

INTERVIEWING INTERVIEW:

KURT WOERPEL

ANIYAH: Okay, so just the first question, we were researching the experiences you had before going to Interview Magazine and saw that you studied at Pratt Institute. Could you tell us, how going there influenced your professional practice in design?

Kurt: Yeah, totally. I think a lot of your education really does kind of like set a lot of the scene of like, the, the soil that you can grow in for like lack of a better way of putting it. So it's like for me, Pratt had a lot of really amazing instructors who worked in the graphic design profession in New York City. And a lot of people who are like very young and kind of like connected to things that were happening now, um, rather than kind of like reflecting on things that had happened a long time ago.

There's nothing wrong with older instructors. I'm totally not trying to say that, but, there were a lot of people that I feel gave me really good kind of like reference points for things. Every kind of contemporary studio to check out or like where things were happening, I suppose. Or even like good type foundries to look into or like you know, whatever, just things on the ground level. So having that I had a couple of instructors who worked at this design studio called Other Means that's like a amazing studio that does like a lot of work around the arts and for other, um, kind of industries.

They're a great studio in New York. So like they were like my typography teacher. For example, I was working going into a shared workspace one time and I was working on typography homework and someone walked up behind me and they said "Who do you have for typography?" And I was like, I have Gary Fogelson and they replied, "I can tell." And I was like, Oh, interesting! So, there's a lot of things like that and the aspect of being in the city felt like you're kind of at the fingertips of a lot of different things.

Also certain things about the program really nudged me. In certain directions that led me down the editorial path and gave me a lot of foothold in what I'm doing. There was a class at Pratt called Independent Publishing. It was a zine class and I was a designer as author style. The class was in some ways very self-directed, but it was the first time I thought about executing ideas in a multi-page,

kind of setting and more kind of editorial. And that was my first entry into editorial. And that was different but it led me there. And then into Illustration class. It was not a required class at Pratt, but if they teach that one, it's a combination of those two. A larger thought and then can be displayed either in a format. Then working on the intro to the actual magazine, which was really long, rambling intro.

MIKO: Transitioning from the now doing editorial design, how do you go about your layered layout in Interview Magazine?

KURT: It's very different. And then we had an Editorial class was also taught by the same person was like the intro to the editorial imagery, which was



Your Money Or Your Data?

The global hack is just a taste of 21st century crime. "People have to die... before government stops to regulate" is the motto of the hacktivist group Anonymous. The group has been responsible for a number of high-profile attacks, including the defacement of the Obama White House website and the disruption of the 2011 G20 summit in London. The group's actions have led to a number of arrests and a global hunt for its members.

These attacks are not just a threat to the security of the world's financial system, but also to the privacy of its citizens. The group's actions have led to a number of arrests and a global hunt for its members. The group's actions have led to a number of arrests and a global hunt for its members.

I contributed to Bloomberg Businessweek 2016 redesign period. I contributed to their 2016 redesign period. I contributed to their 2016 redesign period. I contributed to their 2016 redesign period.

KURT WOERPEL

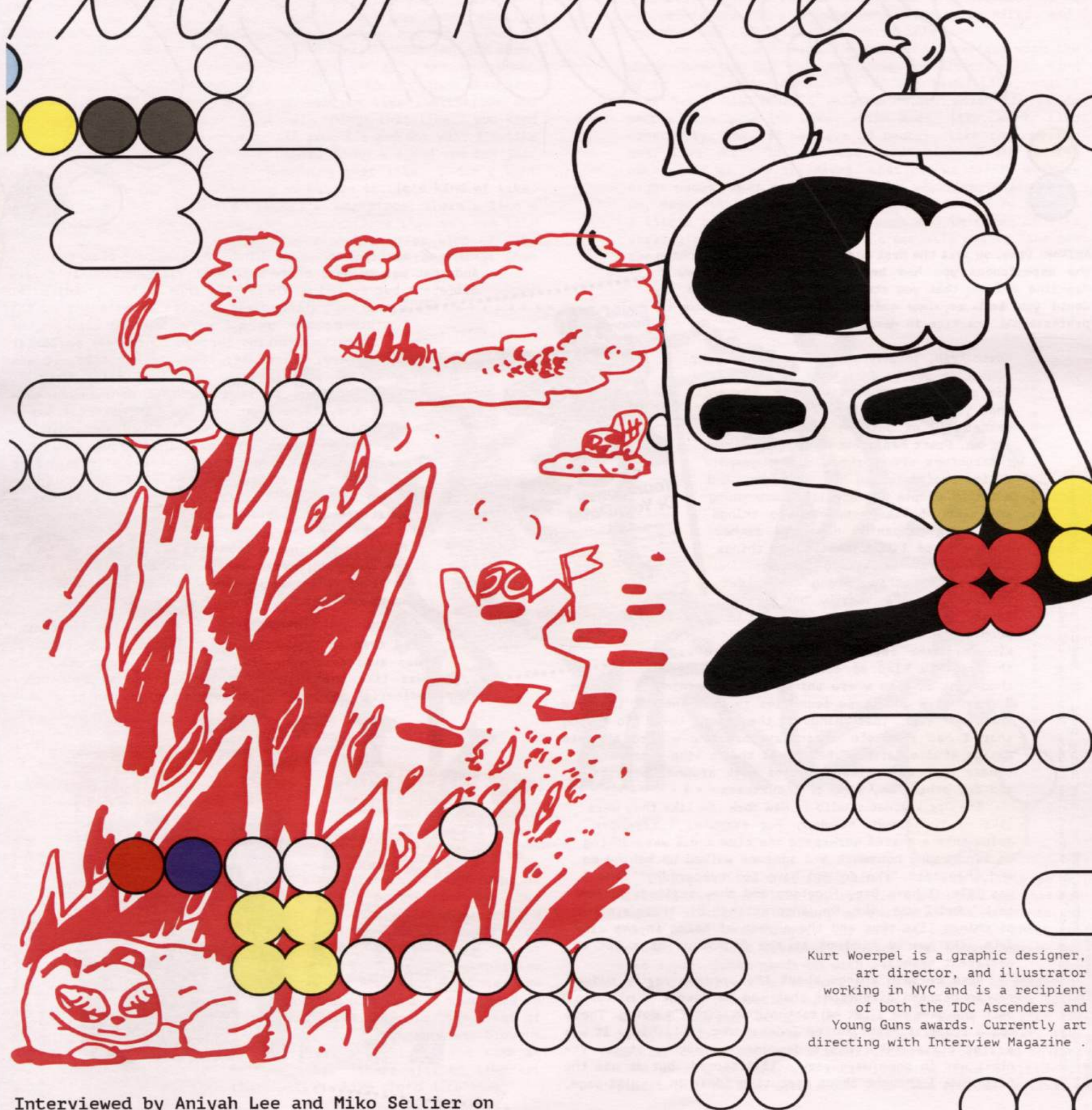
Y.I.W.O
Lift Hard, Push Great,
Ham Fun, Get Big.
936 N. Stadium Dr. #6, Tempe, AZ
TEXT 42-GOALS-GYM
FOR INFO & INSPIRATION

The "Y.I.W.O" (Yoga, Interval, Weight, and Obstacle) program is designed to help you achieve your fitness goals. It combines yoga, interval training, weightlifting, and obstacle courses to create a well-rounded workout. The program is suitable for all fitness levels and can be adapted to suit your needs.



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Interviewed by Aniyah Lee and Miko Sellier on
Saturday March 5th at noon.

Kurt Woerpel is a graphic designer,
art director, and illustrator
working in NYC and is a recipient
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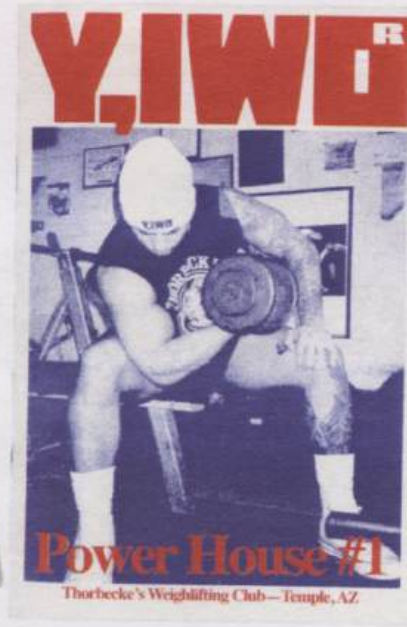
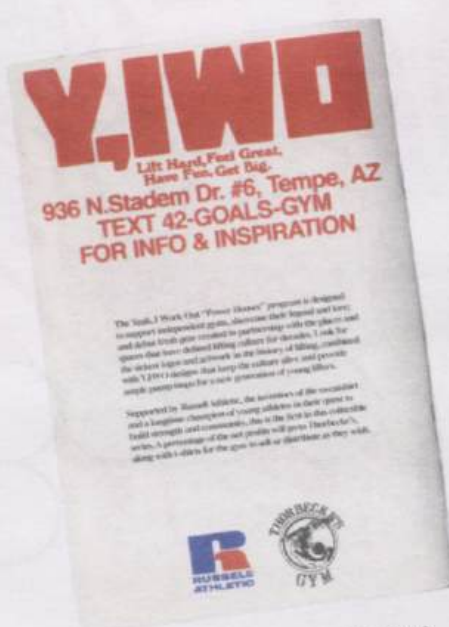
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Also certain things about the program really nudged me. In certain directions that led me down the editorial path and gave me a lot of foothold in what I'm doing. There was a class at Pratt called Independent Publishing. It was a zine class and I was a designer as author style. The class was in some ways very self-directed, but it was the first time I thought about executing ideas in a multi-page,

kind of setting and more kind of like self-directed way. And that was my first entry into editorial design. It's very different but it led me there. And then we had an Editorial Illustration class. It was also taught by the other means, um, partners. And that was like the intro to thinking through conceptual editorial imagery, which was, funny at the time. It was not a required class at all. I still don't, I don't think it is anymore. I don't even know if they teach that one now but like, it was a combination of those two. I liked responding to a larger thought and thinking through how that can be displayed either illustratively or in zine format. Then working on zines and things led me into the actual magazine world. So that was a really long, rambling answer.

MIKO: Transitioning from zine design to now doing editorial design, how do you go about your layered layout design for Interview Magazine?

KURT: It's very different but it led me there. And then we had an Editorial Illustration class. It was also taught by the other means, partners. That was like the intro to thinking through conceptual editorial imagery, which was, funny at the time.



Yeah I work out. Athletic brand on around muscle-beach aesthetics and high-performance non-technical apparel

It was interesting. So I kind of leapfrogged a little bit, from zines to working on Bloomberg Business Week as a magazine. So they brought me into an interview there based on a zine that I designed and kind of like working in the zine community. Um, and then from there, I think having had like some chops of like actually doing that. Um, I got, I think I had like, you know, the road test to be able to work on interview. Um, and, uh, yeah, for an interview. It was, it was interesting. I was kind of like, a right person available at the right time with like the right skill set. I suppose. So, I got to help, um, Richard Turley, who kind of like proposed and like got the idea through to do the redesign. And like, I got to kind of like sitting in like the sidecar and like help him kind of like execute a bunch of ideas that, that he wanted to see done for that.

And then after that, he was like, yeah, this seems like it's working pretty well. Like you were here for like, the kind of initial design phase. And, um, like, do you want to do this for more issues of this? Um, and then, so that's kind of how I got into it, but, um, you know, designing for a magazine is quite different than designing a zine. There's just like certain like limitations and certain formality and certain things that like, you kind of have to like to cross all your T's and dot your I's like a little bit more. Um, where doing a Z and you can just be like, uh, there's something that like, I don't want to do. So I'm just going to not do it. It's kind of like, yeah, in the more professional workplace, there's like a lot more limitations. Um, limitations that you can like totally like a break or like transcend or kind of like playing around. Um, but there's more writing on it when

So when I was at business week, uh, the photo directors were the people, um, like proposing, hiring, communicating with the photographers, making the photo selects, um, delivering those to us as the art directors. And then from there, it was on, on our kind of terms to decide how we use that art and how we put it on the page and how that tells the story. And that was a similar case at the interview. Um, so for the longest, longest time, um, we had a photo director, who would collaborate with like the creative director. The two of them would, you know, put together the concepts, put together, like, who's available, who the, um, the talent is interested in working with. What everyone's availability is like, um, you know, workshop the, the creative with the talent, um, or if it's like a tie in, like with the brand, uh, if there's kind of like a product, like partnership thing going on, um, and then they would, you know, do all the arrangements, go to set, et cetera, hire everyone who needs to be hired. And, and that was that. And then, so my role.

The art director was typically to interface with the photo director and then the creative director and kind of be like, okay, like, what do you have? Like, what's best here? Like what's working, like, which photos do people look good in? Like, which ones, like, work, like creatively, like if we have 20 photos, like that we can use, like which 10 are best, and which should be the opener. If we have six pages, what can we do? If we have eight pages, what can we do? Should we, like, claim more, um, pages in the magazine? So, uh, A lot of my role is a little bit more like on the back end in terms of like strategizing like how do you like actually really like put the art into effect.



Civilization (Illustration/Animation)
A bi-annual-ish broadsheet created to speak in/to/on the chaos of NYC. Created by Richard Turley and Lucas Mascatello. Illustrated by me

like. You have a, uh, like A list celebrity on the cover of this magazine than when it's like a poetry book for your friend, you know. That's true. I am kind of still discussing interview magazine, but, um, when developing concepts, do you directly collaborate with artists? And like, kind of just like curiosity level, like how involved are the celebrities in the process of like your like art direction for interview magazine? Like, yeah, totally. So, the kind of side note to this is that like in editorial stuff, there's like a lot of different titles for positions. Um, and when I was brought in, uh, for the most part, like, and this is the same at business week, um, is that like, there will be like art directors, and then there will be like photo directors.

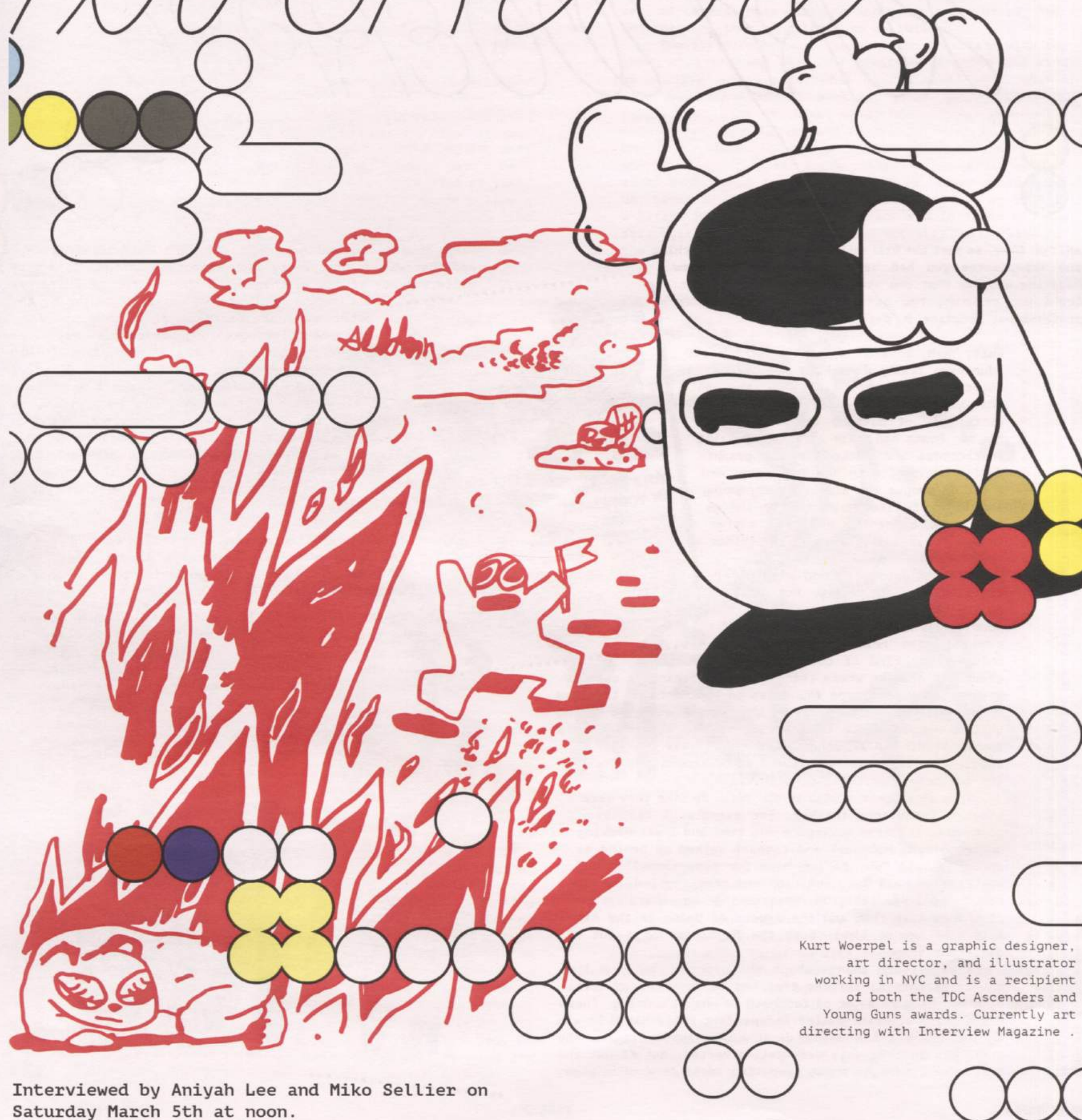
In parallel to that for a while, it was my role to help hire and commission like illustrations and stuff and that art. I don't directly do as many of the photo shoots themselves. That's very, very direct. By our now editor-in-chief, uh, he used to be our creative director, Mel Ottenberg, so he's like super, super hands-on with all that.

In fact, right now we, um, use like a number of different, like, photo production agencies, uh, the primary one being, uh, the Morrison Group. Um, but, but yeah, but then it's funny because, like, in like a design agency context, like, art directors have like a super different role. And in fact, like when I've gone and interviewed or like chatted with places they're like freelance, it's like everyone's like, so

Bloomberg Businessweek 2016
He relunched with the Businessweek team for a time during their 2016 redesign period. I contributed to covers, features, and various "beat" sections like Finance, Technology, and Politics.

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