more limitations in design?

Creative roles and titles like "art director" or "designer" can sometimes be a bit confusing and meaningless. Every workplace treats these titles differently, each with a scope of work particular to the structure of that company or studio. Being an art director at a magazine is very different than being an art director at an agency. Being an art director somewhere might be a lot like being a designer somewhere else. And so on. Based on experience, the best case scenario for art directors is to continue to be involved and close to the actual production of the design work—not simply to be a shepherd of information and high-level notes. This is sometimes impossible in certain workplaces. You can think of it this way: being a teacher giving homework vs. being an older sibling helping do chores. In terms of enhancing or limiting the creative freedom, some art directors seem to be quite prescriptive like "you have to do this" where others are more free and open. It's case by case.

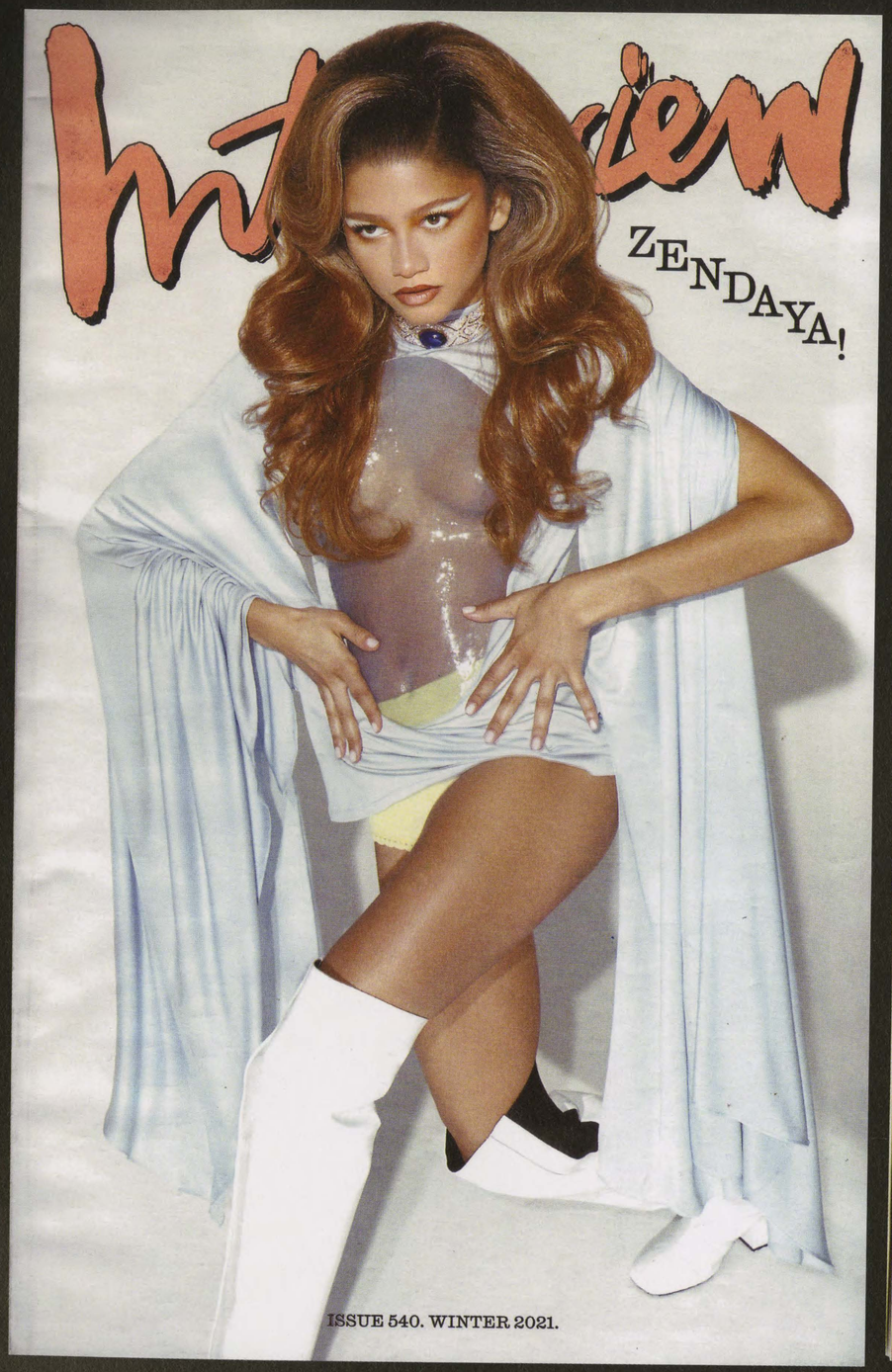
5 You are the co-founder of TXTbooks, does TXTbooks have any latest projects going now? In your opinion, which part is most important for a publication?

TXTbooks is currently working on production for a new line of artist books set to debut this summer, and is producing the design system for Brooklyn Art Book Fair, a community-run self-publishing fair set to open July 15–19 at Amant in Williamsburg, Brooklyn. Out of anything, I find self-publishing to be the most important of all other works because it grounds you in a space of risk-taking, and production that is not beholden to as many outside interests like advertising, sales, etc. These conditions make self-publishing and DIY creation one of the most exciting (and necessary) spaces to produce culture, although it's not necessarily one that will pay your bills. However, almost everything in my practice touches back in some way to TXTbooks and DIY works. For example, a zine I made helped me get hired at *Bloomberg Businessweek*, as one of many opportunities that have surfaced as a result of TXTbooks.

6 Your design style is unique, vivid, bold and very impressive, which leaves viewers strong visual effects. How do you gain inspirations usually? For those designers who hope to build strong personal style, what advice will you give to them?

All interesting works contain a level of specificity that stems from who made it, and the conditions it was made under. My works are informed by who I am, my influences, and how I was raised. My mother is an interior designer and exposed me to concepts like how to organize space, how to think creatively, and how to do things yourself. My father was (and continues to be) interested in car racing, which led me to spend a lot of time watching Formula 1 and other racing with him. I became fascinated with the logos and typography on race cars and would draw as a young child. I did similar with Pokemon and other cartoons before eventually becoming enamored with skateboarding and indie rock music, filling up sketchbooks with logos and brand names I thought were cool. My advice would be to do what feels right and try to center yourself. Center your experiences. Center your taste. Make things for yourself as studies. Try to make yourself excited. Try to make yourself (or those near you) laugh.

INTERVIEW



ISSUE 540. WINTER 2021.

AD, CD, D & P
Interview Magazine Editorial and Art Department

2019–2022

Edited by LUCAS MASCATELLO

Dirty Little SALAD PAGES Get Salad

Digital Dependency by SENIOR EDITOR BALOMA

OFF T… OFF TO… OFF TO…

…ZITOMER! …ZITOMER! …ITOMER!

AN INSTAGRAM HOTTIE'S HOW-TO:

Preparing pasta rosé with t… model Sarah Holt.

"When I first moved to Lo… don at 15, I was really skinn… Me and my friend develope… this dish that we used to e… all the time because we wer… broke, and we called it 'past… rosé' to make it seem fanc… but it was just pasta wit… ketchup and mayo. First, yo… boil the pasta way past th… point of al dente, until it'… mushy, and then you add load… of ketchup, loads of mayo, … bit of salt, and, if you wante… to splurge, some grated cheese… I'm not eating it ever again… but I loved it at the time."



Shopping for sundries with Jen Brill, the founder of the creative agency BrillBrill Studio.

"I grew up on the Upper East Side, and even at a young age I knew that Zitomer was the most special and chic pharmacy in the world. My best friend lived across the street, and it was the only place we could go because it was so close. The neon prescription sign says it all. You can't even really call it a pharmacy—it's more of a department store because you can get anything from Falke stockings to spiral notebooks to children's clothes."

HAUL:

GRETHER'S PASTILLES BLACKCURRANT

"Tasteless wax tablets with a tiny bit of flavor."

A BLACK VELVET HEADBAND

"Zitomers has the best selection of hair accessories in the universe—any color, any texture, any material. Perfect for kids."

MEAD SPIRAL NOTEBOOK

"You can get a Mead notebook anywhere, but it felt better getting it here."

FOGAL TIGHTS

"Amazing hosiery selection."

PRESCRIPTION REFILL

"I don't get my prescriptions here, but if I did, I would get them here just to have the logo on the bottle. Not that I take any medication or anything."

SKIP THE *RAMBO* LOOK

Sylvester Stallone's … Sanguarian killing machine returns … this month to lay … American drug cartel in *Rambo: Last Blood*. Get the look … curated by our market and acces… sories director, Sa…

Look #1



Hat by STETSON ($145)

Shirt by FILSON ($195)



Chaps by ARIES APPAREL ($80)



Look #2

Tank Top by SAINT LAURENT BY ANTHONY VACCARELLO ($450)



Pants by L.L. BEAN ($80)

THE BEST STEREOLAB SONGS

The U.K. avant-rock icons have been making indelible music since 1990. Below is a primer on their decades-long career. They recently re-released five of their LPs on Warp Records and are now touring.

"Op Hop Detonation," from *Cobra and Phases Group Play Voltage in the Milky Night*

"Lo Boob Oscillator," from *Refried Ectoplasm (Switched on Volume 2)*

"French Disko," from *Eaten Horizons or the Electrocution of Rock*

"Miss Modular," from *Dots and Loops*

"Brakhage," from *Dots and Loops*

"Three-Dee Melodie," from *Mars Audiac Quintet*

"Ping Pong," from *Mars Audiac Quintet*

"Wow and Flutter," from *Mars Audiac Quintet*

"Jenny Ondioline Part 2 (Breakdown Mix)," from *Transient Random-Noise Bursts with Announcements*

"Vortical Phototheque," from *Chemical Chords*

"L'enfer Des Formes," from *Mars Audiac Quintet*

"Nihilist Assault Group - Part 6," from *Mars Audiac Quintet*

"The Light That Will Cease to Fail," from *Super 45*

"Doubt," from *Stunning Debut Album*

"John Cage Bubblegum," from *Refried Ectoplasm (Switched on Volume 2)*

"Speedy Car," from *Aluminum Tunes (Switched on Volume 3)*

"Metronic Underground," from *Aluminum Tunes (Switched on Volume 3)*

"Cosmic Country Noir," from *Margerine Eclipse*

"Bop Scotch," from *Margerine Eclipse*

"Refractions in the Plastic Pulse," from *Dots and Loops*

"Emperor Tomato Ketchup," from *Emperor Tomato Ketchup*

"Interlook," from *Kyberneticka Babicka*

"Good Is Me - EP Version," from *Instant 0 in the Universe*

"Changer," from *Stunning Debut Album*

BLURT PODCAST REVIEWS

SALAD PAGES

A GUIDE TO UPSTATE NEW YORK FROM A GUY WHO MOVED THERE

PJ MONTE's interests include DJing and partying for cash, photography, working with Yung Jake, and tomato sauce. Born and raised in Montauk, he now lives upstate, sort of. His latest creation, Monte's Sauce, is available at Di Palo's Fine Foods, Brookside Market, Greenberg's Bagels, Sharon Farm Market, and several other locations.

1. Everything closes at midnight unless you're in Hudson or one of those other old failed cities that are being gentrified.



2. If you're in the sticks for real, everything's an hour away and everything is closed early.

3. Don't go to random house parties unless you want to fight or watch pit bulls fight next to cows.

4. Do go to your rich friends' houses, because everybody has 100 acres and help and plenty of extra bedrooms and a pool and guns to shoot and quads to ride and bars that stay stocked. And when you open the fridge, it has club sodas and Coca-Colas, the mini ones, and diet Coca-Colas, the mini ones, and the other good mixers and sodas.

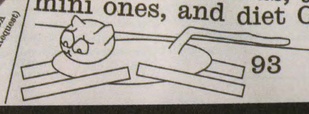


Matchbox Cover by FLOWER BY EDIE PARKER ($65)

KHOSHABA: What can we use this as?
FRIEND 2: A condom holder?
KHOSHABA: Oh my god, genius!
FRIEND 1: That would be so cute.
FRIEND 2: And we know that men don't carry them.



Boots by PRADA (Prices Upon Request)



WEEDIE PARKER

Edie Parker's new cannabis accessories reviewed by our market assistant, Bella Khoshaba, and her friends.



Pipe by FLOWER BY EDIE PARKER ($60)

BELLA KHOSHABA: Okay, so the pipe they sent us is really cute, but they're like, "If you want to use it, you have to bring it back totally clean," because it's the only sample they had.
FRIEND 1: We can clean it.
FRIEND 2: I actually need to clean my bong, so I'll just buy a bong cleaner tomorrow.
FRIEND 1: You can use one of those disposable mascara wands.
KHOSHABA: I think you just have to put it in a Ziploc bag with water and salt.
FRIEND 2: And just let it sit.
KHOSHABA: And shake it. Anyway, I don't care if you use it. The point is that it's so cute.
FRIEND 2: It is. So cute.
KHOSHABA: They have grapes, too.

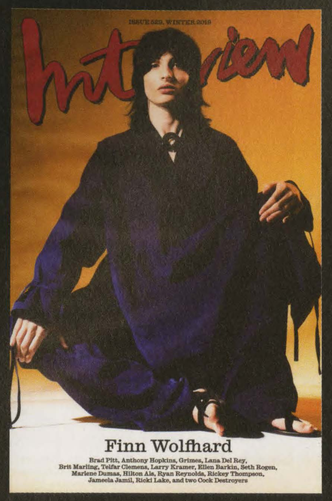
YOUR BEST UPSTATE FRIEND

"Billy lives next door to me, he's the best guy in the whole world and an expert in every single record released between 1960 and 1980, maybe even until 1990. He has over 5,000 records in his crib and top-of-the-line music equipment. He comes over to the restaurant, hangs out, has one Budweiser in a Mason jar, and then me and him go out picking. That's what he calls it when we go to the most fire thrift stores in the whole world. He knows all the fire thrift stores in a two-hour radius and he doesn't even fully realize how fire they are, but he has this instinctual bone in his body where he's like, 'We have to go to this place in Stanfordville, man. We got to go out there.' And we get in his little car and he drives 30 miles an hour in a 55 zone out to the middle of nowhere, and we go and it's like absolute gold for pennies. So that's my guy."

FRIEND 1: The banana is adorbs.

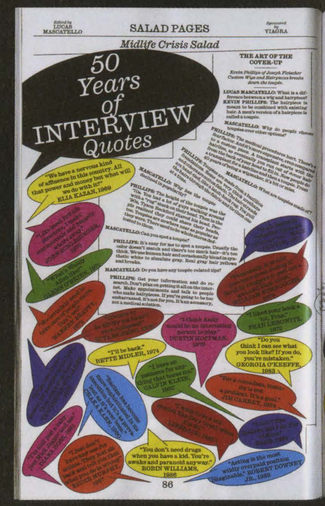
THINGS *Rich* DADS HAVE *Ruined*:

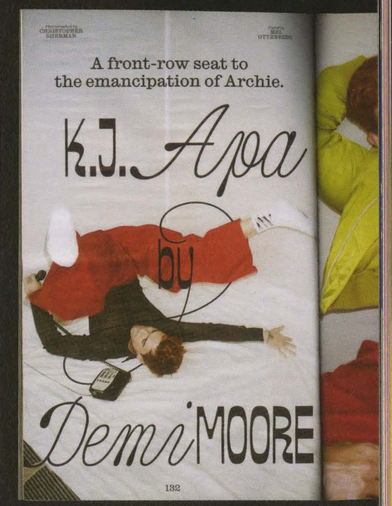
- *Streetwear*
- *Loungewear*
- *Rock-n-roll*
- *Rap*
- *Nikes*
- *Slippers*
- *Sweatpants*
- *Camo pants*
- *Ecstasy*
- *Instagram*
- *The environment*


ISSUE: EGO, WITCHES, HOES
interview
Finn Wolfhard
Brad Pitt, Anthony Hopkins, Grimes, Lana Del Rey, Brit Marling, Yalitza Clemens, Larry Kramer, Ellen Barkin, Seth Rogen, Marlene Dumas, Hilton Als, Ryan Reynolds, Rickey Thompson, Jameela Jamil, Rizki Lake, and two Cock Destroyers


A LIFE IN STUFF
WITH FRIENDS LIKE THESE, WHO NEEDS ANYTHING?
HELLO my name is
Satan
By her own admission, KIM HASTREITER is an "obsessive collector." As the cofounder of Paper magazine, Hastreiter has, over the course of her life, amassed what amounts to a museum's worth of curiosities consisting of treasured gifts from friends, artifacts from her travels, and objects of cultural or just downright bizarre cocoon potential (not to make an appearance). Ask her about a piece and you're bound to receive a detailed exposition not only of its origin, but a dizzying oral history connecting Hastreiter to a motley constellation of artistic friends, from the filmmaker John Waters to the drag performer Joey Arias to the beautiful Syd Tripp Diller. Hard at work documenting the collection for her forthcoming memoir, the spirit of Hastreiter's stuff is that of a kind of queer cultural history of New York through far many, many things. Hastreiter took a moment to share some of her most cherished possessions, courtesy of some of her most cherished people.
THOMAS LAUTERBACH
KEITH HARING
PEDRO ALMODÓVAR
JOHN WATERS
MOOR ALEXIEFF
TYSON KALMAR
KENNY SCHARF
40


Photographed by FELIPE JARRISON
EH-OH
WE BROUGHT THE TELETUBBIES TOGETHER AGAIN FOR NO REAL REASON OTHER THAN JOY
34
35

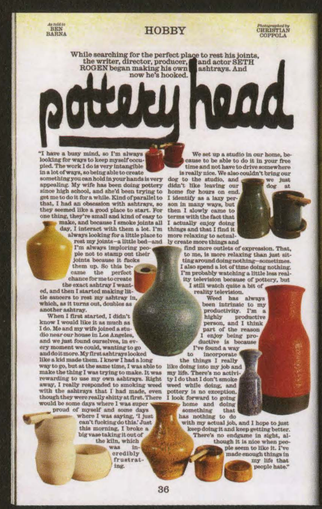

SALAD PAGES
Midlife Crisis Salad
50 Years of INTERVIEW Quotes
THE ART OF THE COVER-UP
MILLIONAIRE RANT, PART 1
Uncle V on why he hates Teslas:
"A Tesla is a shit-box."
to be continued on next page...
86
87


A front-row seat to the emancipation of Archie.
K.J. Apa
by
Demi MOORE
132


Zürich
231

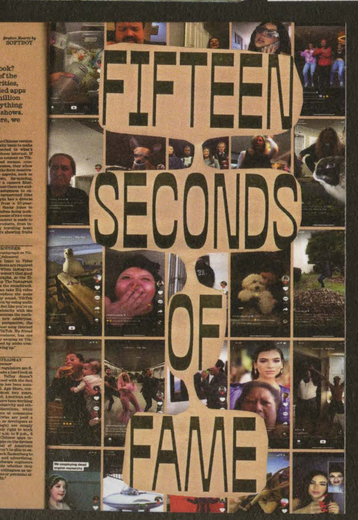

All About Ella
An IMG modeling contract. A Proenza Schouler runway debut. A knockout collaboration with Bottega? No shoe, will, ever be America's Second Daughter made this much fashion noise.
94
95

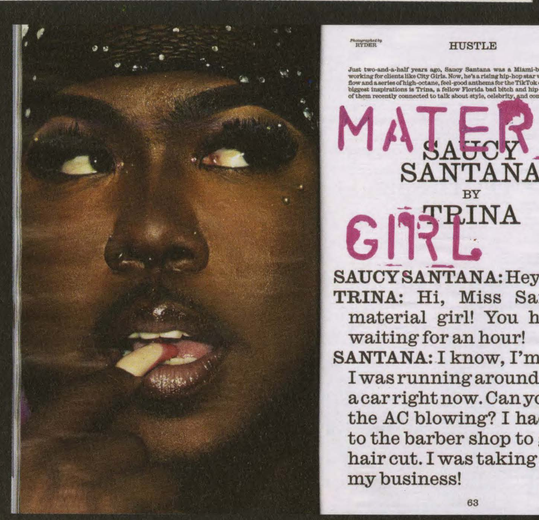

SALAD PAGES
Medicine CABINET OF CURIOSITIES
PAGE 70 of 144


HOBBY
potterhead
36




DEBUT
"We're an Inkblot Test"
What does BLACK MIDI say about you?
56


FIFTEEN SECONDS OF FAME



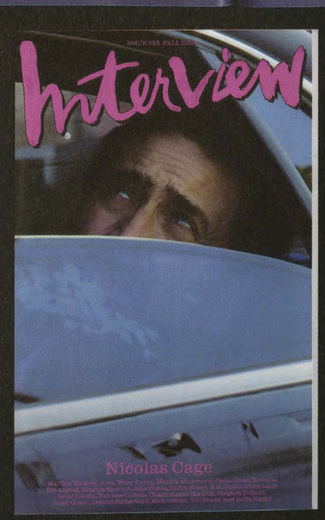

HUSTLE
MATERIAL GIRL
SAUCY SANTANA
BY
TRINA
SAUCY SANTANA: Hey Trina!
TRINA: Hi, Miss Santana, material girl! You had me waiting for an hour!
SANTANA: I know, I'm sorry. I was running around. I'm in a car right now. Can you hear the AC blowing? I had to go to the barber shop to get my hair cut. I was taking care of my business!
63

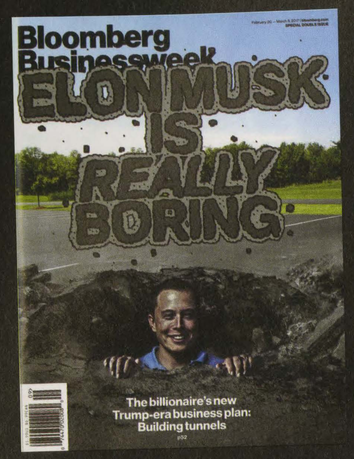

WORD ON THE STREET
WELCOME TO NEW AMSTERDAM
62

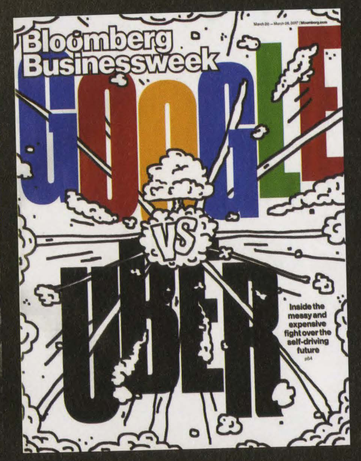

63

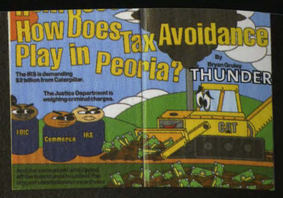

DESIGNER
OLD TRASH NEW
For decades, LAMINE KOUYATE had been fighting for diversity and sustainability in fashion.
Are people finally ready to listen?



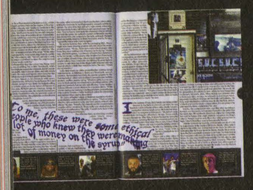

Interview
Nicolas Cage



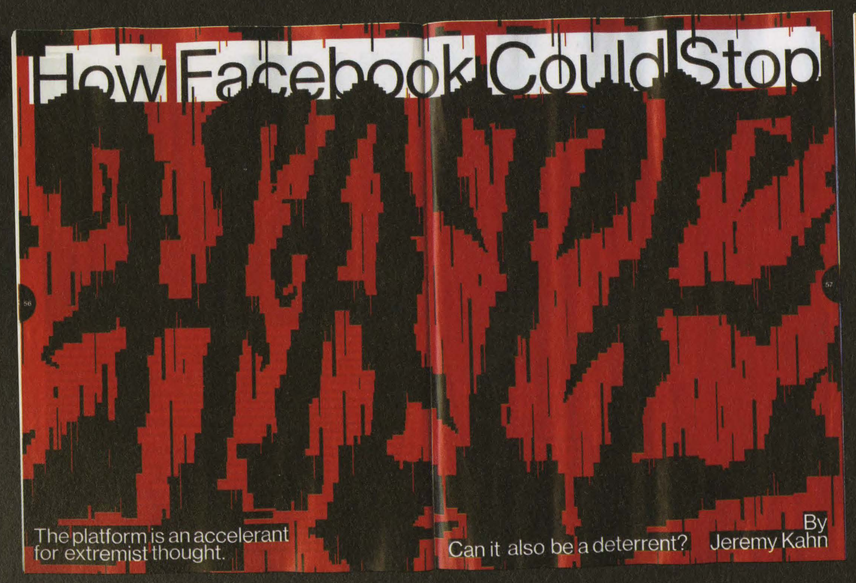


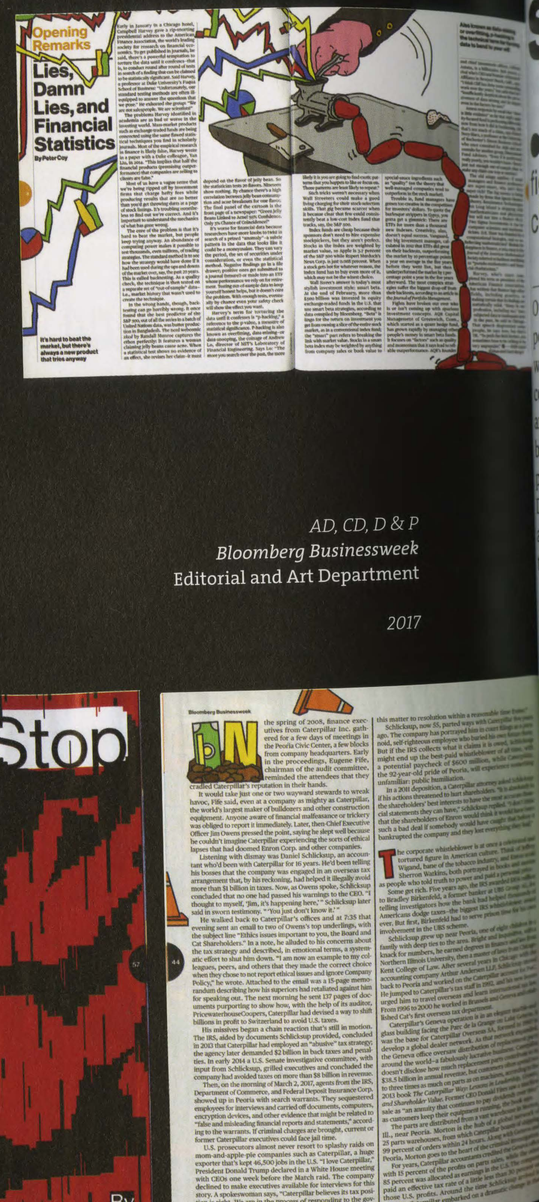


BLOOMBERG BUSINESSWEEK









AD, CD, D & P
Bloomberg Businessweek
Editorial and Art Department

2017

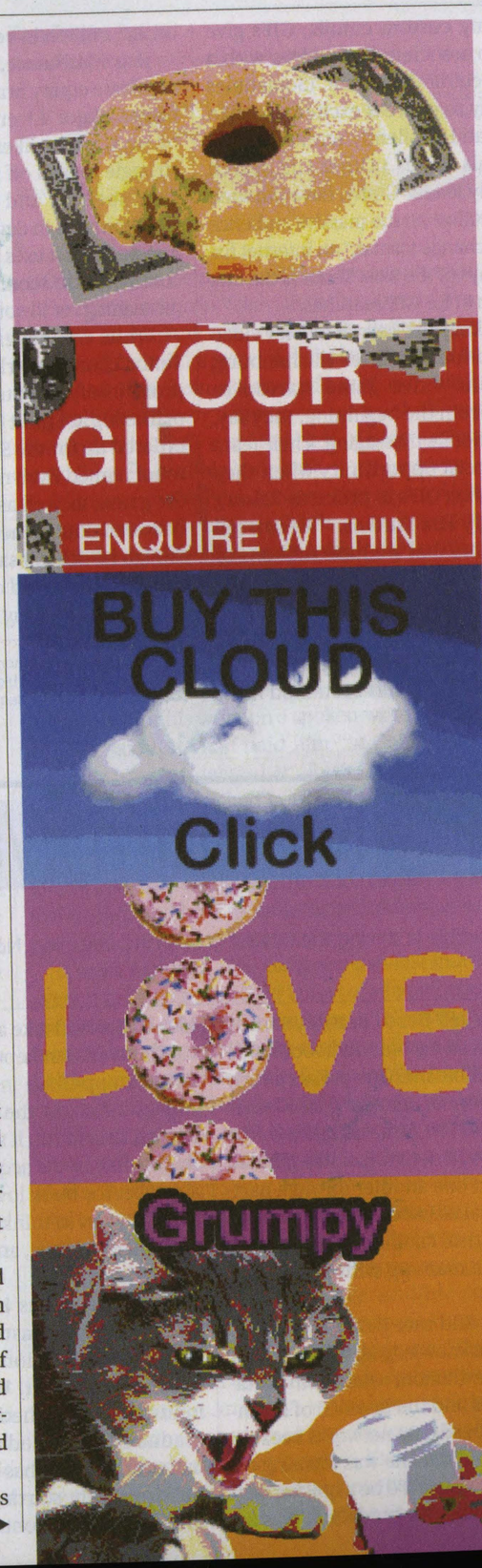
- Startup accelerator Y Combinator holds its Winter Demo Day in Mountain View, Calif.
- Tencent reports earnings. Investors will be looking for payoffs from its retail investments.
- San Francisco hosts the annual Game Developers Conference, a showcase for PC and video games.

Forget the Ad Copy. Let's Make Some GIFs

- Advertisers are paying six figures to place branded video clips in Tenor's search results

On Valentine's Day, if you entered "love" into popular GIF search engine Tenor, the top results would have included a doughnut leaning on a coffee cup with the slogan "We're better together," and a heart-shaped dessert with the phrase "Donuts before dudes." While neither may represent most people's idea of *amour*, they're top of mind for Dunkin' Donuts, which paid to have the GIFs created and placed in the hope that viewers would pass them along to friends.

Dunkin', an early adopter, now has company. AT&T, KFC, Nestlé, Nissan, Sprint, and at least 5 other brands have signed up with Tenor Inc. since it began pitching sponsored GIFs a few



enor, which
$100,000 to
ed in results
e fees climb
GIFs in mes-
n able to get
" says David
officer. "It's
newspaper
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d sponsored
GIFs to the Samsung version within a year.

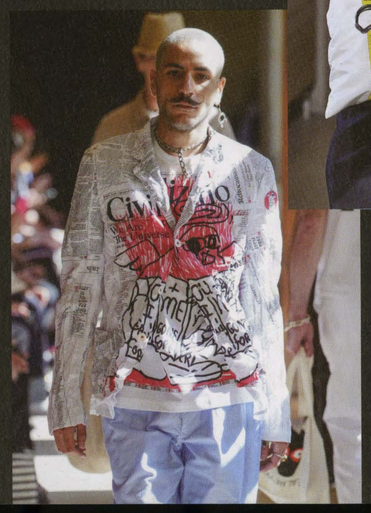
Although the $94 billion digital ad business has developed other ways to creep into messaging ▶



March 19, 2018
Edited by Jeff Muskus
Businessweek.com







CIVILIZATION

CD
Richard Turley & Lucas Mascatello
ILL
Kurt Woerpel

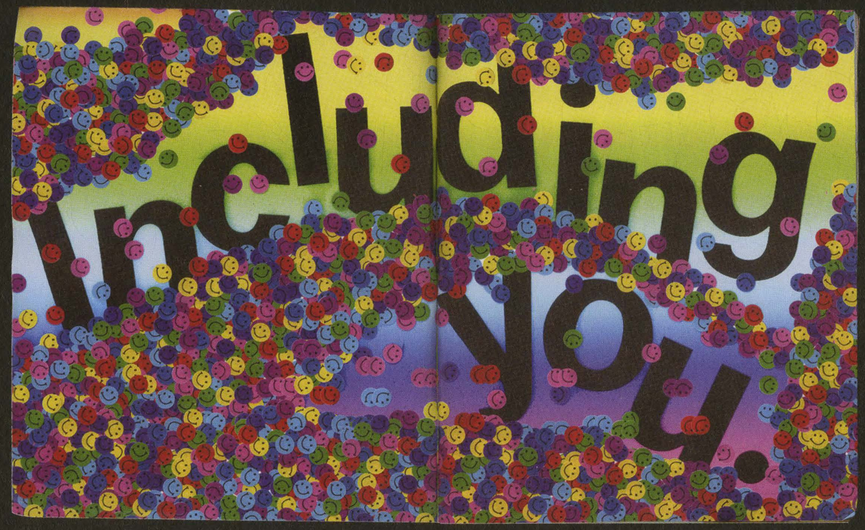
2018–2022

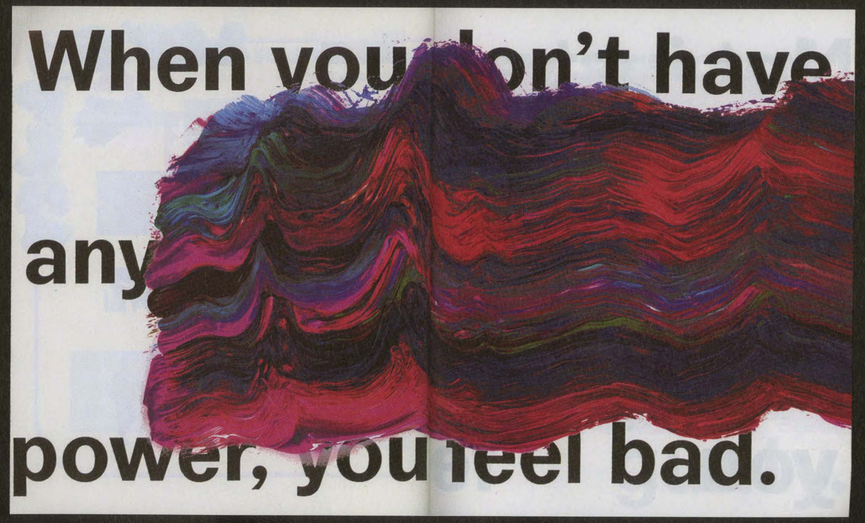
Civilization is a newspaper about New York City. The design and content of the newspaper are meant to mimic the feeling of immersion and conversation in the city itself.

MATTER

CD
Tracy Ma
D
Kurt Woerpel
P
Emily Keegin

2017

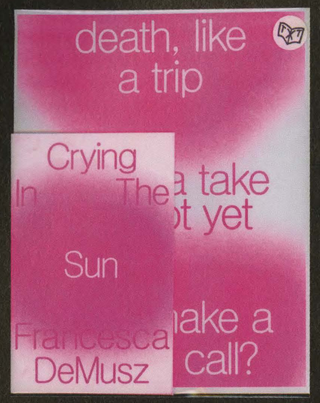


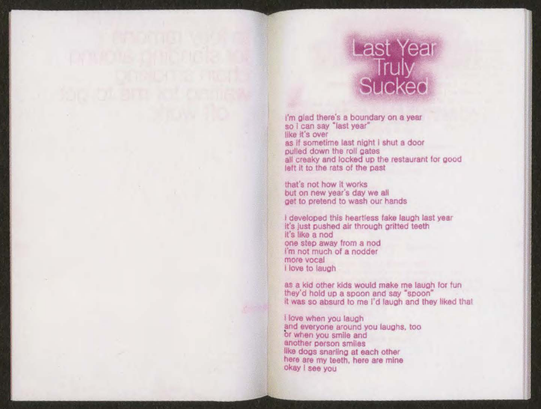


TXTBOOKS ZINES

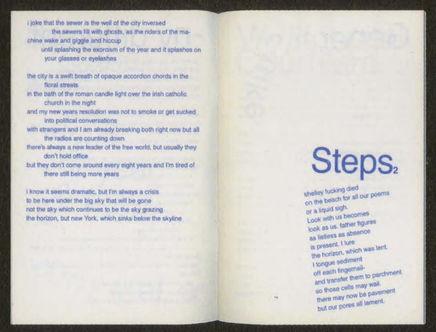
AD, CD & D
Kurt Woerpel
DS
TXTbooks

2015–2020

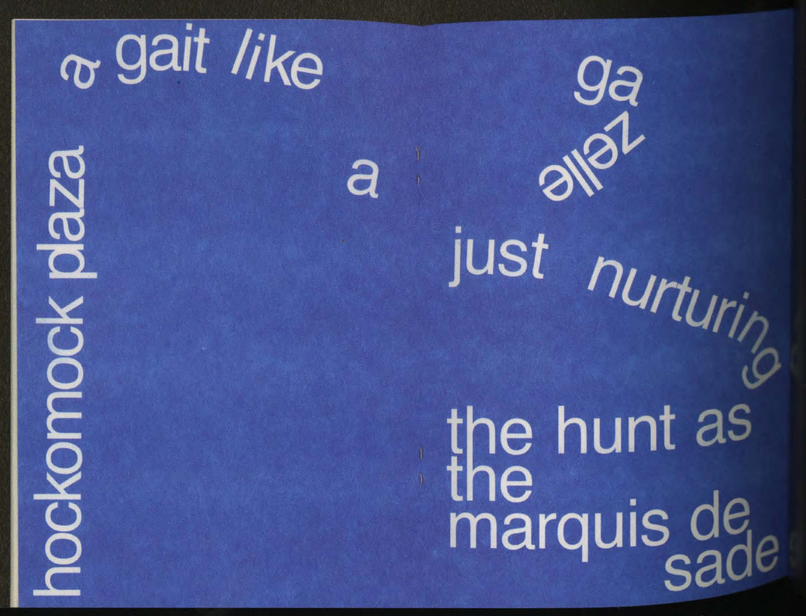


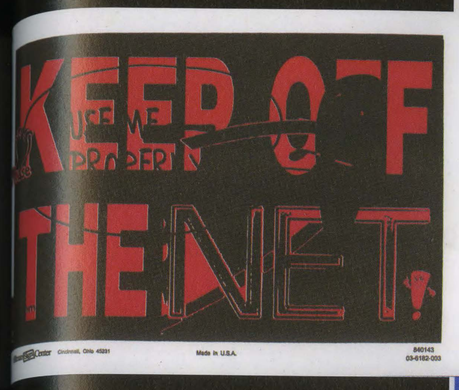


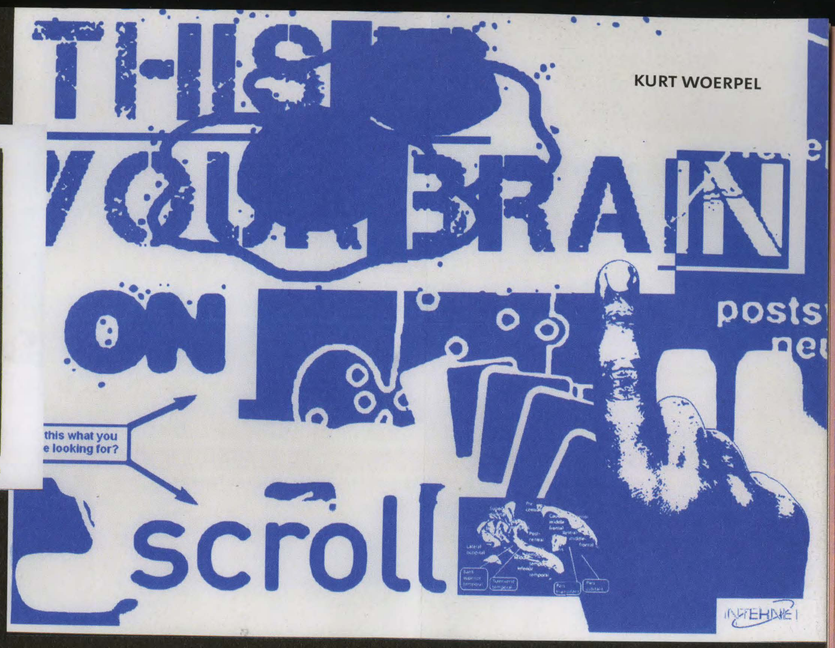








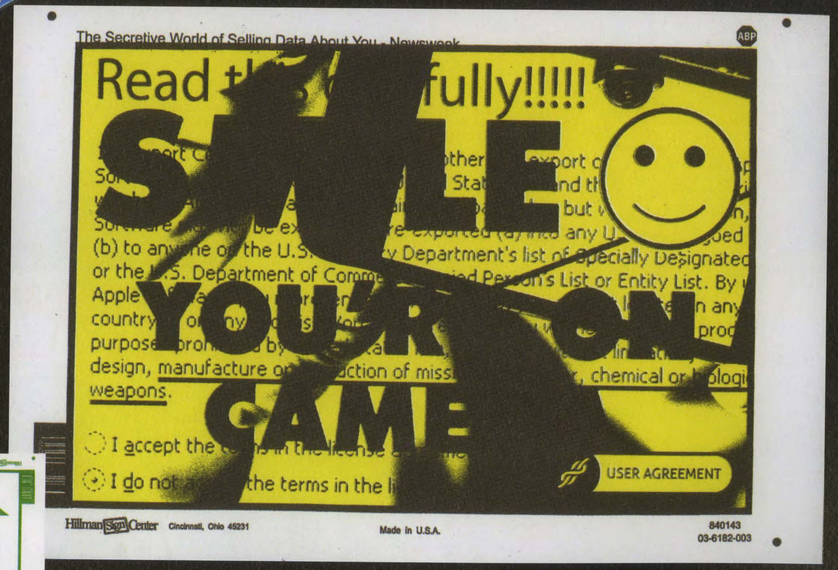


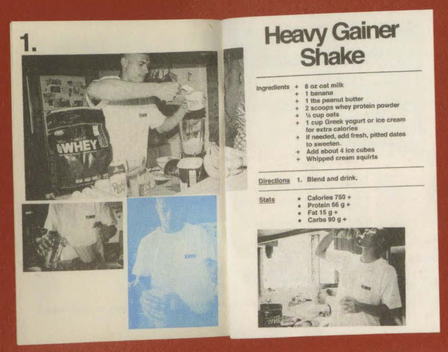


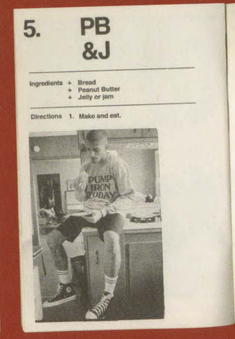




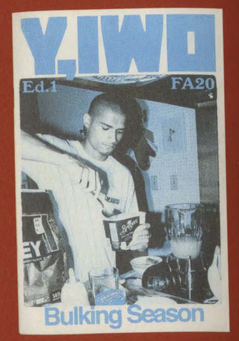








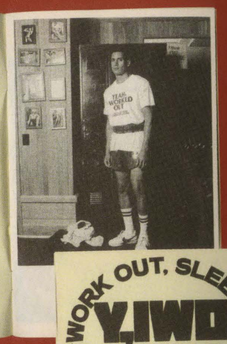


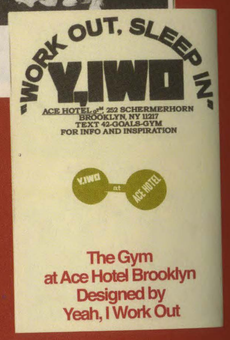












YEAH, I WORK OUT

AD
Kurt Woerpel
CD
Jason Thome
P
Ricky Alvarez & Danielle Levitt

2018–2021

"Yeah, I Work Out" is a back to basics fitness brand celebrating 1980s muscle beach aesthetics. This is a selection of limited edition look books containing launch look book, bulking season look book, and collaboration with Ace Hotel Brooklyn. Each zine was printed using Riso, and a custom color profile was created with Spectrolite.

