

Off-White™

SHOW NOTES

February 28th, 2022
Palais Brongniart, Paris



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Off-White c/o Virgil Abloh™ Ready-to-Wear Women's and Men's Collections Fall-Winter 2022 "Seeing Red" / "Foreign Exchange" / "Skiwear"

'You make a fashion brand to get a tribe of people to wear it, but my conception of the brand is that it doesn't erase personality. It doesn't say "wear this to be in the club". If you look at the people around me, Off-White™ comes with no prerequisites to wear the clothes. You can be of the Off-White™ tribe and not own a piece of clothing at all.'

—Virgil Abloh, 2021.

If fashion tradition dictates that haute couture informs ready-to-wear, as the means by which it reaches beyond the industry's core audiences, Off-White™ is fashion inverted. The brand was founded by Virgil Abloh as an expression of his subcultural background and the communities that raised him, recreated in what fashion calls ready-to-wear. The brand's heritage is rooted in a way of seeing clothes that is distinctive to urban tribes historically excluded from the domain of high fashion. At Off-White™, the creative process doesn't 'trickle down'. It skyrockets.

The Off-White™ Fall-Winter 2022 Women's and Men's Ready-to-Wear Collections are being presented before its debut haute couture proposal. Designed by Virgil Abloh and completed by the creative teams and collaborators with whom he worked, the collections demonstrate the spirit and practices at the foundation of Off-White™. Multiple exchanges take place between cultural and subcultural territories in a process of mutual refinement, maturing and purifying the visual language of the brand. The proposals here are testament to the community spirit of Off-White™ – a phenomenon that transcends the boundaries of a fashion label.

The Women's Collection "Seeing Red"

An interpretation of the word 'sexy', often repeated by Virgil Abloh during this season's creative process, the collection "Seeing Red" lowers waistlines and raises the hemlines on already-short dresses, executing them in lightweight fabrics. The silhouettes conjure a 'party girl' of the bling era, in shapes that twist around the body, crop tops, low-riding jeans, and tubino dresses, often enriched by crystal embellishments. The sentiment is echoed in knitwear realised in sensual bouclé wools, 'sexy' compact yarns, and fuzzy, textured cut-out jacquards, applied to micro dresses and varsity jackets.

Women's tailoring employs the 'twist handle', a technique whereby a garment is twisted around its own construction to create a sensual shape. Cargo elements are distilled into sharp, clean lines, expressed in rigid box pockets that feature throughout the collection. Pieces treated as 'laundry' are dyed through an elaborate corrosion wash, giving each a unique sun-dried effect. A special process which involves twenty layers of print creates graphics that manifest in extremely thick, sharp-edged, three-dimensional form.

The Men's Collection "Foreign Exchange"

The men's collection studies relaxed fits native to skateboarding culture through a minimalist lens. These are fused with codes drawn from a classic corporate wardrobe, delivering a take on generational suiting composed of tonal elements traditionally found elsewhere: on puffer jackets, kilts, and unstructured tailoring. Likewise, 'mature' outerwear performs a technical switch: a down jacket and a shell jacket are constructed from canvas, while a mac is created in technical tartan wool.

Exploring a further 'exchange', fits native to the skateboarding wardrobe, such as an oversized coat and bomber, are interpreted in double cashmere, while a classic black coat is subverted in graffiti jacquard. A puffer and gilet informed by codes drawn from snowboarding culture are rendered new through sartorial fabrications and colours. A reversible shearling hoodie, lounge pants, and blouson are re-defined through intricate craftsmanship and tonal personalisations. Throughout the collection, pop memories materialise as graphic, hole-punched leather labels worn on sleeves and in pockets, and as a plastic handle adornment on the back of jackets.

Off-White™ "Skiwear"

The FW22 women's and men's collections introduce Off-White™ "Skiwear", a new proposal with a specific focus on performance and technical details, reinterpreted via the brand's signature gestures and values. A tie-dye print, scanned from real tie-dye, is employed all over the garments, which include triple-layer technical shells, double-layer technical downs, ski-tech scuba, and ski-tech pile pieces.

we need to base our clothes on a call 22:03

independent girls 22:03

that smokes 22:03

owns her own apartment 22:03

loves boys 22:03

loves girls 22:04

wears Nikes 22:04

and heels 22:04

wear boys clothes 22:04

listens to hip hop 22:04

hates fashion 22:04

reallly real 22:04

Off-White c/o Virgil Abloh™

HIGH FASHION

"> Than a Bride"

The streetcar I rolled in was driven by streetwear, but it wasn't commonplace. There wasn't a graphic tee, a pair of jeans, or a hoodie on the runway. In what I think of as Off-White™, it's native to wear jeans and a beel. It's native to wear sneakers and a skirt. She's my generational girl. But I'm not interested in doing hoodies and T-shirts. It's not compelling. What is compelling is the beauty of couture: the beauty of volume and fabric.'

—Virgil Abloh, 2019.

In the summer of 2021, Off-White™ presented a collection during haute couture week in Paris. In the months that followed, Virgil Abloh immersed himself in designing his first 'haute couture' proposal: a bespoke collection built upon the dogmas of the institution. Styled in his signature inverted commas, the Off-White™ High Fashion Collection, titled "> Than a Bride", is composed of 28 looks created to disturb the savoir faire for which the category is known. Much like the Off-White™ Fall-Winter Ready-to-Wear Women's and Men's Collections – for which it serves as a finale – it was conceived by Virgil Abloh and carried out by the creative teams and collaborators with whom he worked.

Titled *Spaceship Earth: An "Imaginary Experience"*, the show unfolds in a round space that evokes the arenas of historic world fairs. Platforms for infinite ideas and dreams, these showcases were canvases built for the concepts of futurism and progress. On this stage – projected in the formidable image of a haute couture salon show – a dissonance materialises. As the Off-White™ ready-to-wear collections conclude, Virgil Abloh's haute couture silhouettes enter the space. They circle a symbol of

the Parisian establishment: a magnified replica of the chandelier that hung in the Hôtel Majestic as the Paris Peace Conference played out in 1919. Next to it, the Detroit-born techno pioneer Jeff Mills performs a live piece on a TR-909 drum machine, his exposed cables draped over the runway.

The contrasts trigger a tension characteristic in the language of Virgil Abloh: haute couture versus 'haute couture'? In his game of inverted commas, the nuances are loaded. Off-White™ was founded in 2012 to create an authentic dialogue between high fashion and streetwear. If those domains seemed black and white at the time, Off-White™ – named for his favourite colour – focused on unearthing the grey area in between. When Virgil Abloh said streetwear, he didn't mean 'streetwear'. In his practice, 'streetwear' represents a commodity created by the marketeers of fashion, who like to sell branded sneakers and hoodies. Streetwear is a community rooted in hip-hop: the subculture that raised him and a distinct fashion system in its own right.

The same logic could be applied to haute couture. Unlike streetwear, however, haute

couture isn't just a community. It's an actual club that requires formal admission. For Virgil Abloh, the idea of one day gaining access to this club wasn't simply a question of achievement, but a kind of foreign exchange. Through Off-White™, he brought the values and codes of his own subcultural tapestry to the fashion establishment so that his graffiti could be painted on the inside of its walls. If the fashion system is traditionally structured like a pyramid, where the apex of haute couture drip-feeds into ready-to-wear trends, and ultimately down into the pedestrian wardrobe, Virgil Abloh turned that pyramid on its head.

Rooted in archetypes old and new, the looks of his debut haute couture collection can be read as the manifesto that accompanies his democratic and inclusive fashion revolution. In every gesture, Virgil Abloh exercises the art of the code-switch: a linguistic method used by people to endear them to social groups other than their own – and as such, often a controversial practice. Virgil Abloh employs the code-switch in constructive exchanges, applying the conventional grammar of fashion by shifting signifiers popularly associated with social tribes, classes, and subcultures.

In *The Bride*®, he drapes a wedding veil over a baseball cap embroidered with the word 'BABE', and raises the front of a bridal gown hand-sewn in white silk moiré taffeta to mimic the gesture of a party girl dancing in a club. In *The Skater*®, he pairs a ribbed tank top and a hand-stitched varsity jacket cropped into a bolero with a cascading millefeuille crinoline tagged in spray-paint, uniting the skateboarding culture of his upbringing with the classics of haute couture. For *The Gangsta*®, he reimagines the smoking ensemble – another haute couture cornerstone – as a trademark floor-length coat for the stereotype from whom the silhouette takes its name, the

word 'RESPECTFULLY' hand-embroidered on its back.

In his practice, Virgil Abloh investigated fashion's relationship with labels and clichés: streetwear versus 'streetwear', haute couture versus 'haute couture', or indeed 'designer' versus 'image-maker'. On a macro level, the meeting of Virgil Abloh and the institution of haute couture already represents a code-switch. In his abstract debut as a 'couturier' – a title even more storied than 'designer' – he tackles the establishment views that will inevitably be directed at his designs on this final frontier.

First Day of School® comprises a silk-yarn hoodie, tie-dyed in lilac, with a big-boy backpack in the same yarn, plus a nude millefeuille tulle skirt, sneakers and a horned 'Thinking Cap', each piece exaggerated in proportion to evoke a childlike effect. In *Vergil*®, Virgil Abloh makes his point in a reflection of his own image: a self-portrait composed of an oversized alcantara coat, a magnified tulle and radzimir skirt, a baseball cap, sneakers, and sunglasses. No stranger to industry scrutiny, he sarcastically pre-empts the reactions his 'haute couture' collection might trigger: the finger-pointing of industry watchdogs who systematically split-screen his work with references from fashion history.

Poignantly in *The Icon*®, a bustier swathed in black jersey is adorned with a crystal-embroidered stop sign that reads 'no snitchin'', a reference to slogan merch created by the hip-hop collective Dipset in the 1990s. It echoes a pop cultural and political sentiment heard often during Virgil Abloh's upbringing in the same decade, adapted to fashion in the age of social media: Fuck the Fashion Police™. To cement the point, in the same look a model wears a bunny-eared 'Thinking Cap' with the label-like embroidery 'High Fashion'. It's a subtextual

approach to haute couture that is observed on every level of the collection.

Figures of speech – a recurrent motif in the work of Virgil Abloh – weave themselves throughout the silhouettes. An intertextual approach to haute couture, which at once lionises and trolls the esoteric culture of the institution, plays with its most sacred symbols. A radzimir gown with a scuba bustier, bursting with the tulle fans native to haute couture grammar, is christened *The Fangirl*® and worn over a T-shirt made from a vintage towel lavishly hand-embroidered with crystals. A ‘Little Black Dress’, with those very words created through intarsia sequinning, is named *The Chicago Bulls*® after the basketball team that made a fanboy out of Virgil Abloh, styled with a horned ‘Thinking Cap’ in playful reference to the team.

In the same vein, Virgil Abloh imbues *The Smoking*® with the actual properties of an old-world smoking room, constructing a tuxedo in smoke-absorbing, petrol-coloured flocked velvet, with a ‘SMOKING’ sign embroidered on the back. It’s a word that conjures somewhat different associations within hip-hop than it did in the golden age of haute couture. Throughout the show, models assume the body language and gestures of a fashion world Virgil Abloh grew up watching from afar. Cigarette-smoking, champagne-popping, and Coca Cola-drinking, the Off-White™ High Fashion girl adapts the cultural signifiers of the establishment but alters the values she inherits. It is, in a loaded word, an elevation. But as Virgil Abloh’s practice prescribes, once you take the elevator up, it’s your duty to send it back down again.

Looks Descriptions + Sketchbook

The Bride®



Virgil Abloh wanted to open the show with The Bride®, a white silk taffeta moiré dress with voluminous sleeves. The front part of the skirt is raised to evoke the gesture of a girl pulling up her skirt to dance at a party. He imagined that the bride wearing this dress would change into a pair of fur lapin flats instead of her heels. Her lace veil is draped over a blue baseball cap with the word 'BABE' embroidered on the front and 'First time for love' on the back. The look is accessorised with a cigarette case.

The Pouff Pa Pouff®



A party girl dress in silver silk taffeta moiré fabrics with extra pouff on the top and foam padding on the skirt for added boldness. The dress is worn with a vintage 'POP' graphic T-shirt, while the Off-White™ signature binder clip jewels hold the drapes of the T-shirt on the back, freeze-framing the gestures of the fitting process. It is worn with big black sunglasses, a cigarette case, and a pair of tonal sandals.

The Fangirl®



Virgil Abloh loved tulle. This dress is half tulle and half silk radzimir, adorned with huge tulle fans on the front and a matching pleated radzimir volume on the back. The bustier is created

in light grey scuba. The dress is worn with a vintage towel T-shirt, hand-embroidered with crystal, corresponding to that of the bustier. It is styled with chandelier glass earrings.

The Diva®



A reference to a picture of Sophia Loren, the look interprets the Off-White™ idea of a typical diva: a bling-bling dress embroidered all-over with sequinned dots that create an optical illusion, a huge fedora cap, meteor sunglasses, and contrast black-and-white gloves. The kitten-heeled bow shoes are created in the same fabrics and embroideries, while the bag materialises in the image of a crystal cigarette case.

The New York City Ballet®



Off-White™ previously collaborated with the New York City Ballet. This dress is an evolution of Virgil Abloh's idea of dance. An asymmetrical skirt features a draped front, while the top is partly created from a vintage T-shirt twisted around the body. Together, the components simulate the spinning of classic dancers in a meeting with the idea of the party girl. The look is accessorised with a kitten-heeled bow mule and organically-shaped mirror earrings.

The Playground Dress®



Virgil Abloh loved childlike motifs and this look was one of his favourites. His manifestation of carefree fun, the dress is created in lime silk taffeta moiré, fused with scuba to keep its shape, and adorned with ruffles, holes, and playful jewels in primary colours and elementary shapes. It is worn over a vintage T-shirt with binder clip jewels, freeze-framing its drapes to evoke the gestures of the fitting process. The look is styled with meteor sunglasses, a cigarette case with the words 'I only smoke when I drink', and pumps that conjure the green grass of a playground.

The Businesswoman®



Taking its point of departure in the title of a previous women's ready-to-wear collection, the look imagines the Off-White™ businesswoman through an haute couture lens. She wears a magnified tulle dress tagged in spray paint with yellow degradé fluro, and an oversized formal wool men's jacket. She pairs it with nerd glasses, playful earrings, a laptop case in white crocodile, and a small bag in black crocodile wrapped in Off-White™'s industrial belt. Of course, she wears sneakers.

The Carrie B.®



Virgil Abloh loved SJP. This look was created in her honour, fusing her frenetic, modern, shopping-enthused qualities with Virgil Abloh's love of tulle in a princessy, light blue millefeuille tulle skirt, a chenille tapestry jacquard floral top with voluminous sleeves, and a huge shopping bag.

The Schachter®



A bustier embroidered all-over with rhinestone in fumée and two tones of light blue crystal matching a skirt created by a millefeuille of poly crépon plissé. Short at the front, the skirt bursts into a train at the back. It is accessorised with a 'BABE'-embroidered cigarette case and tonal leather gloves.

The Stripper®



Evocative of a party girl who gets so into dancing that her clothes start falling off, the look is composed of a vintage tie-dye T-shirt embroidered with rainbow-coloured Grateful Dead bears, a draped, black satin brassiere, and a multi-panel and millefeuille skirt created in tulle and jersey. It is styled with sequinned graffiti gloves and a matching 'Thinking Cap'.

The Smoking®



Intended as an actual suit 'for smoking', the look was inspired by an old-world smoking room in Turin completely covered in velvet to absorb the smoke before the invention of aspirators. It is realised in Off-White™'s petrol-coloured, flocked velvet fabric, with a 'SMOKING' embroidery on the back of the jacket, and worn with a bunny mask in the same material.

The Chicago Bulls®

Inspired by the Bella Dress® from the Off-White™ July 2021 show, and the idea of the little black Off-White™ dress featured at the Met, this tubino is embroidered with the words

"Babe" embroidered
on baseball cap
thick yarn

add veil for the bride
attached to the cap

add bow
on the back of
the veil

make the shoulder
falling down

THE WHOLE DRESS
IN MOIRE TAFFETA

"FOR SMOKING"
cigarette case

dress shorter on the front
adding crinoline inside

shoes
hanging
on hand

FURRY WHITE
FLATS

"LOOK 1"

WHITE TAFFETA'
WITH MOIRE' EFFECT



DETAIL



DETAIL





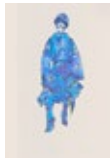
'Little Black Dress' in sequin intarsia. It is worn with gloves and Barbie boots covered in black sequins, and a horned 'Thinking Cap' in homage to the iconography of Virgil Abloh's favourite NBA team.

The First Day of School®



A silk-yarn hoodie tie-dyed in lilac worn with a big-boy backpack in the same yarn and a huge beige millefeuille tulle skirt. Accessorised with big sneakers, a playful earring, and a felt 'Thinking Cap', every element of the look was exaggerated in proportion to evoke the image of a child on his first day of school.

The Chameleon®



Created entirely in tie-dye knitwear, the look – which covers the body head-to-toe – is composed of a zipped hoodie, a plissé skirt in fluoro colours, boots draped in knitwear, a cat eye mask, a 'Thinking Cap', and a knitted oversized school backpack.

The Verg®



During fittings in the Off-White™ studio, Virgil Abloh put his own coat on the model wearing an early version of this look and said, 'Now, she is me.' The final look is a self-portrait through the lens of haute couture: an oversized alcantara coat worn with a millefeuille skirt, a baseball cap, sneakers, and sunglasses.

The I Only Smoke When I Drink®



Virgil Abloh initially wanted to title this collection 'From Architectural to Spiritual'. One of the first trials explored in the architectural category, this look is composed of foam fabrics embroidered all-over with transparent lilac sequins, and features sculptural hip padding to subvert the idea of the classic gala dress. It is lined in sponge fabrics embroidered with the words 'I only smoke when I drink', a slogan first used by Virgil Abloh on a T-shirt in 2015, and styled with a tonal cigarette case and grass green pumps.

The Gangsta®



A long coat with the word 'Respectfully' embroidered down the back, worn over an asymmetrical velvet trouser and styled with a bucket hat, chandelier necklace, mismatched kitten-heeled bow shoes, and a melted laminated box bag.

The Icon®



Designed to be the most 'iconic' look of the collection, the silhouette features a bustier swathed in black jersey, crystal-embroidered with a stop sign signalling 'no snitchin' and an asymmetrical crinoline. It is styled with a bunny-eared 'Thinking Cap' with the embroidery 'High Fashion' and heeled sandals covered in a soap mould that collapses as the model walks. Originally, Virgil Abloh wanted to explore the idea of 'selling' an idea rather than a dress: he wanted to make a mould of a dress and turn it into a massive candle that could be lit. The soap sandals were born out of this proposal.

The Party Girl®



A cropped tuxedo jacket worn over an old Off-White™ cropped T-shirt and a magnified beige tulle skirt with millefeuille plissé. It is styled with sunglasses, a handbag packed with pills, and a bag emblazoned with the words 'MORE LIFE'.

The Triple Axel®



A turquoise, flocked velvet bow dress, with a train embroidered with the words 'TRIPLE AXEL', the most difficult jump in figure-skating. It is styled with sequined gloves and a playful chandelier necklace.

The You Cut Me Off®



A moulded lycra bustier worn with a magnified beige tulle skirt in millefeuille plissé, and styled with a hat knotted together from vintage T-shirts. The skirt was originally a dress, but Virgil Abloh decided to cut off the top and replace it with a structured bustier. As a memory of his creative process, the look is styled with a large pair of dressmaker's scissors on a shoulder chain and named after a previous Off-White™ men's collection.

The Soccer Player®



To create a clash, Virgil Abloh decided that his first haute couture show had to include a soccer player. The look is composed of a cape structure created in velvet fringing worn over a soccer tank top covered in crystals, with soccer shorts, a

candle-heeled sandal, and socks and a scarf with all-over embroidery.

The Pilou-Pilou®



A monster-like look composed of a hoodie and denim trousers, covered in silk velvet fringing with a matching backpack and padded sneakers. 'This look should be worn by Aphex Twin in the show', Virgil Abloh said.

The Falling Dress®



Virgil Abloh wanted to create a red carpet dress that would appear as if it were falling off the body. As a result, the top of the dress – covered in dégradé rose gold sequins – is constructed in the image of last-minute dressing. It is styled with furry sandals and a melted rose gold box bag.

The Kylie®



Before the 2020 Met Gala was cancelled, Virgil Abloh had started working on a dress for Kylie Jenner. This is the look that never was: a taffeta moiré bow dress fused with shape-defining scuba worn over a grey melange hooded minidress, styled with soap-covered sandals and a cigarette case.

The Fuchsia®



Virgil Abloh's favourite colour on women was fuchsia. His favourite pattern was tie-dye. Realised in knitwear, this look comprises those two elements across a top, brassiere, skirt, mask, hat, and boots.

"LOOK 6"

"THINKING CAP" with
or without ???
decide during
fitting

MORE TAFFETA PISTACHE DRESS

organic shape colder jewels
for earrings and bracelets...
ADDING EXTRA RINGS ???

adding jewel binder clip
on back to keep the drape
of the T-shirt

added foam on the
side to make it
more architectural

FRONT

"I only smoke when
I DRINK"
cigarette case

fabric is fused with
ice grey scuba inside
to make it stiffer

SIDE VIEW

BACK

SIDE VIEW

pump shoes with REAL
green grass... buy 'chia pet
for the show!! and make
the heel growing one week
before

for heel launch
also an extra
hair in mongolia
green JIC



DETAIL



DETAIL



PISTACE TAFFETA'
WITH MOIRÉ EFFECT



The Skater®



Virgil Abloh's homage to skateboarding, the look pairs an oversized cropped varsity jacket with patches worn over a ribbed tank top and a wildy-shaped crinoline in millefeuille tulle adorned with spray paint. It is styled with sneakers and a horned 'Thinking Cap'.

The Falling Leaves®



Founded in Virgil Abloh's love of technical jackets, the look imagines this sportswear staple through an haute couture lens: created in organza and worn with a stitchless plissé skirt, the entire silhouette is thermos-taped and covered in tie-dyed, laser-cut leaves. It is accessorised with a magnified backpack stuffed with pills and sneakers.



"LOOK 16"



big paper clip pulley
on the side of
the dress



"I ONLY SMOKE
WHEN I DRINK"
embroidered inside
of the dress skirt

green grass
pump shoes



METEOR sunglasses
all lilac

all the dress in FOAM
completely embroidered
in lilac transparent
sequins



CIGARETTE
CASE TONAL

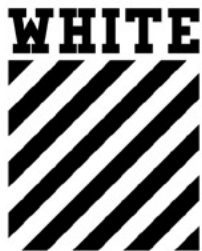


TRANSPARENT
LILAC
SEQUINS
EMBROIDERED
ON SPONGE



Graphic Design Compendium

Virgil’s creative approach was based on a continuous sharing of images and information with the team. Born out of his desire to put people and minds together, he sent thousands of references, graphics, reviews and edits over many months to create a personal universe of media. He elevated imagery as one of the main elements in his storytelling.



Diags, 2013

Off-White™

Helvetica Logo, 2013

WHITE

White Italics, 2015

EVERYTHING YOU LIKE
I LIKED
FIVE YEARS AGO

Everything You Like, 2016



Roses Arrows, 2016



Caravaggio, 2014

“OFF-WHITE”
©2013

Staff Coat, 2014

I ONLY SMOKE WHEN I DRINK.

*Off-White c/o Virgil Abloh™
Fall Winter 2016/2017
“A Pretty Woman”*

I Only Smoke When I Drink, 2016



Construction, 2016



Heavy, 2016



Arrows, 2015

OFF

Off Stamp, 2015



Mirror Skeleton, 2016



New Spray, 2016

THE END

©2017



The End, 2016

Handgun, 2016

Eagle, 2017

Crossed Off, 2017

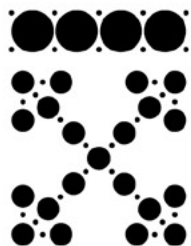


Peach Blossom Arrows, 2016

Woman Logo, 2016

Firefighter Tape, 2017

Mona Lisa, 2017



Dotted Arrow, 2017

Leaf Logo, 2017

The Youth Will Walway Win, 2017

Foundation, 2017



World Peace, 2017

Horse Logo, 2017

Ivy Watercolors Arrows, 2017

Off Wing Logo, 2017



Off Logo, 2017



Clover Logo, 2018



Temperature, 2018



Helvetica Quotes, 2018



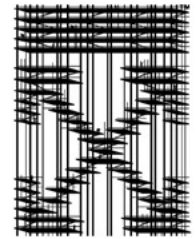
Football White, 2018



Liberty, 2018



Off Active, 2018



Industrial Arrows, 2018



Off 3D, 2018



Ojas X Off-White™, 2018



Wizard and Cat, 2018



Pointed Arrows, 2018



Heart not troubled Woman, 2018



Double Arrows, 2018



Bubble Font, 2018



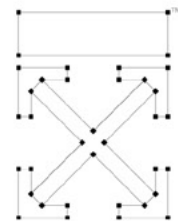
Hands and Planet, 2018

Off-White™

Impressionism Script, 2019

off-white™

Splitted Logo, 2018



Backbone Arrows, 2019



Industrial Logo, 2019



Stencil Arrow, 2018



Cotton Flowers Arrows, 2018



Off Markers Logo, 2019



Off Tree, 2019



Crumbling Woman, 2018



Off Island Logo, 2018



Organic Shapes Arrows, 2019



Woman Graffiti, 2019



Swimming Man Logo, 2019

Off-White™

Bookish Logo, 2019

Woman

Woman Logo, 2019

OFF-WHITE™

Industrial Belt Logo, 2019



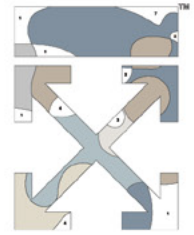
3D Pencil, 2019



Airport Tape, 2019



1.7 Bubble Check Arrows, 2019



Paint by Numbers Arrows, 2019



F Building, 2019



Hand Logo, 2019



Barrel Worker, 2019



Half Man Half Arrow, 2019



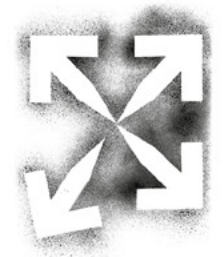
Kiss, 2019



Paper Tape, 2019



Meccano Logo, 2019



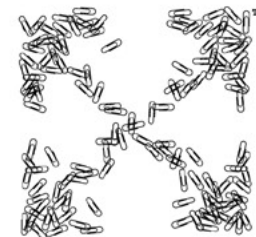
New Stencil Arrows, 2019



Spray Arrows, 2019



Wavy Line Logo, 2019



Paper Clip Arrows, 2019



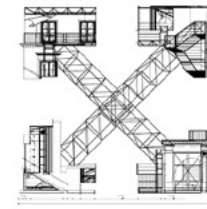
Thunder Logo, 2019

boyfriends
are temporary.

Boyfriends Are Temporary, 2020

Off-White™

Bridal Script Logo, 2020



Building Arrows, 2020



Pen Arrows, 2020



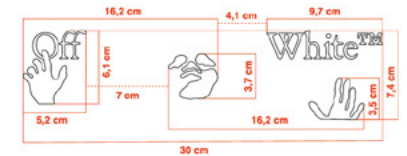
Running Skeleton, 2020



Swimming Logo Workers, 2020



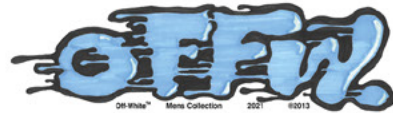
Puffy Flowers Arrows, 2020



Quotes Swimming, 2020

Off-White™

Blur Logo, 2020



Liquid OFFFW, 2020



Varsity Bee, 2021



Outline Graffiti, 2021



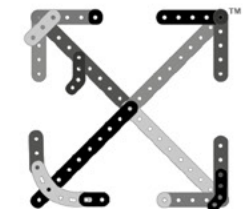
Flower Stripes Arrows, 2020



Varsity Frog, 2020



Tribal Type, 2021



Construction Arrows, 2021



Painter Script, 2021



Bricks, 2021



High Fashion, 2021



Stop Snitchin, 2021



Carlos Type, 2021



Graffiti Arrow Crew, 2021



Varsity Dinosaur, 2021



Off-White™ Graffiti, 2021



WHT Graffiti, 2021



Baseball Off, 2021



Candy Logo, 2021



New Helvetica Bounce, 2021



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