SOMETHING'S

OFF

TASCHEN

VOL. 1

ICONS

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Hiroshi Fujiwara on Virgil Abloh
As shared in Tokyo, Sunday, June 28, 2020,
at the Grand Hyatt café

Having enjoyed watching Virgil's design career develop over the past few years, it's really interesting to me that when he started working together with Nike, initially on The Ten project, it appeared to have happened at the perfect time in the development of collaboration culturally.

It's a moment that couldn't have been more aligned to reach such a wide and influential global audience. Athletes, fashion people, entertainers, and many regular sneaker addicts all simultaneously got excited about the great versions of classic models which he created with the Nike team.

It's intriguing to see how Virgil was able to break so many rules within the design of all the shoes he touched, which I would never have thought possible back when I started to work on variations of classic silhouettes with Nike.

Time brings changes, and with the many shoe collaborations that have come along over the years, it feels as though the boundaries have opened up. This is really well represented by the work that Virgil does in general, with his many diverse projects and certainly with the body of work he's been able to create with Nike.

I continue to enjoy observing Virgil creating new unexpected classics for the culture.

HIROSHI FUJIWARA ON VIRGIL ABLOH 24.09.20

Introduction

Nicholas Schonberger

ICONS details the underpinnings of a body of work spanning the period from 2016 to 2020.

The primary subject is The Ten, a collaborative project between Virgil Abloh and NIKE, Inc. celebrating 10 of the company's most notable sneaker designs. Rather than offer a one-dimensional output, the work of The Ten locates each silhouette within its in full history. It dissects what makes each "iconic" by employing design principles which both distill and combine all the respective nuances. As Abloh notes, it is "a post-modern idea about design, culture, innovation, and athletic performance all intertwined into one."

The original shoes displayed within this book's pages are windows to engineering ingenuity, cultural cachet, and leaps in human potential. For Nike, the 10 models evidence a consistent progressive impulse — design and innovation at pace with the unbreakable ambition of athletes.

Over time, the shoes have become more than just functional equipment. Each is a piece of industrial design, a readymade sculpture, and a wearable all at once. Each is also an icon in the true sense — a representative symbol worthy of veneration. The cultural merit is established in the balance of aura and object.

Collaboration ties Nike's innovative athletic heritage and this external value together and augments the spirit of both sides through a shrewd synthesis of shared philosophies. In The Ten, the shoes are selected, reworked, and then titled — a process which delivers a new thought.

Exploring the project's approach through archival material from the Department of Nike Archives, documented prototyping, text communication, and more, ICONS highlights the interlaced ideas that root the creative commentary communicated by Abloh and Nike.

With this in mind, ICONS serves in two parts.

The first section collects the related ephemera of creation: the mood of the selected silhouettes, the considerations of reworking, and the final new object. A complementary series of essays grounds the context for The Ten. Writer Troy Patterson situates the collaborative work within a fashion framework, curator and historian Glenn Adamson explores it as illustrative of digital age design habits, and Abloh shares his belief in the sneaker as a robust element of material culture. The section

shares how parallel modes of thought can, and should, converge in the aim of forming fresh perspective. The Ten (and all its adjacent products), after all, is not just about making shoes; it is about making connections between past, present, and future.

That curiosity is buttressed by the second portion of ICONS, its lexicon. The lexicon forms the foundational milieu of the project at large. The people, places, objects, ideas, materials, and more, defined. Knowing these is knowing Nike's design, innovation, and history deeper, better, and more clearly.

The two sections combine vehicles of dialogue. The visual and the written both building the setting, or the system, behind the creative output of The Ten. As such, the full package celebrates a particular approach to making that acknowledges the power of unifying all the intangible threads of sneaker culture.

Let the Sneakers Do the Talking
Troy Patterson

The mood of the shoes under discussion flows from their intrinsic eagerness to engage a crisp conversation. If the products succeed as statement pieces, their success stems from their approach to interrogating the fundamental elements of sneaker structure and from their way of exclaiming pleasure at the processes of sneaker culture. It is as if the creative operation of Virgil Abloh, in analyzing the original shoes, aims to unlock the latent energy of these familiar silhouettes and omnipresent symbols. The energy is connected to an organic cultural dialogue and to mass-mediated flows of chatter about form, function, and everyday aesthetics on the asphalt. The Ten plays with the building blocks of a visual language, and it incorporates the various slang dialects and local idioms of common consumers — be they proper sneakerheads or casual skate punks, Sunday basketballers or workday clotheshorses — to build new vocabularies of meaning.

The sneakers are an exercise in design by reduction. Each is conceptual dissection — an exploration of the material engineering of a shoe, an attempt to uncover the architecture of the whole shoe experience. The craft is that of a consummate professional, but the energy is purely amateurish — a love expressed in the tangible attending to the details. Abloh divides the collection into two halves. The Revealing shoes — the Nike Air Jordan 1, Nike Air Max 90, Nike Air Presto, Nike Air VaporMax, and Nike Blazer Mid — arrive with their assembly-line gleam examined by the DIY tool of the X-Acto blade. A Swoosh sliced away from a black-and-red Jordan and reapplied with stitches of UNC-blue thread is aware of its namesake's résumé and of the nuances of the wearer's fandom. Above all, it's aware of its Swoosh-ness: the symbol steps forth, proud in its prominence but humble in its self-irony, as a sublime unit of symbolic value. (Likewise, the fat, low Swoosh on the Blazer is not only a connoisseur's throwback ode to archival proportions, but also, with its pleasant distended-belly quality, a bright graphic joke about the cultural weight of the logo.) The Ghosting shoes — a Converse Chuck Taylor, Nike Zoom Vaporfly, Nike Air Force 1 Low, Nike React Hyperdunk 2017, and a Nike Air Max 97 — employ translucent materials and encourage a feeling of transparency about the process of their creation. Collectively, the models have the atmosphere of a behind-the-scenes tour and, in their white minimalism, the calm of an airy workspace vibing in a flow state.

There is the sense that we are looking not at a real shoe but at a spontaneous attempt to render the Platonic ideal of one.

In each case, the process is investigative, as if the maker were taking a clock apart to see how it works and the consumer acquiring a chronometer with an enlightening aperture onto its gears. Abloh has said that he "wanted to make a consumer product that gives people a window into prototypes." In doing so, he opened a window. The forms become animated by spirits of discovery: to see how the sneaker works is to refresh your gut feeling for it, as a piece of performance gear and as an element essential to the performance of style.

The shoes are documents of a vigorous era in the development of the marketplaces of athletic apparel and consumer goods. It was a time when the coinage *athleisure* waned because it simply described an omnipresence, when streetwear claimed its proper seat in the highbrow atelier, when the ascent of charismatic hyphenates to the tops of maisons marked victories for artistic cross-pollination, for curatorial sensibilities, and for new-school personal branding. It was the era of the rag-trade collaboration, with the typographical × of the times sign announcing a drop (Acme Company × Wayne Industries, for instance), marking the spot of a hyped synthesis. We had reached a maturation of the luxury economy, the attention economy, and also the marketplace of ideas. Far and wide, the democratic ideologies of sampling and remixing and upcycling assumed a special prominence in both the design work of professionals and the daily business of getting dressed.

A familiar move of Abloh's — a stylistic signature, a brand-defining wink of visual rhetoric, a constant prod to look at the goods like a casual philosopher studying signs — is to decorate his pieces with urgent pops, all-caps text girded with quotation marks. Here, jolts of lettering literally claim our attention, with a wryness that offsets the whimsy of the device. They point up the mystique of the materials ("FOAM") and the halo around the marque ("AIR"), and they are witty enough to glorify the mundane ("SHOELACES"). The words make the shoes seem constructed for the benefit of an archive, so that people of the future, building a new civilization above the ruins of ours, will learn not just how to create our cherished forms but even to understand their emotional value. Or, to look at it from a similar angle, the words make the shoes look like relics displayed for educational purposes. The effect is heightened when the models are stamped with the data about their provenance and site of

creation, like wall text in a museum, as with the Off-White™ for NIKE AIR MAX 90 Beaverton, Oregon USA circa 1990. The shoe speaks up and claims a place of privilege in the canon of sneakers. A box-fresh pair ranks as pristine anthropological evidence of our cultural attitudes.

Preparing to assess these artifacts, the diligent costume historian of the future will scroll back through Abloh's career to note the kinship between his opening declaration as a fashion presence and at least one of the signal garments of 1970s punk. In 2012, Abloh introduced his first clothing line, Pyrex Vision, by screenprinting a bundle of deadstock Ralph Lauren Rugby button-up flannels with his own logo. In its way of authoring a brand on the back of a found object, the Pyrex shirt is an heir to the "anarchy shirt" (London, England, circa 1976) designed by Malcolm McLaren and Vivienne Westwood and sold at their shop at 430 Kings Road, in Chelsea. McLaren and Westwood exhumed some cheap cotton shirts from their stockroom and, among other thoughtful desecrations, painted them with stripes, added a silk-patch portrait of Karl Marx, and stenciled the left breast with the phrase "ONLY ANARCHISTS ARE PRETTY." The slogan coordinated with the squalling of "Anarchy in the UK," by the Sex Pistols; an epochal outcry was conceived by their manager, multihyphenate McLaren. The anarchy shirt was bluntly dystopian and splashily insolent, where Abloh's flannel is layered with meanings and slyly transgressive, but the clothes are cut to suit related schools of thought. The politics of punk derived from the Situationist International, revolutionaries partly inspired by Marcel Duchamp, whose cleverness inspired Abloh's reinterpretations of art objects and creative acts. There is a shared approach to reference and to irreverence — to assembling wearable collages that express rebellious vitality. Punk consumers, styling themselves with military pieces, motorcycle looks, and brash details, were the first urban guerillas. Streetwear kids inherited punk's legacy, and hybridizing its look with assertive strains of Black style and rugged counterculture, evolved a sportier uniform from punk's tradition, with sneakers as the tactical boots of a new mainstream uniform.

"TEN ITEMS RECONSTRUCTED" emerged into a world primed for its existence — a time when the knowledge of its potency spread well beyond the consumerist cults and marginalized tribes from where much of its power springs. An exhibition titled "The Rise of Sneaker Culture" opened at the Brooklyn Museum in 2015; in the years since, department stores and

luxury boutiques appropriated the trappings of the gallery to show their wares—mounting court shoes on plastic platforms, encasing them in vitrines, placing them on pedestals. We had witnessed the acme of the idea that the sneaker demands consideration as a material sculpture and a cultural platform. There are precedents for clothes working, so very significantly, to signify. In the 1940s, the zoot suit, worn by members of Black and Latino communities, was a wide-legged exercise in claiming space. The zoot suit, however, was collectively designed and individually wrought, and its silhouette was a viral phenomenon; to get one, you would size way up and take the thing to the tailor to achieve a certain flow and drape. The contemporary sneaker asserts its distinction straight off the rack, but the buyer remains the author of its effects.

The sneaker ascended on its own terms, which constituted a social shift in its own right. It is, at its finest, rich with associations that multiply, in subcultural niches and along suburban cul-de-sacs, as the cultures of youth and leisure go about their business. A sneaker accrues its meaning from its context (as a daily comfort, or a prime lifestyle accessory, or a squeaking object of desire) in a scene (around music or art or just hanging out)—a scene that further enriches the luster of the sneaker, and encourages its iconography to thrive in more places yet, and on other planes of discourse, always intensifying the force of its image.

Flying Air Abloh: Time, Travel, and Design in the Digital Age
Glenn Adamson

At the opening for his 2019 solo exhibition at the Museum of Contemporary Art Chicago, Virgil Abloh was asked if he had any thoughts for the next generation. Just one piece of advice? He could have said anything. What he did say was this: "Nothing can replace travel. One thing you can't cheat is seeing other parts of the world."

Kind of surprising, right? Right now, for a lot of people, Abloh is the man with the answers. And to be clear, he has been nothing but generous with the wisdom he's acquired. He's done a whole book (brilliantly named *Insert Complicated Title Here*) about the shortcuts that got him that little bit further, what he calls his "cheat codes." Still, his top tip is ... travel?

This makes most sense if we take a Jordan-sized jump back and look at the whole landscape that Abloh is navigating. Let's not forget, he is the next generation, one that's had plenty of labels thrown at it — millennial, born-digital, intersectional — yet is still actively defining itself. How could it be otherwise, at a time of such rapid change? At every turn, the relationship between physical and virtual space is being renegotiated.

The design world of today is not just discrete products and graphics. It is a world in itself, an infinitely interconnecting aesthetic layer draped over every experience, object, and space. Design gives us a signposted route through that vast landscape and, at its best, a whole new way of looking. Think of it as a killer app: design shapes cultural materials to fresh effect.

Nor is this just a matter of technology. In an overdetermined world, a low-fi, DIY approach can be the best way to carve open creative space. Take Abloh as an example: he and his team begin in the most analogue way imaginable. They might simply snip out a new Swoosh and stick it onto an old sneaker, to get a feel for scale and placement. Next they'll take to the sewing machine, which they use for rapid-fire graphic experimentation. All the while, Abloh is working out ideas with Nike, often via WhatsApp texts. These read as an archive of his design philosophy, balancing his instinct toward "deconstruction" — a breeze blowing in from some Mad Max apocalypse — with his deep respect for originality: "I want the Jordan faithful to equally love and be intrigued by our concept."

A term that comes up a lot in these texts is "time zones," and not just because the conversation is unfolding across

multiple continents. Every design icon exists in multiple temporalities; reinvention is the normal state of play. The Air Jordan is a paradigm case. The original 1985 shoe, with its high ankle and classic red-and-black color scheme, has been a mindful presence ever since its inception, informing each model that has followed (35 of them, at the time of this publication). This layering creates certain questions. What happens when we love something so much that we go back to it again and again? What if that kind of obsession were a design parameter?

We see the answers in Abloh's work: a cascade of remaking, replication, and adaptation, adding new associations each time. Evolution isn't the right word to describe this dynamic—because design isn't a matter of the survival of the fittest. It's more like conversation, as at a dinner party. Or better, like trash talk on the court. Design is in constant ricocheting dialogue with what's come before, "mashing up eras," as Abloh puts it. And precedent is also personal. For a person of a certain age, encountering a new Air Jordan is like hitting "play" on the wayback machine, a comforting reminder of childhood. But it also needs to work for now, modulated into an adult key.

This is where travel comes in—travel both in time and in space. Nothing is easier, these days, than sitting in front of a screen and tapping your way across the world. Current technology offers unprecedented, frictionless access to images and perspectives. So just like Abloh says, pick any spot on Earth. Go there, dive deep, and it will change you. Insights might come from unfamiliar traditions or from learning a different language. Or simply from getting lost in a city far from home (an experience recommended by the Situationists, the avant-garde movement of the 1960s, as a way to open the mind to new possibilities). In an age of seemingly infinite information, travel is still the best reminder that everyone's perspective is, in its own way, limited.

Extend this thought, and we find not just an aesthetic but an ethics too. Consider "Door Stop Interruption," part of a youth-facing furniture collection that Abloh has created for IKEA. It's just a modernist chair, adapted to contemporary production, with the simple addition of a bright red wedge underneath one foot. This striking image speaks of a momentary stop in action, and also of dependency. We all need something to lean on. Abloh says that the idea for the chair came to him at an airport, when he noticed the triangular chocks that hold an airplane in place. "The person who designed the wheel must think he is God's gift to Earth," he mused. "But the person who designed the doorstop

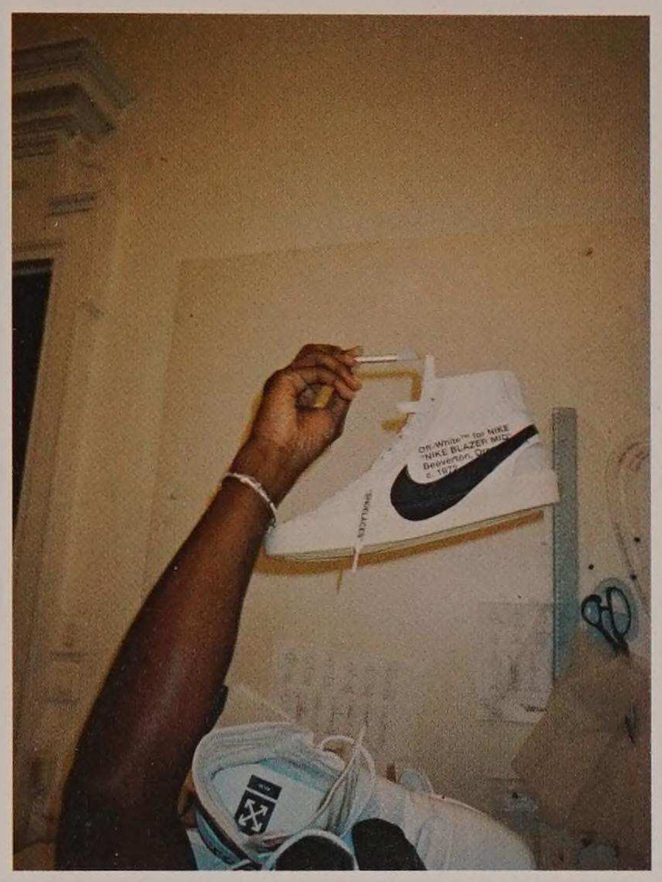
is equally impactful, because it can stop a plane in its tracks." It's a beautiful metaphor for active friction. In a world where everything seems in motion, there is a value to a full stop.

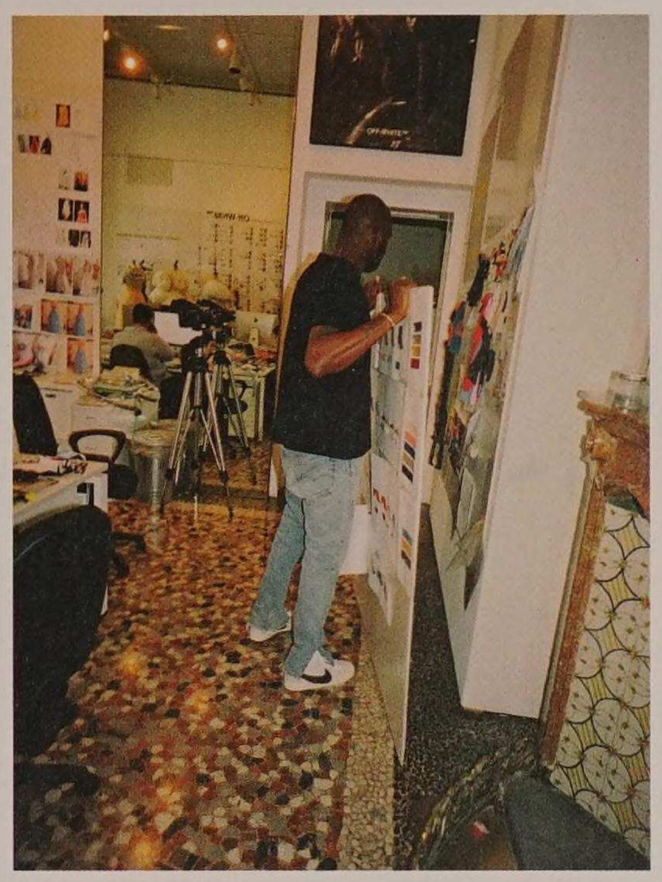
Michael Jordan could shoot and he could fly. But really, it was his feet that made the magic happen. In his very last play as a member of the Chicago Bulls, he won the NBA Finals by faking out Utah Jazz defender Bryon Russell so hard that the man fell down. Left open, Jordan pulled back, floated into midair, and sank the 20-foot jumper. 87–86. Bulls win. This was an iconic moment in sports history and also a powerful lesson: go where they think you won't and do it with style. It's Abloh's best move, too. Again and again he finds that open space, that little zone of levitation—just above the sweet spot where the rubber hits the road.

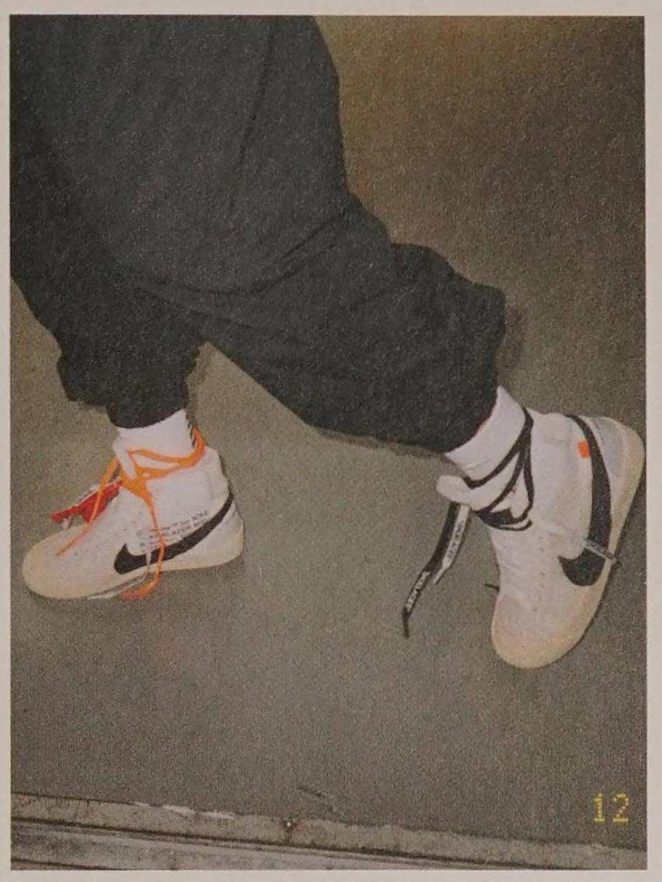
FLYING AIR ABLOH: TIME, TRAVEL, AND DESIGN IN THE DIGITAL AGE 24.09.20

AA3832-100	The 10: Blazer Mid	WHITE/BLACK-MUSLIN
AA3832-001	THE 10: NIKE BLAZER MID	BLACK/WHITE-CONE-BLACK
AA3832-002	THE 10: NIKE BLAZER MID	WOLF GREY/COOL GREY-PURE PLATINUM-VOLT
AA3832-100	THE 10: NIKE BLAZER MID PRM	WHITE/BLACK-CONE
AA3832-001	THE 10: NIKE AIR PRESTO	BLACK/WHITE-CONE
100210	Dunk Low Retro QS 'Black Multi-Color'	WHITE/CONE-ICE BLUE
AA3821-100	THE 10: NIKE AIR VAPORMAX FK	WHITE/TOTAL ORANGE-BLACK
AA3821-002	THE 10: NIKE AIR VAPORMAX FK	BLACK/TOTAL CRIMSON-BLEAK
AA3819-100	Dunk Low Retro High Off White	WHITE/PARK ROYER BLUE-CONE
AA3819-001	Dunk Low Retro High Off White	BLACK/BLACK-MUSLIN
AA3819-002	Dunk Low Retro High Off White	BLACK/WHITE-CLEAR
AA3818-100	Dunk Low Retro High Off White (QS)	WHITE/BLACK-VARSITY RED
AA3818-001	Dunk Low Retro High Off White	WHITE/WHITE
AA3818-100	Dunk Low Retro High Off White	WHITE/WHITE
AV6246-001	Air Force 1 '07 Vip Jewel Mom	BLACK/METALLIC SILVER-BLACK
AQ4297-100	Air Force 1 '07 Off White	WHITE/METALLIC SILVER-CAIL
AQ4211-100	The 10: Air Force 1 Low	WHITE/WHITE-CAIL
AA3832-100	The 10: Zoom Fly	WHITE/WHITE-MUSLIN
AA3832-100	The 10: Air Max 97 QS	WHITE/CONE-ICE BLUE
AA3832-100	The 10: Hyperdunk Cool Grey Fk	WHITE/WHITE-WHITE
AA3832-100	The 10: Air Max QS	CAIL/WHITE-MUSLIN
AA3832-100	The 10: Air Max	WHITE/BLACK-MUSLIN
AA3832-100	The 10: Blazer Mid	WHITE/BLACK-MUSLIN

JORDANS


Off-White™ for NIKE
"NIKE BLAZER MID"

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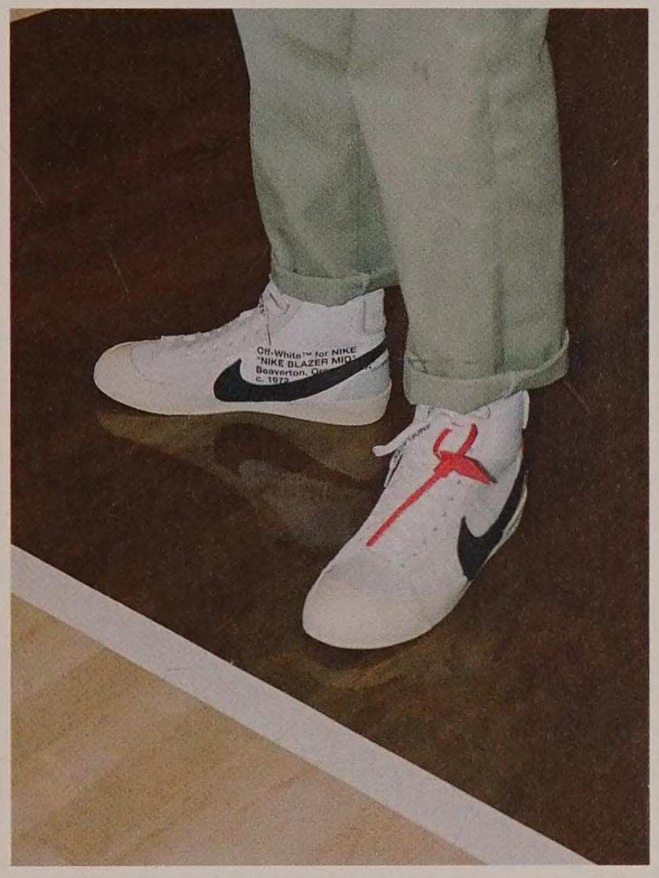
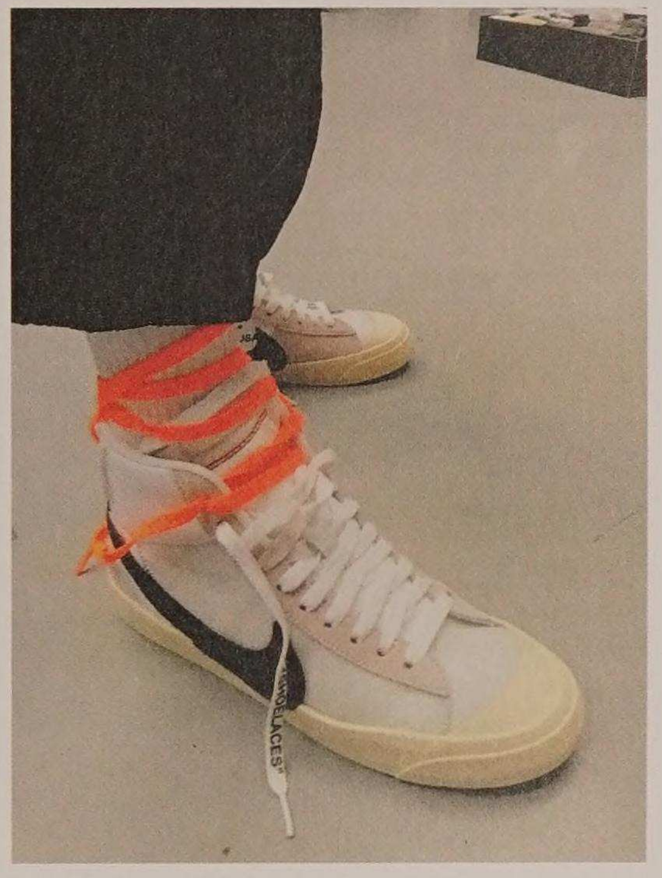
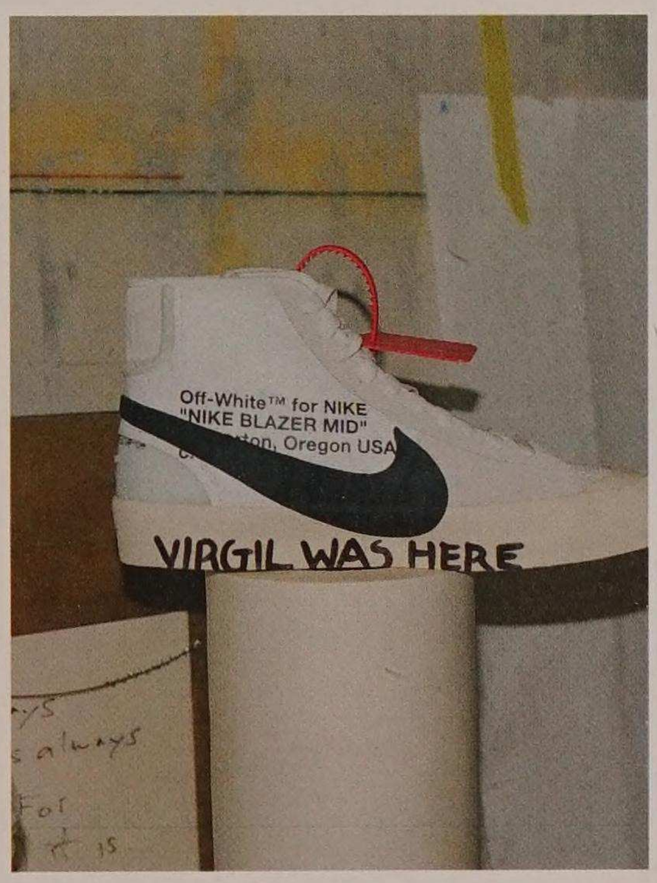
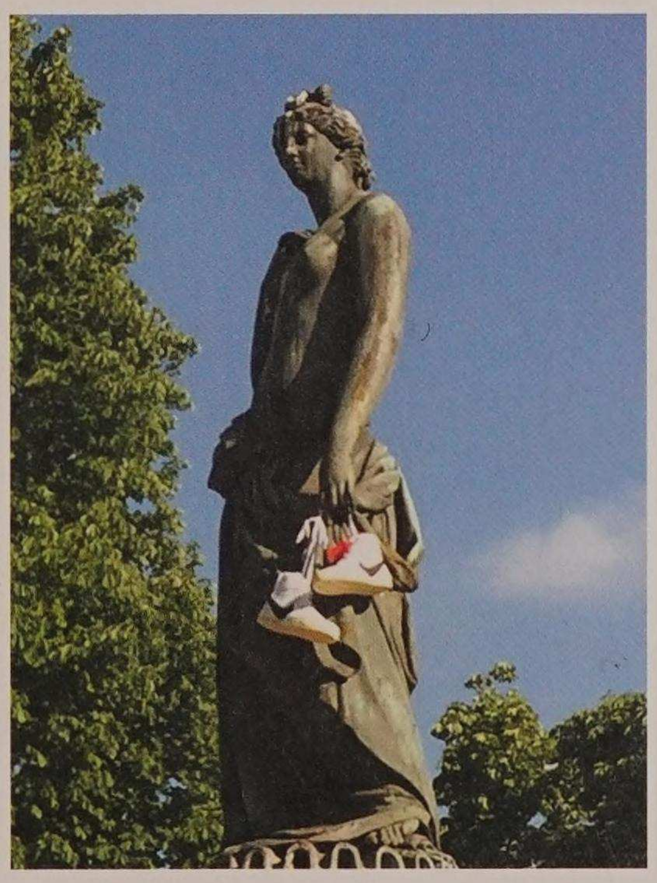
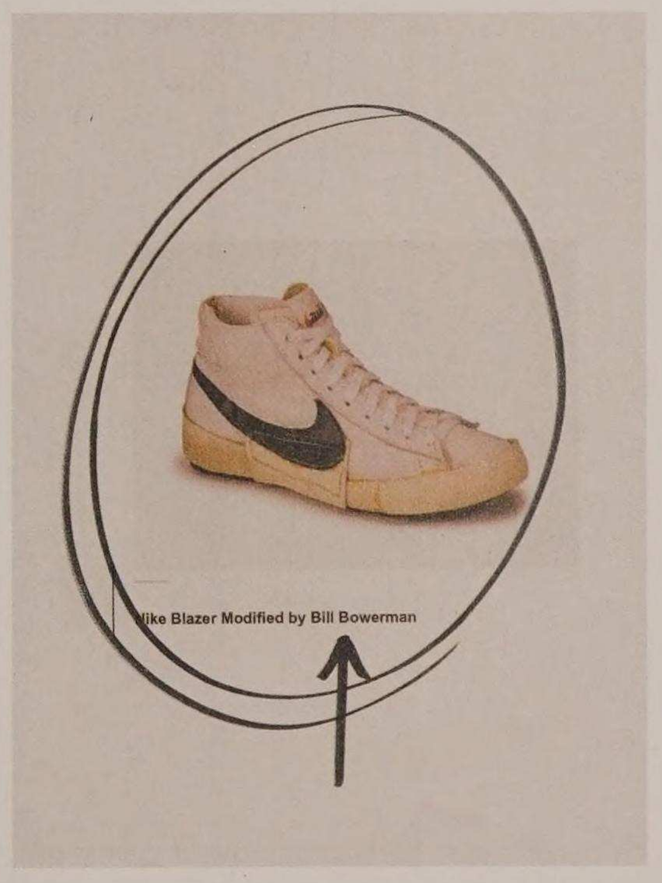
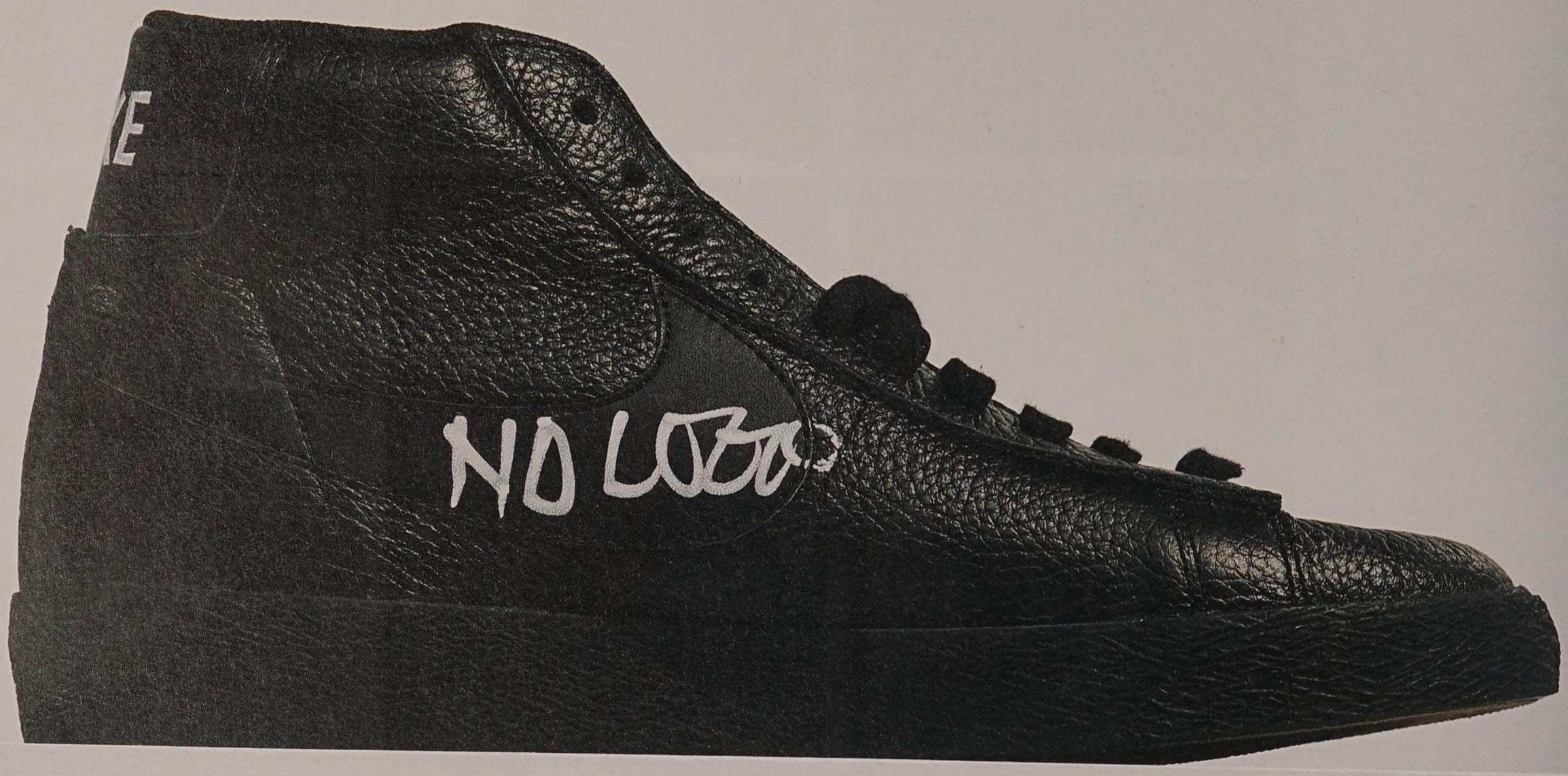

Off-White™ for NIKE
"NIKE BLAZER MID"


OFF-WHITE


Off-White™ for NIKE
"NIKE BLAZER MID"
Oregon USA
VIRGIL WAS HERE




Nike Blazer Modified by Bill Bowerman


NO LOBO

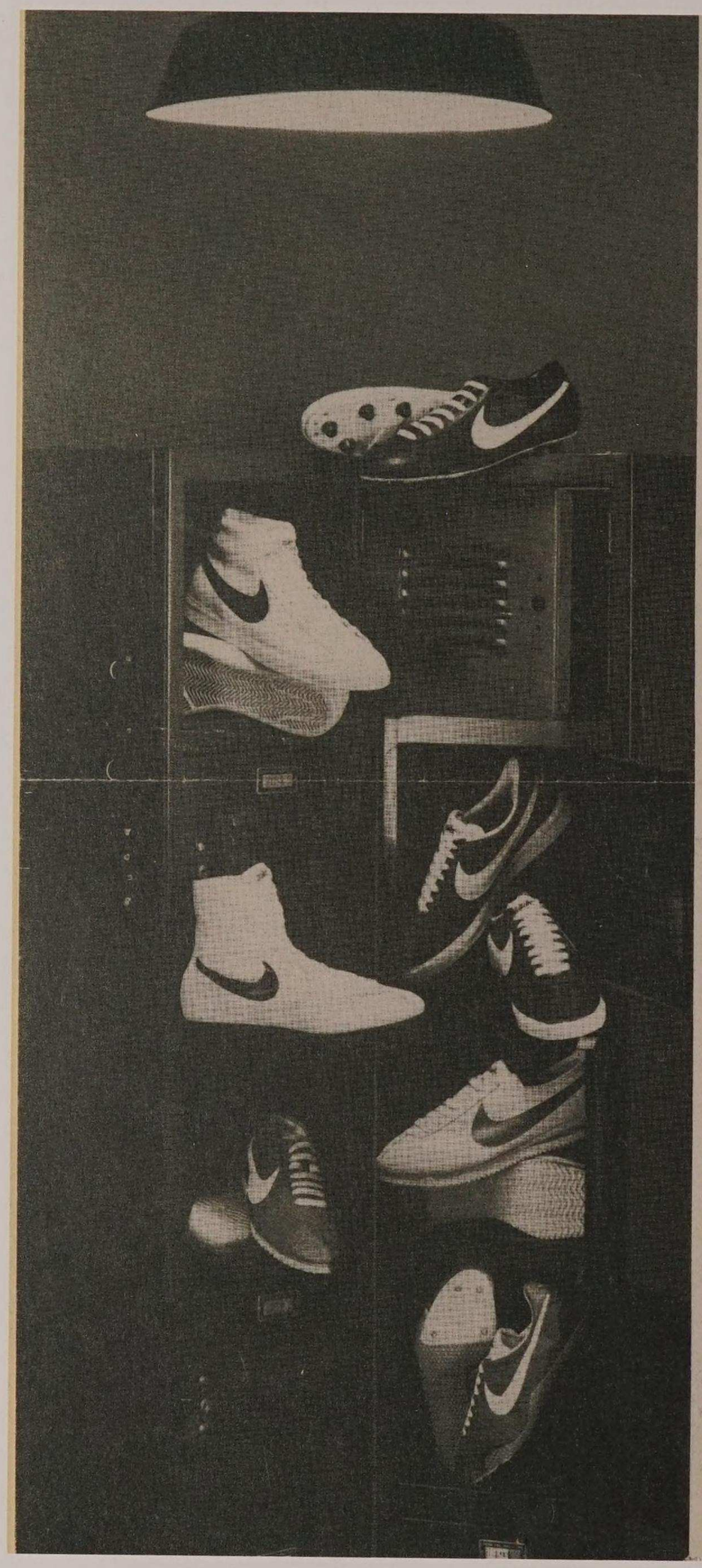
BLAZER LEATHER 4105

Sizes	3-17
Upper	White/Natural *Full-Grain Leather Upper:* Durable and supportive for long wear. *High-Top Construction With Padded Ankle Collar:* Additional ankle support and ample padding for a snug, comfortable fit. *Leather Toe Cap:* For reinforcement and protection during toe drag.
Sockliner	*Foam-Backed Terrycloth:* For absorbency, comfort and durability.
Outsole	*European Shell Cupsole:* Made of long wearing rubber compound with additional strength in areas of heavy wear. The cupsole is cemented and stitched to the upper for maximum durability. Sole design provides good traction for movement in any direction.
Profile	The high quality leather of the Blazer Leather provides support and comfort for nearly any court sport. The European shell cupsole provides good traction and long wear on varied court surfaces. Superior quality and fit.
	Note: See color alternatives page for combinations currently available in this style.

10/81

NIKE

ABOUT	
Produced in 1982, this technical sheet breaks down the material elements and performance benefits of the Nike Blazer Leather.	PLACE Beaverton, Oregon TYPE Technical Sheet YEAR 1982 SOURCE Department of Nike Archives



PICK A WINNER AND DISCOVER NIKE, THE SHOES OF THE NEW CHAMPIONS

ABOUT

This advertisement, from 1973, is one of the first to ever feature Nike Swoosh branded product. Highlighting company's first cleated offering, the Nike, and its first basketball shoe, the Blazer, the advertisement served as an introduction to Nike's ambition to provide the best in all sports.

PLACE	Beaverton, Oregon
TYPE	Advertisement
YEAR	1973
SOURCE	Department of Nike Archives

TEXT

10/21/16 2:49:13 AM
Nate Do you have ideas on what text you might want to incorporate into the shoe collection?

10/21/16 2:49:13 AM
Virgil It would be sort of this descriptive text, quite sterile

10/21/16 2:49:13 AM
Virgil I want to reference the shoes itself by style name

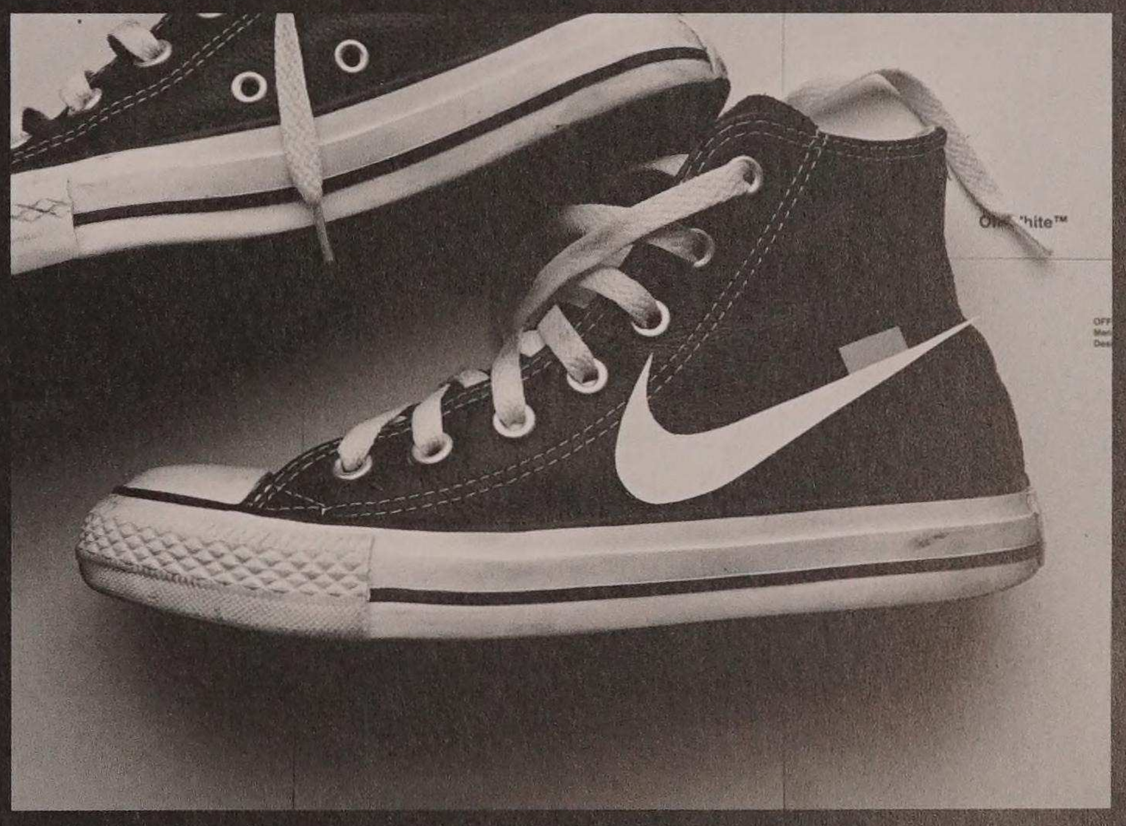
10/21/16 2:49:13 AM
Virgil Year etc

10/21/16 2:49:13 AM
Virgil The theory is to underline its existence by being specific.

10/21/16, 2:49:13 AM

10/21/16 2:49:13 AM
Virgil Idea: that once we have all our shoes “timeframe adjusted” we have a “standard issue swoosh”
This “standard issue swoosh” has the blue tab attached to it - zig/zag stitched

10/22/16, 07:41:14 AM



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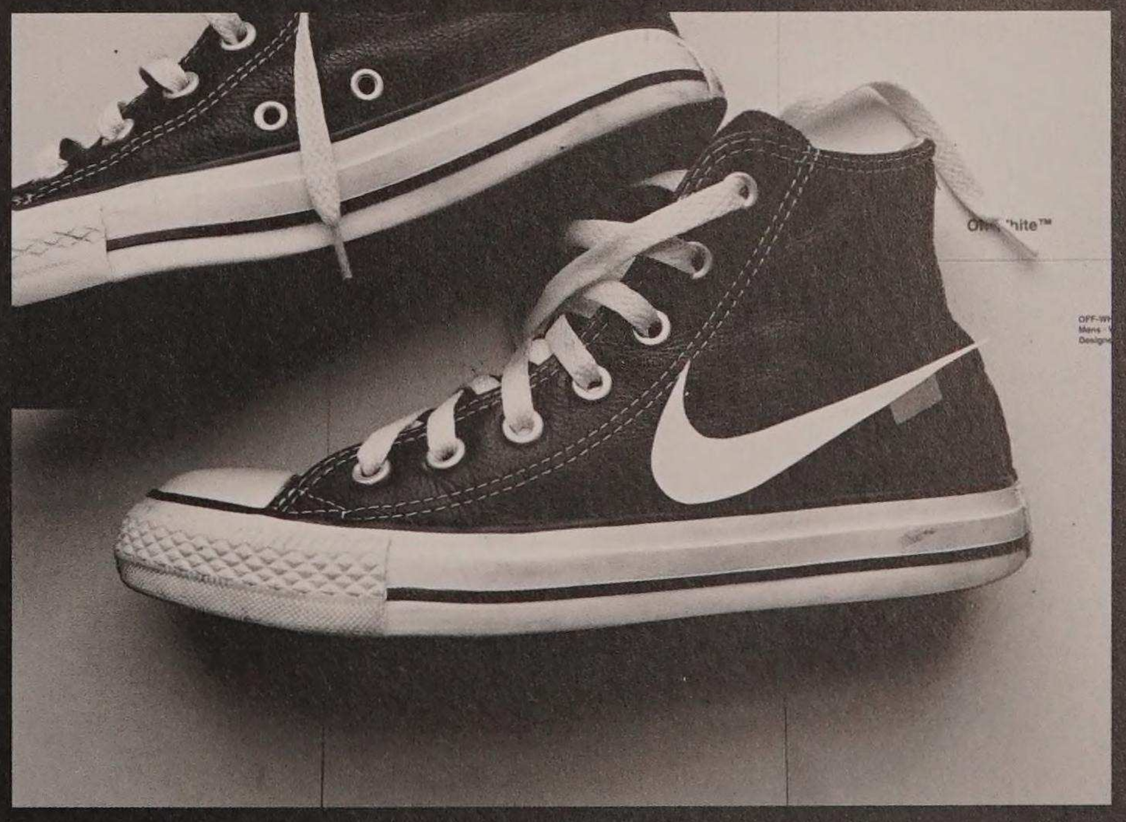


10/22/16, 08:03:34 AM

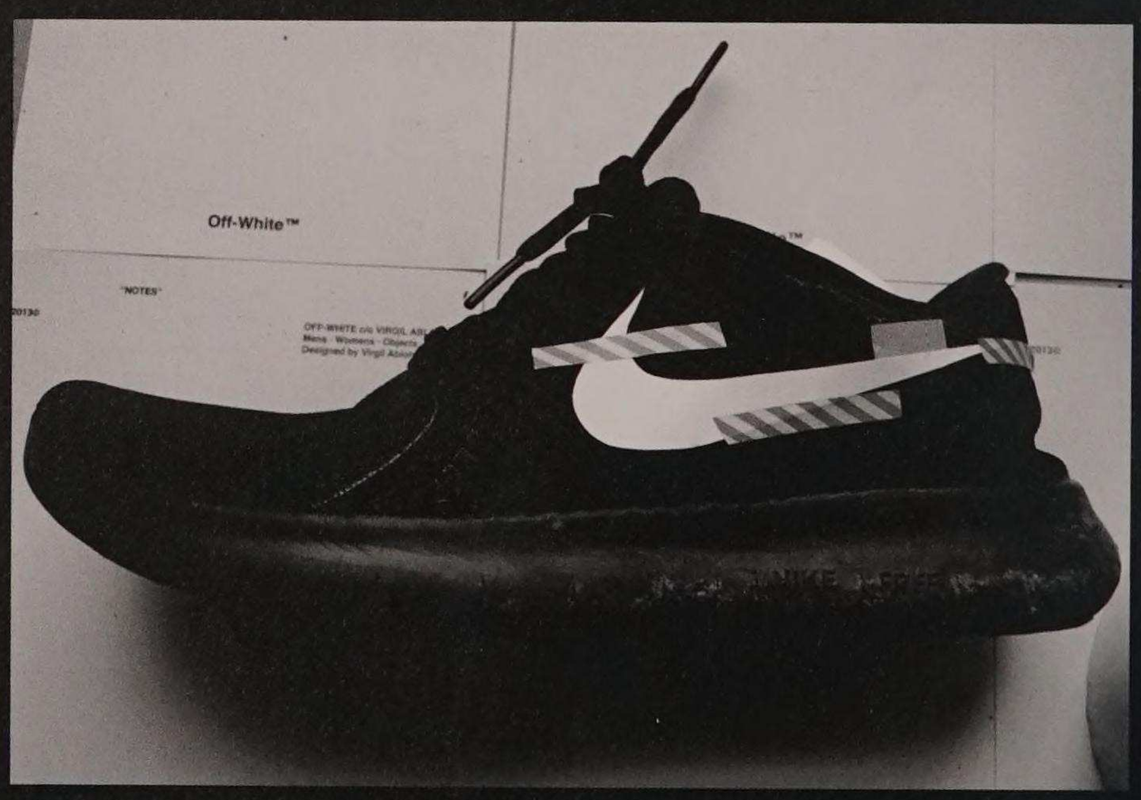
10/21/16, 09:54:29 AM

10/22/16, 07:41:06 AM

10/22/16, 07:41:06 AM

10/22/16, 07:41:08 AM

10/22/16, 07:41:09 AM



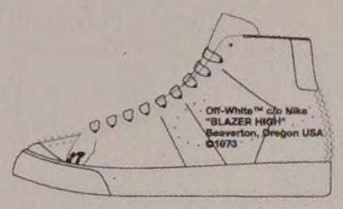
10/22/16, 07:41:12 AM

"AIR"
Off-White™ c/o
Beaver
©1982
USA

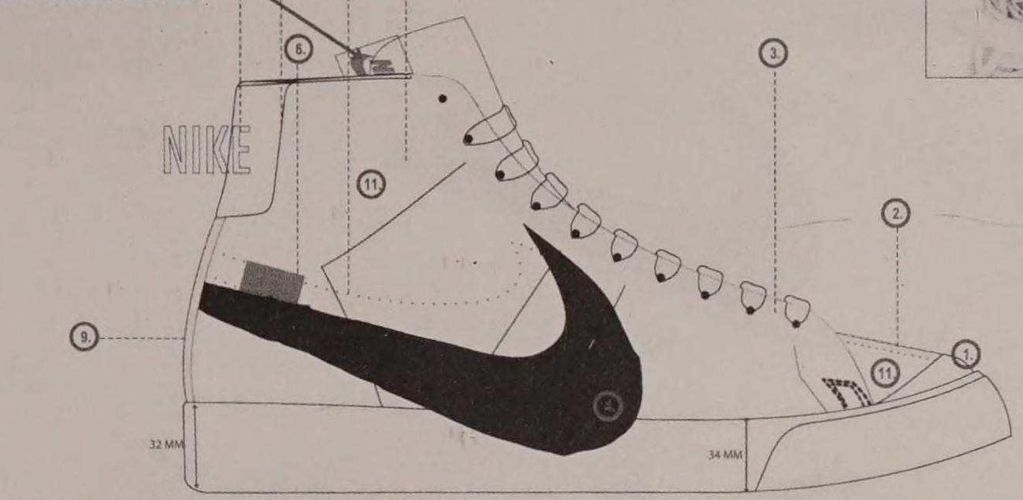
"SHOELACES"
"SHOELACES"
Off-White fo NIKE
"NIKE BLAZER MID"
ert n, Or gon USA

SEASON : SS17	STYLE NAME : BLAZER ROYAL	SIZE : M9	LAST: QD - 10	DESIGNER : SHAMEES ADEN	DEVELOPER : ELIZABETH BROCK - JONES	TONGUE CONSTRUCTION DETAIL	CONSTRUCTION DETAILS

THE WOVEN SWOOSH LABEL IS STITCH ED TO THE EDGE OF THE TONGUE



MEDIAL VIEW



LATERAL VIEW

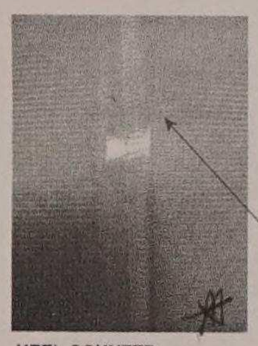
THE SWOOSH IS ONLY PRINTED ON THE LATERAL SIDE

RETRO TONGUE
BOM # 547653 FA15/ ROSHE LD- 100 07

1.	**TOE CAP** VISUABLE TIP OVERLAY
2.	**OVERLOCK STITCH FOAM PACKAGE** VISUABLE FOAM WITH OVERLOCK TOP STITCH
3.	**EYESTAY** TOP LAYER EYESTAY IN SAIL CLOTH Stitched down
4.	**BRANDING** SWOOSH TO BE HANDPAINTED OVER TOOLING AS SHOWN IN PICTURE.
5.	**THREADLESS STITCH** PERFORATED STITCH LINE
6.	**BRANDING** PRINTED BLUE RECTANGLE ON TO LEATHER
7.	**QUARTER PANEL SEAM** LAP SEAM REVERSE SIDE OF LEATHER
8.	**HEEL TAB BRANDING** DEBOSSED LOGO IN LEATHER 1MM
9.	**HEEL COUNTER** OVERLOCK SEAM WITH FUSE SKIN AS PICTURE
10.	**QUARTER PANEL** EXPOSED FOAM PACKAGE SAME AS THE TOE COUNTER WITH OVERLOCK TOP STITCH
11.	**EXPOSED FOAM PACKAGES** ONLY THE TOE BOX AND HEEL CAP WILL HAVE VISUABLE FOAM

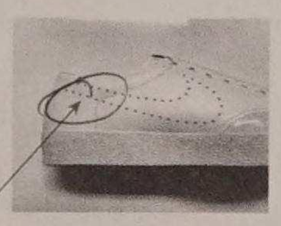
BUILD OF Vapormax Flyknit

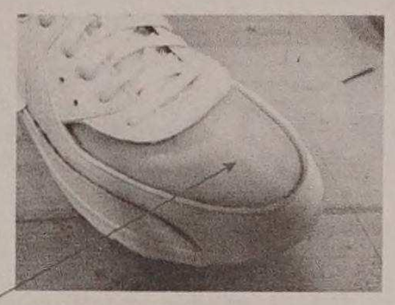
SEASON : SS17	STYLE NAME : BLAZER ROYAL	SIZE : M9	LAST: QD - 10	DESIGNER : SHAMEES ADEN	DEVELOPER : ELIZABETH BROCK - JONES



HEEL COUNTER

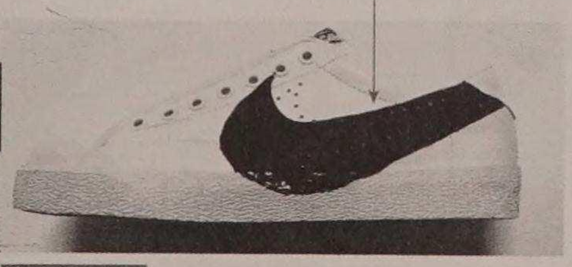
OVERLOCK SEAM WITH FUSE SKIN



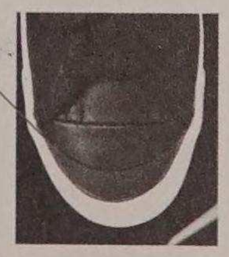


EXPOSED FOAM AND OVERLOCK CENTER SEAM

LATERAL VIEW



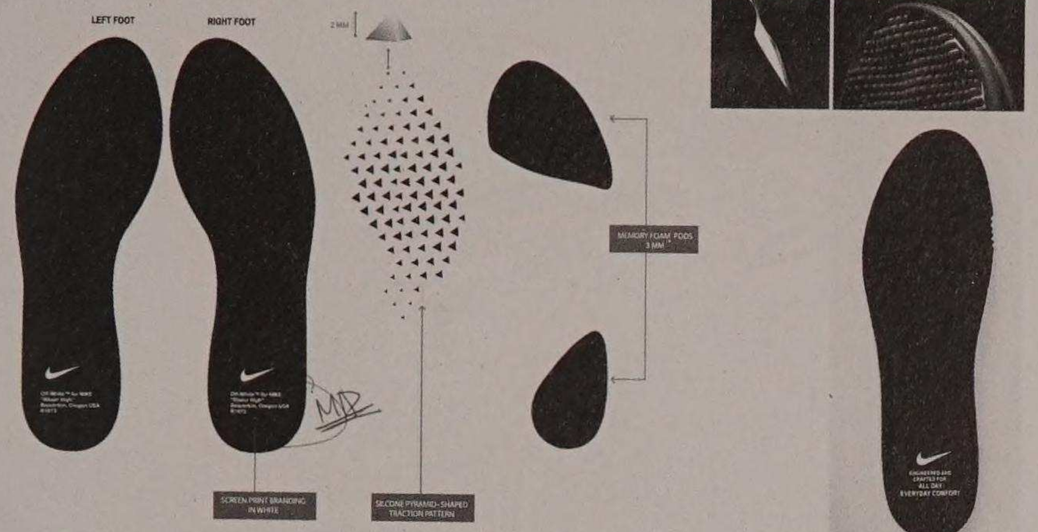
PAINTED BRANDING DETAIL

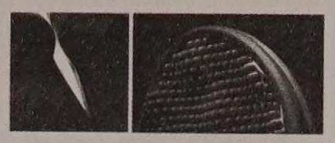


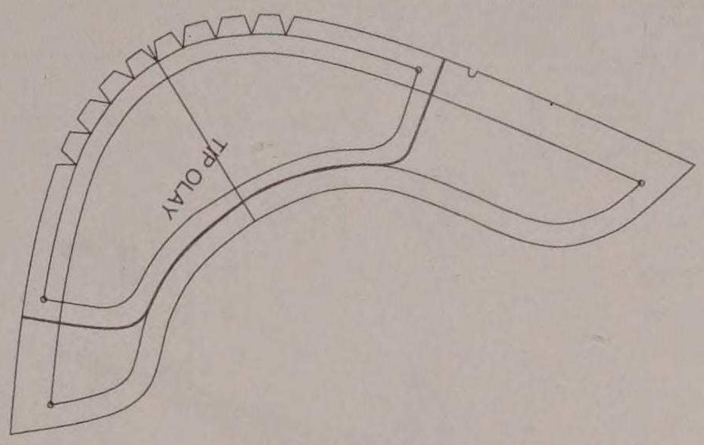
BUILD OF Vapormax Flyknit

JORDANS FOR

SEASON : 05/17 | STYLE NAME : BLAZER ROYAL | SIZE : M9 | LAST : CD - 10 | DESIGNER : SHAMEES ADEN | DEVELOPER : ELIZABETH BROCK - JONES







BUILT Vapormax Flyknit OF

COLOR & MATERIAL SPECIFICATIONS

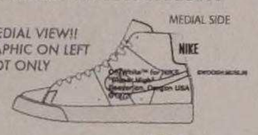
NSW

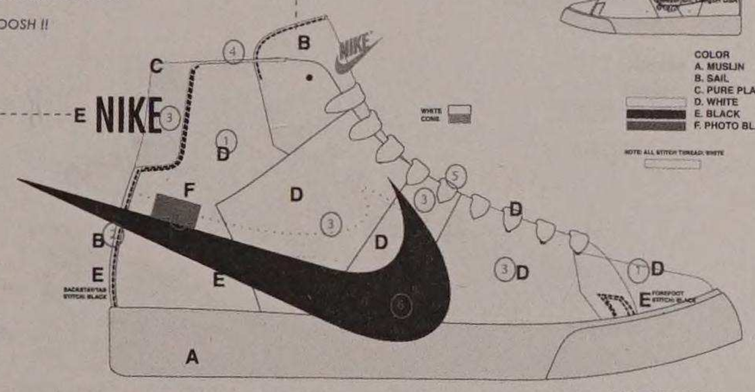
M1-C1	11.18.2016	Elizabeth Brock-Jones	AK	Mags Disington	Devon McKinney
	11._.2016	FOLLOW MATERIALS AND CONSTRUCTIONS FROM BOM#			

1. #XXXX 4MM + TRICOT , GOLD LONG JOHN
2. #71127 SN TIRRENINA NUBUCK, 1.0MM CLARINO
3. #651 VIRGIN LEATHER
4. LINING/SOCKLINER: #163 HEAVY MERRY MESH
5. LACE #76164 (FLAT) 8MM EPM POLY FLAT
6. !! STENCIL SPRAY SWOOSH !!
7. HM-MILLON-
   TR - ROYAL2 - JSI

COPY RETRO TONGUE CONSTRUCTION AND MATERIALS FROM BOM #547653 FA15 Roshe LD-100

!!MEDIAL VIEW!! GRAPHIC ON LEFT FOOT ONLY





SP17 / NSW / 10X10 / MNS / BLAZER TECH

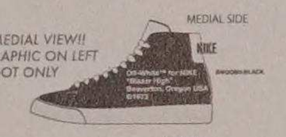
BUILT Vapormax Flyknit OF

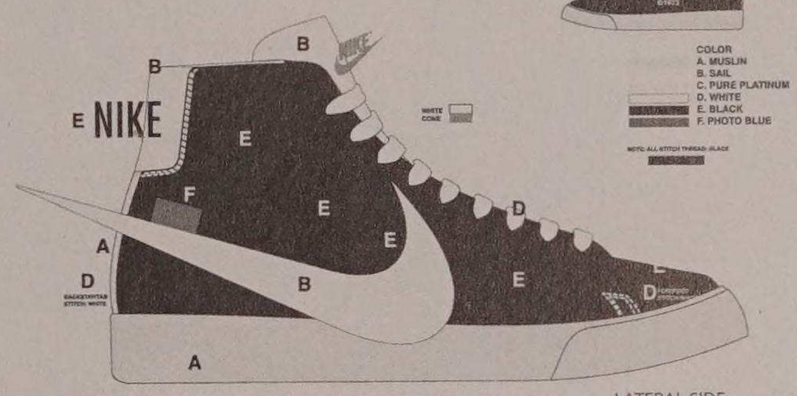
COLOR & MATERIAL SPECIFICATIONS

NSW

M1-C2	11.18.2016	Elizabeth Brock-Jones	AK	Mags Disington	Devon McKinney
	11._.2016	FOLLOW MATERIALS AND CONSTRUCTIONS FROM WHITE CAD			

!!MEDIAL VIEW!! GRAPHIC ON LEFT FOOT ONLY





SP17 / NSW / 10X10 / MNS / BLAZER TECH

BUILT Vapormax Flyknit OF

BUILT Vapormax Flyknit OF

BUILT Vapormax Flyknit OF

SEASON : SS	STYLE NAME : BLAZER HIGH	DESIGNER : SHAMEES ADEN	DEV ER : ELIZABETH BROCK - JONES	MEDIAL ART

MEDIAL PRINT

3.55 CM

Off-White™ c/o Nike
"BLAZER HIGH"
Beaverton, Oregon USA
©1973

10.3 CM

"SHOELACES"
"SHOELACES"

AA3834-101	Jordan 1 Retro High Off-White	WHITE/BLACK-VARSITY RED	September-0
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
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[illegible]	[illegible]	[illegible]	[illegible]
AQ0818-100	Jordan 1 Retro High Off-White	WHITE/WHITE	March-0
AQ8296-100	Jordan 1 Retro High Off-White (GS)	WHITE/WHITE	March-0
AQ0818-148	Jordan 1 Retro High Off-White	WHITE/DARK POWDER BLUE-CONE	June-0
[illegible]	[illegible]	[illegible]	[illegible]
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[illegible]	[illegible]	[illegible]	[illegible]

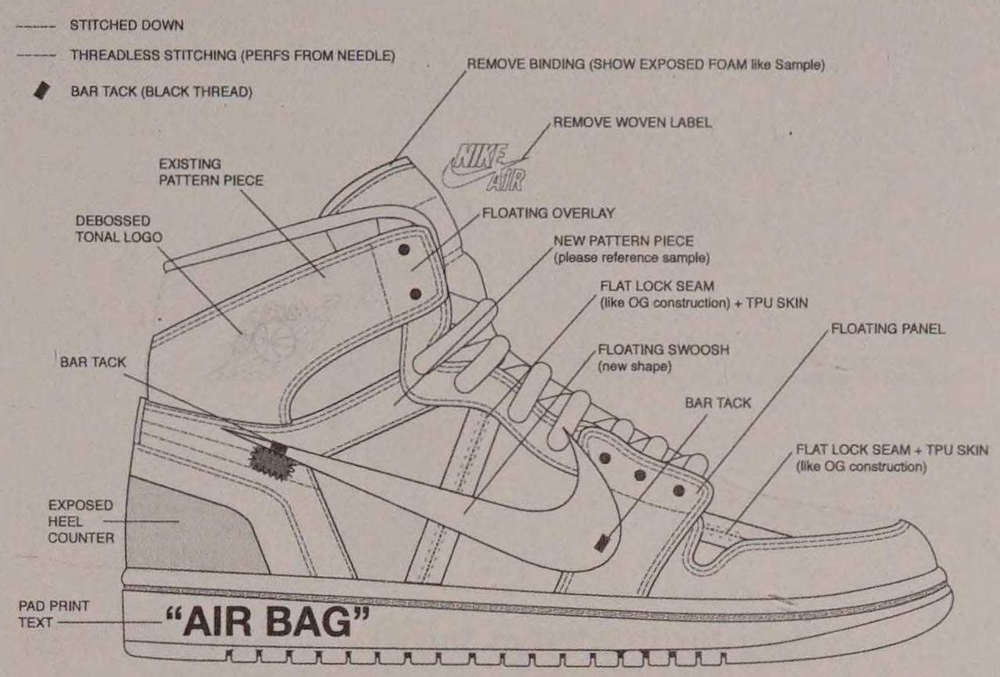
AIR JORDAN

ABOUT	
Distributed to Nike retail outlets in 1986, this sticker made up a portion of the defining early ephemera of Air Jordan. The Wings logo, which adorns the ankle of the Air Jordan 1, also appeared on apparel and posters, and in both print and television advertisements – all in effort of establishing the Air Jordan identity.	PLACE Beaverton, Oregon TYPE Sticker YEAR 1986 SOURCE Department of Nike Archives

Off-White™ for NIKE
"Jordan One High"
Beaverton, Oregon USA
©1973

ATTENTION!
USE ONLY WHITE COLORED THREAD FOR STITCHING

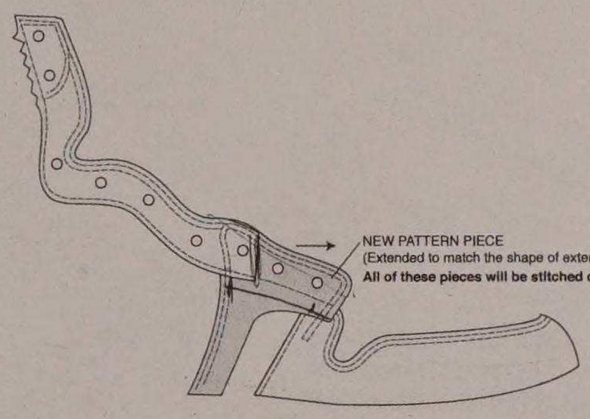
LATERAL SIDE



ATTENTION!
USE ONLY WHITE COLORED THREAD FOR STITCHING

STITCHED DOWN
THREADLESS STITCHING (PERFS FROM NEEDLE)

NEW PATTERN PIECE
(Extended to match the shape of exterior overlay)
All of these pieces will be stitched down to upper



NEW PATTERN 1 (front eyestay underlays)

ATTENTION!
USE ONLY WHITE COLORED THREAD FOR STITCHING

MEDIAL SIDE

STITCHED DOWN
THREADLESS STITCHING (PERFS FROM NEEDLE)
EYELET PERFS ON FLOATING PANELS

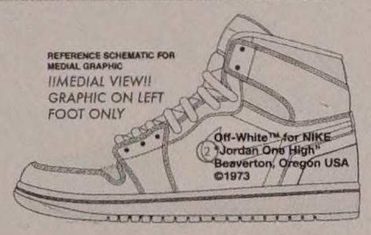
COLOR & MATERIAL SPECIFICATIONS

NSW

M1-C1	11.18.2016	Elizabeth Brock-Jones	AK	Mags Disington	Devon McKinney
	11._.2016	FOLLOW MATERIALS AND CONSTRUCTIONS FROM BOM# 387930			

1. *#XXXX NEXXIN WOVEN DOBBY, JSI*
   #XXXX 4MM.+ TRICOT , GOLD LONG JOHN
   Nexxin layered on top of foam: (dont adhere layers together)
2. *#71127 SN TIRRENINA NUBUCK, 1.0MM CLARINO*
3. *#651 VIRGIN LEATHER*
4. *!! EXPOSED HEEL COUNTER !!*
5. *LINING/SOCKLINER: #163 HEAVY MERRY MESH*
6. *LACE #76164 (FLAT) 8MM EPM POLY FLAT*
7. *HM-MILLON-*
   TR - ROYAL2 - JSI

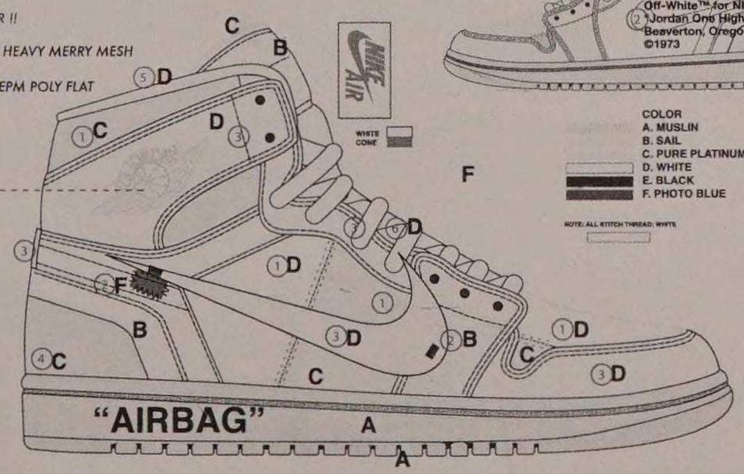
REFERENCE SCHEMATIC FOR MEDIAL GRAPHIC
!!MEDIAL VIEW!!
GRAPHIC ON LEFT FOOT ONLY



COLOR
A. MUSLIN
B. SAIL
C. PURE PLATINUM
D. WHITE
E. BLACK
F. PHOTO BLUE

NOTE: ALL STITCH THREAD: WHITE

EMBOSSED LOGO
W/ WHITE MATT FINISH



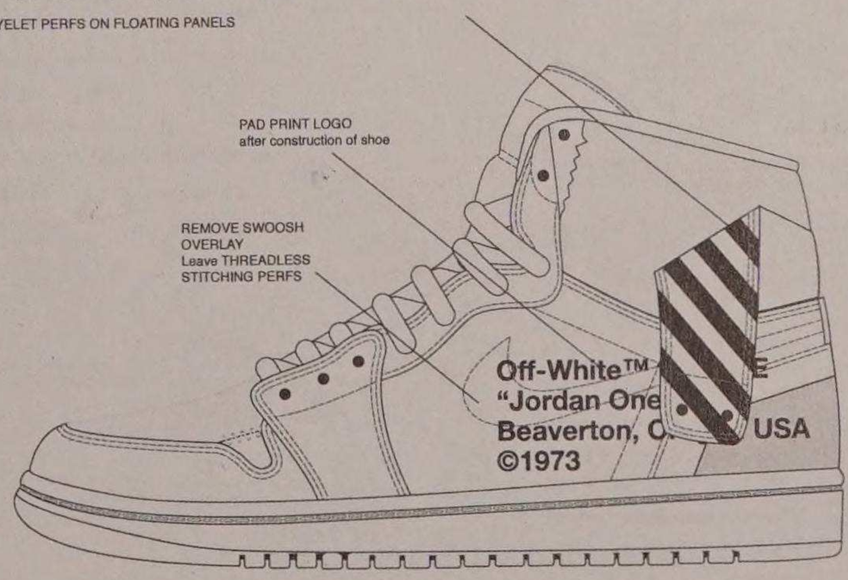
SP17 / NSW / 10X10 / MNS / AJ1 RETRO HI OG

ATTENTION!
USE ONLY WHITE COLORED THREAD FOR STITCHING

MEDIAL SIDE

STITCHED DOWN
THREADLESS STITCHING (PERFS FROM NEEDLE)
EYELET PERFS ON FLOATING PANELS

SCREEN PRINT HAZARD STRIPES ON SUEDE SIDE OF VIRGIN LEATHER



"AIR"

COLOR

11/16/16 2:20:37 AM
Virgil Idea - let’s look at doing the Jordan in this colorway with our same “deconstruction” vocabulary

11/16/16 2:24:28 AM
Virgil Now that I’m dwelling on it - the iconic shoes had “iconic” colorways we should study. I want the Jordan faithful to equally love and be equally intrigued by our concept

11/16/16 2:24:51 AM
Virgil All white might leave a few of them out of the story

11/16/16 2:23:22 AM

AIR JORDAN
"AIR"

JORDAN
AIR
"AIR BAG"

"AIR"

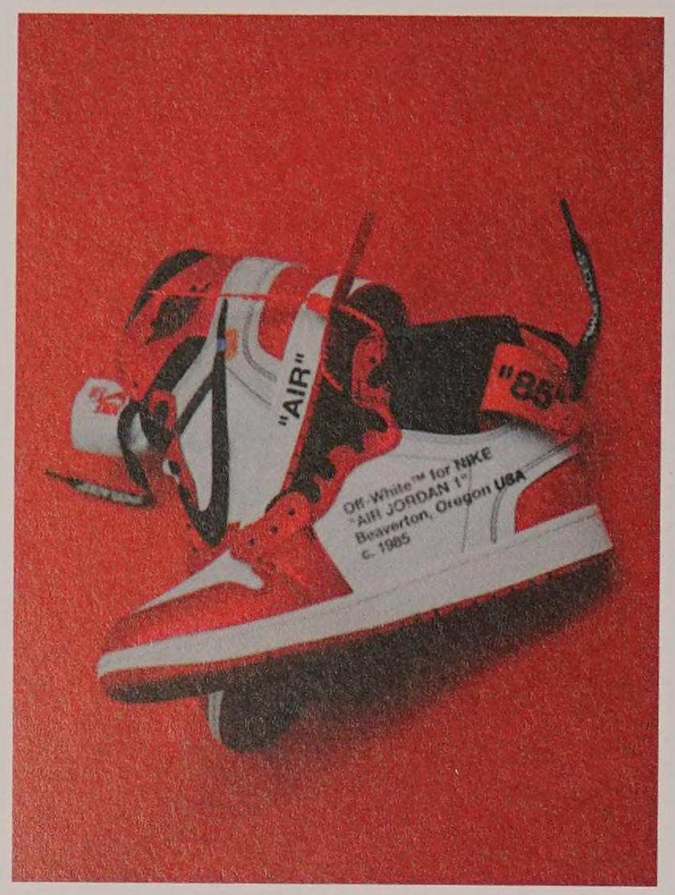
FLIGHT SUIT.

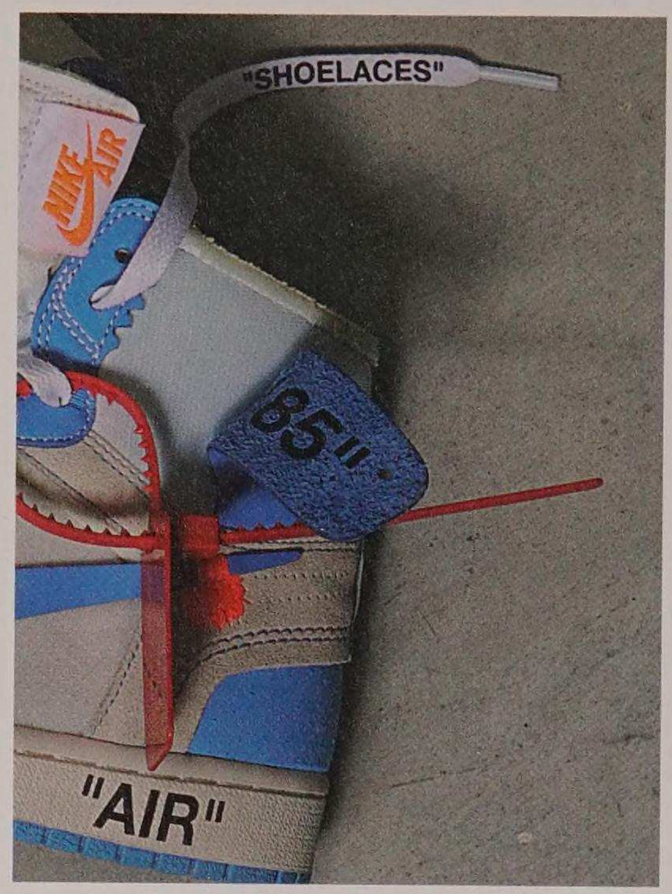
Run and Gun
Jacket and Pant

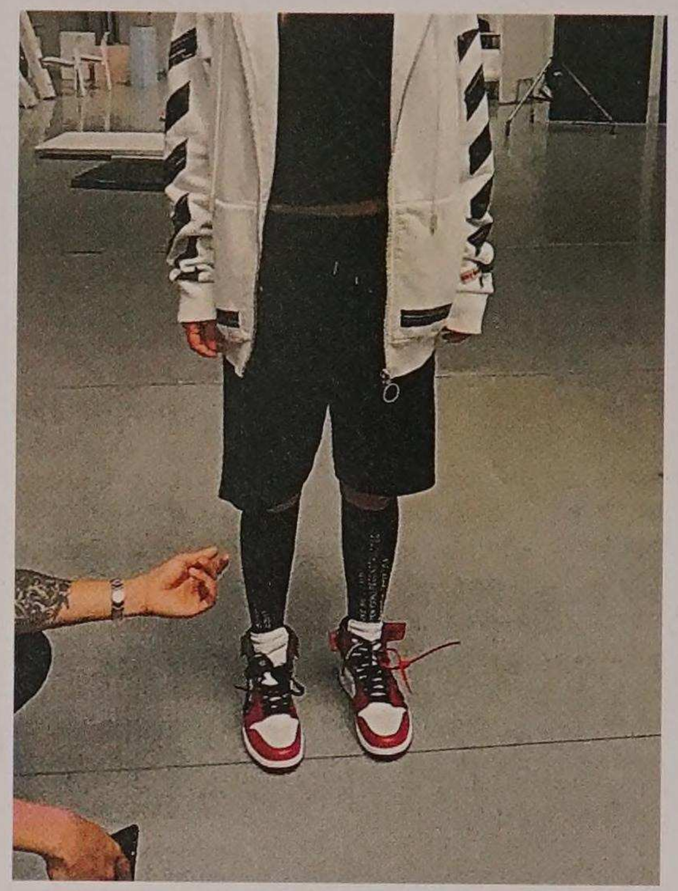
NIKE®

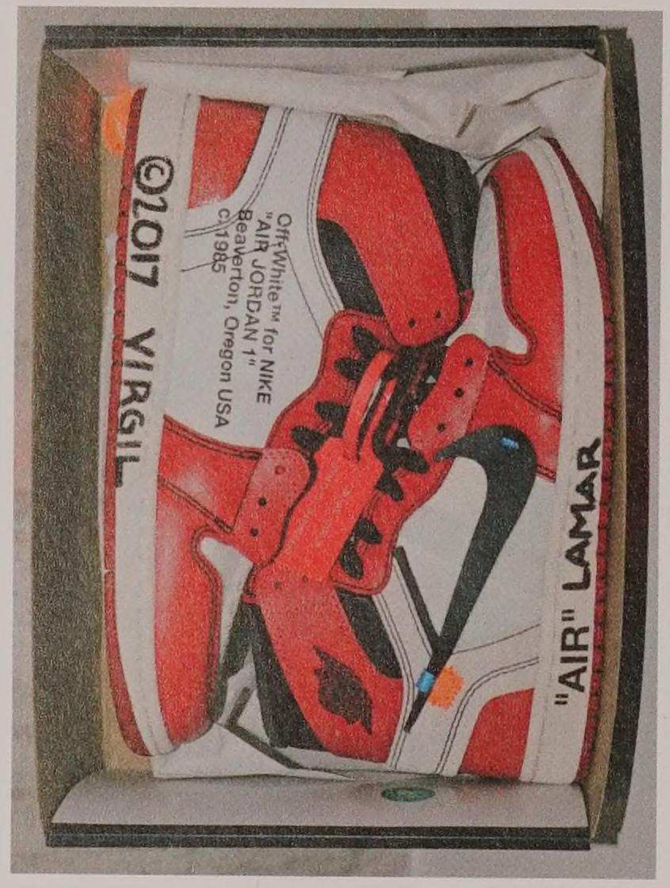
ABOUT	
The 1985 catalog for the inaugural Air Jordan apparel line highlighted bold use of the now classic Wings logo.	PLACE Beaverton, Oregon
	TYPE Catalog
	YEAR 1985
	SOURCE Department of Nike Archives

BLAZER AIR MAX 90 PRESTO VAPORMAX


"AIR"
"85"
Off-White™ for NIKE
"AIR JORDAN 1"
Beaverton, Oregon USA
c. 1985

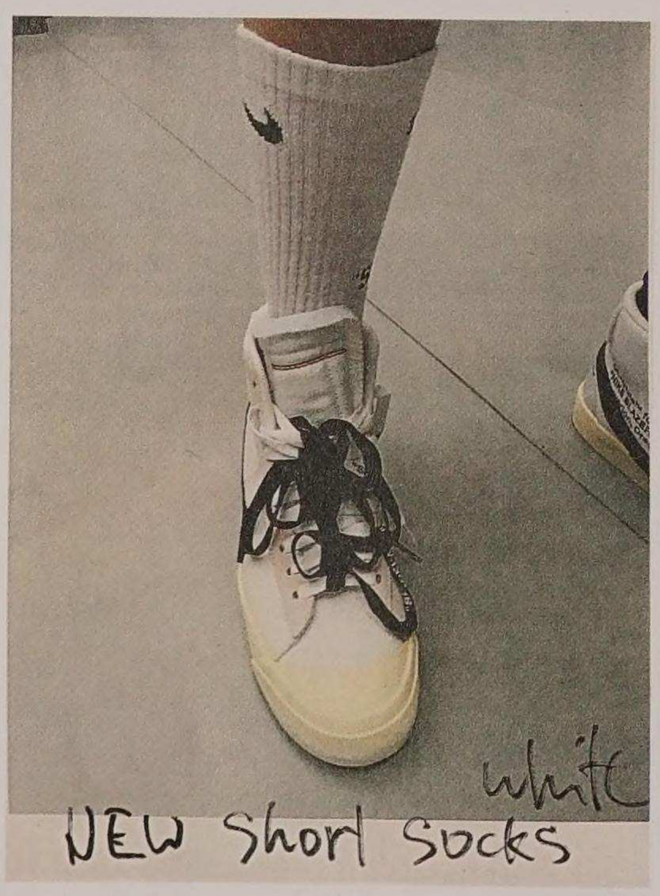

"SHOELACES"
NIKE AIR
"85"
"AIR"

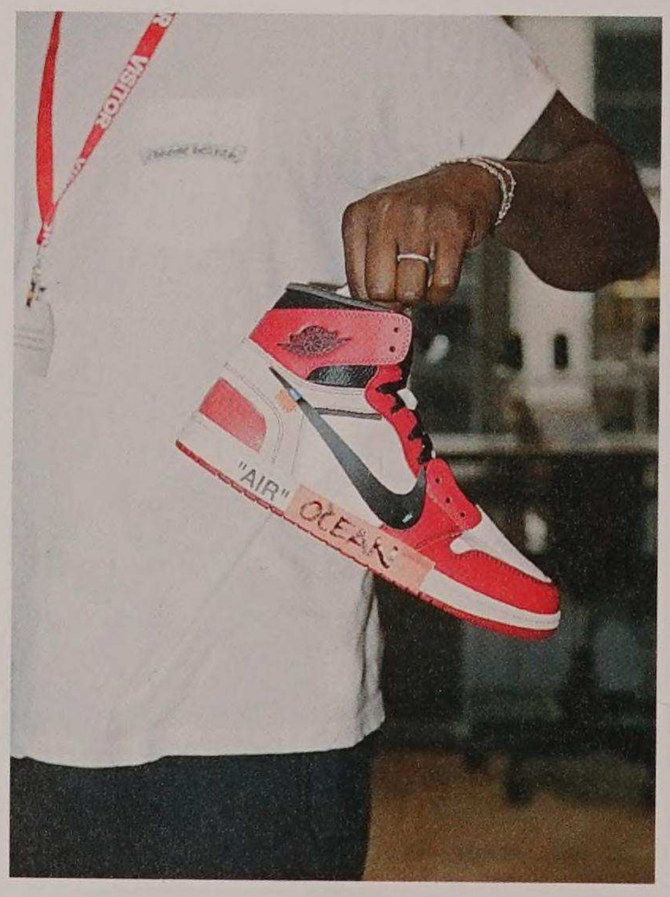


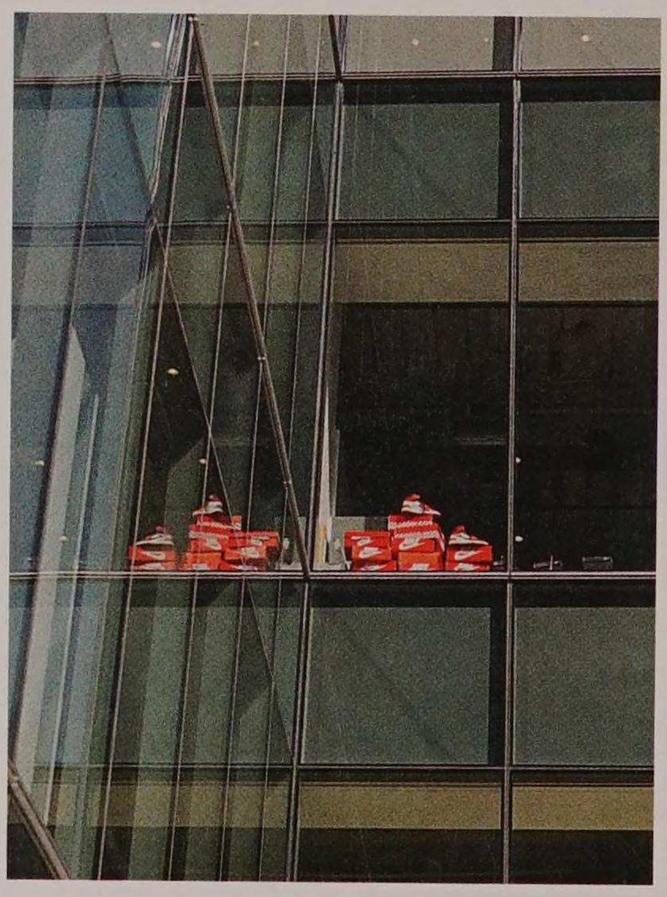

©2017 VIRGIL
Off-White™ for NIKE
"AIR JORDAN 1"
Beaverton, Oregon USA
c. 1985
"AIR" LAMAR

NIKE
CONVERSE
NIKE
NIKE

"85"


white
NEW Short Socks


VENICE
"AIR" OCEAN



AIR JORDAN
"AIR"

ABOUT		
	PLACE	Beaverton, Oregon
	TYPE	Catalog
	YEAR	1986
Nine initial colorways of the Jordan 1 are shared in this 1986 catalog page.	SOURCE	Department of Nike Archives

"AIR"

AIR JORDAN

1G73 MUSCLE JACKET
Nylon taffeta
67 Black/Red

1G72 AIR JORDAN SHOULDER SHOE
Poly/cotton jersey
65 Red
67 Black
74 Grey Heather
78 White

1A63 MUSCLE PANTS
Nylon taffeta
67 Black/Red

NIKE

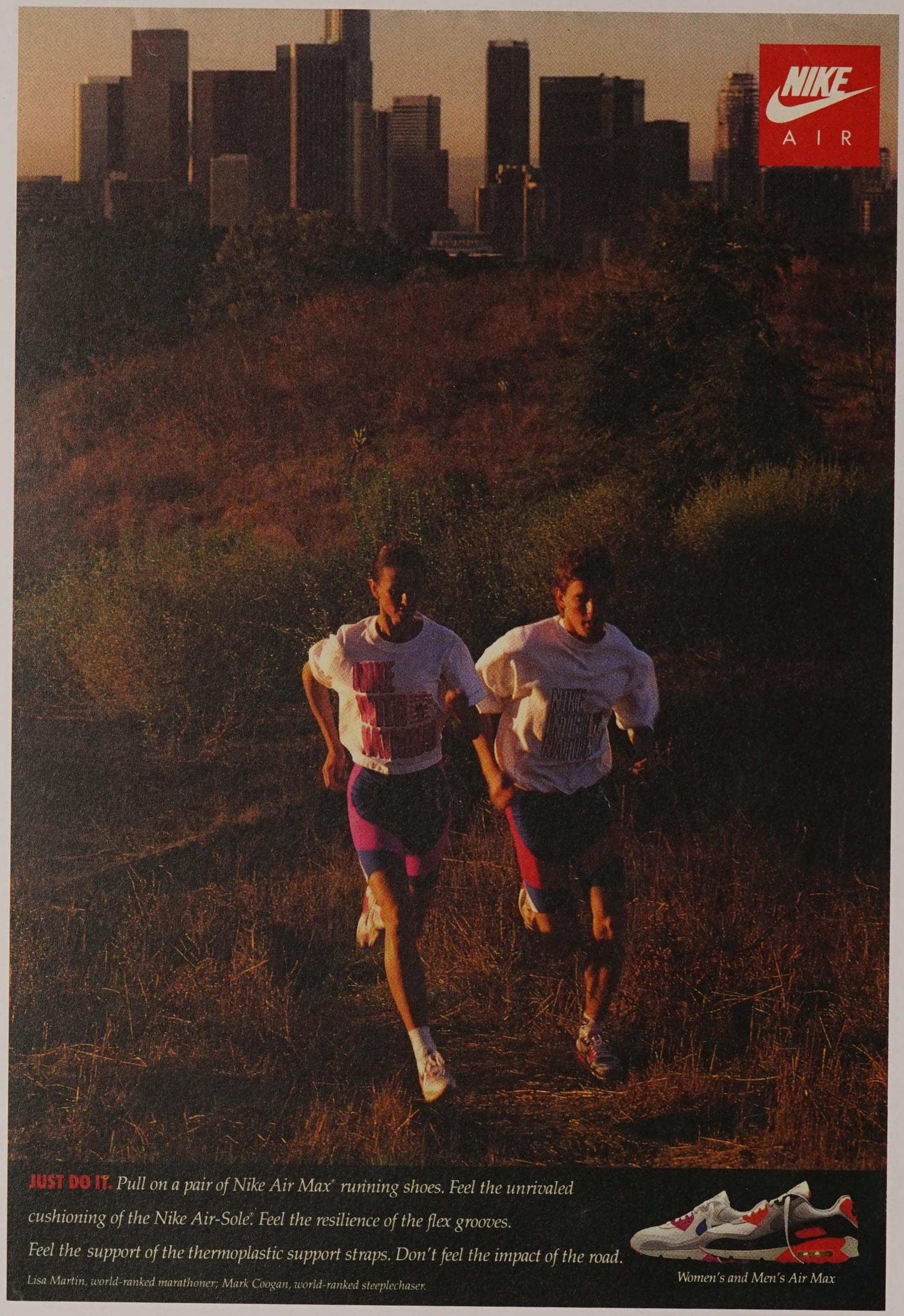
ABOUT		
The 1985 release of the Air Jordan 1 included a complementary apparel line. In this catalog image from the shoe's launch year, two of the lasting pieces are presented: The Muscle warm-up suit and the Air Jordan Shoulder Shoe T-shirt. Both expand the arresting aesthetic that redefined basketball style in the era.	PLACE	Beaverton, Oregon
	TYPE	Catalog
	YEAR	1985
	SOURCE	Department of Nike Archives

"AIR"
"AIR" OCEAN
'AIR' OCEAN
'AIR' OCEAN

"SHOELACES"
"AIR"

[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
AA7293-100	The 10: Air Max 90	SAIL/WHITE-MUSLIN	September-0
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]

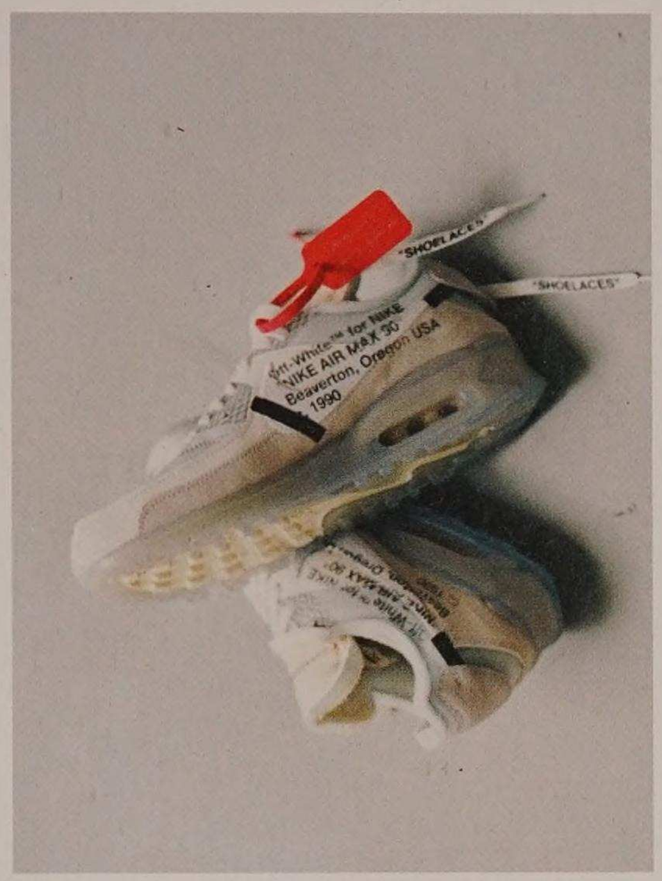
AIR MAX

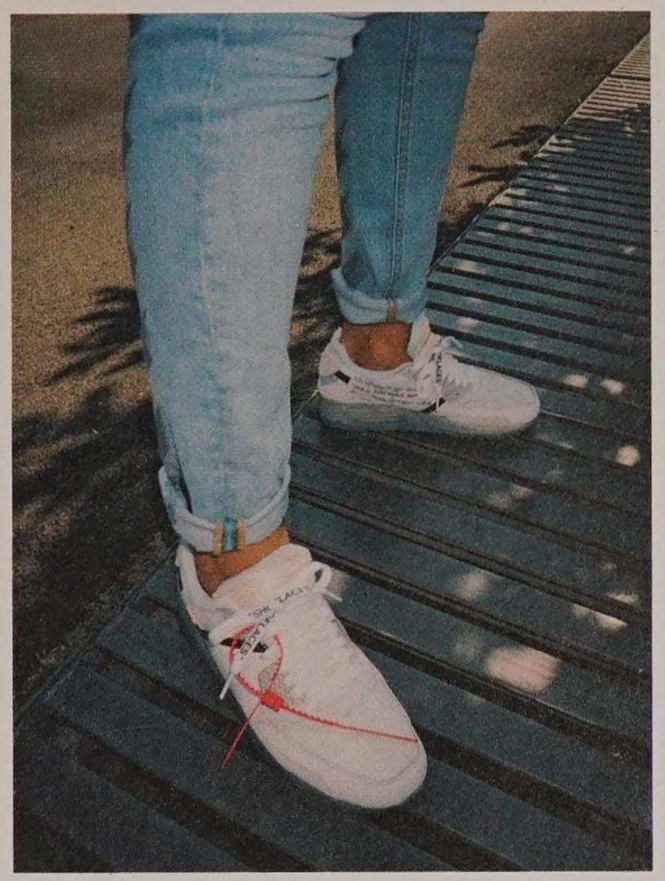


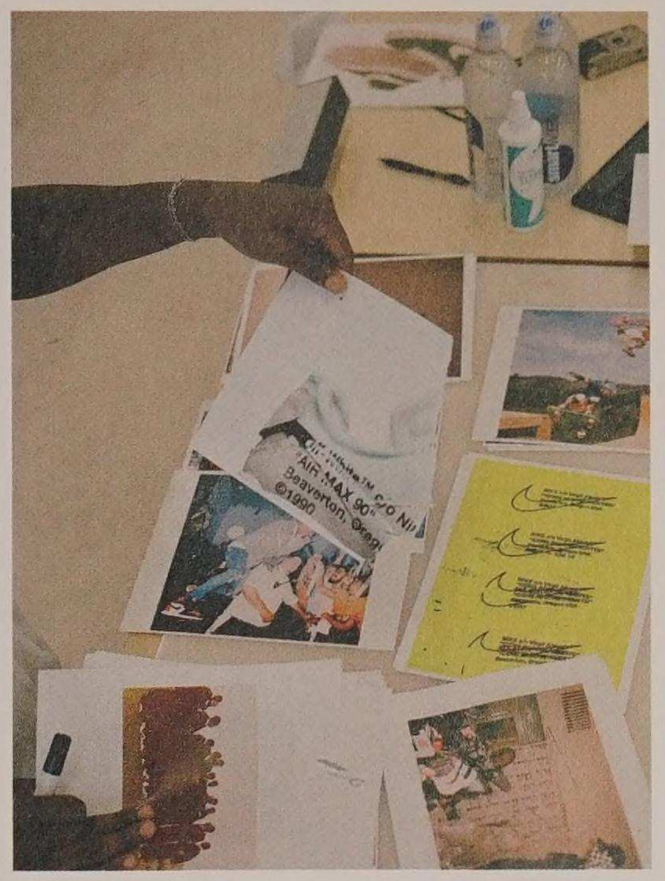
ABOUT		
Original print advertisement featuring the Nike Air Max 90 and world-class distance runners, Lisa Martin and Mark Coogan.	PLACE	Beaverton, Oregon
	TYPE	Print Advertisement
	YEAR	1990
	SOURCE	Department of Nike Archives

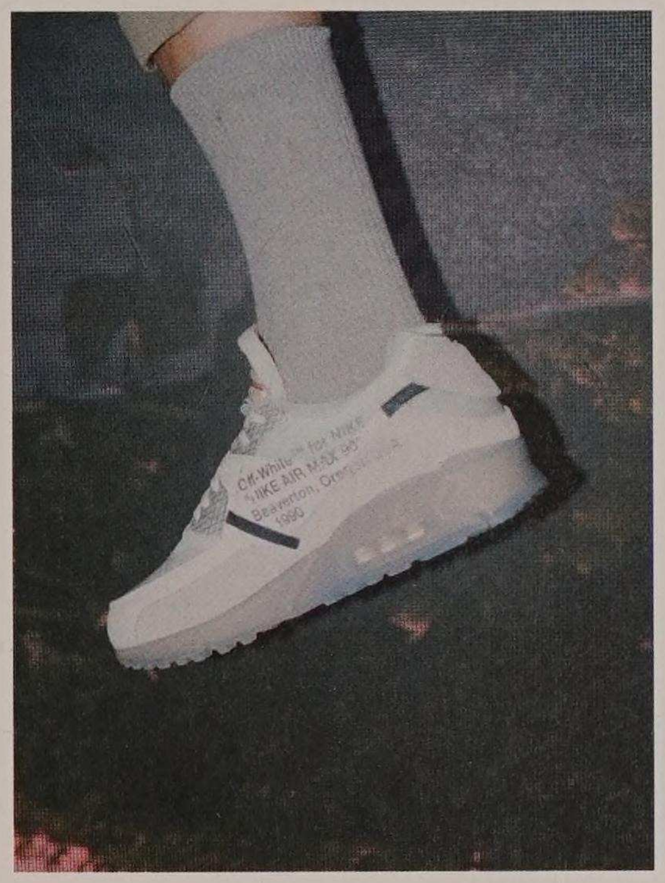
Off-White™ c/o Nike
"AIR MAX 90"
Beaverton, Oregon USA
©1990

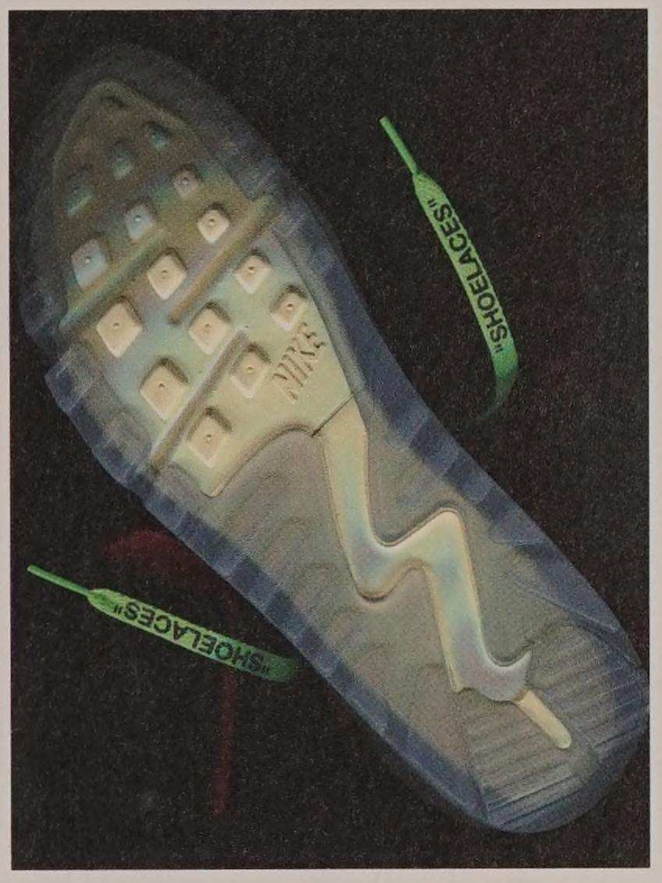
ABOUT	PLACE	Beaverton, Oregon
	TYPE	Component
This heel Air unit was used in the original 1987 Air Max, the 1990 Air Max and the Air Max BW.	YEAR	1990
	SOURCE	Department of Nike Archives

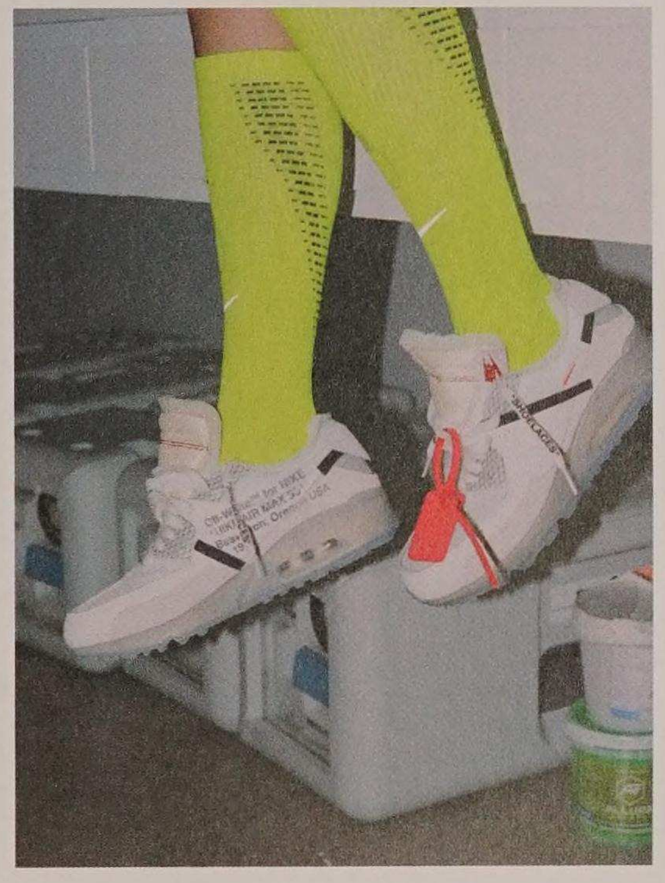

"SHOELACES"
"SHOELACES"
Off-White™ for NIKE
NIKE AIR MAX 90
Beaverton, Oregon USA
1990




AIR MAX 90
Beaverton, Oregon
©1990


Off-White™ for NIKE
NIKE AIR MAX 90
Beaverton, Oregon
1990


"SHOELACES"
"SHOELACES"


Off-White™ for NIKE
NIKE AIR MAX 90
Beaverton, Oregon USA

NIKE
MAX 90

COLOR & MATERIAL SPECIFICATIONS

NSW

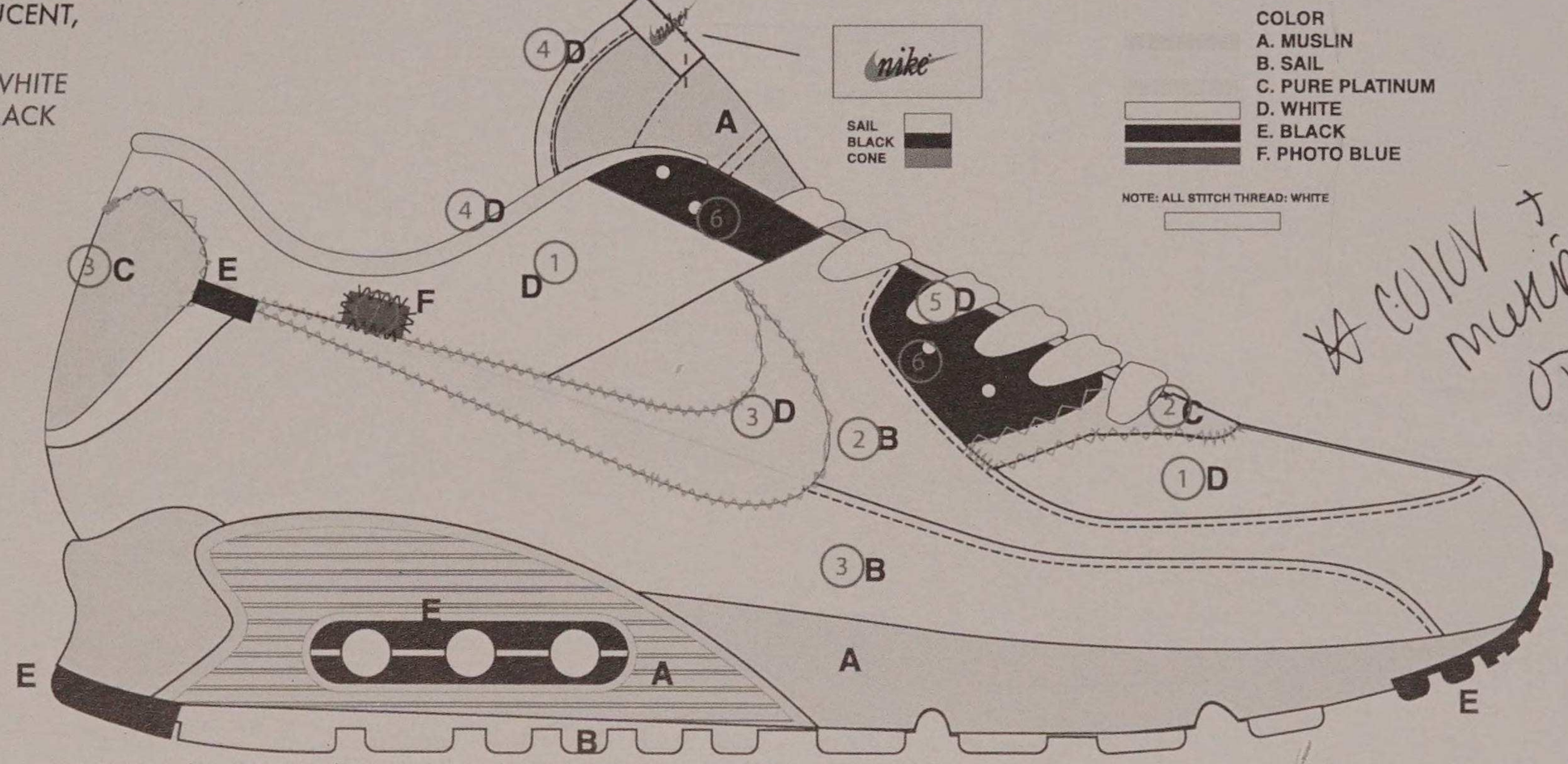
material way / colorway	date completed	developer	product line manager	material designer	color designer
M1-C1	11.18.2016	Elizabeth Brock-Jones	AK	Mags Disington	Devon McKinney
	date of handoff	reference BOM + notes			
	11._.2016				

1. #XXXX NEXXIN WOVEN DOBBY, JSI
   #XXXX 4MM + TRICOT , GOLD LONG JOHN
   Nexxin layered on top of foam: (dont adhere layers together)
2. #71772.324.1 SN TIRRENINA NUBUCK, 0.5MM CLARINO
3. #71127 SN TIRRENINA NUBUCK, 1.0MM CLARINO
4. LINING/SOCKLINER: #163 HEAVY MERRY MESH
5. LACE #76166 (FLAT) 6MM EPM POLY FLAT (TEXTURIZED DULL)
6. HM-MILLON-PURE-2-P
   UMT, TRANSLUCENT,
   ARGYLE - JSI
   TPU: color TR WHITE
   PRINT: color BLACK
7. HM-MILLON-
   TR - BLUE2 - JSI

COPY RETRO TONGUE CONSTRUCTION AND MATERIALS FROM BOM #547653 FA15 Roshe LD-100

REFERENCE SCHEMATIC FOR MEDIAL GRAPHIC

!!MEDIAL VIEW!!
GRAPHIC ON LEFT FOOT ONLY



* COLOR + material options

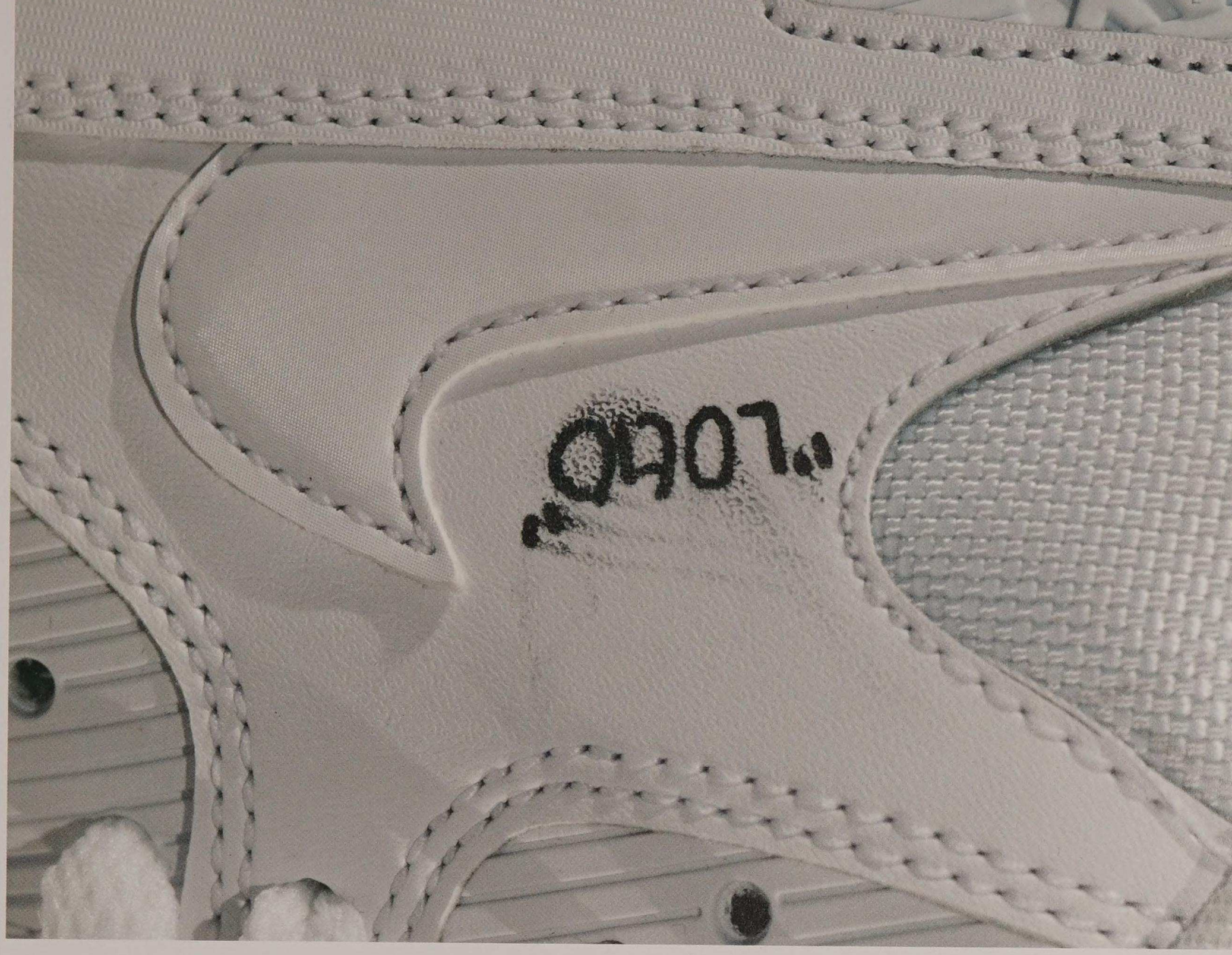
SP17 / NSW / 10X10 / MNS / AM90

12/11/16, 4:40:52 PM

12/11/16 4:46:11 PM
Nate We finally got some options in for the Presto.

12/11/16 11:27:24 PM
Virgil I love that the “AIR” actually reminds people that there is air in particular shoes

ABOUT	
The box for the Air Max 90 shared its shape and aesthetic with the original Air Max box of 1987, complete with iconic orange top and brand markings.	PLACE Beaverton, Oregon
	TYPE Box
	YEAR 1989
	SOURCE Department of Nike Archives



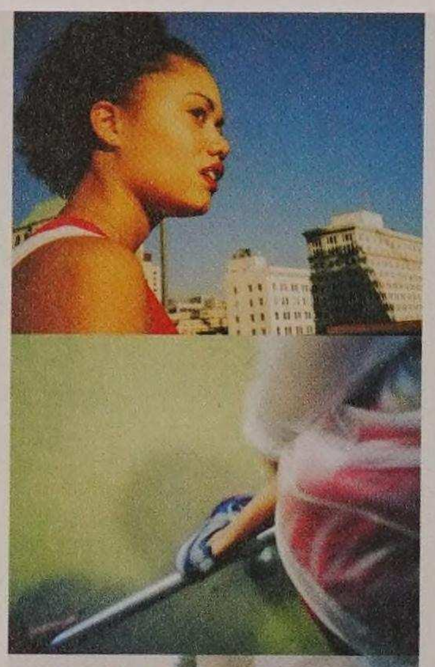
NIKE
TM
TM
SPORTSWEA
MADE IN CHI

AIR
LOGO

"SHOELACES"
"SHOELACES"

AA3830-001	The 10: Air Presto	BLACK/BLACK-MUSLIN	September-0
AA3830-100	The 10: NIKE AIR PRESTO	WHITE/BLACK-CONE	August-0
AA3830-002	THE 10: NIKE AIR PRESTO	BLACK/WHITE-CONE	July-0
AA3830-100	THE 10: NIKE AIR PRESTO	WHITE/BLACK-CONE	May-0
AA3834-100	THE 10: NIKE AIR VAPORMAX FK	WHITE/TOTAL ORANGE-BLACK	Apr-21-0
AA3834-002	THE 10: NIKE AIR VAPORMAX FK	BLACK/TOTAL ORANGE-CLEAR	Mar-0-0
AA3834-100	Off-Court Pack Hugh Grn WHITE	WHITE/DARK POWDER BLUE-CONE	Jan-0-0
AA3834-002	Off-Court Pack Hugh Grn WHITE (GS)	WHITE/WHITE	Mar-0-0
AA3834-100	Off-Court Pack Hugh Grn WHITE	WHITE/WHITE	Mar-0-0
AA3834-001	Air Force 1 '07 Vlvtgit X MSHM	BLACK/METALLIC SILVER-BLACK	Jan-0-0
AA3836-100	THE 10: NIK Force 1 '07 Grn WHITE	WHITE/METALLIC SILVER-GRAY	Nov-0-0
AA3836-100	THE 10: NIK Force 1 Low	WHITE/WHITE-GRAY	Nov-0-0
AA3836-001	THE 10: Zoom Fly	WHITE/WHITE-MUSLIN	Nov-0-0
AA3836-100	THE 10: Air Max 97 QS	WHITE/CONE-ICE BLUE	Nov-0-0
AA3870-100	THE 10: Hyperdunk 2017 FK	WHITE/WHITE-WHITE	Nov-0-0
AA7200-100	THE 10: Air Max QS	WHITE/WHITE-MUSLIN	Sep-0-0
AA3830-100	THE 10: Blazer MID	WHITE/BLACK-MUSLIN	Sep-0-0
AA3834-001	THE 10: Vapormax FK	BLACK/WHITE-CLEAR	Sep-0-0
AA3836-100	Off-Court Pack Hugh Grn WHITE	WHITE/BLACK-VARSITY RED	Sep-0-0

ABOUT		
An early sketch detailing the elements (both compositional and aesthetic) of the Nike Air Presto.	PLACE	Beaverton, Oregon
	TYPE	Sketch
	YEAR	2000
	SOURCE	news.nike.com



air presto timeline

one thing leads to another.

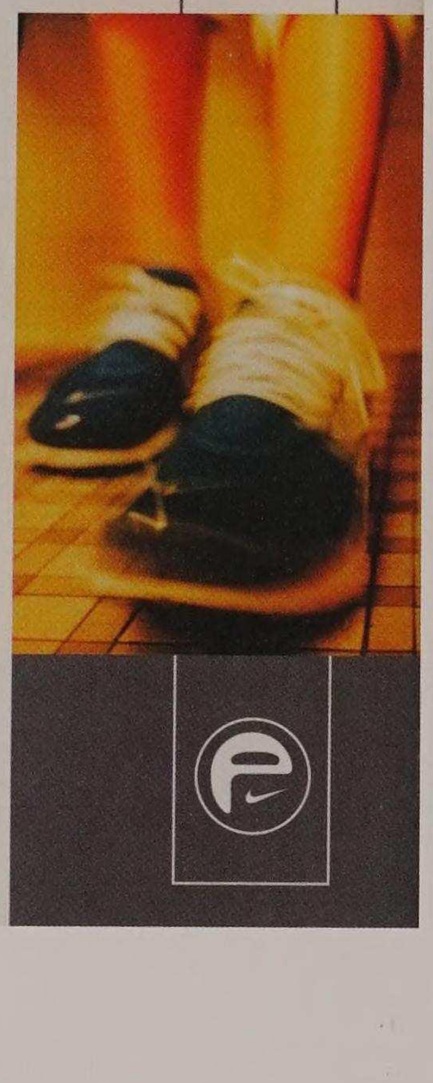
1985 – SOCK RACER
The shoe that started it all. A breakthrough in lightweight, foot-hugging fit, the Sock Racer features an elastic, supportive one-piece upper.

1991 – AIR HUARACHE
With a sock-like neoprene sleeve inside an exoskeleton, the Air Huarache conforms to the foot and plays havoc with convention.

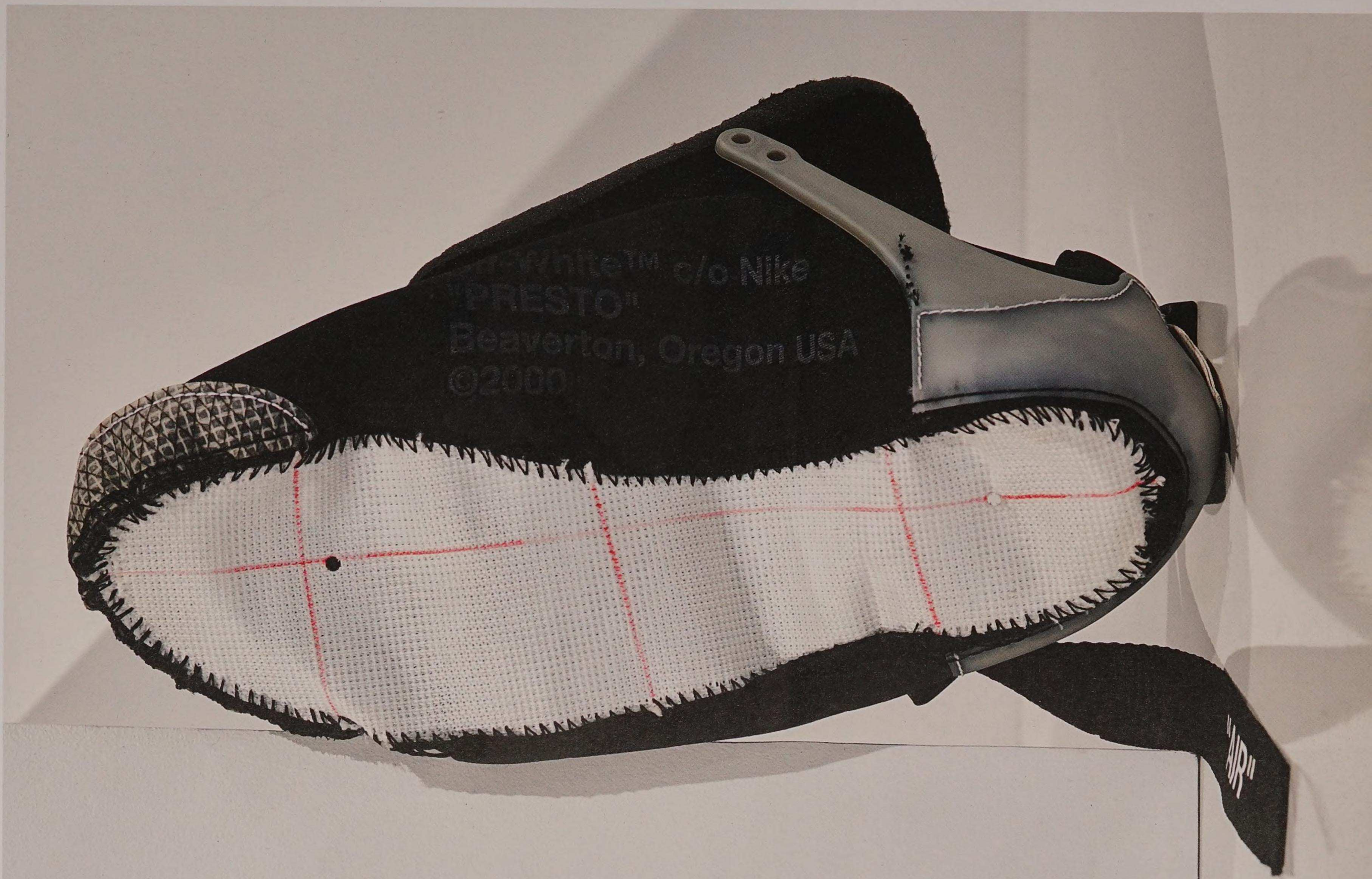
1995 – AIR RIFT
Inspired by the barefoot runners of Kenya and named after the Great Rift Valley of Africa, the split-toe Air Rift creates an upheaval of its own.

SPRING 2000 – AIR KUKINI
A triathlete-inspired training shoe, the Air Kukini assures a dynamic fit without laces, as well as a few head-turning glances.

FALL 2000 – AIR PRESTO
Six sizes, lots of colors. In a performance running shoe. The Air Presto. Leave it to Nike to turn whole shoe biz upside down (again).



ABOUT	
The original Air Presto catalog situated the new design within Nike's legacy of foot-hugging innovations.	PLACE Beaverton, Oregon TYPE Catalog YEAR 2000 SOURCE Department of Nike Archives


c/o Nike
"PRESTO"
Beaverton, Oregon USA
©2000
"AIR"

REPAIR/UPGRADE

11/1/16 11:51:45 PM

Virgil “The last idea I was playing around with is directly related to how you want to brand the shoes with tape and swooshes. The idea of “Repair/upgrade”. Where we can go back to original models and over build seams and overlays for any kind of possible apocalyptic event (Mad Max).”

11/1/16 11:50:43 PM
Virgil “The idea of obsession/Effigy. Remaking something you love over and over to create a replica.”

COLOR & MATERIAL SPECIFICATIONS

NSW

material way / colorway	date completed	developer	product line manager	material designer	color designer
M2-C1	11.18.2016	Elizabeth Brock-Jones	AK	Mags Disington	Devon McKinney
	date of handoff	reference BOM + notes			
	11._.2016	FOLLOW MATERIALS AND CONSTRUCTIONS FROM WHITE CAD			

(1) #110117.5801 HF-SD4782 CDP-N FLEXIN MESH SPACER PLUS, HUA FENG

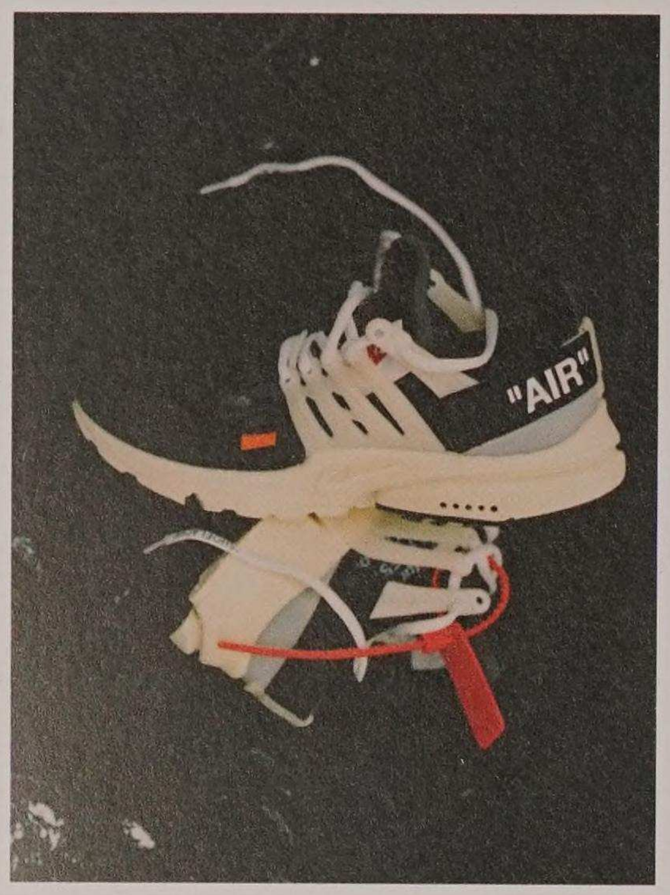
(6) HM-MILLON-PURE-2-P, UMT, TRANSLUCENT, ARGYLE - JSI
TPU: color TR BLACK PRINT: color BLACK

color + material options

!!MEDIAL VIEW!!
GRAPHIC ON LEFT
FOOT ONLY

SP17 / NSW / 10X10 / MNS / BLAZER TECH

BUILT Vapormax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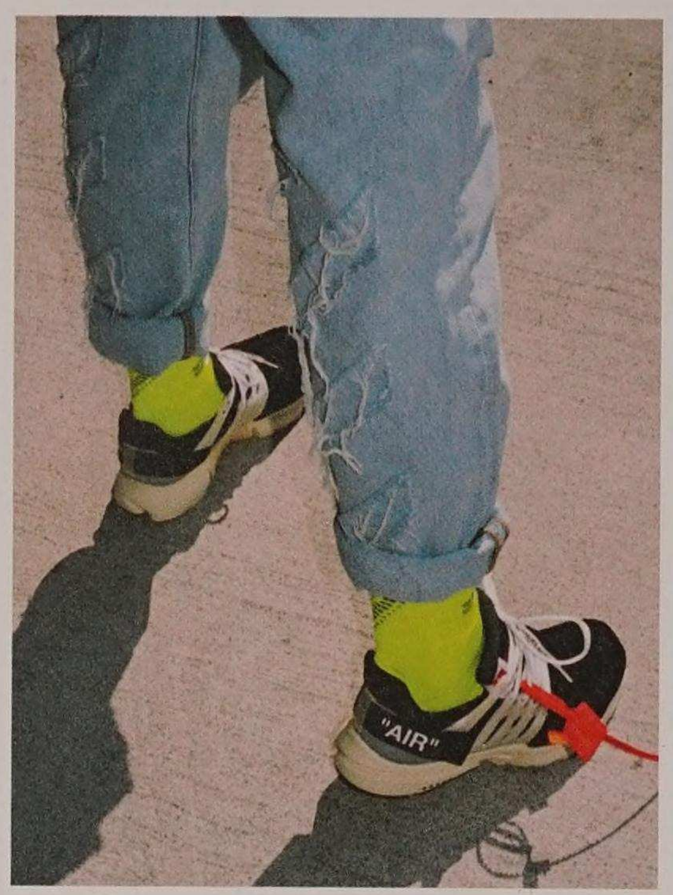
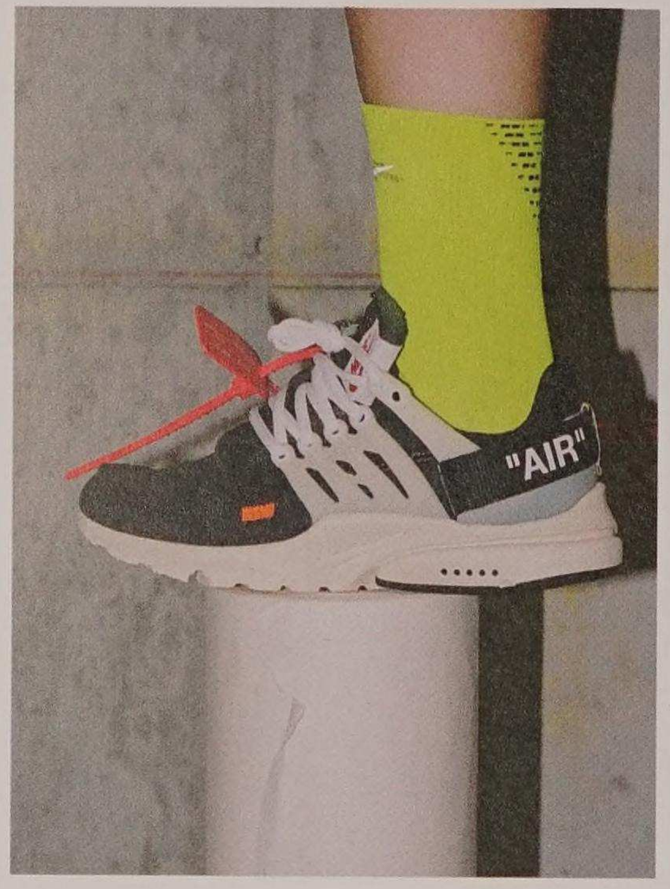

"AIR"

"AIR"
"AIR"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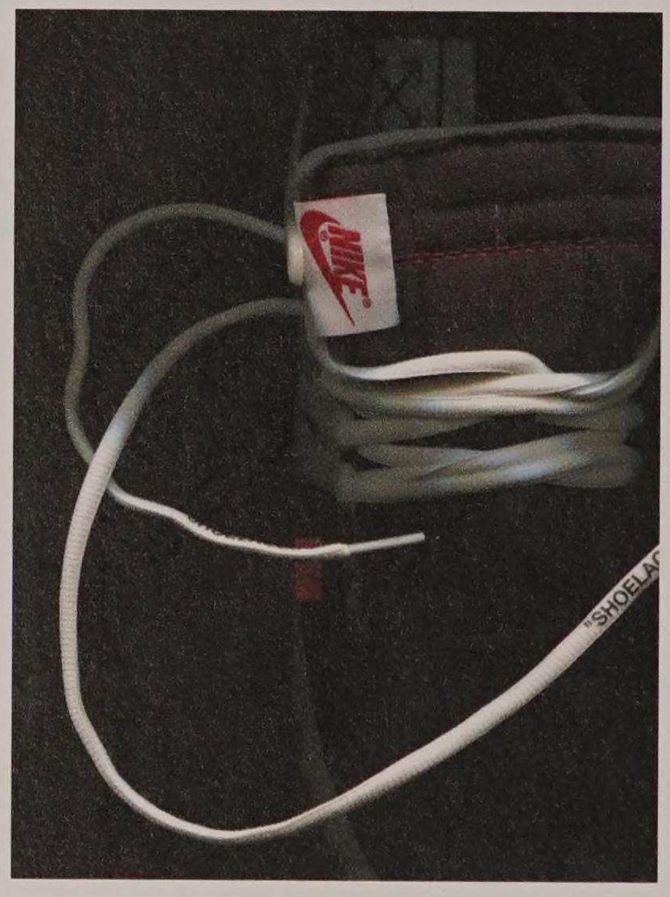
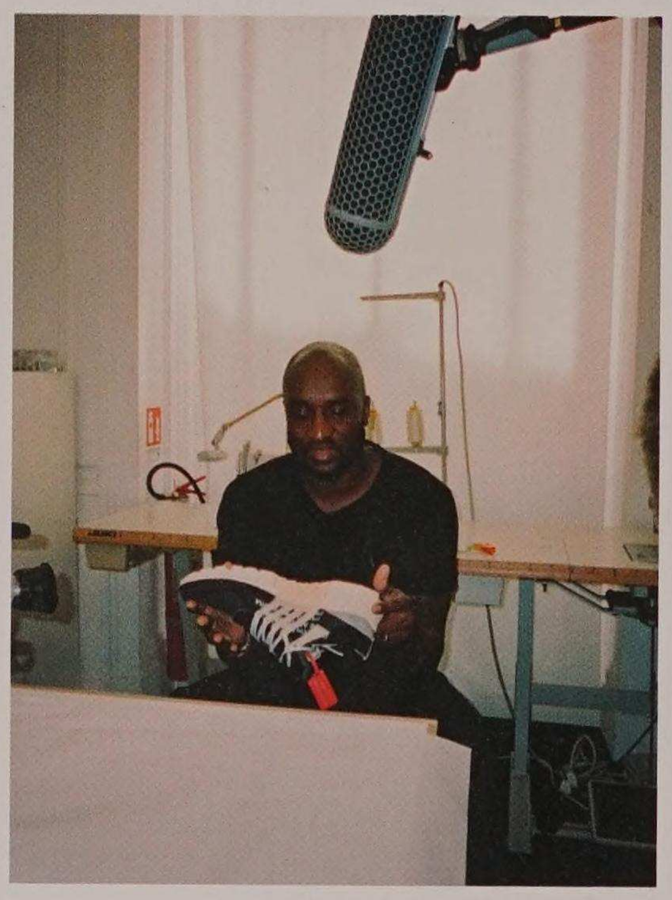
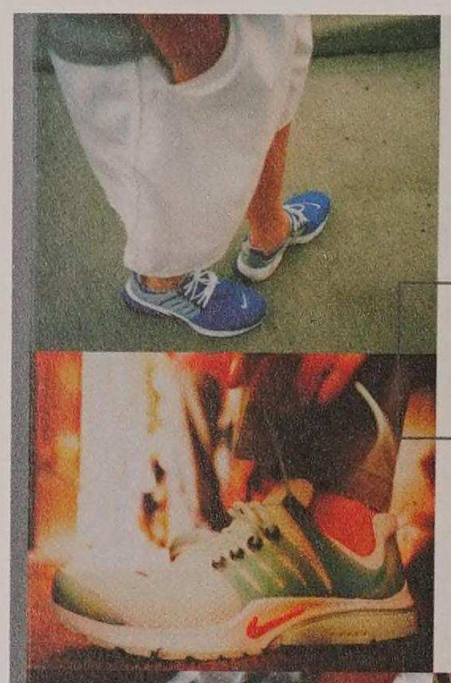
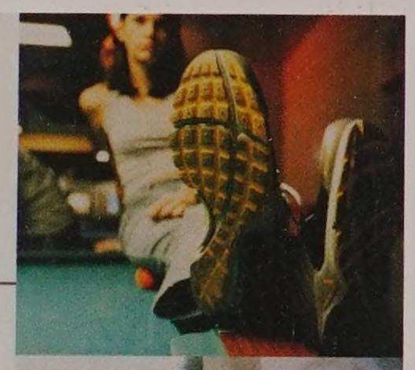


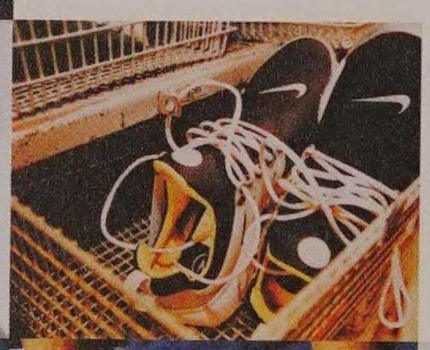


"AIR
NIKE



PRESTO

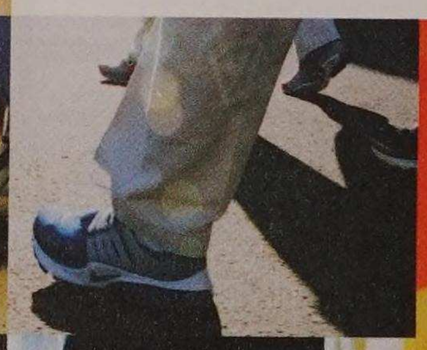




details. details. details.

THE AIR PRESTO RUNNING SHOE IS ALL ABOUT PERFORMANCE AND COMFORT. DYNAMIC STRETCH MESH ALLOWS FOR A SOCK-LIKE, ULTRA-COMFORTABLE FIT FOR A VARIETY OF FOOT SHAPES AND SIZES. THE ENGINEERED SUPPORT CAGE PROVIDES MIDFOOT SECURITY AND A CUSTOM FIT. LIGHT-WEIGHT PHYLON AND NIKE AIR CUSHIONING ASSURE MIDSOLE COMFORT. A DURALON WAFFLE OUTSOLE ADDS DURABILITY TO THE SOFT, SMOOTH RIDE.

Oh, and did we mention it's comfortable?

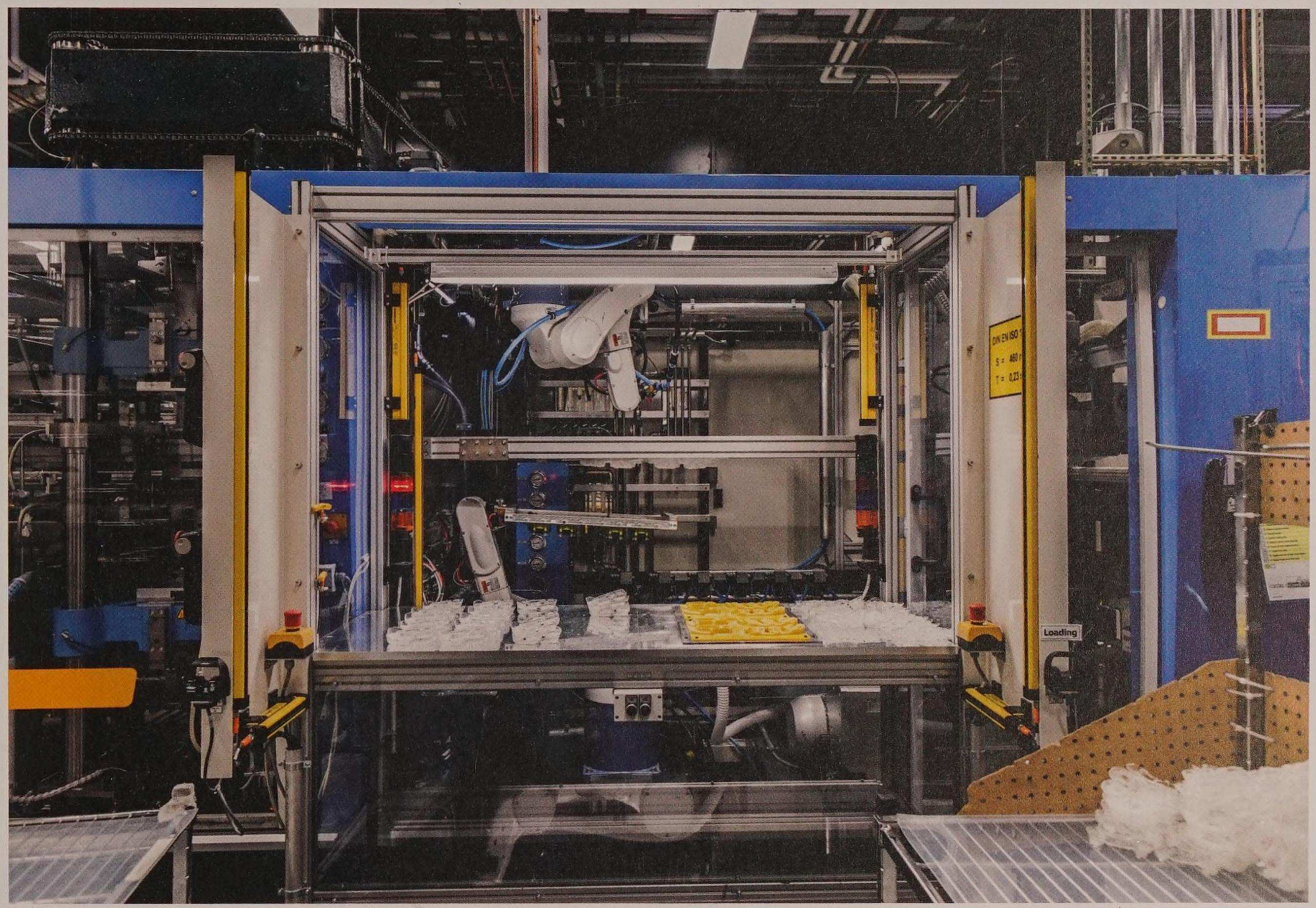


ABOUT	PLACE Beaverton, Oregon
	TYPE Catalog
The original Air Presto catalog details the colorways of the initial launch and explains the shoe's unique (XXS to XL) sizing scale.	YEAR 2000
	SOURCE Department of Nike Archives

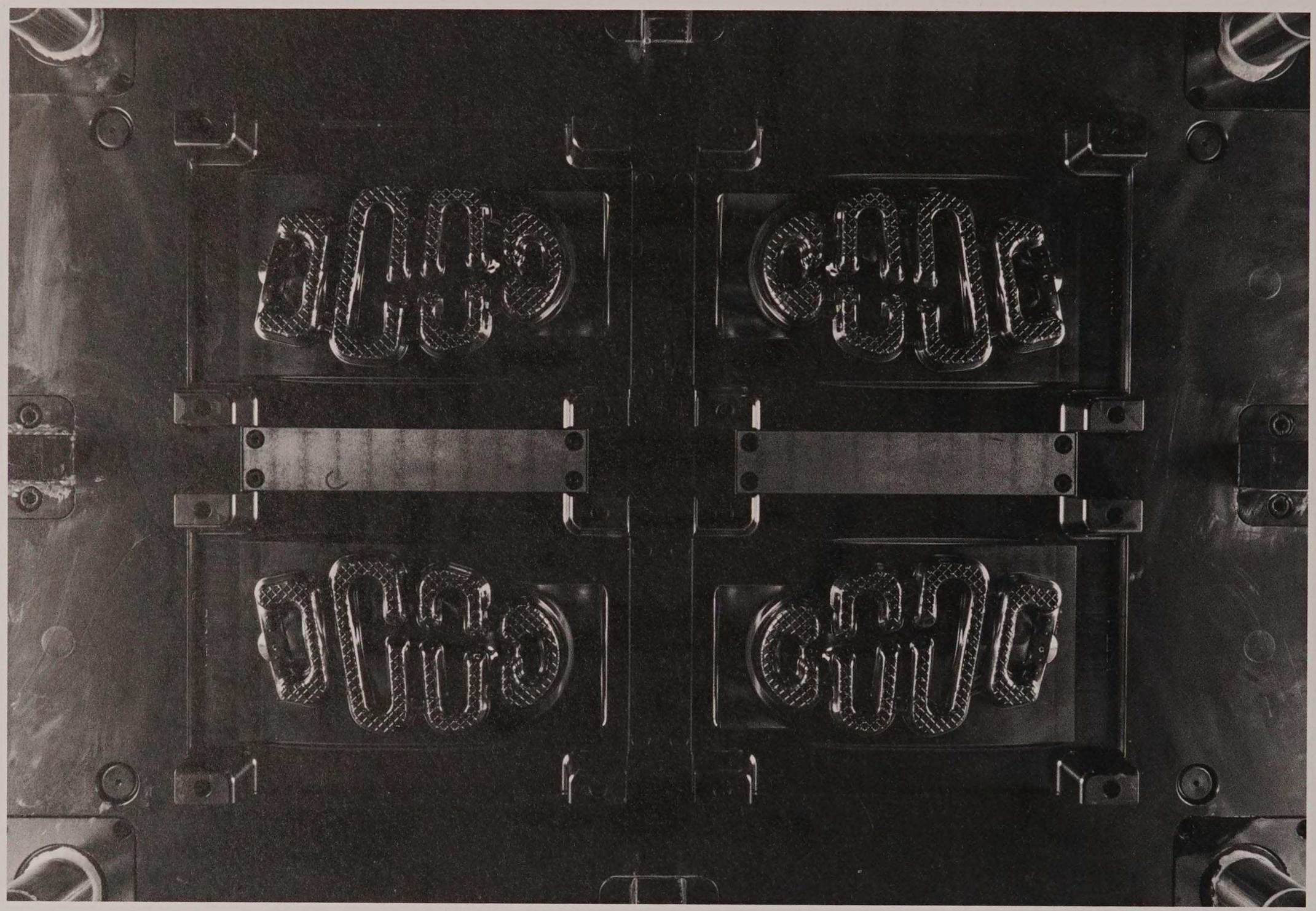
"AIR"
"SHOELACES"
"SHOELACES"

AA3831-100	THE 10: NIKE AIR VAPORMAX FK	WHITE/TOTAL ORANGE-BLACK	April-0
AA3831-002	THE 10: NIKE AIR VAPORMAX FK	BLACK/TOTAL CRIMSON-CLEAR	March-0
AA0810-100	Undefeated x Nike Air Max 98 TD White	WHITE/DARK POWDER BLUE-CONE	Dec-0
AA0810-102	Undefeated x Nike Air Max 98 TD White (GS)	WHITE/WHITE	Nov-0
AA0810-100	Undefeated x Nike Air Max 98 TD White	WHITE/WHITE	Nov-0
AV8240-001	Air Force 1 '07 Varsity Red x Nova	BLACK/METALLIC SILVER-BLACK	Jan-0
AQ1267-100	Air Force 1 '07 Off White	WHITE/METALLIC SILVER-GALE	Nov-0
AQ1088-100	The 10: Air Force 1 Low	WHITE/WHITE-GALE	Nov-0
AA1640-100	The 10: Air Zoom Fly	WHITE/WHITE-WOLF	Nov-0
AA1640-100	The 10: Air Max 97 OG	WHITE/CONE-ICE BLUE	Nov-0
AA1640-100	The 10: Hyperdunk Golf Fk	WHITE/WHITE-WHITE	Nov-0
AA7220-100	The 10: Air Max 90	GALE/WHITE-WOLF	Sep-0
AA0808-100	The 10: Blazer Mid	WHITE/BLACK-WOLF	Sep-0
AA0808-001	The 10: Kyrie Mvp Fk	BLACK/WHITE-CLEAR	Sep-0
AA0808-001	The 10: Air Pg 2	BLACK/BLACK-WOLF	Sep-0
AA0808-101	Undefeated x Nike Air Max 98 Tr Off White	WHITE/BLACK-VARSITY RED	Sep-0

NIKE
SPORTSWEAR
"AIR"



ABOUT	PLACE Beaverton, Oregon
	TYPE Photograph
	YEAR 2017
Inside the Nike Air Manufacturing Innovation facility in Beaverton, Oregon.	SOURCE news.nike.com



ABOUT	PLACE	Beaverton, Oregon
	TYPE	Photograph
	YEAR	2017
Molds for the Nike Air Vapormax Air unit.	SOURCE	news.nike.com

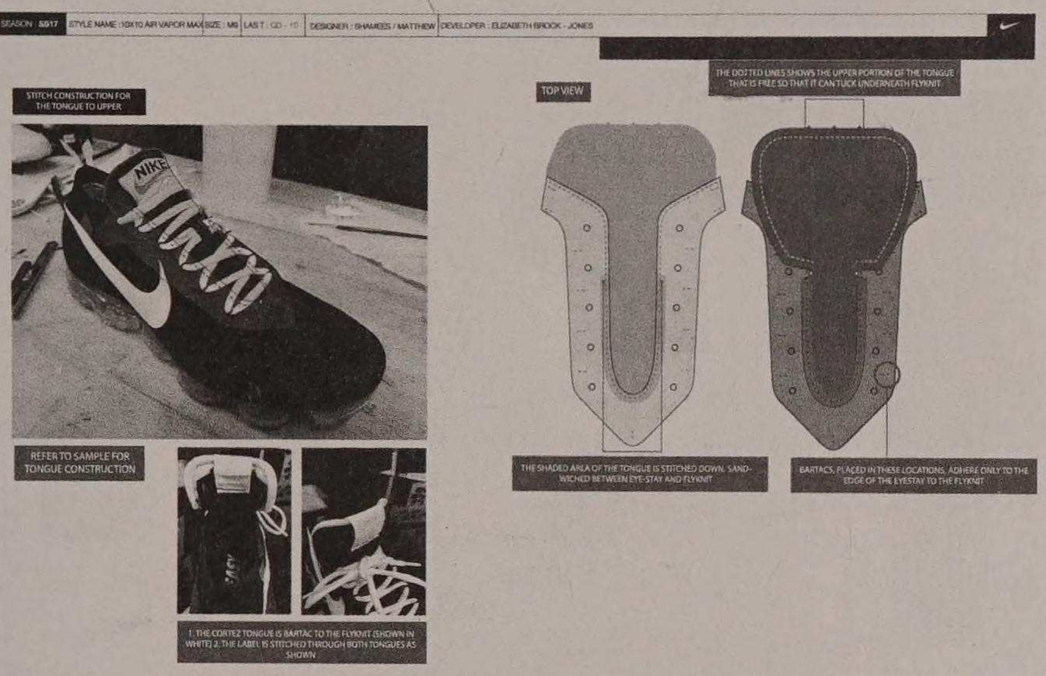
SEASON : SS17 | STYLE NAME : AIR MAX 90 | DESIGNER : SHAMEES ADEN | DEVL ER : ELIZABETH BROCK - JONES | MEDIAL ART

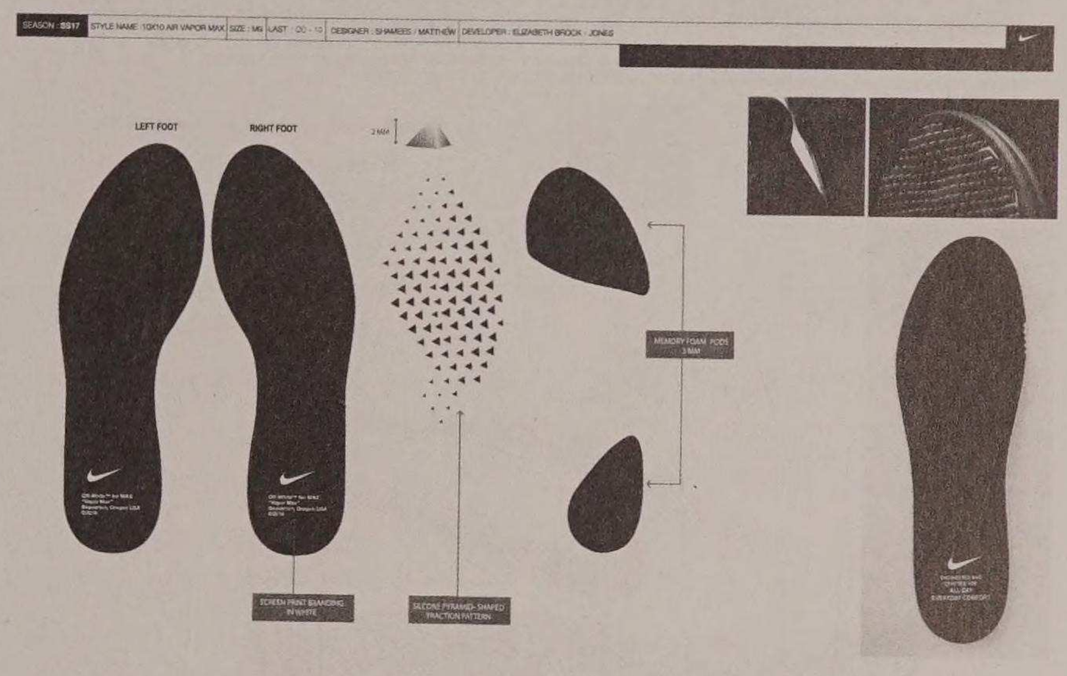
MEDIAL PRINT

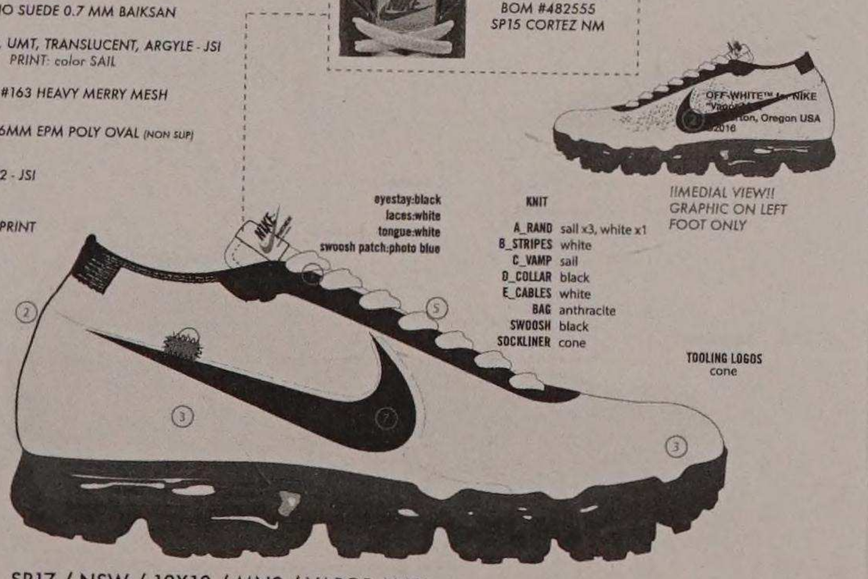
3.55 CM

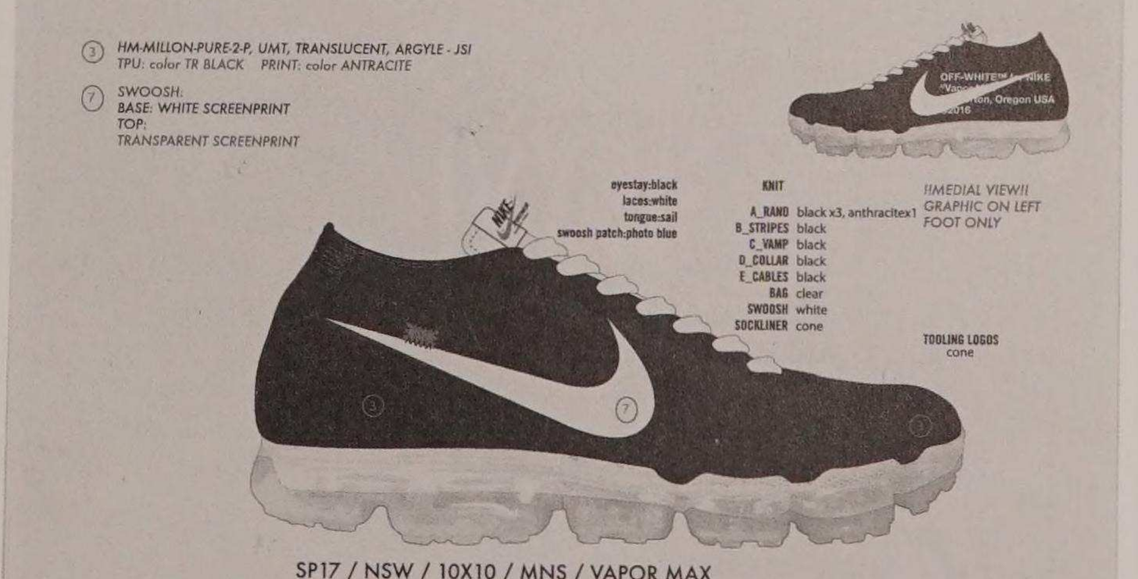
Off-White™ c/o Nike
"PRESTO"
Beaverton, Oregon USA
©2000

10.3 CM

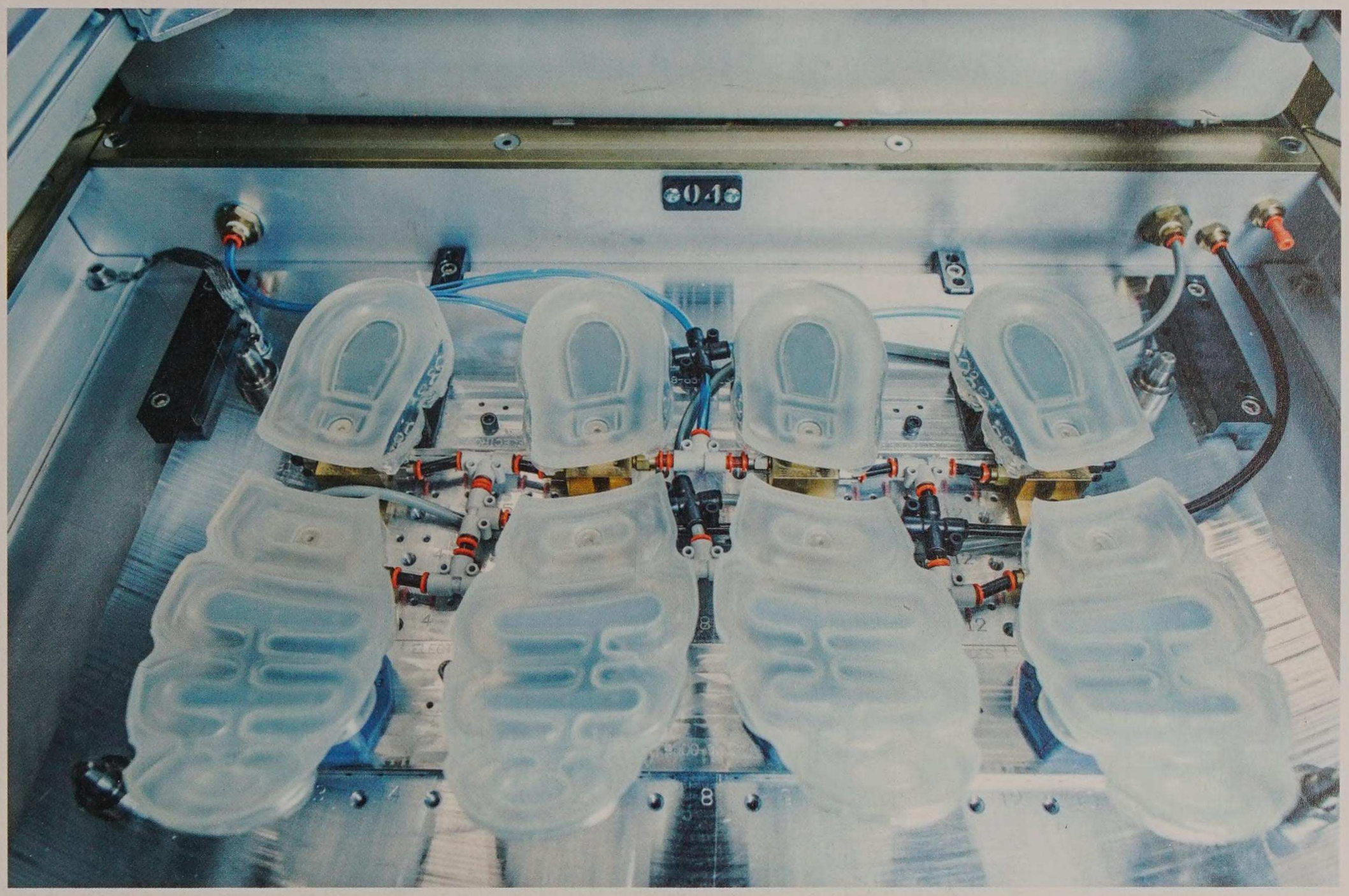






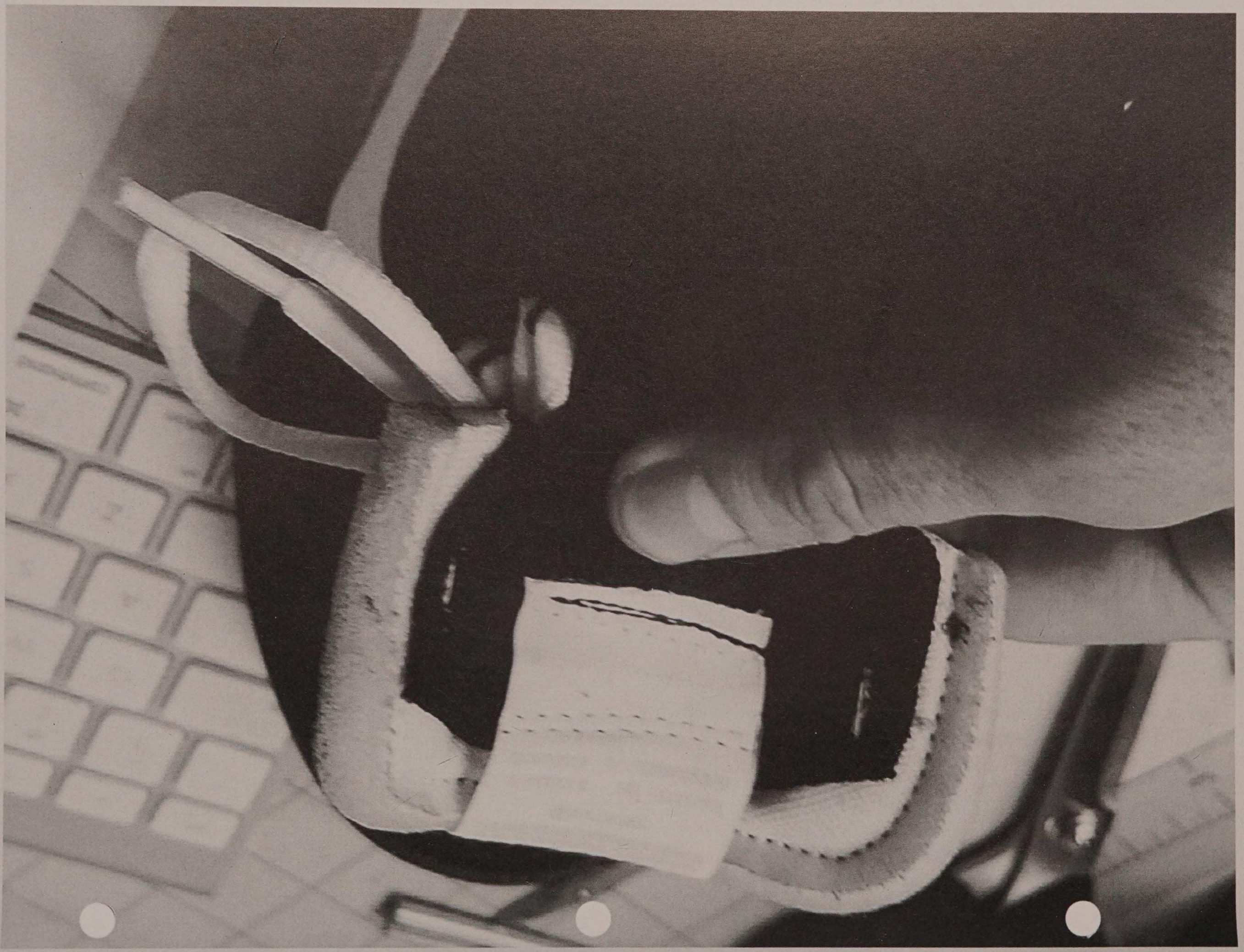


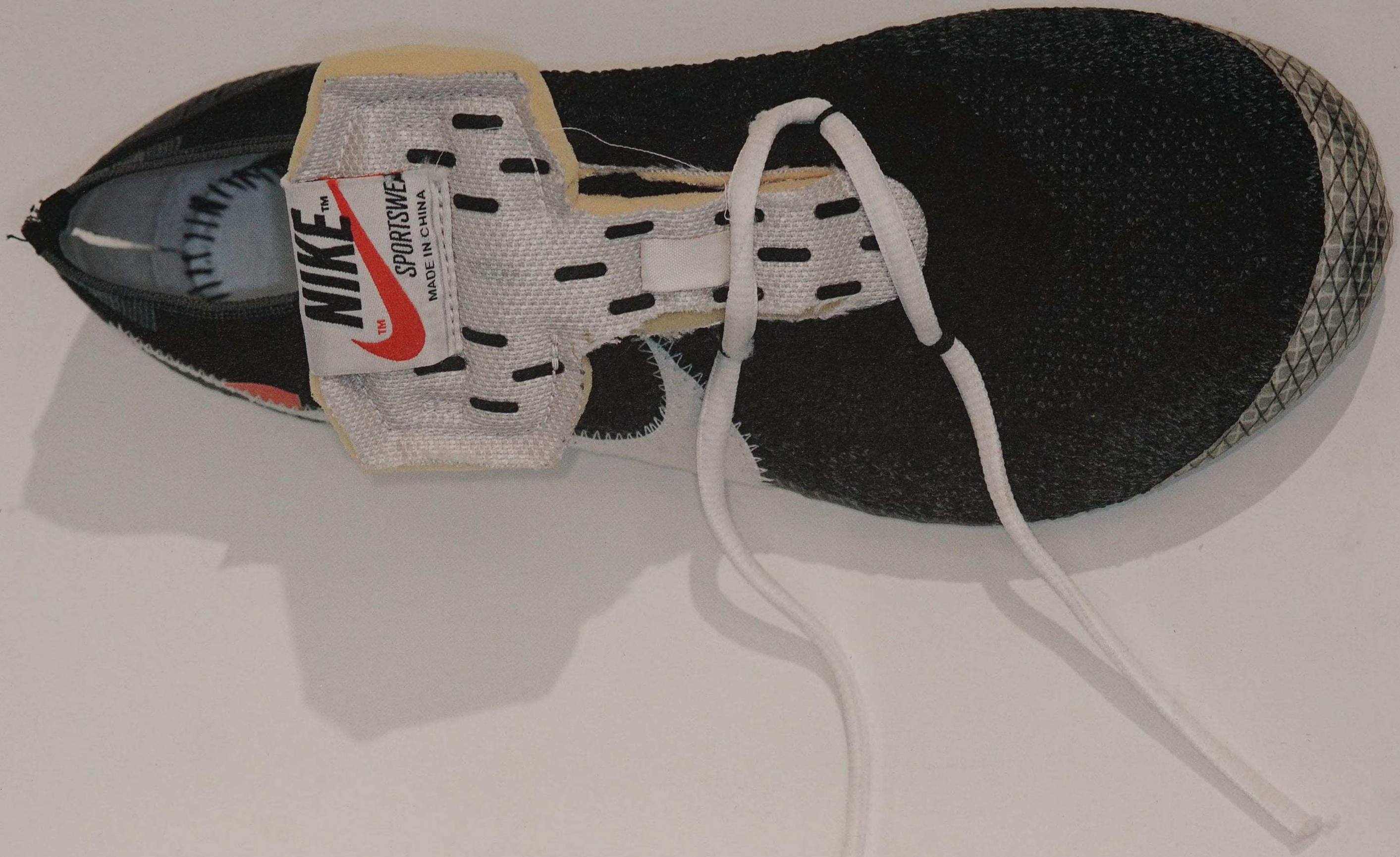
Vapormax
BUILT



ABOUT	PLACE Beaverton, Oregon
	TYPE Photograph
	YEAR 2017
Freshly formed Nike Air Vapormax Air units.	SOURCE news.nike.com

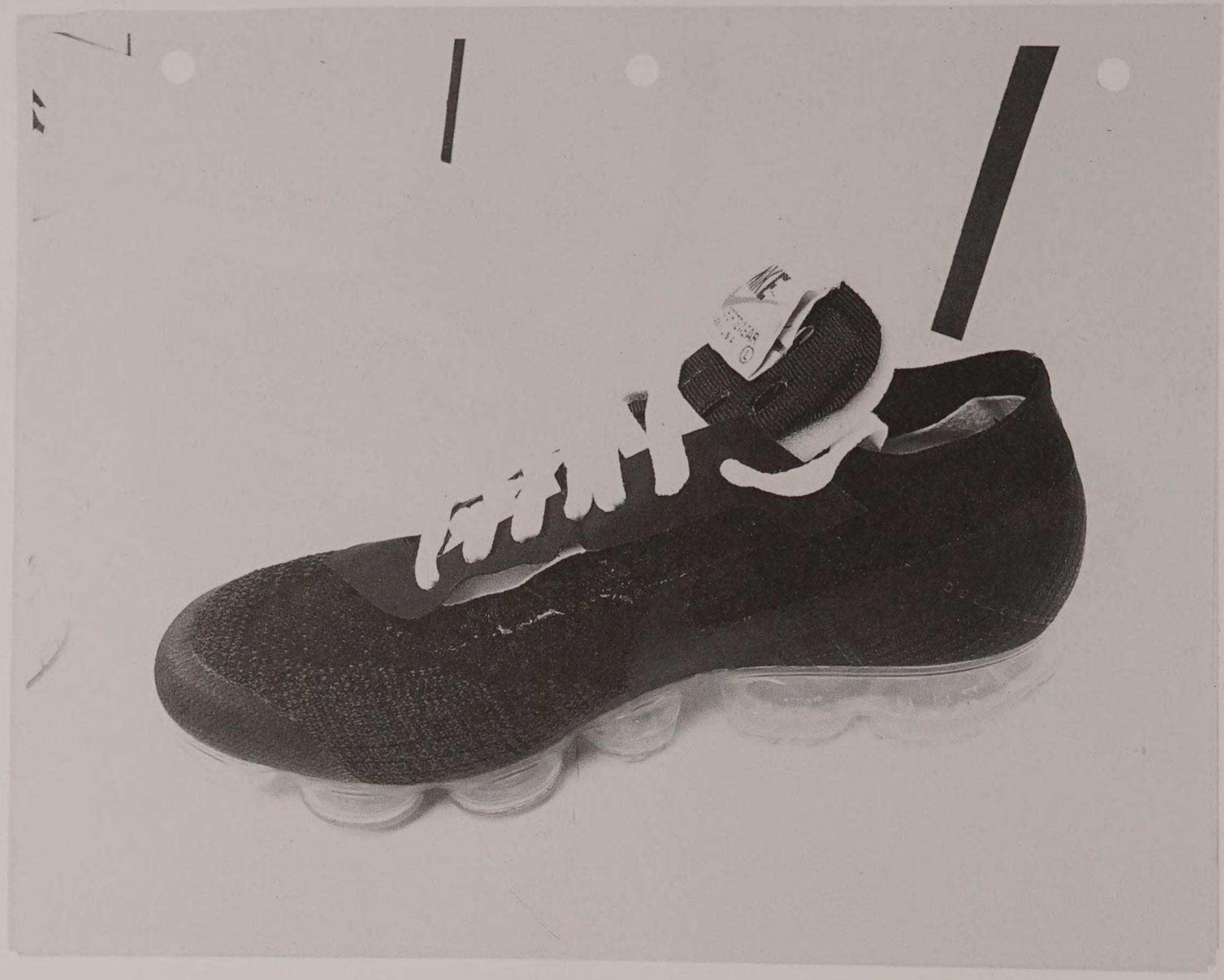
NIKE
SPORTSWEAR




NIKE
SPORTSWEAR
MADE IN CHINA

10/25/16 4:34:43 AM

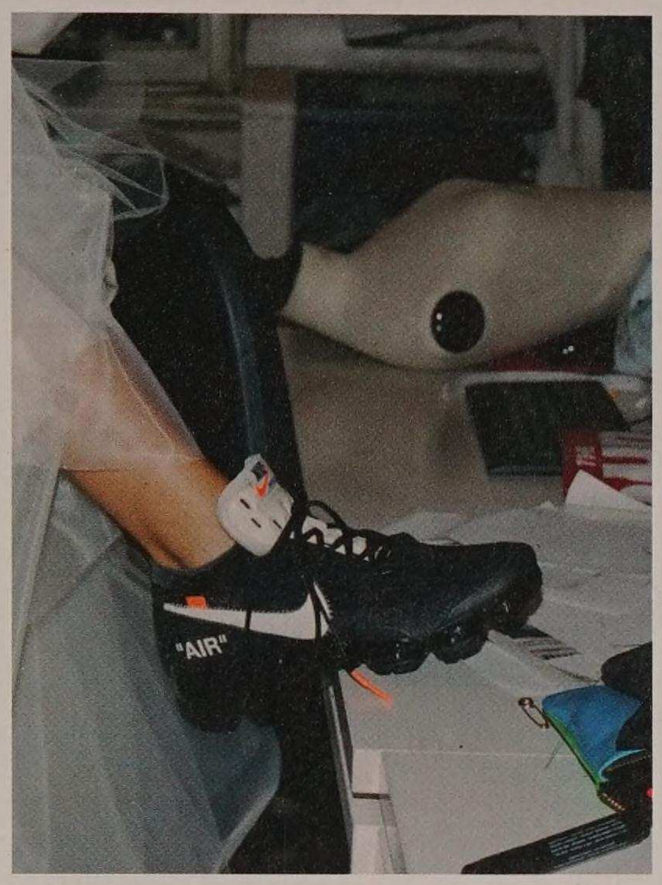
10/25/16 5:03:18 AM
Virgil Love this inspiration image cause it crashes 2 different time zones. We should do this.

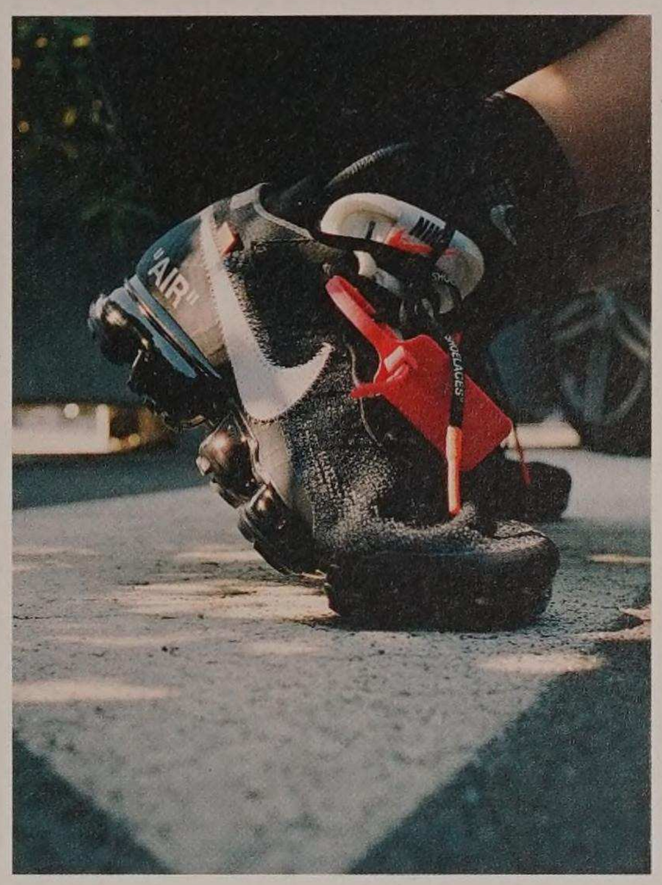


NIKE

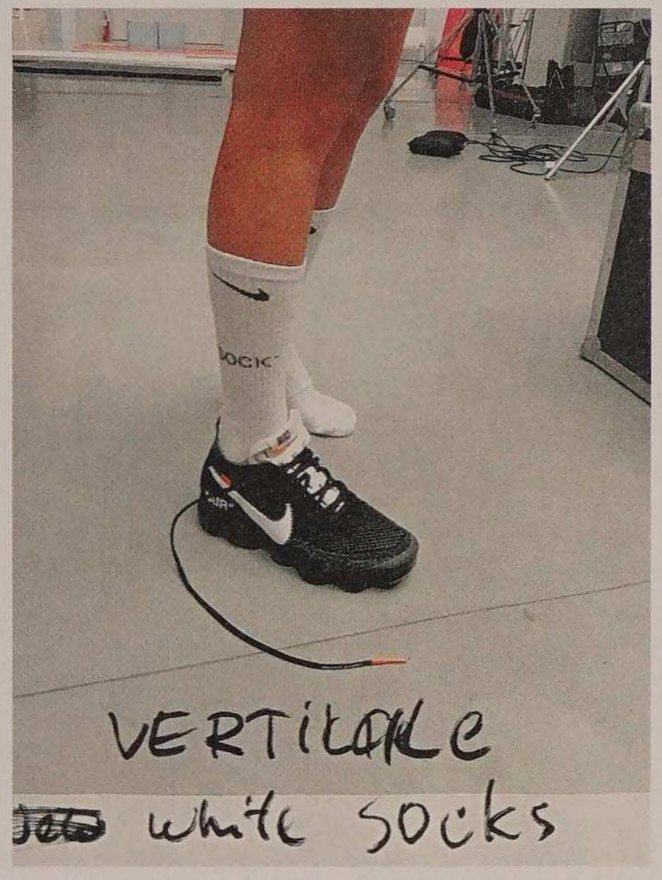
OFF-WHITE
OFF-WHITE
OFF-WHITE
OFF-WHITE

ABOUT	PLACE	Beaverton, Oregon
	TYPE	Photograph
	YEAR	2017
Completed Nike Air Vapormax Air units.	SOURCE	news.nike.com


"AIR"

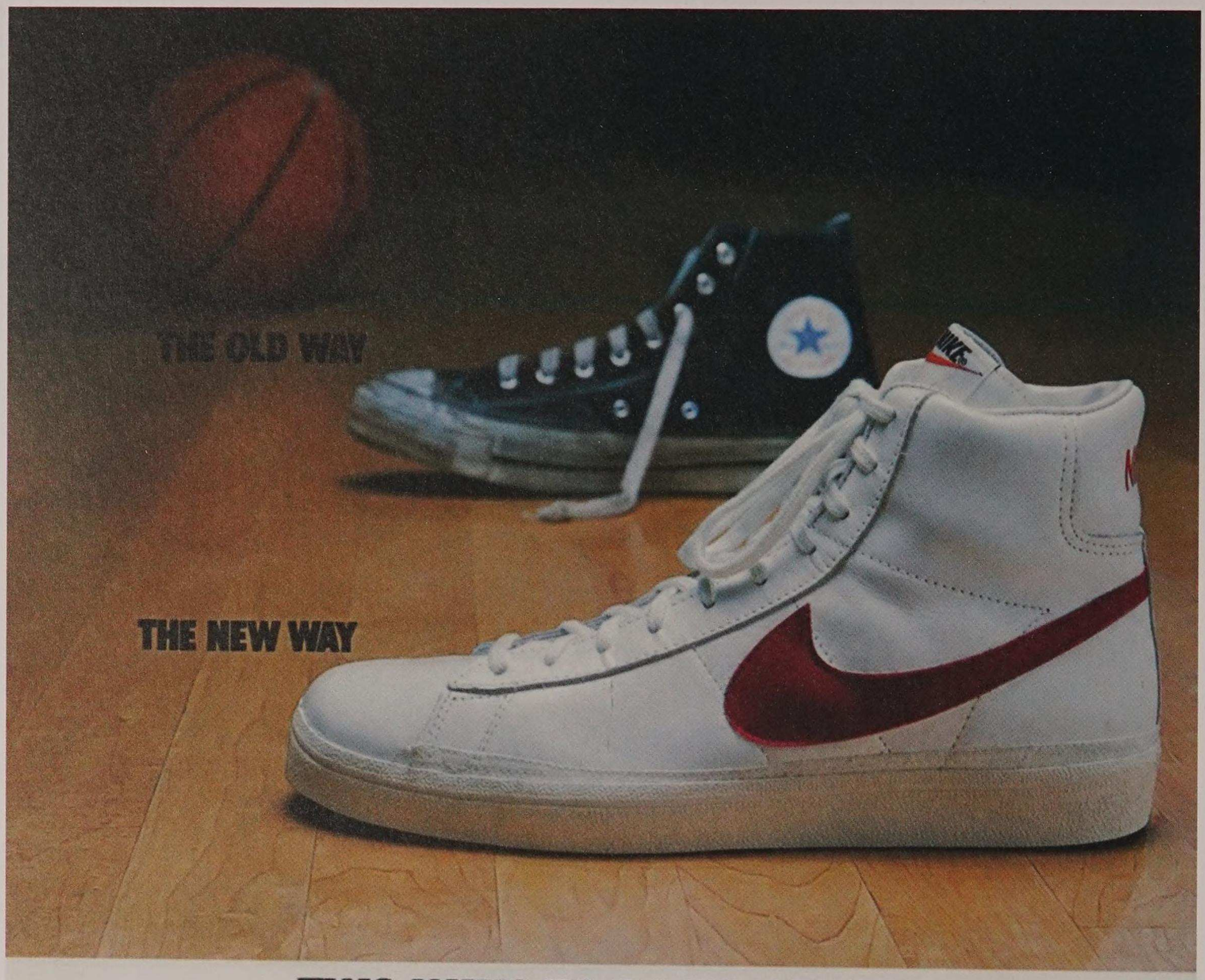

"AIR"

NIKE


VERTICALE
white socks

"AIR"
"SHOELACES"

CI1470-100	AIR FORCE 1 '07 WIP03L	UNIVERSITY BLUE/METALLIC SILVER-WHITE	4mo-6
DV0020-600	THE 10: NIKE AIR MAX 90 (QS)	PARANORTE BEIGE/PRISM MANGO	Feb-Apr-6
DV0020-001	THE 10: NIKE AIR MAX 90 (QS)	BLACK/BLACK-BONE WHITE	Feb-Apr-6
AH2200-600	THE 10: NIKE AIR MAX 90	PARANORTE BEIGE/PRISM MANGO	Feb-Apr-6
AH2200-001	THE 10: NIKE AIR MAX 90	BLACK/BLACK-BONE WHITE	Feb-Apr-6
DV0021-100	THE 10: NIKE FORCE 1 (GS)	VOLT/HYPER CRIMSON BLACK	Dec-Jan-6
AQ1200-100	THE 10: NIKE AIR FORCE 1 LOW	VOLT/HYPER CRIMSON BLACK	Dec-Jan-6
DV0020-100	THE 10: NIKE FORCE 1 (QS)	VOLT/HYPER CRIMSON BLACK	Dec-Jan-6
DV0021-001	THE 10: NIKE FORCE 1 (GS)	BLACK/WHITE BONE BLACK	Dec-Jan-6
DV0021-004	THE 10: NIKE FORCE 1 (GS)	BLACK/WHITE BONE BLACK	Dec-Jan-6
DV0020-004	THE 10: NIKE FORCE 1 (QS)	BLACK/WHITE BONE BLACK	Dec-Jan-6
AQ1200-004	THE 10: NIKE AIR FORCE 1 LOW	BLACK/WHITE BONE BLACK	Dec-Jan-6
AH1200-600	THE 10: NIKE ZOOM FLY	PHILIP PINK/RACER PINK	Nov-Dec-6
AH1200-004	THE 10: NIKE ZOOM FLY	BLACK/WHITE BONE	Nov-Dec-6
AH1200-001	THE 10: NIKE AIR MAX 97 QS	BLACK/BONE BLACK WHITE	Oct-Nov-6
AH1200-101	THE 10: NIKE AIR MAX 97 QS	CFC WHITE/MENTA WOLF GREY WHITE	Oct-Nov-6
AH2200-700	THE 10: NIKE BLAZER MID	CANVAS/TOTAL ORANGE PALE VANILLA BLACK	Oct-Nov-6
AH2200-001	THE 10: NIKE BLAZER MID	BLACK/WHITE BONE BLACK	Oct-Nov-6
AH2200-002	THE 10: NIKE BLAZER MID	WOLF GREY/COOL GREY PURE PLATINUM VOLT	Aug-Oct-6
AH2200-100	THE 10: NIKE AIR PRESTO	WHITE/BLACK BONE	Aug-Oct-6
AH2200-001	THE 10: NIKE AIR PRESTO	BLACK/WHITE BONE	Jul-6
162204C	Converse Chuck Taylor All-Star Hi/OW	WHITE/CONE-ICE BLUE	May-0
AH8001-100	THE 10: NIKE AIR VAPORMAX FK	WHITE/TOTAL ORANGE BLACK	Apr-11-6
AH8001-002	THE 10: NIKE AIR VAPORMAX FK	BLACK/TOTAL CRIMSON CLEAR	Mar-31-6
AQ9218-100	Converse Pro-Leather High Off White	WHITE/DARK POWDER BLUE BONE	Jan-Mar-6
AQ9218-100	Converse Pro-Leather High Off White (QS)	WHITE/WHITE	Mar-31-6
AQ9218-100	Converse Pro-Leather High Off White	WHITE/WHITE	Mar-31-6
ME9218-001	AIR FORCE 1 '07 VLY GLT X MSHR	BLACK/METALLIC SILVER BLACK	Jan-Mar-6
AQ1207-100	AIR FORCE 1 '07 OFF WHITE	WHITE/METALLIC SILVER GALE	Mar-Apr-6
AQ1200-100	THE 10: ALT FORCE LOW	WHITE/WHITE GALE	Mar-Apr-6
AH1200-100	THE 10: ALT ZOOM FLY	WHITE/WHITE WOLF	Mar-Apr-6
AH1200-100	THE 10: ALT MAX 97 QS	WHITE/CONE ICE BLUE	Mar-Apr-6
AH1210-100	THE 10: HYPERDUNK 2017 FK	WHITE/WHITE WHITE	Mar-Apr-6
AH2200-100	THE 10: ALT MAX 90	GALE/WHITE WOLF	Sep-Dec-6
AH8001-100	THE 10: BLAZER MID	WHITE/BLACK WOLF	Sep-Dec-6
AH8001-001	THE 10: KYRIE MAX FK	BLACK/WHITE CLEAR	Sep-Dec-6
AH8000-001	THE 10: ALT PRESTO	BLACK/BLACK WOLF	Sep-Dec-6
AH8001-101	Converse Pro-Leather High Off White	WHITE/BLACK VARSITY RED	Sep-Dec-6



TWO WAYS TO GO TO COURT.

In the last 20 years a lot of things have changed about basketball.

Including shoes.

You don't have to settle for those old black and white canvas hi-tops any more.

Today more and more players are going to court wearing Nikes. Just look at the playgrounds, colleges and the NBA.

Take the Nike Franchise up there in the picture. Uppers of fine grain leather. Soles with a specially designed pattern for quick stops and sharp cuts. Light. Comfortable. And built to give extra support where you need it most.

Try the Franchise.

Or take your pick of our Blazer and Bruin models.

Nike basketball shoes.

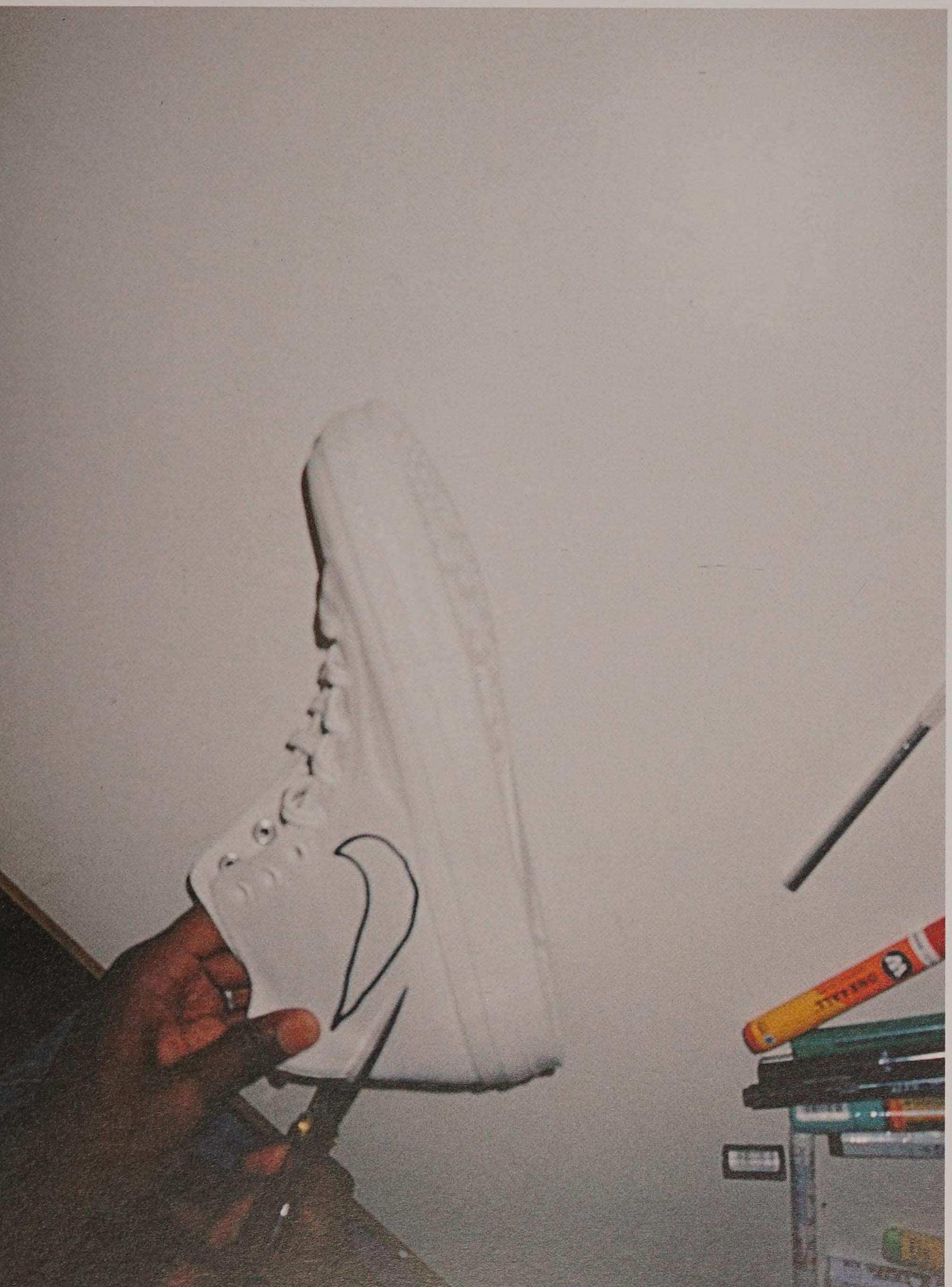
They're made to beat the competition.

NIKE

Beaverton, Oregon

ABOUT		
Prior to Nike's acquisition of Converse in 2003, the two brands battled for court supremacy. This 1979 advertisement for the Nike Franchise illuminates the competitive spirit of the era.	PLACE	Beaverton, Oregon
	TYPE	Print Advertisement
	YEAR	1979
	SOURCE	Department of Nike Archives

"RUBBER"
"SHOELACES"



"OFF"

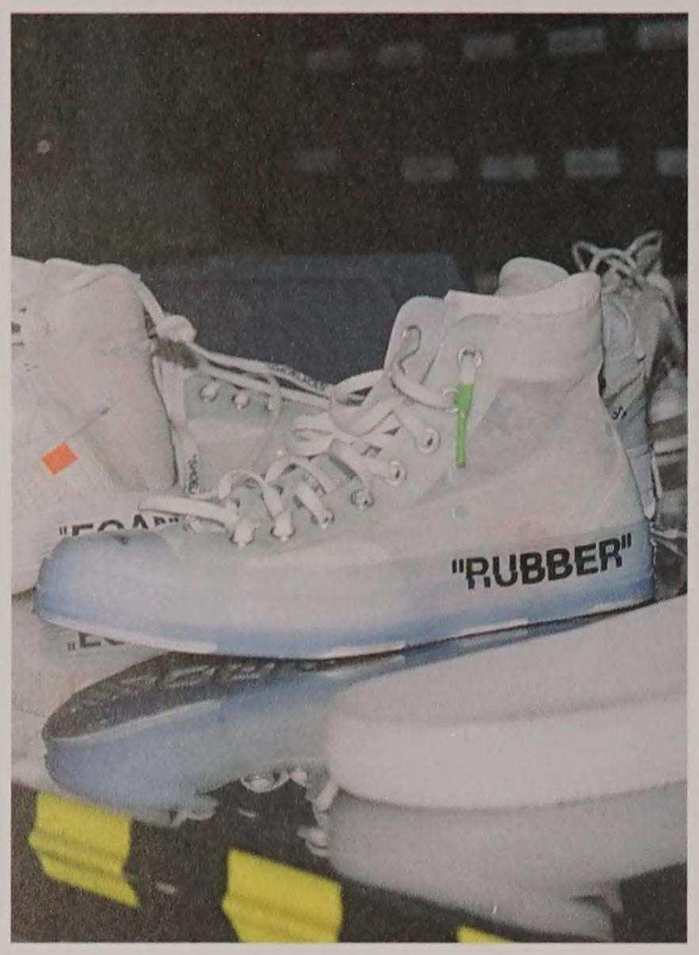
"RUBBER"

"SHOELACES

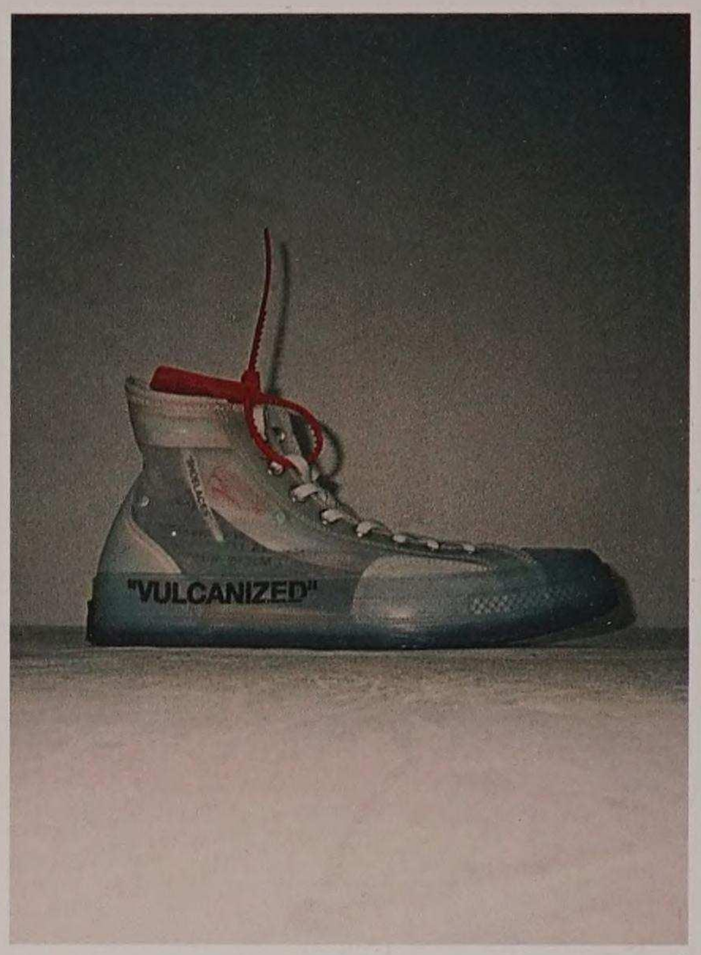
"SHOELACES"

OFF"

ABOUT		
During the 1960s, the Converse All Star was worn by a majority of professional basketball players. This advertisement, from 1968, recalls the shoe's sporting dominance in the period.	PLACE	Malden, Massachusetts
	TYPE	Advertisement
	YEAR	1968
	SOURCE	Converse Archive

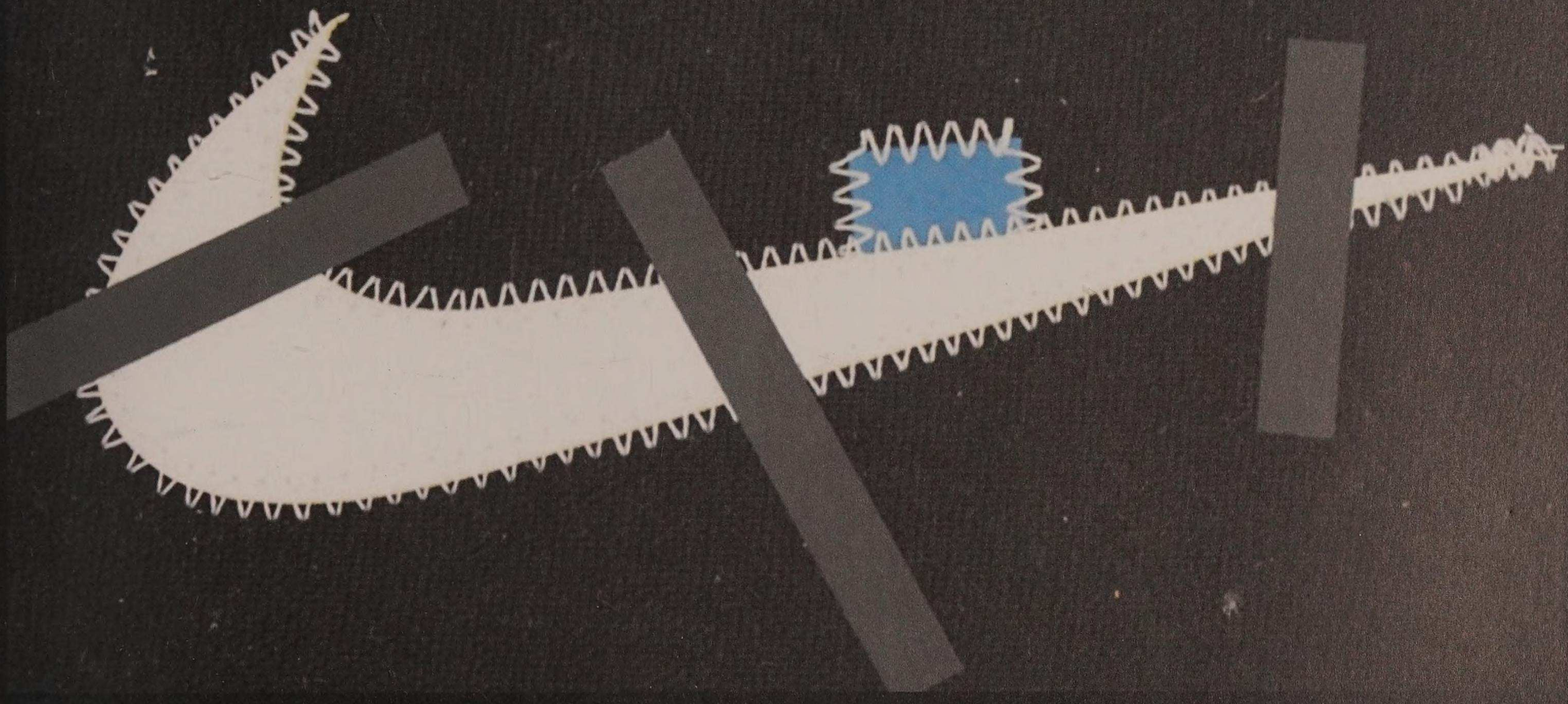

"RUBBER"

converse


"VULCANIZED"

STITCHING

10/22/16 07:41:06 AM
Nate Here are the swatches mocked up for the swoosh execution.



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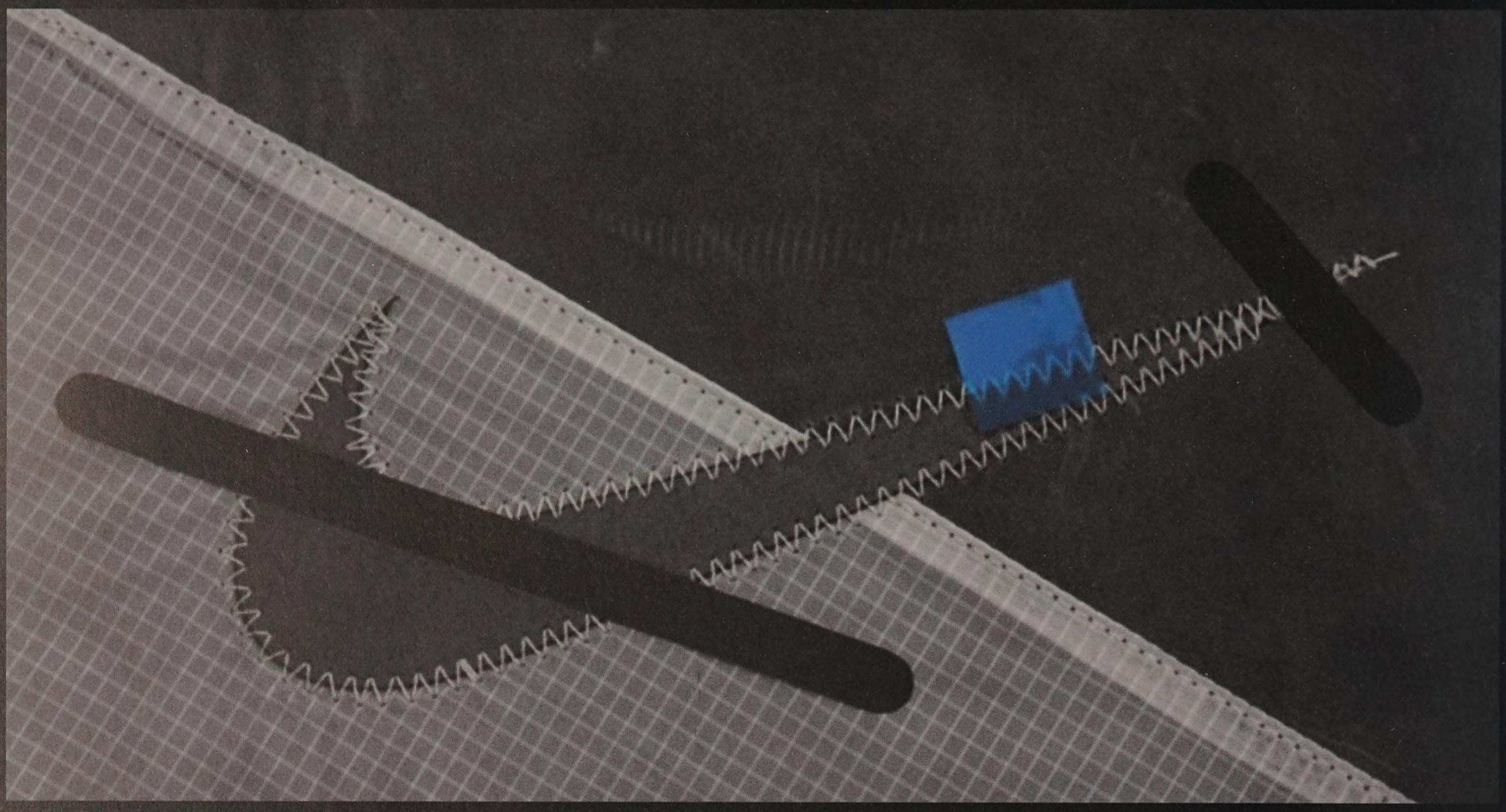

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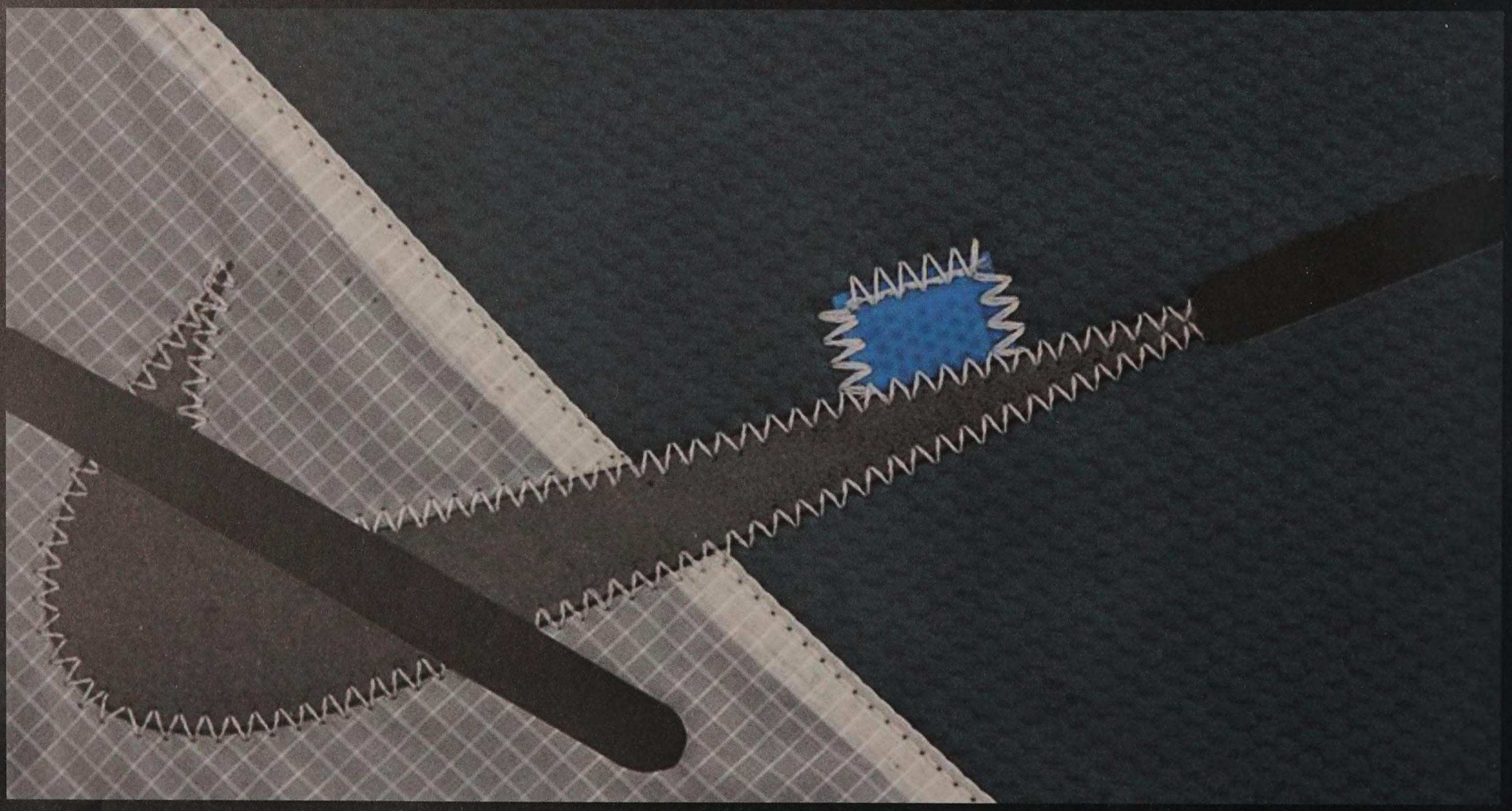

10/22/16, 07:41:06 AM

"SHOELACES"
"VULCANIZED"

[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
AO4606-100	The 10: Air Force 1 Low	WHITE/WHITE-SAIL	November-0
AO4297-100	Air Force 1 '07 Off White	WHITE/METALLIC SILVER-SAIL	November-0
AV5210-001	Air Force 1 '07 Virgil x MOMA	BLACK/METALLIC SILVER-BLACK	January-0
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
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[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]

AIR

AIR FORCE 1 HI 4190

Sizes 6-17

Upper White/Silver

Full-Grain Leather Upper: Durable and supportive for long wear.

Perforated Full-Grain Leather Toe Piece: For increased breathability.

Variable Width Lacing System™: Allows the upper width to be adjusted by staggering the eyelets while also providing a snug, comfortable fit.

Proprioceptus Belt: To decrease the chance of ankle injury.

Hinged Eyelet Design: Allows ankle mobility without sacrificing stability.

Spenco® Rearfoot Padding: Provides heel security, blister protection and cushioning for the Achilles tendon.

Dipped Achilles Pad: Prevents Achilles tendon irritation during normal foot flexion.

Sockliner *PermaFoam™:* Molds to the pressure pattern of the foot for a uniquely personalized fit.

Midsole *NIKE-Air™ Unit:* Provides up to 30% more cushioning than conventional midsoles. Reduces impact on muscles and joints. Helps reduce leg fatigue.

Outsole *Concentric Circle Outsole:* For optimum traction and minimal resistance to pivoting movements.

Continued on back

4/83

ABOUT		
Produced in 1982, this technical sheet breaks down the material elements and performance benefits of the Nike Air Force 1 Hi.	PLACE	Beaverton, Oregon
	TYPE	Technical Sheet
	YEAR	1982
	SOURCE	Department of Nike Archives

AIR
AIR

INSERT SWOOSH HERE
"AIR"
"AIR"
"VIRGIL"
TH "SAMPLE"
"AIR"
"AIR"

NIKE

ABOUT	PLACE	Beaverton, Oregon
	TYPE	Print Advertisement
One of the first, and among the very few, advertisements for the iconic Air Force 1 gave only slight graphic upgrade to the basic technical benefit sheet that had launched the silhouette the year prior.	YEAR	1983
	SOURCE	Department of Nike Archives

WORKING REAL TIME

11/8/16 3:33:43 PM
Nate Here is a possible way to see text in situation

11/8/16 3:34:13 PM
Nate We’re still missing the heel tab (branding) at the back of the heel. More to come...

11/8/16 3:53:05 PM
Virgil Look & feel is completely there!

11/8/16 3:53:36 PM
Virgil Love the text options

11/8/16 3:54:40 PM
Virgil It’s the baseline that communicates how far the shoe has been altered from

11/8/16 3:55:26 PM
Virgil Only alteration is im not that keen on the repeating text pattern

11/8/16 3:56:16 PM
Virgil If we can place the text on the inside of the foot like this big

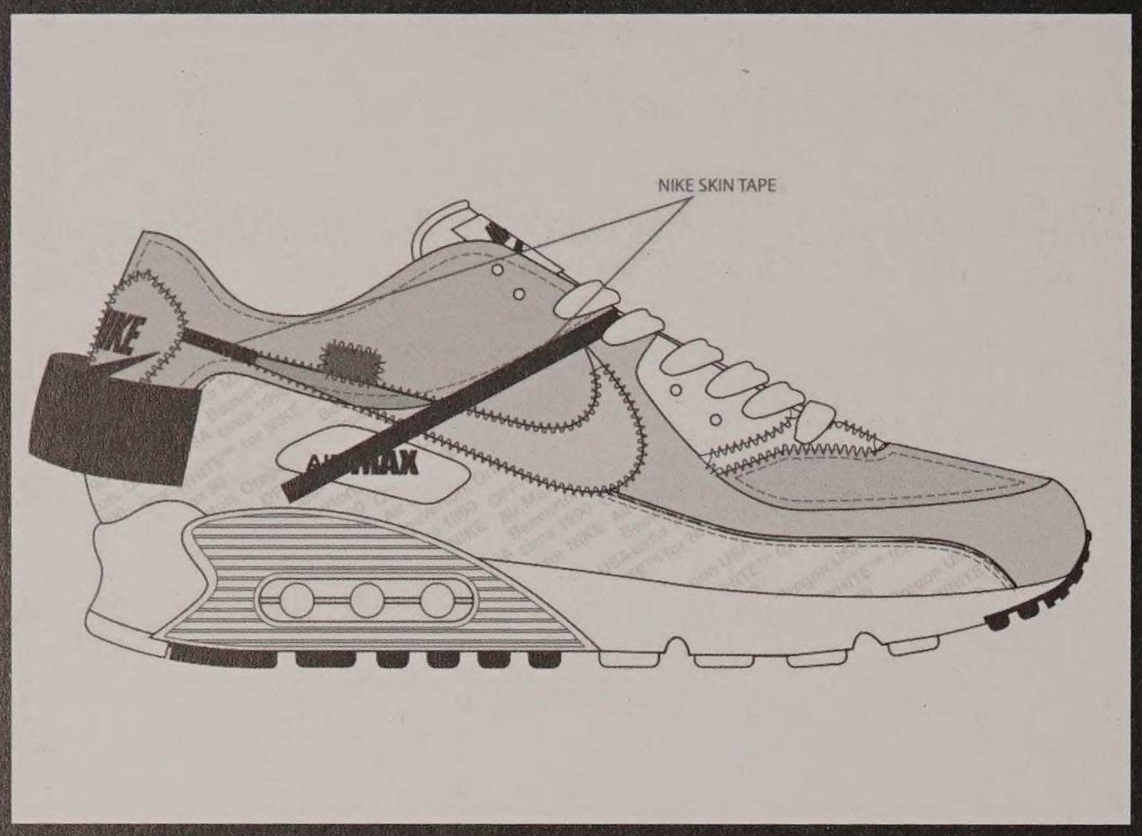
11/8/16 4:50:27 PM
Nate Last one is more mashing up with a Flyknit collar.

11/8/16 4:57:44 PM
Virgil Can you try this in black. The text perfectly horizontal. On the medial side of the shoe

11/8/16 5:20:04 PM
Virgil Love the Nike red woven label on the tongue

11/8/16 5:20:40 PM
Virgil On the AM90 can the swoosh come off more 3D?

11/8/16 5:21:02 PM
Virgil I think the non-knit sock extension is not needed



11/8/16 3:33:25 PM

11/8/16 3:56:23 PM

11/8/16 4:48:04 PM

11/8/16 4:48:07 PM

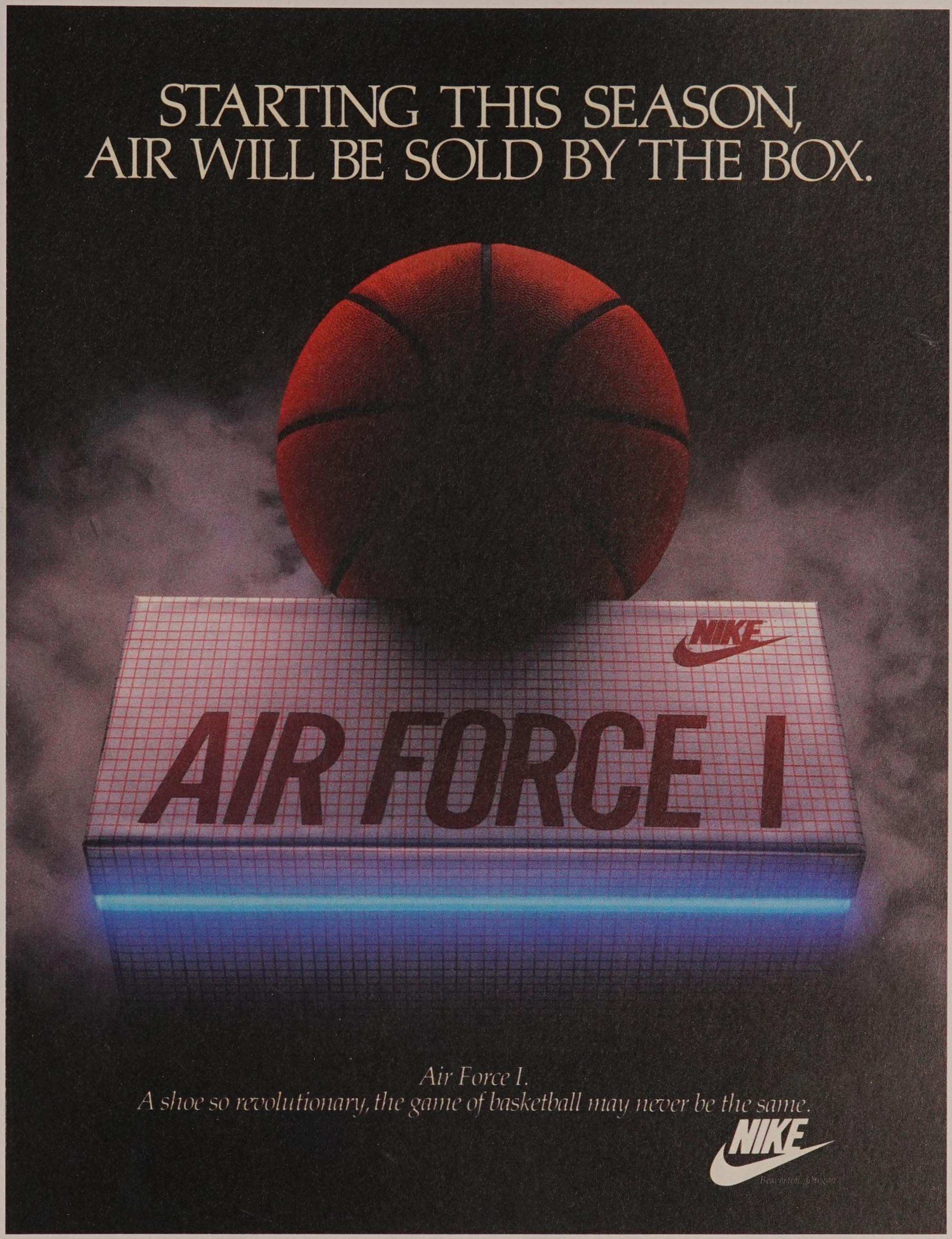
11/8/16 4:48:12 PM

11/8/16 4:48:17 PM

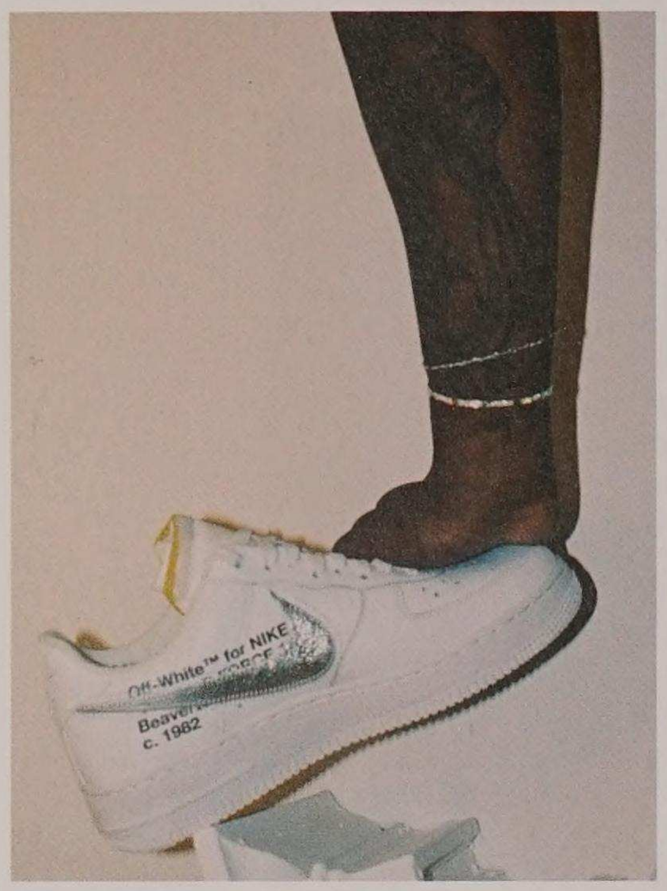
11/8/16	5:21:37 PM	
Virgil	But that reminds me of an idea that each shoe should come with an intarsia knit sock with graphics on it	
11/8/16	9:53:31 PM	
Nate	We can do the swoosh more 3D no problem.	
11/8/16	9:54:02 PM	
Nate	This election is killing me. I'll put some comps together with the text on the medial. Knit sock sounds like a plan.	
11/9/16	12:10:19 AM	
Virgil	This shoe was made election night, in a way the climate is trapped in the shoe. Art territory.	
11/9/16	6:04:48 AM	
Virgil	Love this text	

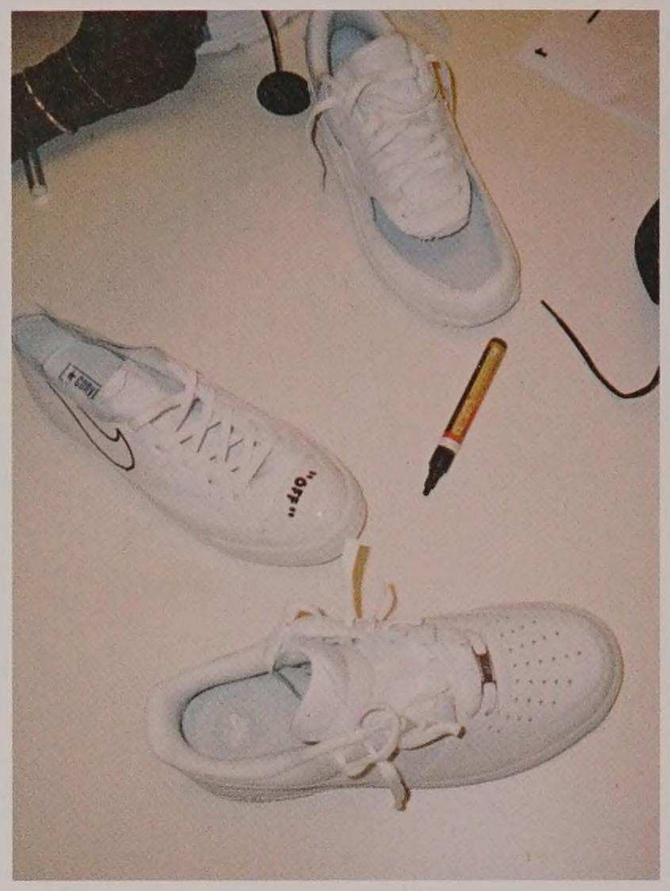
JONES&VINING
NOV 14
OFF-WHITE™ NIKE
Air Max 90
Beaverton, Oregon USA
circa 1990

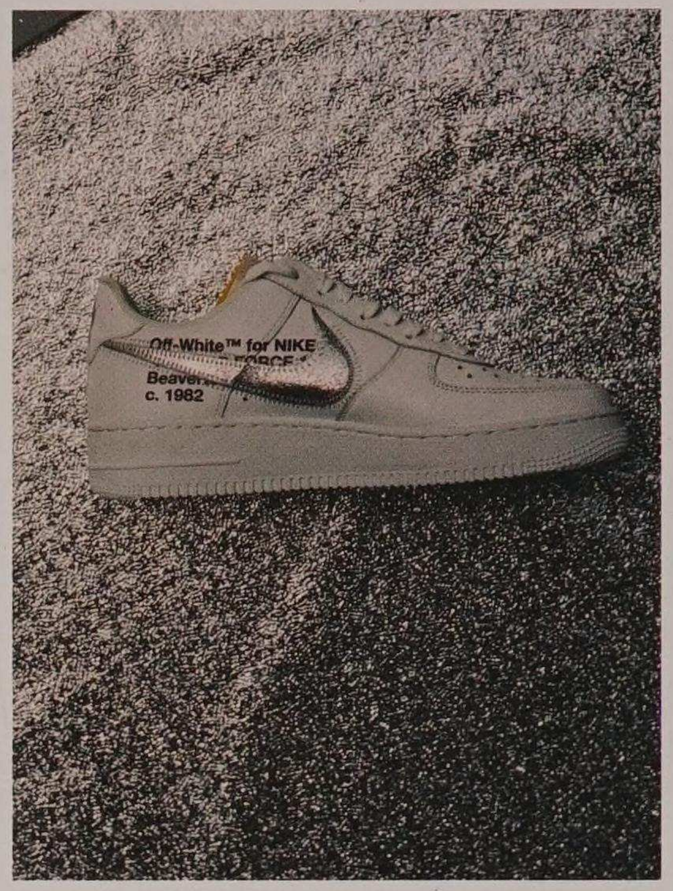
"SHOELACES"
"AIR"

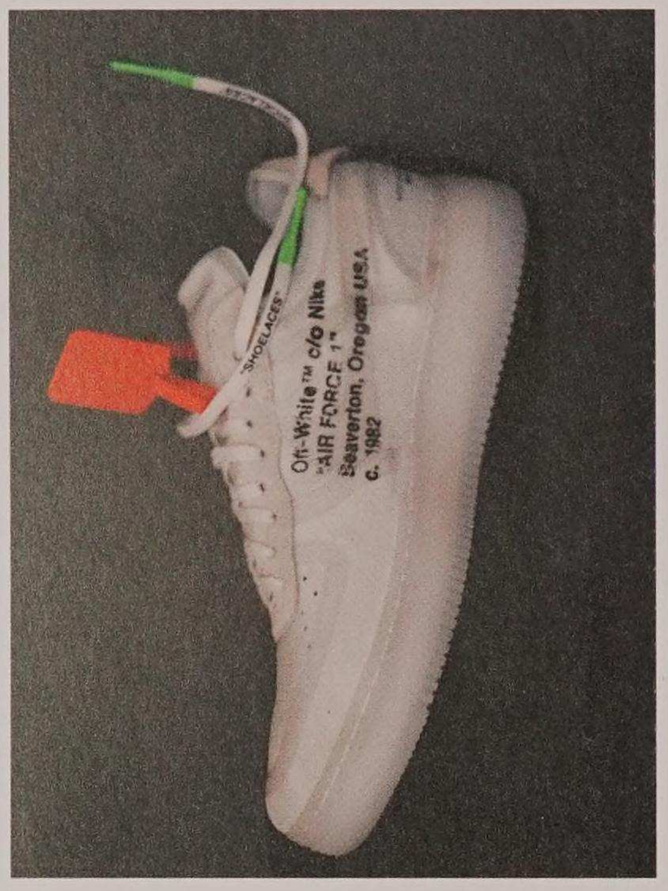


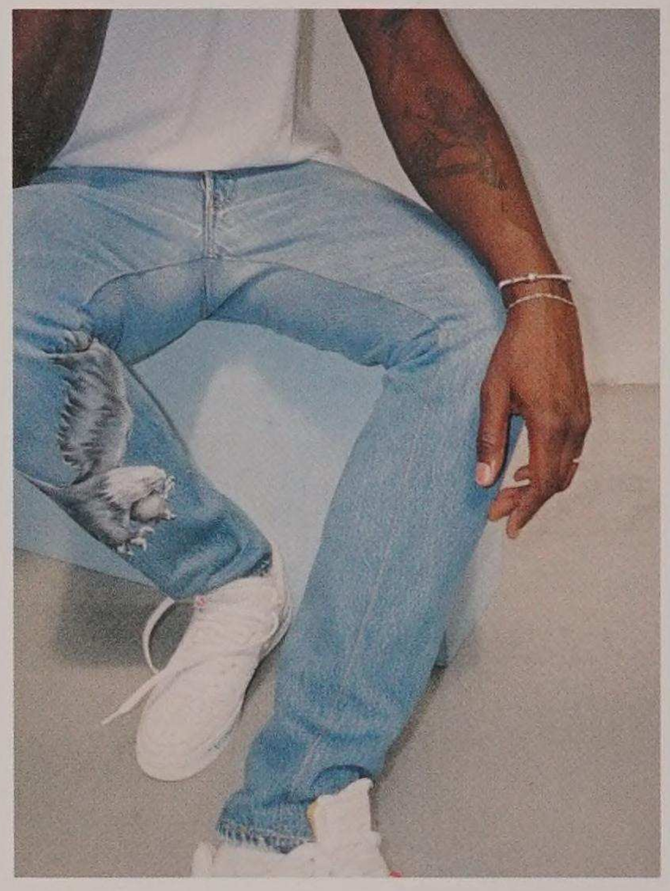
ABOUT	PLACE Beaverton, Oregon
	TYPE Print Advertisement
	YEAR 1983
A second Nike Air Force 1 advertisement from 1983 foreshadowed the shoe's eventual rise to cult classic.	SOURCE Department of Nike Archives

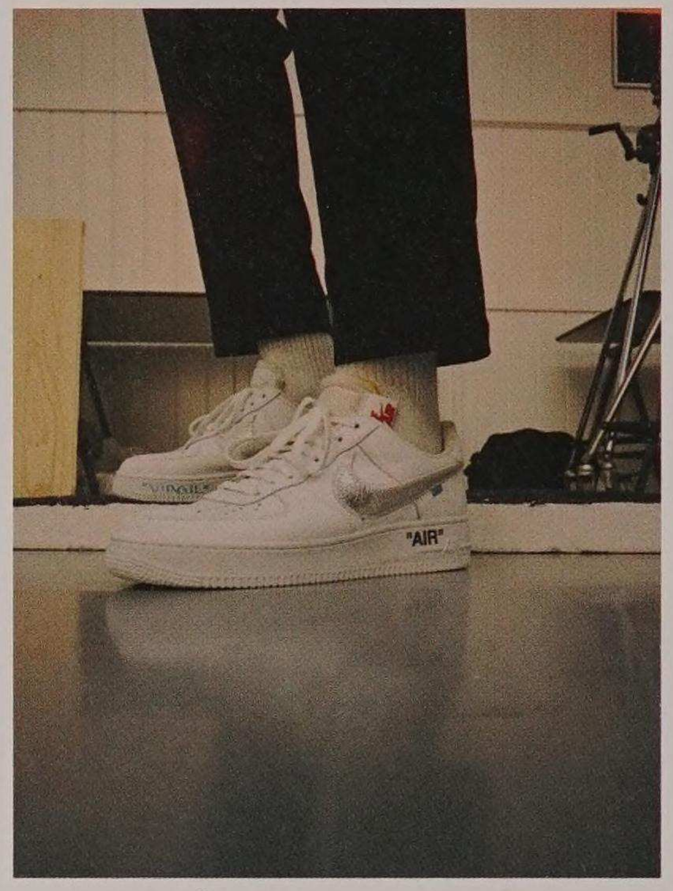

Off-White™ for NIKE
Beaver
c. 1982

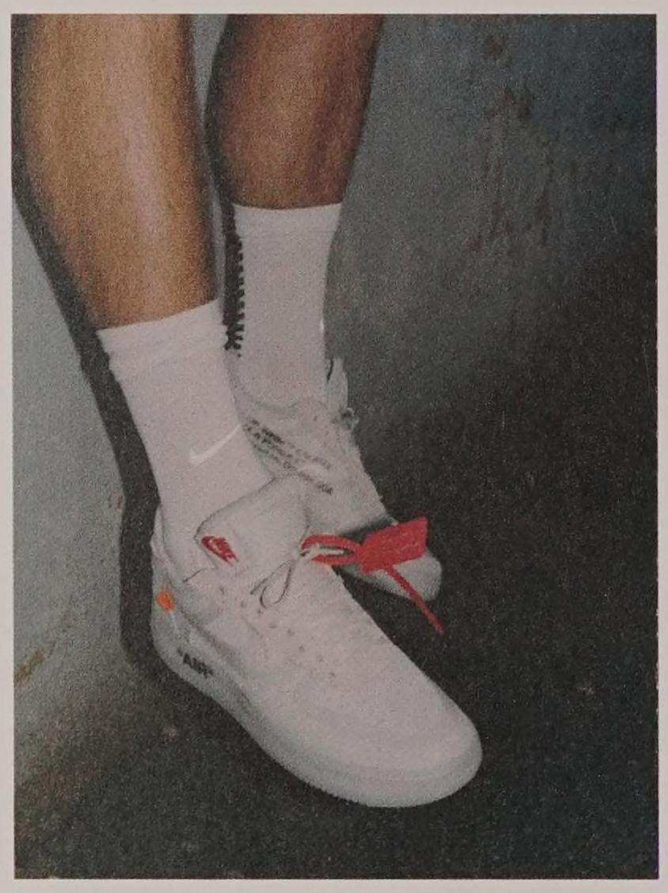

"OFF"

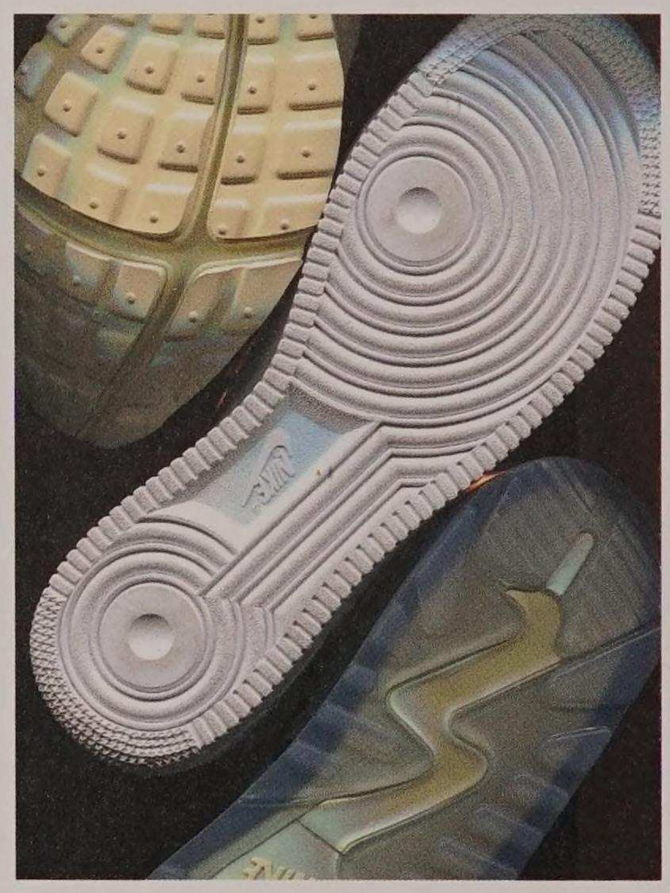

Off-White™ for NIKE
Beaver
c. 1982

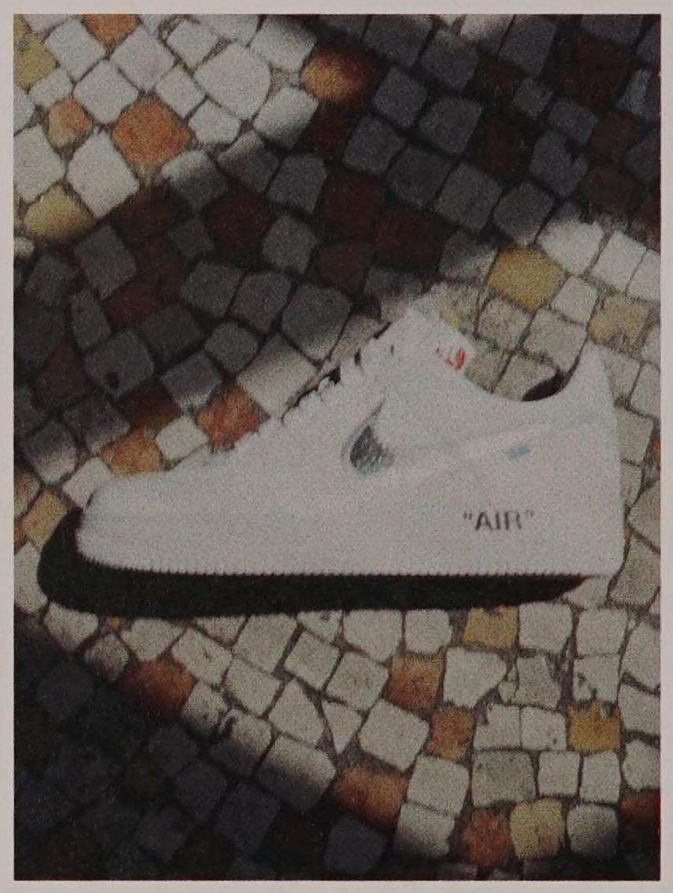

SHOELACES
Off-White™ c/o Nike
AIR FORCE 1"
Beaverton, Oregon USA
c. 1982




"AIR"






"AIR"

"AIR"
AIR
"SHOELACES"

NIKE INC.
156 FRONT STREET
EXETER, N.H. 03833

NIKE

PATTERN ROOM
NO. 003450

SAMPLE REQUEST FORM FOR SAMPLE ROOM AND PATTERN ROOM

DATE: August 17, 1982 ORDERED BY: Bruce Kilgore
FACTORY: Exeter DATE EXPECTED: 8

PATTERN NO.: 311 MODEL NO.:
STYLE: Air Force 1 LAST NO.: Dunr.
VAMP: 3 ½ 4 oz Full Grain Leather COLOR: White
QUARTER: " " " " COLOR: "
TIP: " " " " COLOR: "
EYESTAY: " " " " COLOR: "
FOXING: Ride Panel Commador Mesh Unbacked COLOR: White
SWOOSH: #6 TK Brookside Vinyl COLOR: Madison Grey
BACKTAB: 3½ 4oz Full Grain Leather COLOR: White
BACKTAB EMBOSS: NIKE Air COLOR: Madison Grey
BACKSTAY: None COLOR:
TONGUE: NKB 3/8" Nylon Tongue Stock (double thick) COLOR: White
TONGUE LABEL: Nike Air COLOR: Grey & White
QUARTERLINING: Span Felt w/ 1/8" foam COLOR: Grey
BACKFOAM: 1/4" Latex Foam
ARCH BANDAGE: None
VAMP REINF.: N NKIX N Weight Nylon
EYESTAY REINF.: NYN
TOPLINE REINF.: NYN
BOX TOE: None
COUNTER: Durlon 60
INSOLE: Canvas
MIDSOLE: Pre Cleat COLOR:
IRONS: EDGE:
WEDGE: COLOR:
IRONS: EDGE:
OUTSOLE: #TO Air Force 1 outsole COLOR: White & Grey
IRONS: TOE TAB:

Midsole = STO Air Unit. - 1 pr. ea. 7
2 pr. ea. 9
15 pr. ea. 12
1 pr. ea. 11
P.U. Blank 1 pr. ea. 9 & 12
EVA 25 Blank 1 pr. ea. 9 & 12
EVA 35 Blank 1 pr. ea. 9 & 12
EVA 35 w/sorbothane 1 pr. ea. 9 & 12
Forefoot & Heel
EVA 45 Blank 1 pr. ea. 9 & 12
Blown Butyl Blank 1 pr. ea. 9 & 12

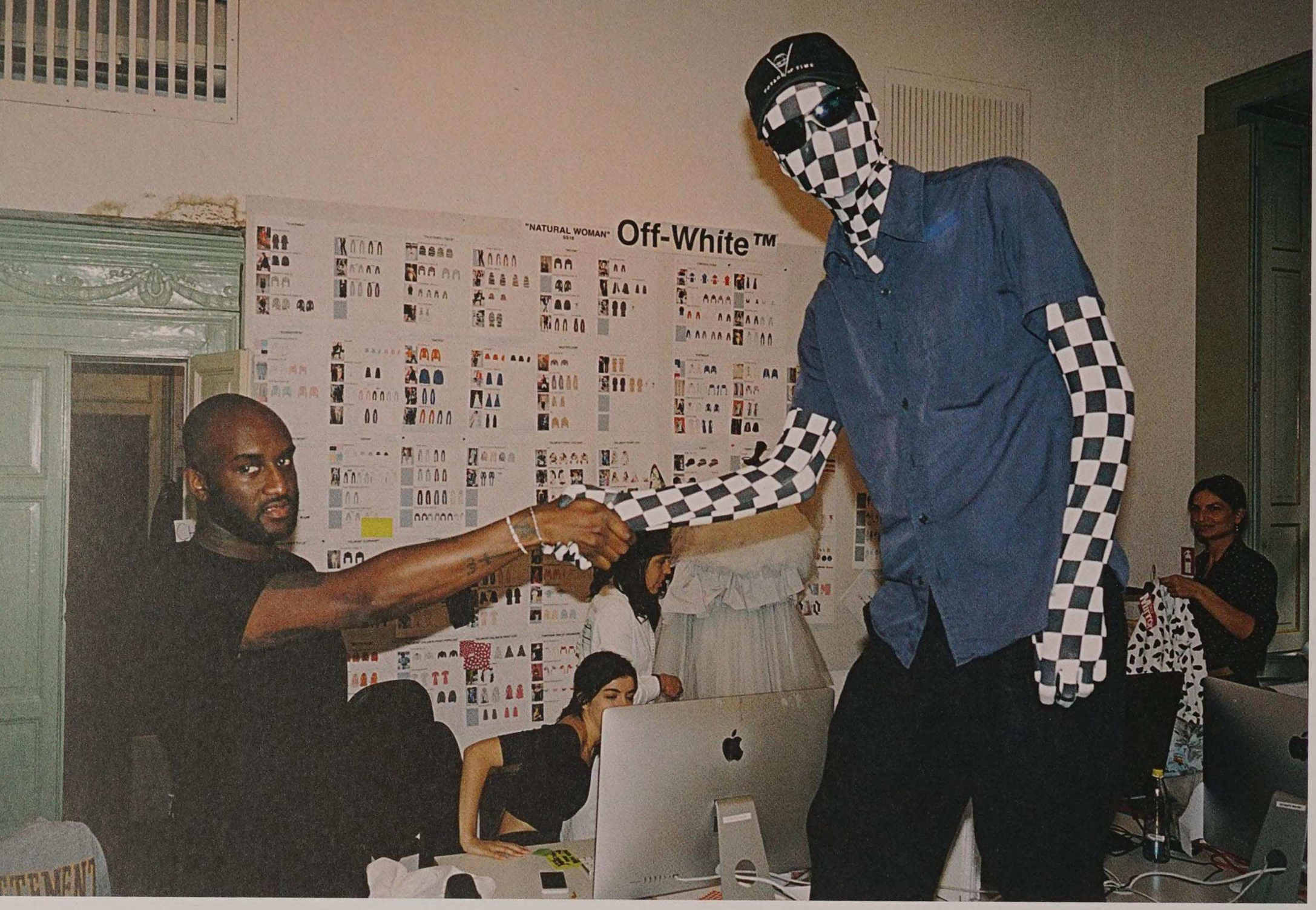
~~XXXXXXXXX~~

Total Pre. 1 pr. size 7
8 pr. size 9
21 pr. size 12
1 pr. size 11
31 Pre.

Texon 1 N outsole?

SOCKLINING: Perma Foam Insert COLOR: Grey & Blue
LACES: Polyamide LENGTH: NYN 72" COLOR: White
BOX: Tan COLOR: White TISSUE:
TYPE LASTING: (COMPO — SLIP LAST — COMBINATION) slip last
CUT SIZE:
STAMP SIZE:
LAST SIZE: 7, 9, 11, &12
LAST: Dunk NO. OF PAIRS:

ABOUT A sample request form sent by Nike Air Force 1 designer Bruce Kilgore on August 17, 1982.	PLACE Exeter, New Hampshire TYPE Printed Ephemera – Order Form YEAR 1982 SOURCE Department of Nike Archives


"NATURAL WOMAN"
Off-White™

"SHOELACES"
"AIR"

OFF-WHITE™ C/O NIKE

C. 2017 "ZIP TIE"

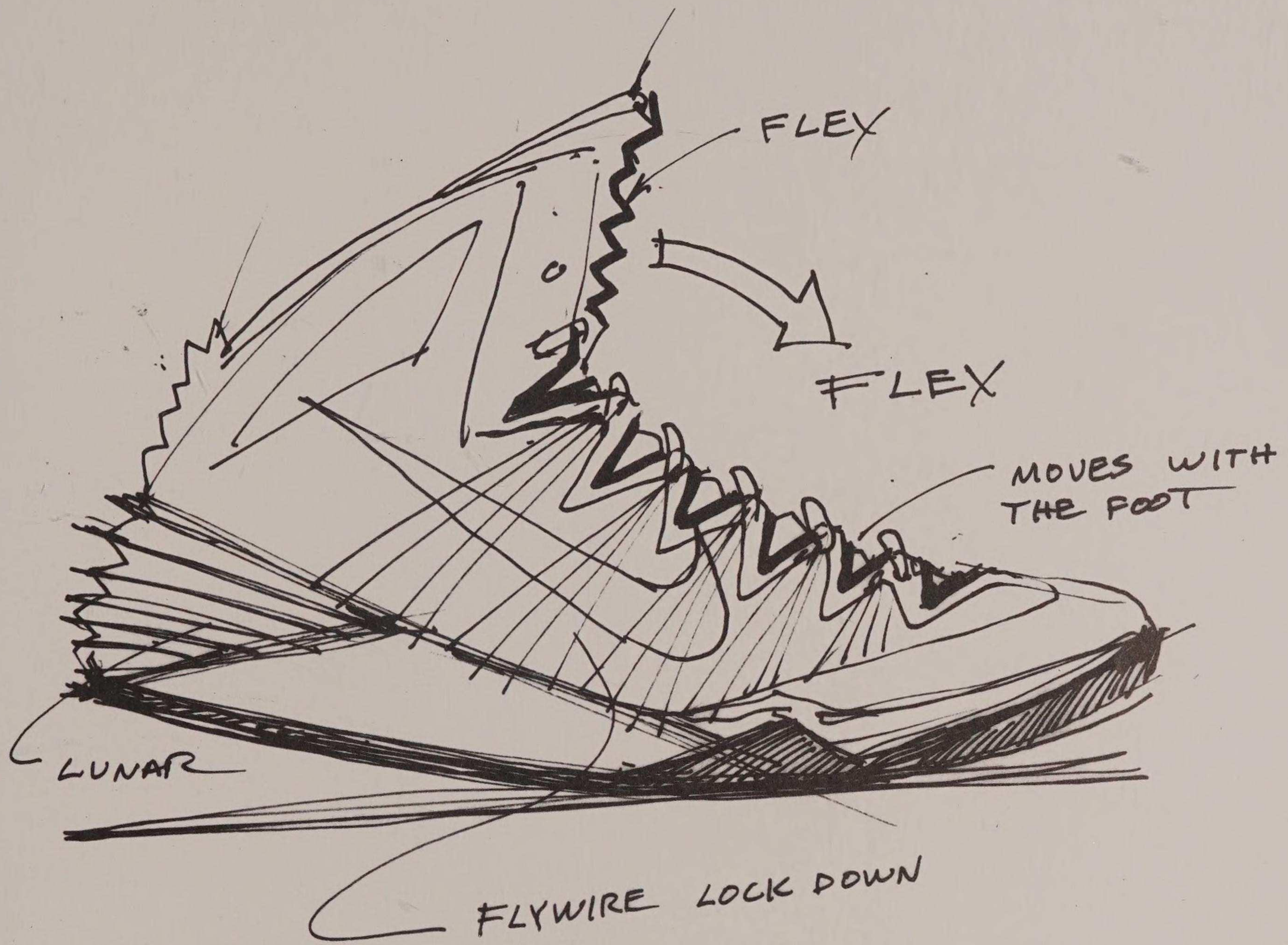
INSERT SWOOSH

"AIR"

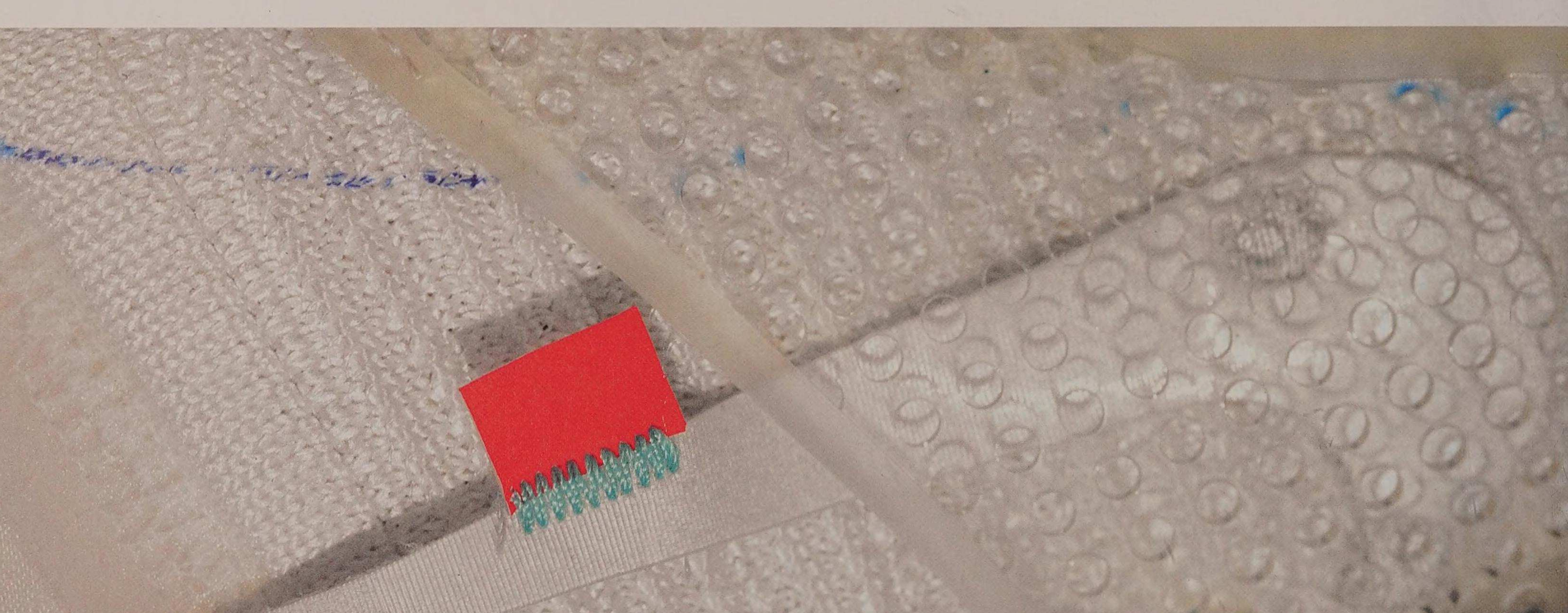
"AIR"
"SHOELACES"
"SHOELACES"
"SHOELACES"

AJ4578-100	The 10: Hyperdunk 2017 FK	WHITE/WHITE-WHITE	November-0
AH7290-100	The 10: Air Max 97 OG	GALE/WHITE-WHITE	Septembe-0
AH8900-100	The 10: Blazer Mid	WHITE/BLACK-WHITE	Septembe-0
AH8900-001	The 10: Hyperdunk Fk	BLACK/WHITE-CLEAR	Septembe-0
AH8900-001	The 10: Air Force	BLACK/BLACK-WHOLE	Septembe-0
AQ8678-100	Hyperdunk Rotate High Off White	WHITE/WHITE	Augus-0
AQ8678-100	Hyperdunk Rotate High Off White (GS)	WHITE/WHITE	Augus-0
AH6528-001	Air Force 1 '07 Vx Spit Xx Mona	BLACK/METALLIC SILVER-BLACK	Septembe-0
AQ4297-100	Air Force 1 '07 Off White	WHITE/METALLIC SILVER-CAIL	Septembe-0
AQ4297-100	The 10: Air Force 1 Low	WHITE/WHITE-CAIL	Septembe-0
AA1888-100	The 10: Zoom Fly	WHITE/WHITE-WHOLIN	Septembe-0
AA1888-100	The 10: Air Max 97 OG	WHITE/OONE ICE-BLUE	Septembe-0
AJ4578-100	The 10: Hyperdunk 2017 FK	WHITE/WHITE-WHITE	November-0
AH7290-100	The 10: Air Max 90	GALE/WHITE-WHOLIN	Septembe-0
AH8900-100	The 10: Blazer Mid	WHITE/BLACK-WHOLIN	Septembe-0
AH8900-001	The 10: Hypermax Fk	BLACK/WHITE-CLEAR	Septembe-0
AH8900-001	The 10: Air Force	BLACK/BLACK-WHOLIN	Septembe-0
AQ8678-100	Hyperdunk Rotate High Off White	WHITE/BLACK-POWDER-BLUE OONE	Septembe-0
AH6528-001	Air Force 1 '07 Vx Spit Xx Mona	BLACK/METALLIC SILVER-BLACK	Septembe-0
AQ4297-100	Air Force 1 '07 Off White	WHITE/METALLIC SILVER-CAIL	Septembe-0
AH8900-100	The 10: Air Force 1 Low	WHITE/WHITE-CAIL	Septembe-0
AA1888-100	The 10: Zoom Fly	WHITE/WHITE-WHOLIN	Septembe-0
AH7290-100	The 10: Air Max 97 OG	WHITE/OONE ICE-BLUE	Septembe-0
AH8900-001	The 10: Air Force	BLACK/WHITE-OONE BLACK	Septembe-0
AH8900-001	The 10: Air Force 1 (GS)	BLACK/WHITE-OONE BLACK	Septembe-0
AH8900-100	The 10: Air Force 1 Low	BLACK/WHITE-OONE BLACK	Septembe-0
AH8900-100	The 10: Air Force 1 (GS)	BLACK/WHITE-OONE BLACK	Septembe-0
AH7290-100	The 10: Air Max 90	GALE/WHITE-WHOLIN	Septembe-0
AH8900-001	The 10: Blazer Mid	WHITE/BLACK-WHOLIN	Septembe-0
AH8900-001	The 10: Hyperdunk Fk	BLACK/WHITE-CLEAR	Septembe-0
AH8900-001	The 10: Air Force	BLACK/BLACK-WHOLIN	Septembe-0
AQ8678-100	Hyperdunk Rotate High Off White	WHITE/RLACK-VARSITY RED	Septembe-0

"ACT"



ABOUT	PLACE Beaverton, Oregon
	TYPE Sketch
	YEAR 2013
Designer Peter Fogg's sketch for the Nike Hyperdunk 2013 explaining the shoe's cushioning and detailing how its system of parts moves with the foot.	SOURCE news.nike.com

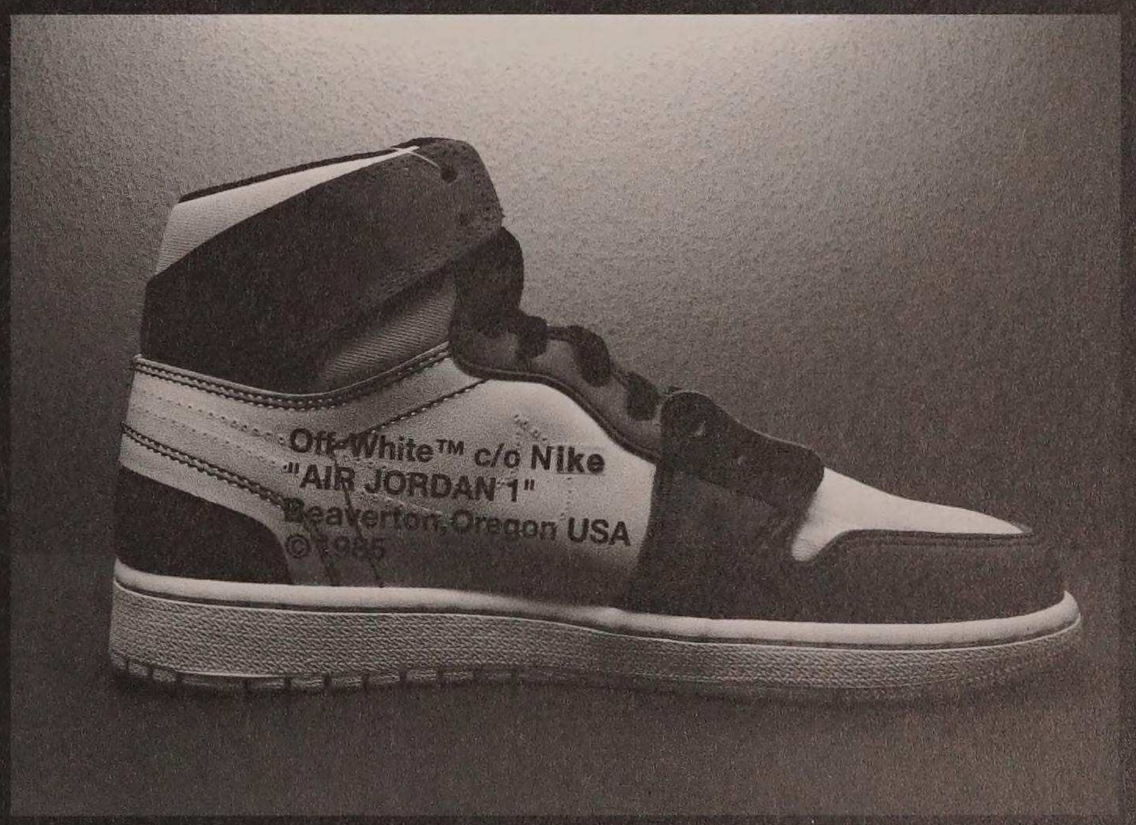


Off-White™ for
'HYPERDUNK
Beaverton, Or
c. 2017

NIKE

WORKING IN REAL TIME

12/6/16 11:35:40 PM



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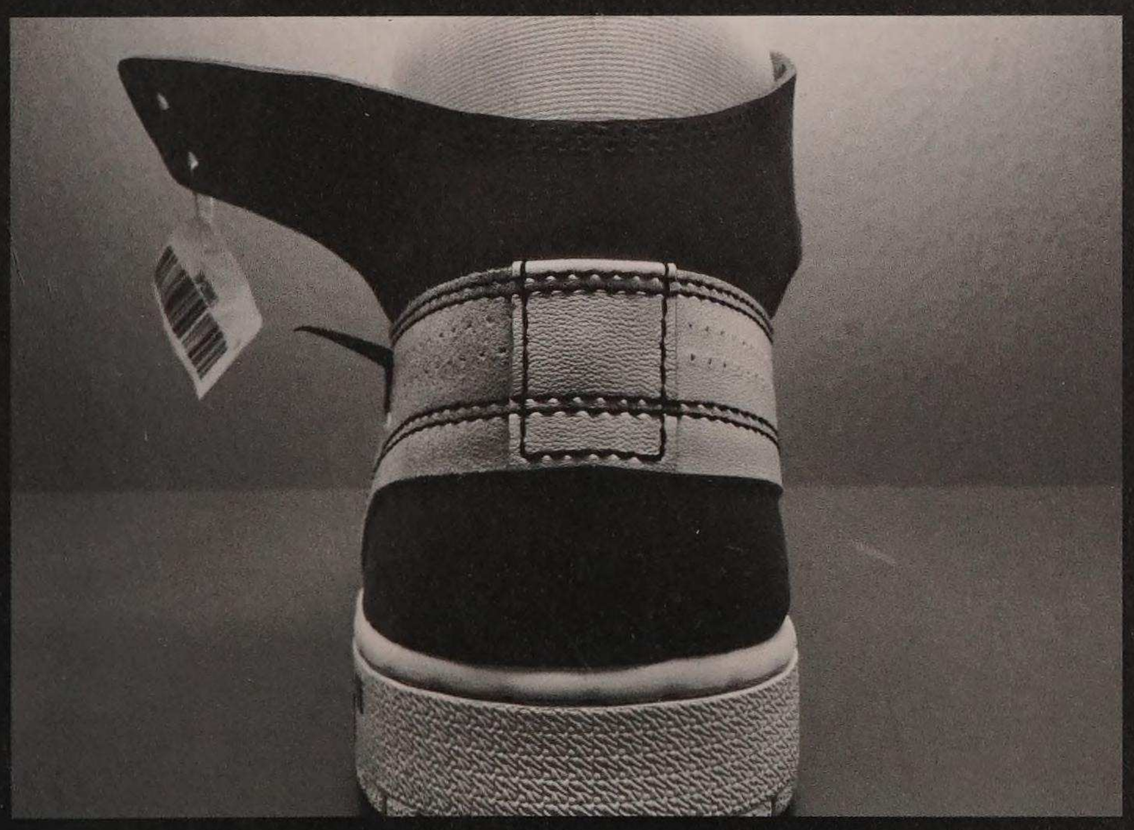

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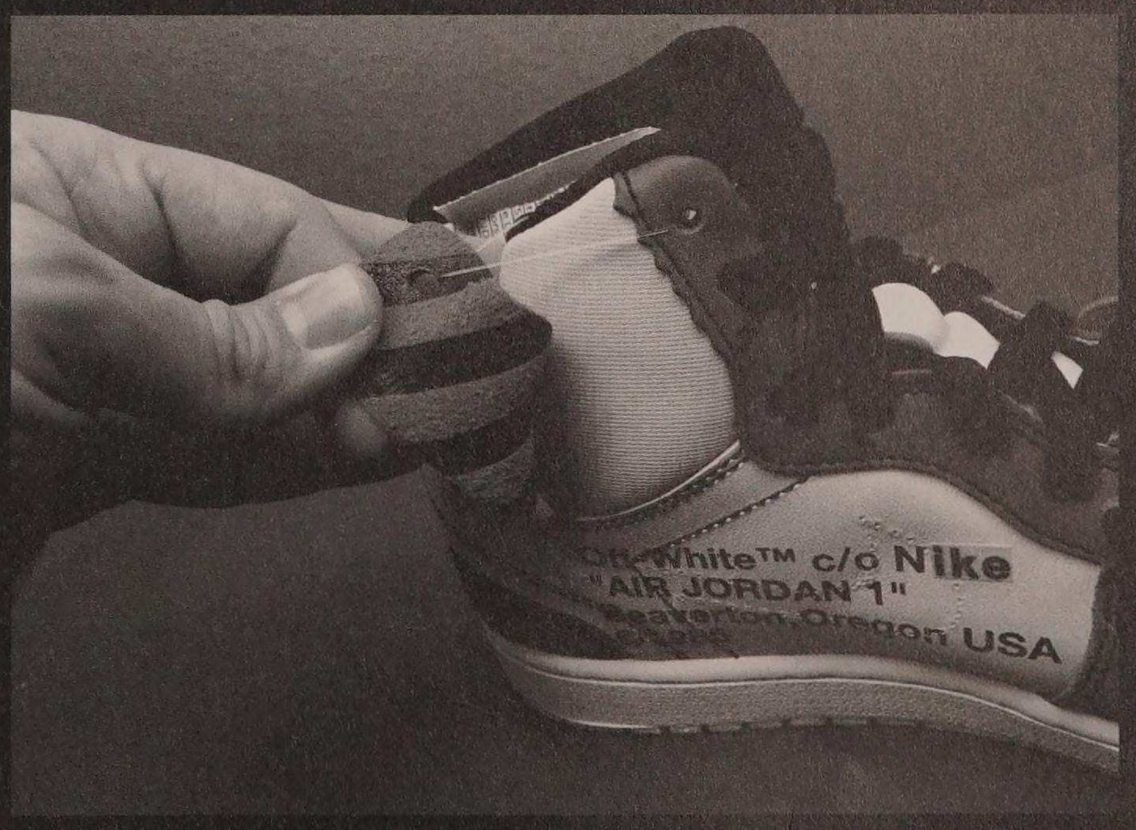


12/6/16 11:36:46 PM

12/6/16 11:35:49 PM
Virgil LOOKS FLAWLESS

12/6/16 11:37:56 PM
Virgil INSANELY good

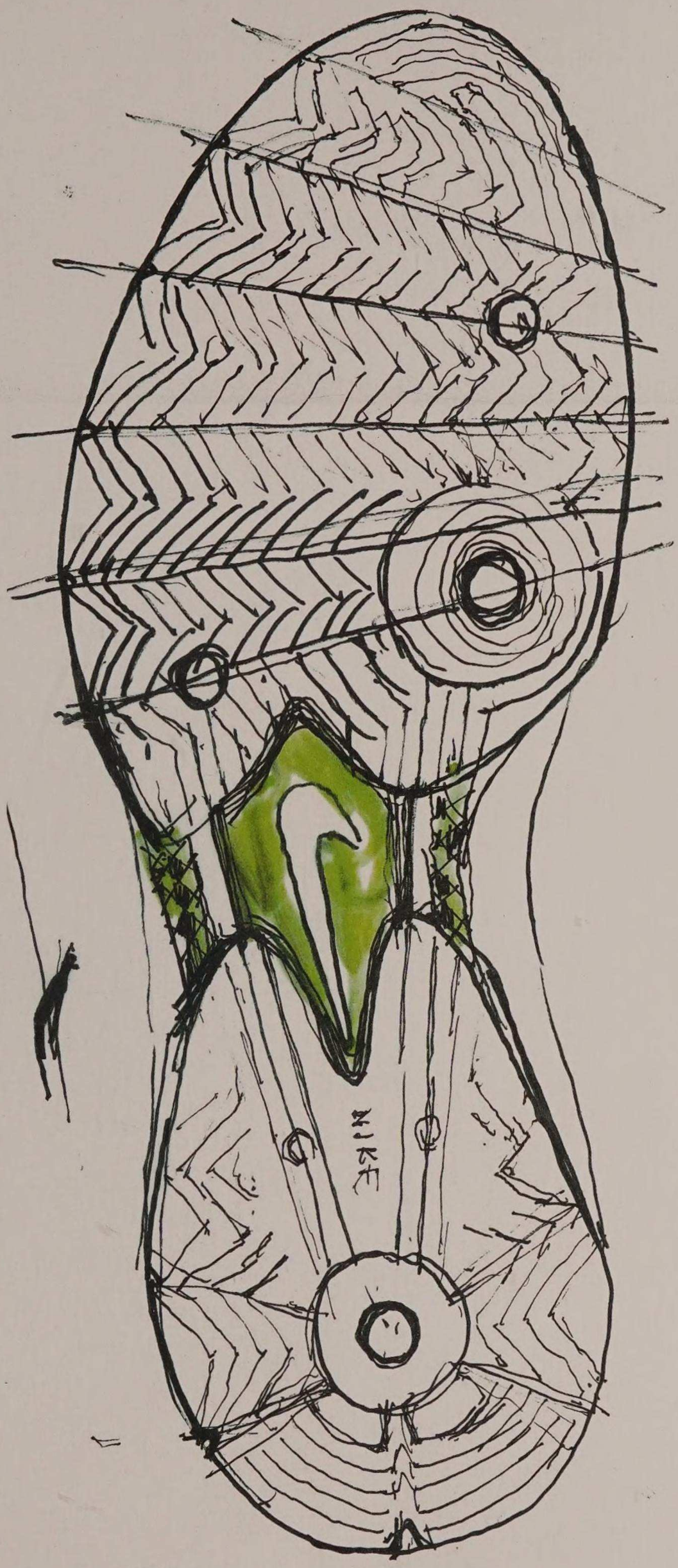
12/6/16 11:38:19 PM
Virgil The OG “85” colorway

12/6/16 11:39:00 PM
Virgil Could I see a top down view of it?

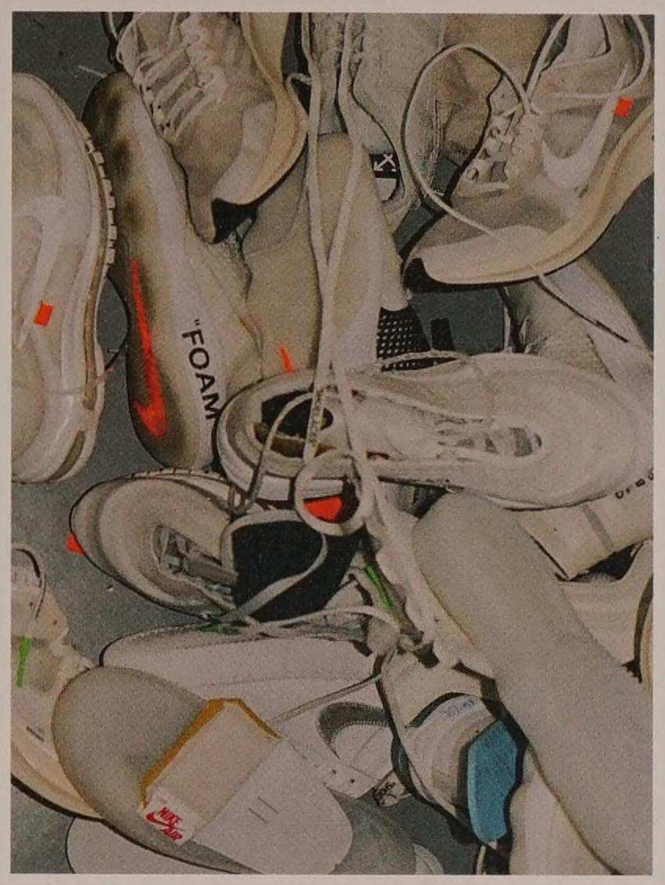
12/6/16 11:39:22 PM
Virgil I think the toe top should be the vintage white color leather

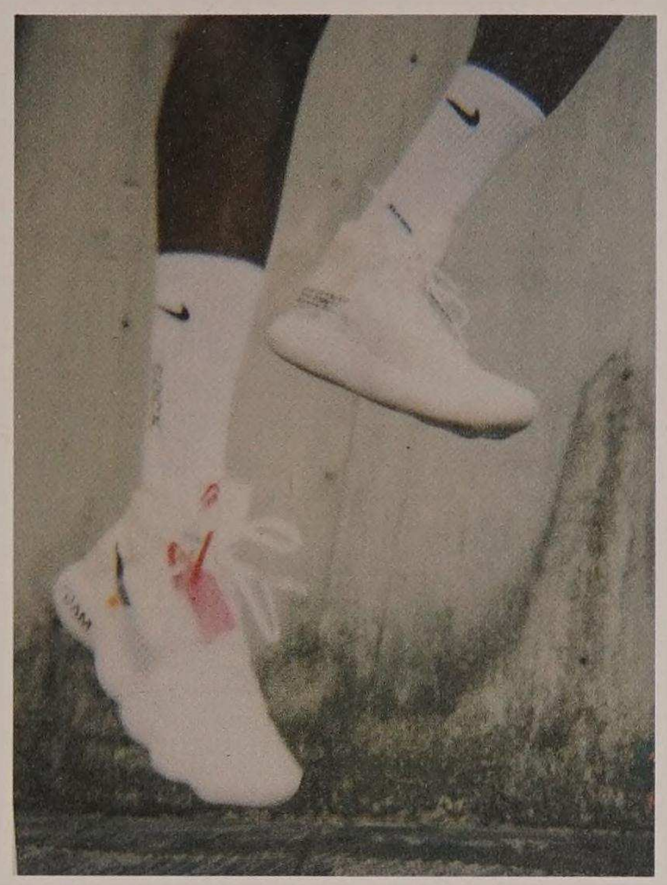
12/6/16 11:39:46 PM

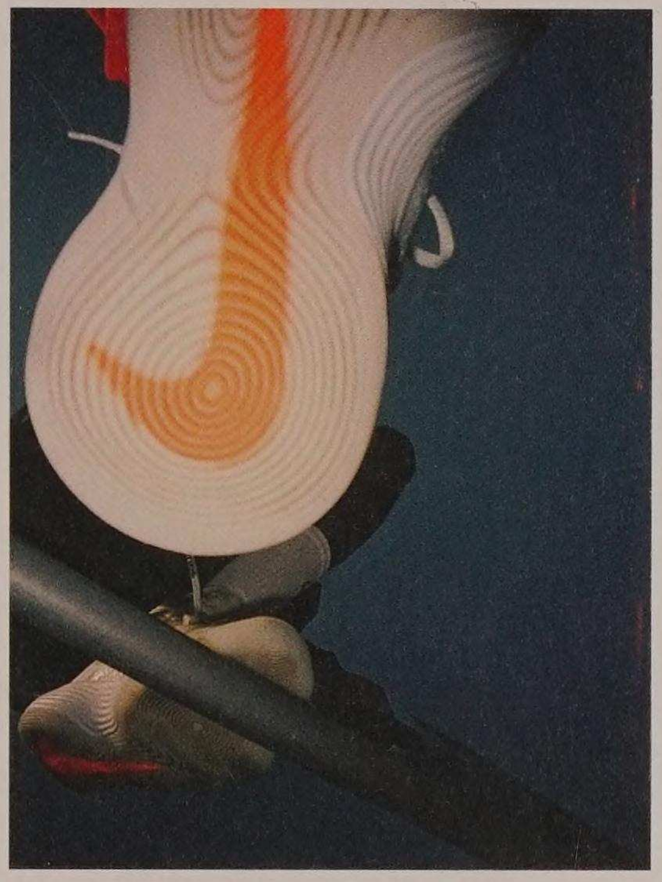
12/6/16 11:40:37 PM

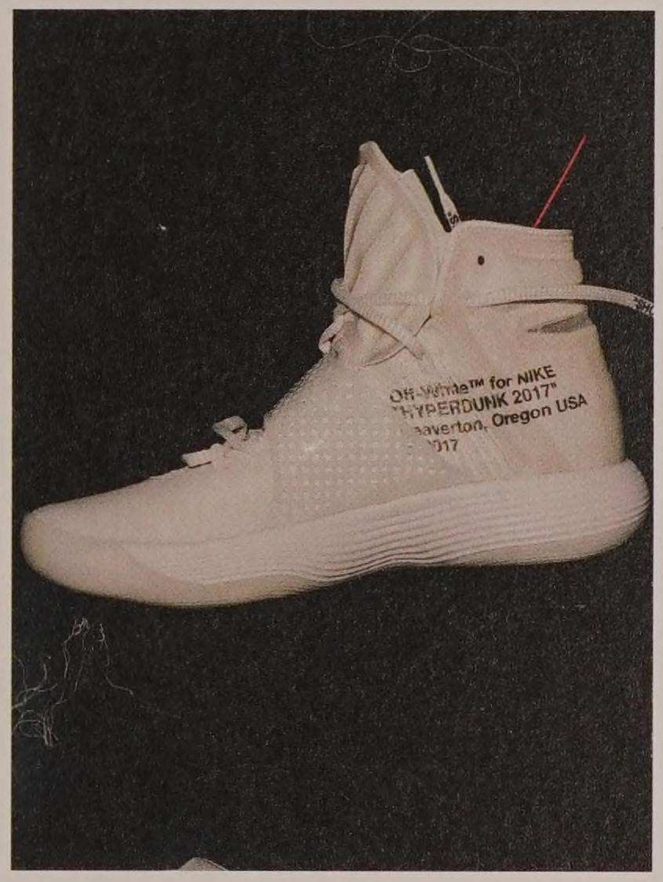


ABOUT	PLACE Beaverton, Oregon
	TYPE Sketch
	YEAR 2013
Designer Peter Fogg's sketch for the traction of the 2013 Nike Hyperdunk.	SOURCE news.nike.com


"FOAM

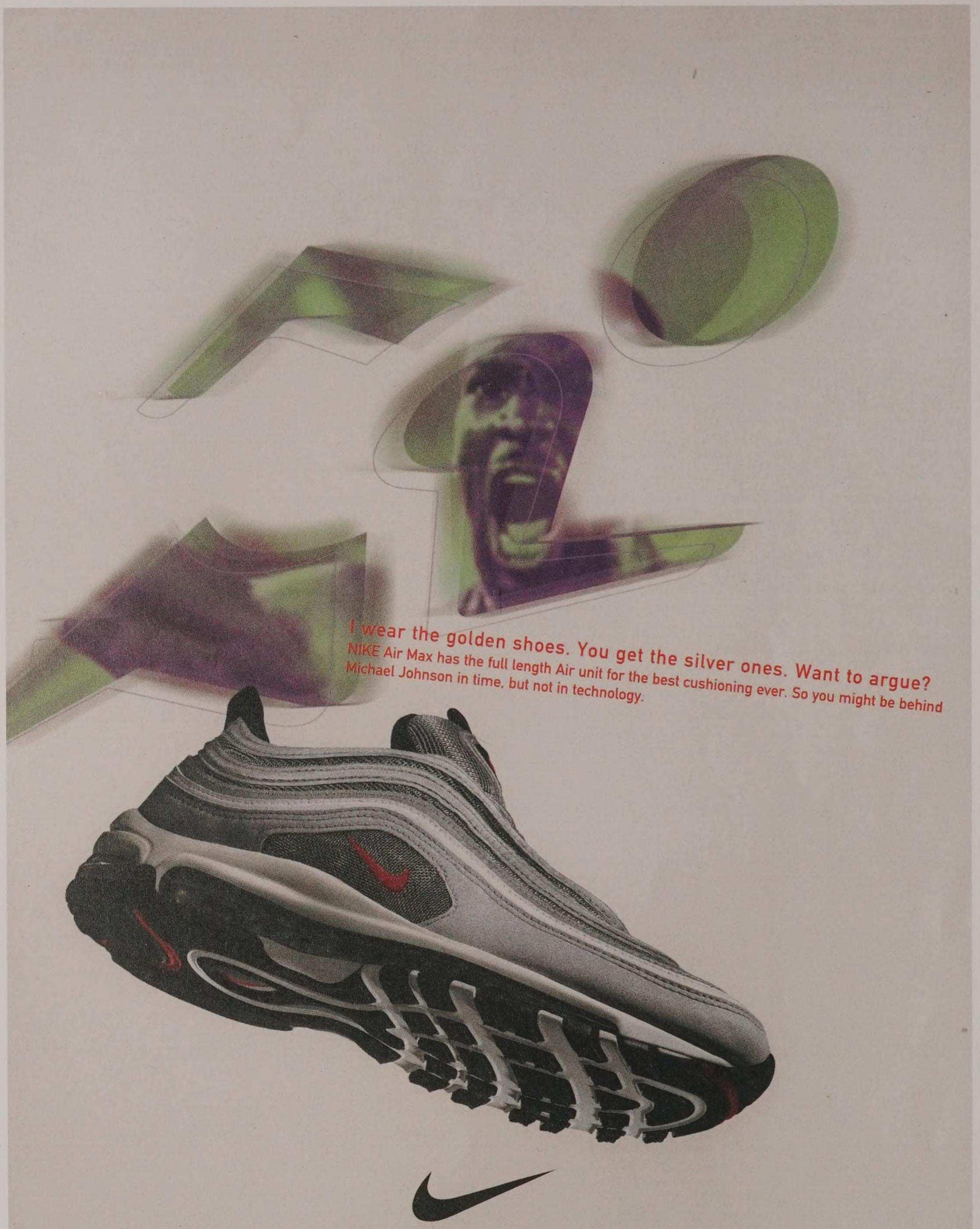





for NIKE
"HYPERDUNK 2017"
Beaverton, Oregon USA

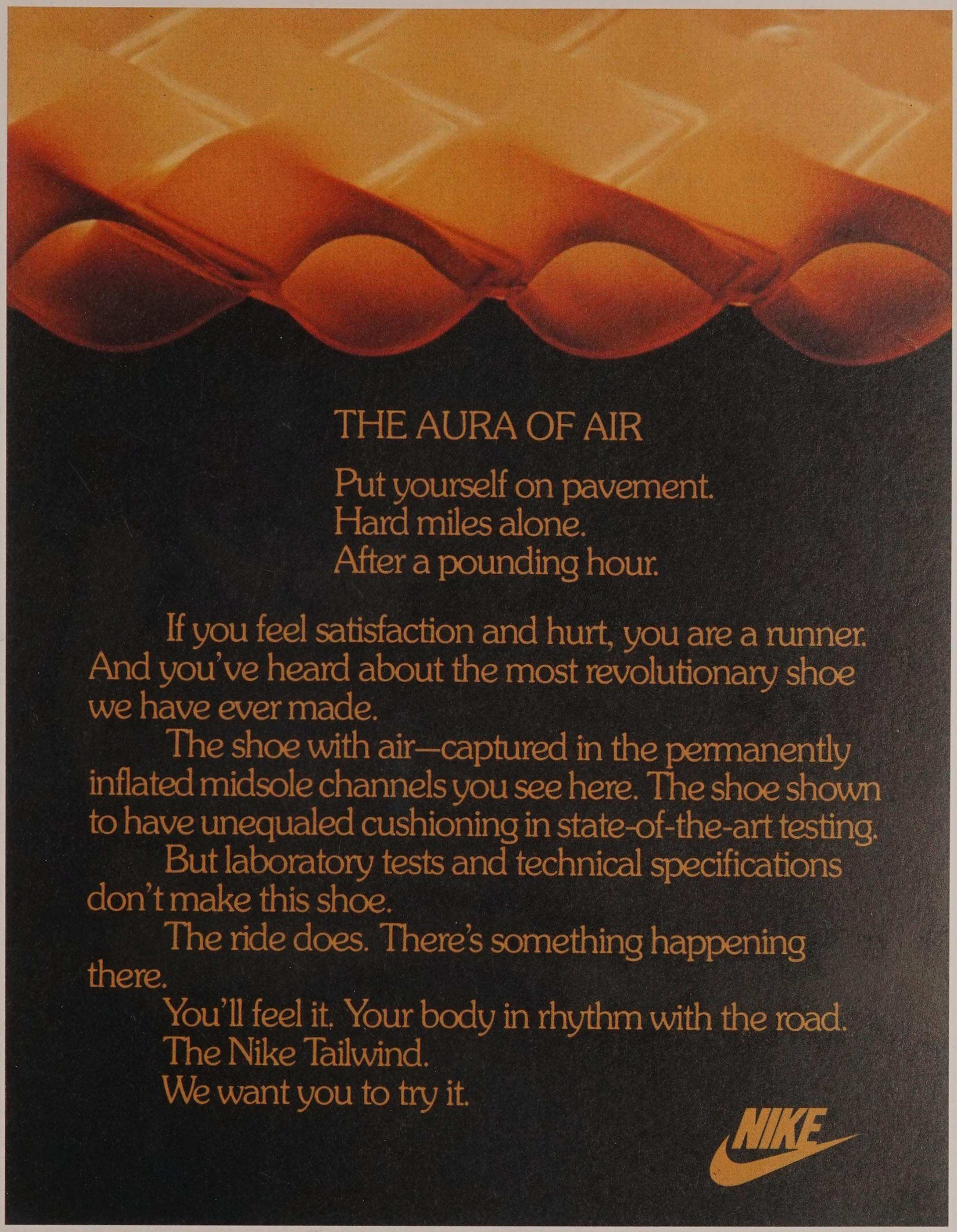
"SHOELACES"
"FOAM"

AJ4585-100	The 10: Air Max 97 OG	WHITE/CONE-ICE BLUE	November-0
AJ4585-101	THE 10: NIKE AIR MAX 97 OG	OFF WHITE/MENTA-WOLF GREY-WHITE	October-0
AJ4585-001	THE 10: NIKE AIR MAX 97 OG	BLACK/CONE-BLACK-WHITE	October-0
AJ4585-001	THE 10: NIKE ZOOM FLY	BLACK/WHITE-CONE	November-0
AJ4585-002	THE 10: NIKE ZOOM FLY	FUSE PINK/RACER PINK	November-0
AJ4585-003	THE 10: NIKE AIR VAPORMAX FK	BLACK/WHITE-CONE-BLACK	September-0
AJ4585-100	THE 10: NIKE AIR VAPORMAX FK	BLACK/WHITE-CONE-BLACK	September-0
AJ4585-100	THE 10: NIKE AIR PRESTO	BLACK/WHITE-CONE	July-0
AJ4585-001	THE 10: NIKE AIR PRESTO	WHITE/BLACK-CONE	August-0
AJ4585-100	THE 10: NIKE BLAZER MID	WOLF GREY/OOOL GREY PURE PLATINUM VOLT	August-0
AJ4585-002	THE 10: NIKE BLAZER MID	BLACK/WHITE-CONE-BLACK	October-0
AJ4585-100	THE 10: NIKE BLAZER MID	CANVAS/TOTAL ORANGE PALE VANILLA-BLACK	October-0
AJ4585-100	THE 10: NIKE FLYKNIT RACER	WOLF/HYPER CRIMSON-BLACK	September-0
AJ4585-001	THE 10: NIKE FLYKNIT RACER	WOLF/HYPER CRIMSON-BLACK	September-0
AJ4585-100	THE 10: NIKE FLYKNIT RACER	WOLF/HYPER CRIMSON-BLACK	September-0
AJ4585-001	THE 10: NIKE FLYKNIT RACER	BLACK/WHITE-CONE-BLACK	September-0
AJ4585-100	THE 10: NIKE FLYKNIT RACER	BLACK/WHITE-CONE-BLACK	September-0
AJ4585-100	THE 10: NIKE AIR VAPORMAX FK	WHITE/TOTAL ORANGE-BLACK	September-0
AJ4585-001	THE 10: NIKE AIR VAPORMAX FK	BLACK/TOTAL ORANGE-BLACK	September-0
AJ4585-100	THE 10: NIKE AIR PRESTO	WHITE/BLACK-CONE	July-0
AJ4585-001	THE 10: NIKE AIR PRESTO	BLACK/WHITE-CONE	August-0
AJ4585-100	THE 10: NIKE ZOOM FLY	WHITE/WHITE-MUSLIN	November-0
AJ4585-100	THE 10: NIKE ZOOM FLY	WHITE/WHITE-GALE	November-0
AJ4585-100	THE 10: NIKE FLYKNIT RACER	WHITE/METALLIC SILVER-GALE	November-0
AJ4585-001	THE 10: NIKE FLYKNIT RACER	BLACK/METALLIC SILVER-BLACK	August-0
AJ4585-100	THE 10: NIKE FLYKNIT RACER	WHITE/WHITE	October-0
AJ4585-100	THE 10: NIKE FLYKNIT RACER (GS)	WHITE/WHITE	October-0
AJ4585-100	THE 10: NIKE FLYKNIT RACER	WHITE/WHITE	October-0
AJ4585-001	THE 10: NIKE FLYKNIT RACER	WHITE/BLACK-WHITE	October-0
AJ4585-100	THE 10: NIKE FLYKNIT RACER	WHITE/BLACK-VARSITY RED	September-0



ABOUT		
Track legend Michael Johnson features in this original Nike Air Max 97 advertisement, which makes note of the famous gold spikes the four-time gold medalist wore in Atlanta the previous year.	PLACE	Beaverton, Oregon
	TYPE	Print Advertisement
	YEAR	1997
	SOURCE	Department of Nike Archives

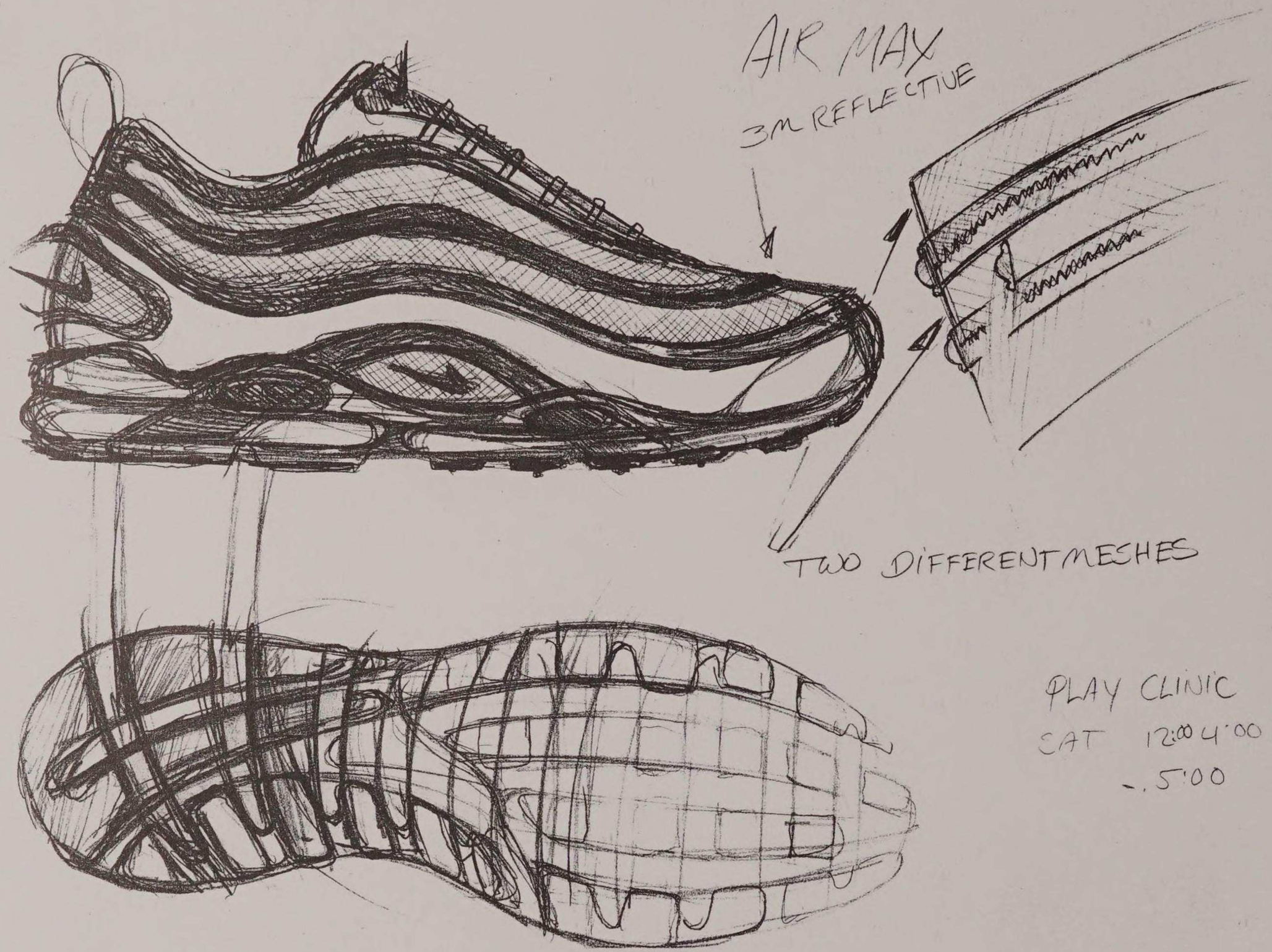
"AIR"



ABOUT	PLACE	Beaverton, Oregon
	TYPE	Print Advertisement
In the late '70s, Nike Air debuted in the Nike Tailwind. This advertisement teased the Air sole, hidden from plain sight in the design of the shoe, but gave voice to the aura of what would become Nike's defining technology.	YEAR	1979
	SOURCE	Department of Nike Archives

"WATER"

"AIR"



ABOUT	PLACE Beaverton, Oregon
	TYPE Sketch
	YEAR 1996
An original sketch of the Air Max 97.	SOURCE Department of Nike Archives

WORKING IN REAL TIME

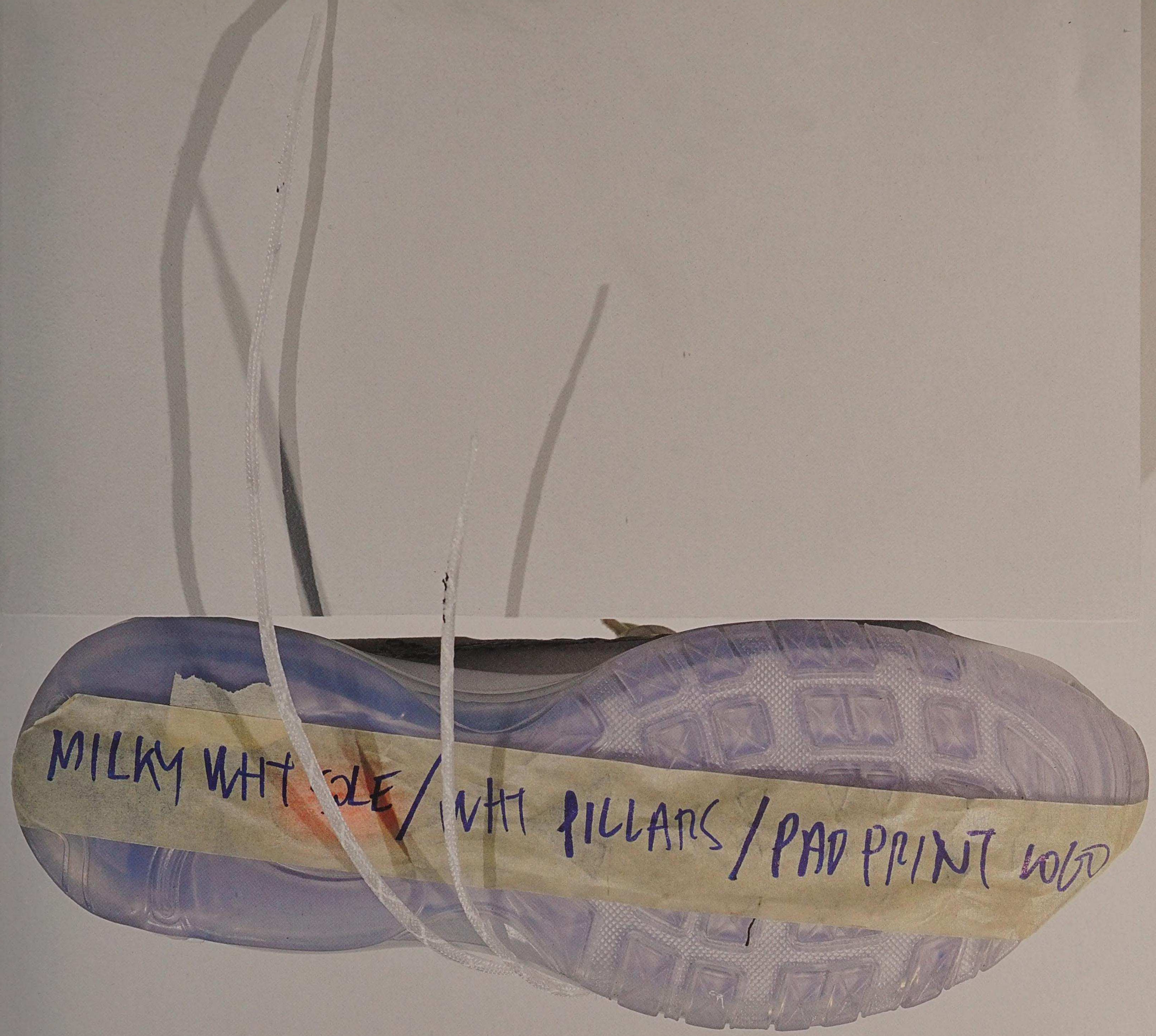
12/8/16 3:41:51 AM
Virgil Insoles I prefer to be always tonal to the interior color scheme of the shoes

12/8/16 3:45:06 AM
Virgil It will give us a cleaner appearance

12/8/16 3:37:13 AM

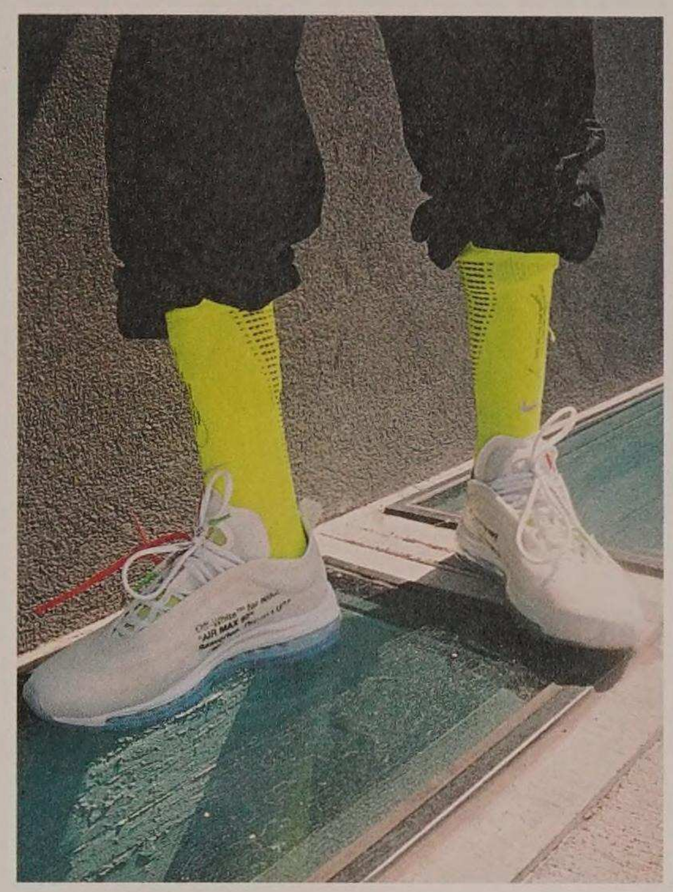
12/8/16 3:44:14 AM

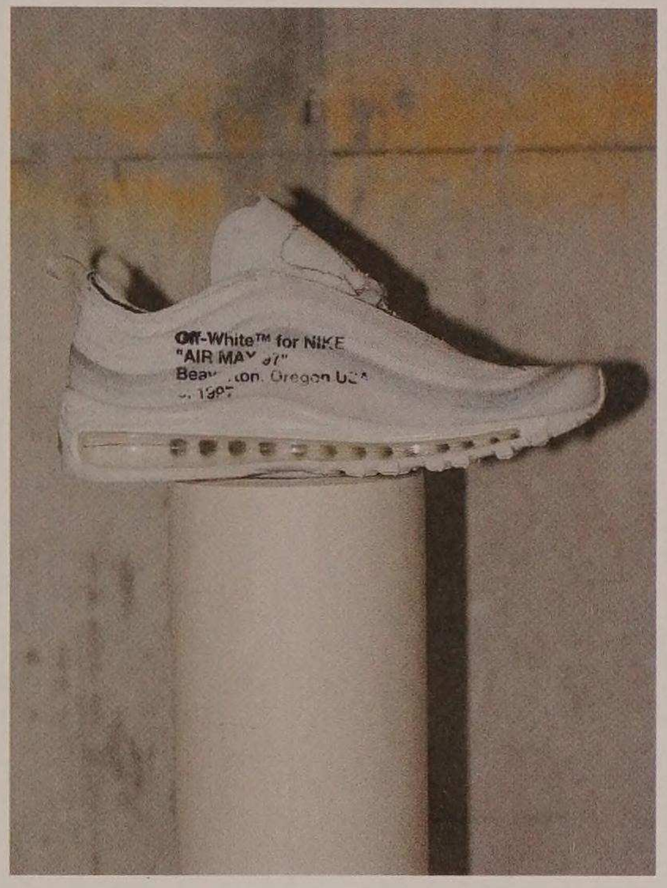
"AIR"

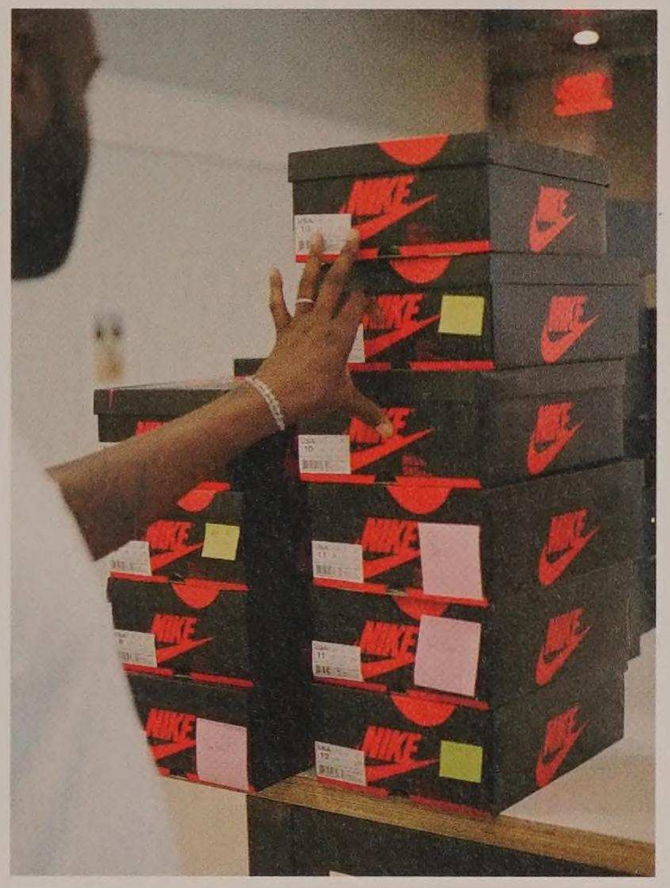

MILKY WHT
/ WTH PILLARS / PAD PRINT HOT

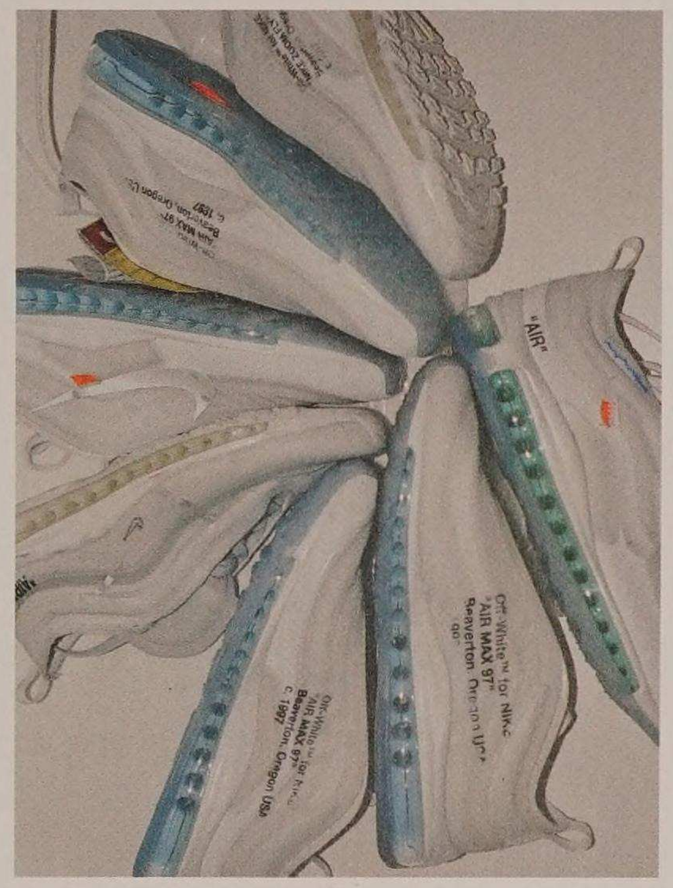
NIKE
AIR

AIR




Off-White™ for NIKE
"AIR MAX 97"


NIKE


"AIR"
Off-White™ for NIKE
"AIR MAX 97"
Beaverton Oregon USA

"AIR"

ABOUT	PLACE Beaverton, Oregon
	TYPE Box
	YEAR 1997
The top of the original Air Max 97 Box.	SOURCE Department of Nike Archives

"AIR"
"SHOELACES"

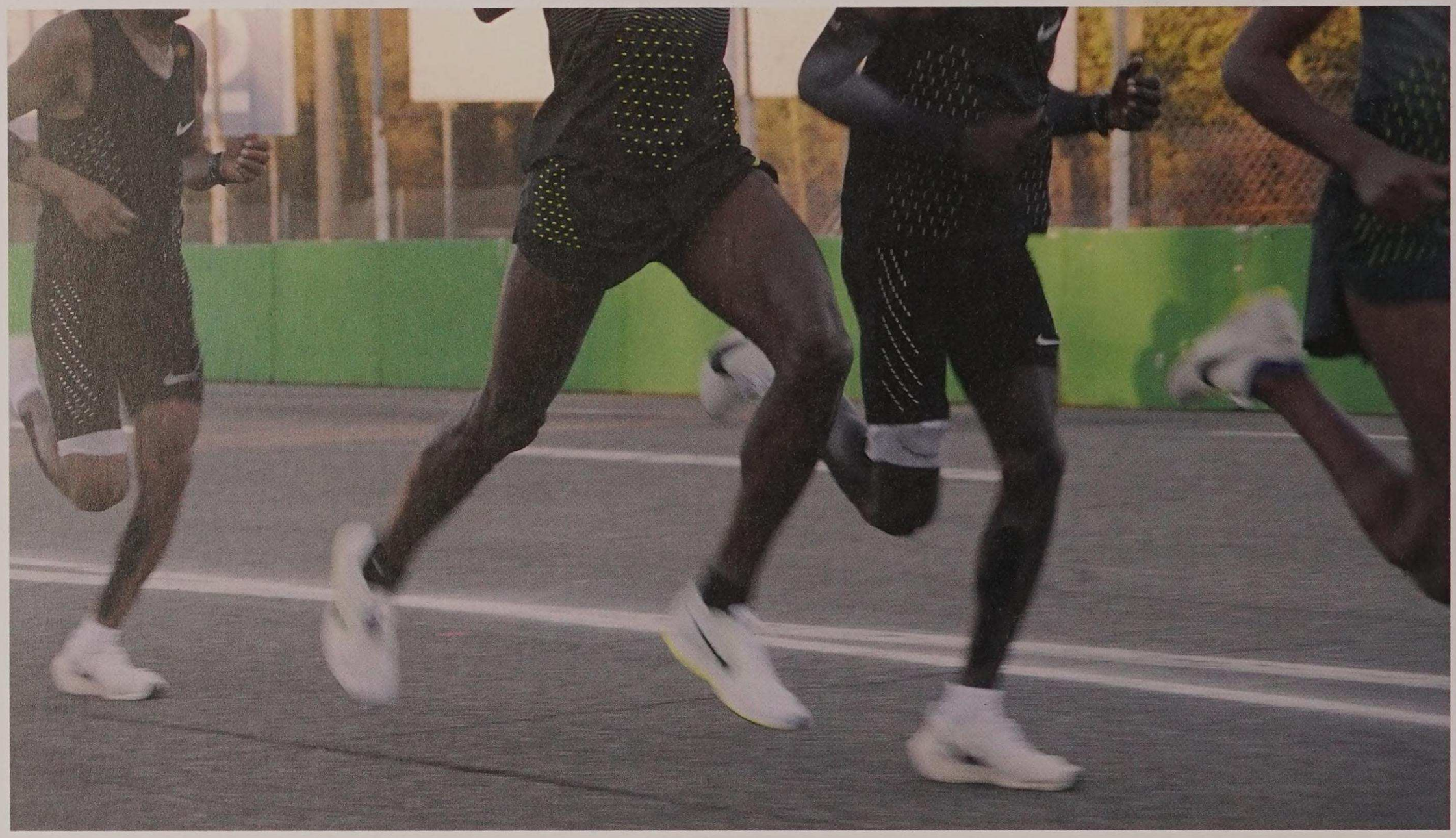
DJ4379-100	AIR FORCE 1 07 VENGE	UNIVERSITY BLUE/METALLIC SILVER-WHITE	$[illegible]
DV0852-006	THE 10: NIKE AIR MAX 90 (GS)	MAHOGANY BEIGE/BRIGHT MANGO	[illegible]
DV0852-001	THE 10: NIKE AIR MAX 90 (GS)	BLACK/BLACK-CONE WHITE	[illegible]
MA7200-006	THE 10: NIKE AIR MAX 90	MAHOGANY BEIGE/BRIGHT MANGO	[illegible]
MA7200-001	THE 10: NIKE AIR MAX 90	BLACK/BLACK-CONE WHITE	[illegible]
DV0851-100	THE 10: NIKE FORCE 1 (GS)	WOLF/HYPER GAGE CONE BLACK	[illegible]
MO1000-100	THE 10: NIKE AIR FORCE 1 LOW	WOLF/HYPER GAGE CONE BLACK	[illegible]
DV0850-100	THE 10: NIKE FORCE 1 (PS)	WOLF/HYPER GAGE CONE BLACK	[illegible]
DV0851-001	THE 10: NIKE FORCE 1 (GS)	BLACK/WHITE CONE BLACK	[illegible]
DV0850-001	THE 10: NIKE FORCE 1 (PS)	BLACK/WHITE CONE BLACK	[illegible]
MO1000-001	THE 10: NIKE AIR FORCE 1 LOW	BLACK/WHITE CONE BLACK	[illegible]
AJ4588-600	THE 10: NIKE ZOOM FLY	TULIP PINK/RACER PINK	November-0
AJ4588-001	THE 10: NIKE ZOOM FLY	BLACK/WHITE-CONE	November-0
MA1500-001	THE 10: NIKE AIR MAX 97 OG	BLACK/CONE BLACK WHITE	[illegible]
MA1500-100	THE 10: NIKE AIR MAX 97 OG	OFF WHITE/MENTA WOLF GREY WHITE	[illegible]
MA0002-100	THE 10: NIKE BLAZER MID	GUAVA ICE/TOTAL ORANGE PALE VANILLA BLACK	[illegible]
MA0002-001	THE 10: NIKE BLAZER MID	BLACK/WHITE CONE BLACK	[illegible]
MA0002-002	THE 10: NIKE BLAZER MID	WOLF GREY/COOL GREY PURE PLATINUM VOLT	Hayden-0
MA0000-100	THE 10: NIKE AIR PRESTO	WHITE/BLACK CONE	Hayden-0
MA0000-001	THE 10: NIKE AIR PRESTO	BLACK/WHITE CONE	Gary-0
AQ9129-100	Converse Chuck Taylor All Star Ox	WHITE/CONE ICE BLUE	May-0
MA0001-100	THE 10: NIKE AIR VAPORMAX FK	WHITE/TOTAL ORANGE BLACK	Apr-21-0
MA0001-002	THE 10: NIKE AIR VAPORMAX FK	BLACK/TOTAL ORANGE OLIVE	Mar-0
AQ9129-100	Converse Chuck Taylor All Star	WHITE/BLACK POWDER BLUE CONE	Jan-0
AQ8020-100	Converse Chuck Taylor All Star (GS)	WHITE/WHITE	Mar-0
AQ8020-100	Converse Chuck Taylor All Star	WHITE/WHITE	Mar-0
AV6540-001	Air Force 1 07 Vapor X Mens	BLACK/METALLIC SILVER BLACK	January-0
AQ4207-100	Air Force 1 07 Off White	WHITE/METALLIC SILVER GALE	September-0
AQ1000-100	Nike Air Force 1 Low	WHITE/WHITE GALE	September-0
AJ4588-100	The 10: Zoom Fly	WHITE/WHITE-MUSLIN	November-0
AQ1000-100	Nike Air Max 97 OG	WHITE/CONE ICE BLUE	September-0
AQ1570-100	Nike Hyperdunk 2017 Fk	WHITE/WHITE WHITE	September-0
MA7200-100	Nike Air Max 90	GALE/WHITE MUSLIN	September-0
MA0002-100	Nike Blazer Mid	WHITE/BLACK MUSLIN	September-0
MA0001-001	Nike Vapormax Fk	BLACK/WHITE CLEAR	September-0
MA0000-001	Nike Air Presto	BLACK/BLACK MUSLIN	September-0
AQ1000-001	Nike Air Max 97 OG	WHITE/BLACK VARSITY RED	September-0

ABOUT		
On May 6, 2017, Eliud Kipchoge of Kenya, Lelisa Desisa of Ethiopia and Zersenay Tadese of Eritrea lined up in Monza, Italy, to attempt a sub-two-hour marathon. The event marked the performance debut of the Nike Zoom Vaporfly Elite.	PLACE	Beaverton, Oregon
	TYPE	Photograph
	YEAR	2017
	SOURCE	news.nike.com

"FEAR"

Off-White™ c/o Nike
"SHOEBOX"
Beaverton, Oregon USA
c.2017
Off-White™ c/o Nike
"SHOEBOX"
Beaverton, Oregon USA
c.2017

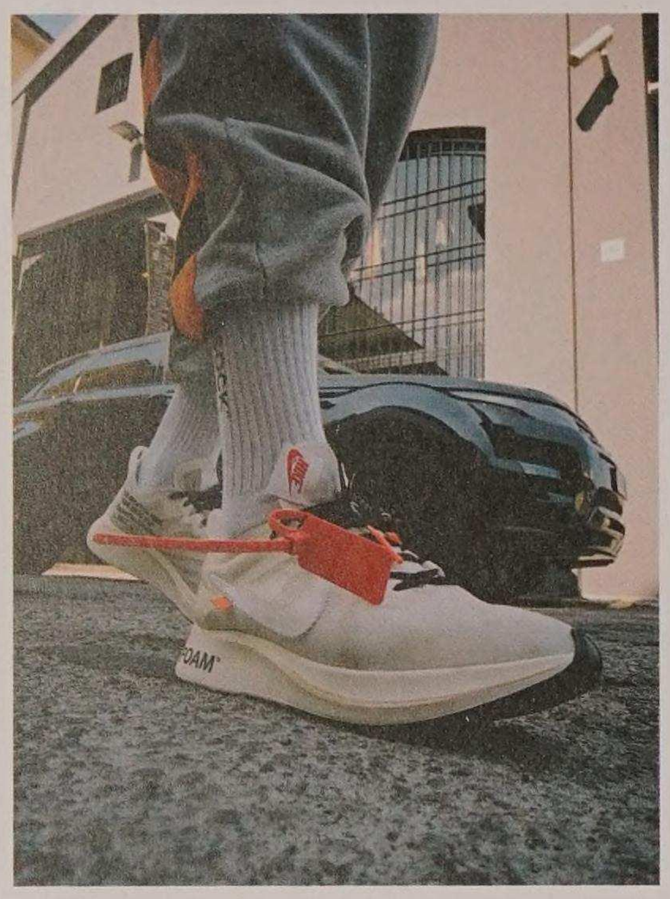
"FOAM"

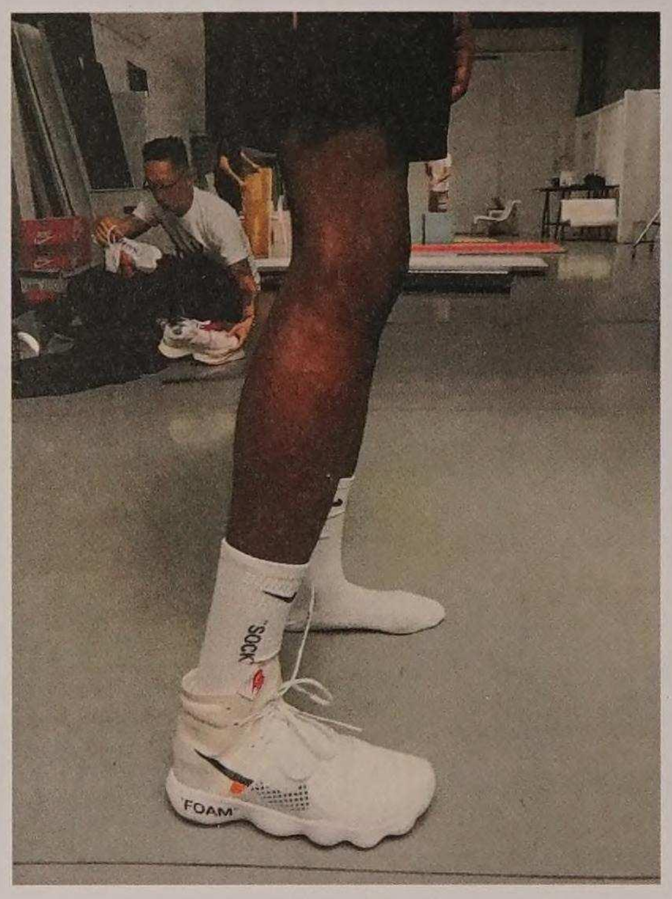


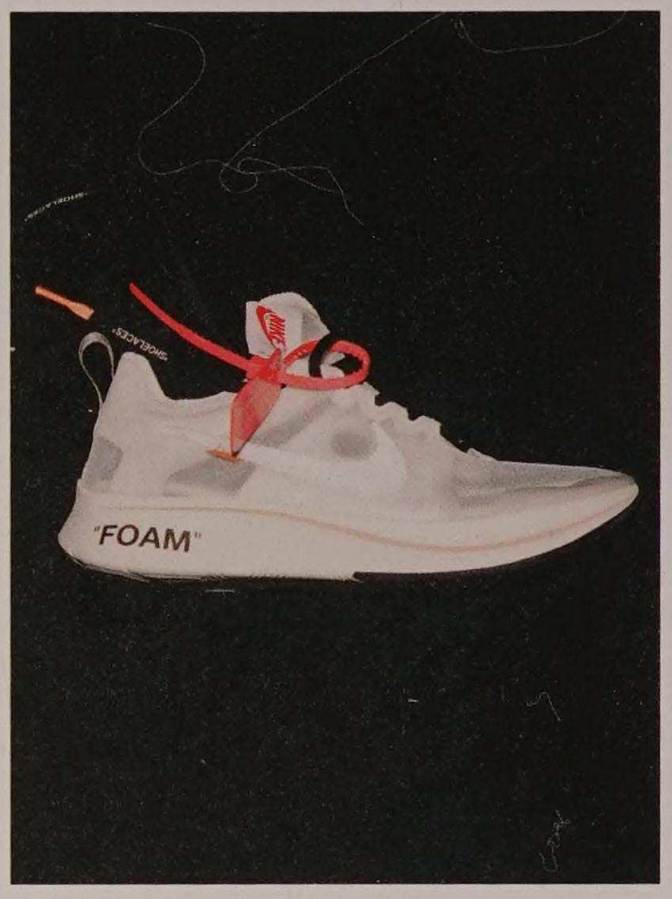
ABOUT	PLACE Monza, Italy
	TYPE Photograph
	YEAR 2017
The pacemakers of Nike's Breaking2 run of May 6, 2017, in Monza, Italy.	SOURCE news.nike.com

"FEAR"

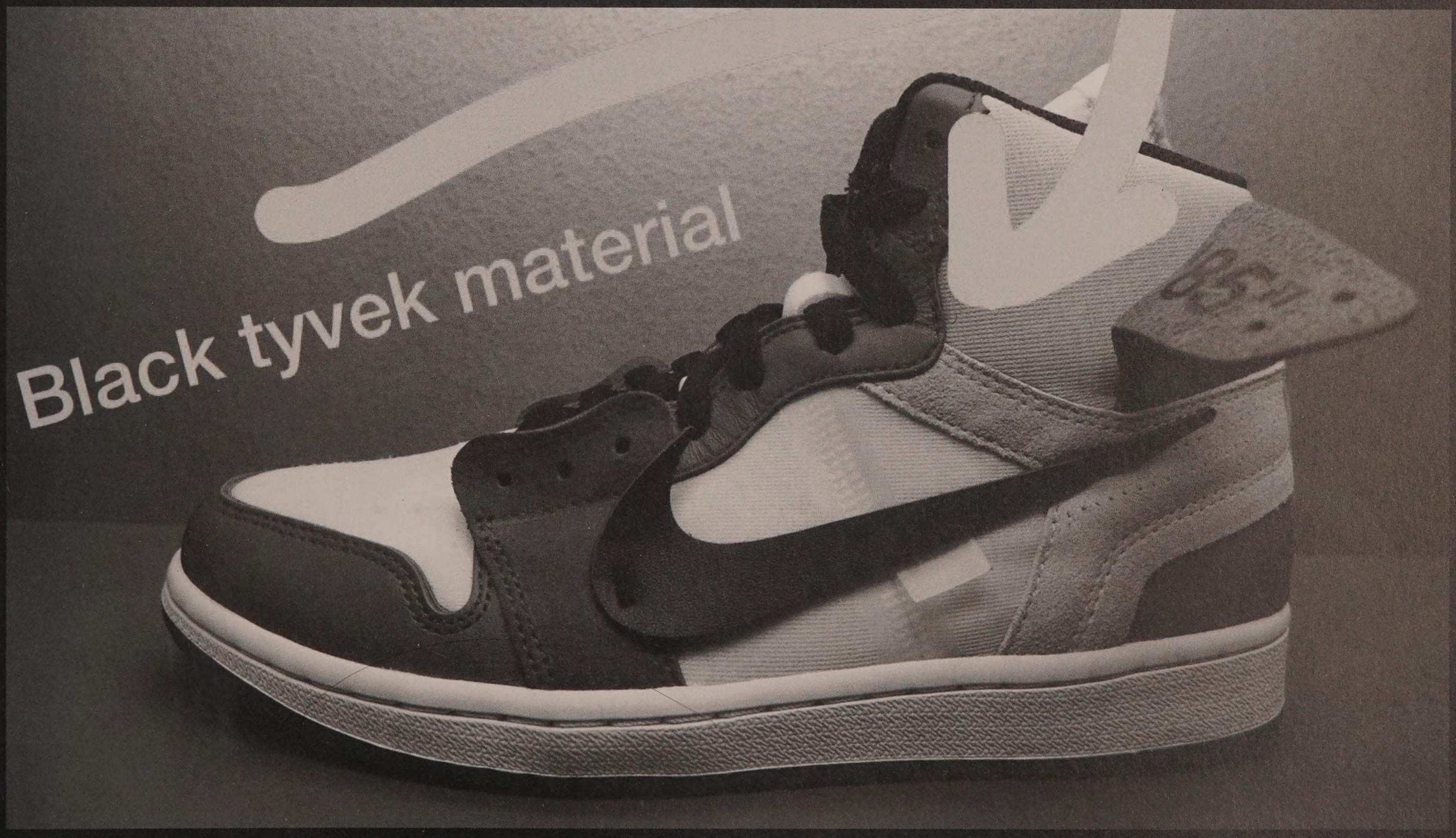
ABOUT	PLACE Monza, Italy
	TYPE Photograph
	YEAR 2017
The Autodromo Nazionale Monza, location of Nike's Breaking2 attempt.	SOURCE news.nike.com


"FOAM"


SOCKS
FOAM


"FOAM"

REFINING



12/18/16 12:35:57 AM

12/18/16 12:41:06 AM

12/17/16	11:33:06 PM	
Nate	Let’s talk Monday morning about how to get the shoes to you. Can you possibly FaceTime Monday to review the product?	
12/17/16	11:33:24 PM	
Virgil	Yeah for sure	
12/18/16	12:36:28 AM	
Virgil	Also let’s go back to the previous sample- black stitching on the red leather	
12/18/16	12:37:01 AM	
Virgil	Also black stitching on the cream leather	
12/18/16	12:37:35 AM	
Virgil	Also the bar tacks should be blue thread	
12/18/16	12:37:45 AM	
Virgil	This sample here was closer I think	
12/18/16	12:38:56 AM	
Virgil	This sample with the top collar in black tyvek and the bottom sole red and “85” instead of stripes and it’s good to go	
12/18/16	12:41:37 AM	
Virgil	Also the air Jordan logo can we add black to the emboss	

12/18/16 12:42:11 AM

ABOUT The stands of the Autodromo Nazionale Monza, location of Nike's Breaking2 attempt.	PLACE Monza, Italy TYPE Photograph YEAR 2017 SOURCE news.nike.com

"SHOELACES"
"SHOELACES"
"FOAM"

CD8179-001	W Nike Zoom Terra Kiger 5/OW	BLACK/MTLC SILVER-WHITE-PINK BLAST	June-19
CD8179-100	W Nike Zoom Terra Kiger 5/OW	WHITE/MTLC SILVER-SAIL-SAFETY ORANGE	June-19
CD8179-300	W Nike Zoom Terra Kiger 5/OW	ELECTRIC GREEN/MTLC SILVER-SAIL-BLACK	June-19
CD8178-001	Ws Vapor Street/OW	BLACK/WHITE-BLACK-LASER FUCHSIA-PHOTO BLUE	November-19
CD8178-400	Ws Vapor Street/OW	POLARIZED BLUE/TOUR YELLOW-SAIL-ELECTRIC GREEN-PINK	November-19
CD8178-700	Ws Vapor Street/OW	TOUR YELLOW/BLACK-LT BONE-DYNAMIC YELLOW-TOTAL CRIMSON	November-19
CD8180-001	W Waffle Racer/OW	BLACK/WHITE-FUCHSIA	December-019
CD8180-100	W Waffle Racer/OW	WHITE/BLACK-ELECTRIC GREEN	December-19
CD8180-400	W Waffle Racer/OW	VIVID SKY/ELECTRIC GREEN-BLACK	December-19
CT0856-100	Nike Dunk Low Lthr/OW	WHITE/PINE GREEN-PINE GREEN	December-19
CT0856-600	Nike Dunk Low Lthr/OW	UNIVERSITY RED/UNIVERSITY RED-WOLF GREY	December-19
CT0856-700	Nike Dunk Low Lthr/OW	UNIVERSITY GOLD/MIDNIGHT NAVY-WHITE	December-19
CT8480-001	Air Jordan 5 Retro Sp	BLACK/FIRE RED-MUSLIN	February-20
CV9388-100	Wmns Air Jordan 4 Retro SP	SAIL/MUSLIN-WHITE-BLACK	July-20
CU6015-001	Nike Air Rubber Dunk/OW	BLACK/GREEN STRIKE	October-20
CU6015-100	Nike Air Rubber Dunk/OW	WHITE/UNIVERSITY BLUE-WHITE	October-20
CU6015-700	Nike Air Rubber Dunk/OW	UNVRSTY GOLD/UNVRSTY GLD-BLCK	October-20
CW7410-001	Nike Rubber Dunk/OW BP	BLACK/GREEN STRIKE-GRN STRIKE	October-20
CW7410-100	Nike Rubber Dunk/OW BP	WHITE/UNIV BLUE-WHITE	October-20
CW7410-700	Nike Rubber Dunk/OW BP	UNIV GOLD/UNIV GOLD-BLACK	October-20
CW7444-001	Nike Rubber Dunk/OW BT	BLACK/GREEN STRIKE-GRN STRIKE	October-20
CW7444-100	Nike Rubber Dunk/OW BT	WHITE/UNIV BLUE-WHITE	October-20
CW7444-700	Nike Rubber Dunk/OW BT	UNIV GOLD/UNIV GOLD-BLACK	October-20
CT8480-100	Air Jordan 5 Retro SP	SAIL/FIRE RED-MUSLIN-BLACK	October-20
CV0697-001	Air Zoom Tempo Next%/OW	BLACK/WHITE-SCREAM GREEN	TBC
CV0697-100	Air Zoom Tempo Next%/OW	WHITE/BLACK-SOLAR RED	TBC
CV0697-400	Air Zoom Tempo Next%/OW	RACER BLUE/BLACK-PINK GLOW-WHT	TBC

FL

FL

"AIR"
"AIR"
"AIR"
"AIR"
"AIR"
"AIR"

"AIR"

"AIR"
"AIR"
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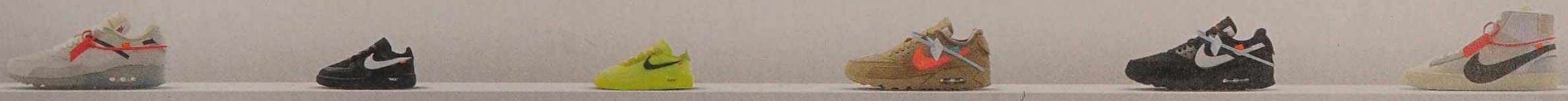

"FOAM"
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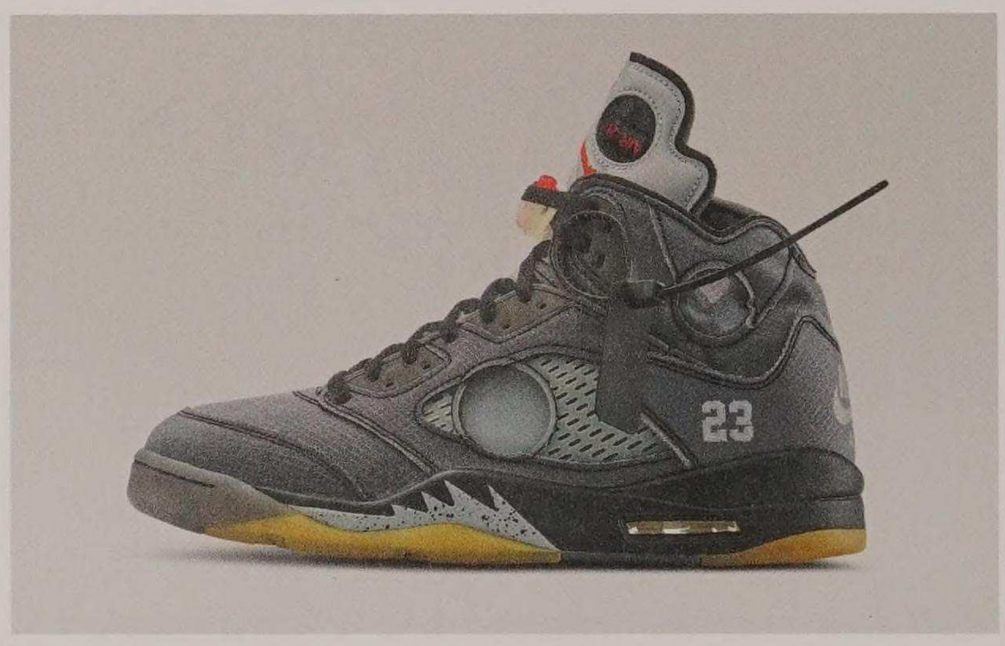
"AIR"

"AIR"

"AIR"

"FOAM"


23

23

"AIR"
AIR

"AIR"

The Sneaker as (Hyper)Object
Virgil Abloh as told to Emily Segal

Here's something that no one tells you: let's say your friends are in a band, they're in an indie band, and then all of a sudden the band gets big — they might freeze up, for a minute. Compare such a large-scale feedback loop to when they were just doing it and no one was watching. If you inch up each time you put something out, all of a sudden it's like, "Oh, shit! I'm playing for 30,000 people at the O2 arena." Like, how do you process putting your work on display to masses? I think of that phenomenon in relation to my experience of creating fashion shows, among all my other work. I love the space of the museum because I don't have to talk as much outside of the work, whereas in general, there's so much conversation that needs to prop everything up.

Here, all the different parts of my practice are in proximity ... for the first time that's not on the Internet. That's the perfect entry point into the shoes. This show is the product of 38 years of putting my interests on display in proximity to one other. If you look around the exhibit, you can see each pair of sneakers reflects a broader cultural inquiry.

I've been trying to interrogate and challenge sneaker culture. I asked myself: what are we seeing when we look at the sneakers on a plinth, a platform in a museum? What's the significance here? And like what are all the different things we can read into it? Well, for starters, I can safely say that I'm not into accumulating tons of limited edition sneakers just for the sake of it. Instead, I'm into opposites, which is pretty typical of how my brain works.

I'm into sneakers as extracts of Michael Jordan, right? But then I also grew up in the '90s with the rise of skate sneakers, with skaters having a signature shoe, which then triggered the response of "Dang, I need that." And that was happening while Michael Jordan was coming into my consciousness — those were the two formats.

Michael Jordan was the baseline that rewired my whole brain. Because it was like the guy basically flies. But in reality, you know he wins and he loses. He's from Chicago. My favorite Jordans were black ones that only came out during the playoffs, which is already a crazy look — the shoes were like the epitome of that cultural moment. They looked like nothing else that was out. You had this feeling that if he made it to the next level of the video game, then you could unlock a new character uniform — and

he was getting fined for wearing shoes that weren't regulation red, or whatever.

That was my entry point into the mystique of sneakers, not the object—it's the object itself plus the aura that exceeds it, and that's where we start getting into this museum. To me, those Jordans are like an art object, like fine art. It's like, okay, there's an object, but what it calls upon and what it references and what the layers are that tie into something. It's almost intangible, how they unite, but it can all spark, to make a strong artwork.

That's how I would define the sneaker equation. I would say that these sneakers have gone through the same process, coming out of my two points of reference. Like, hey, I bet that shape is something that came from the past. But I'm editing it or I'm sort of like recontextualizing it to make it say something else about sneaker culture. But in the setting of the museum, this whole archive of sneakers is an art piece, not just one particular pair that you pick out of it.

Nike was my childhood dream. I used to draw Nikes, my friend and I would draw sneakers and submit them, and at the time Nike would write you back a rejection letter with the Xerox of the shoe that we would print out free.

We were so into the shoes that we would draw them—that's the level of creativity and interest where I started. Then I ended up in this place as an adult, when I wasn't as interested anymore. At that point sneaker culture seemed to be just about changing the colors of existing shoes. At the same time, kids on the Internet were customizing their shoes. That seemed more like arts and crafts, and they were becoming more and more popular, but were never equal to a brand shoe.

What makes Nike actually superior is an undying commitment to the evolution of the brand and to better performance. And you can't do one without the other—you can't just lead in aesthetic innovation; performance is what it needs to be 2.0.

So I went to Nike and I was like, "if I do a project, I want it to be something that stops your scrolling thumb right in its tracks." I thought it would be interesting to put everything in quotes—obviously this is like my use of language in general. I wanted every pair of sneakers to reference itself.

I looked at all the different shoes at Nike, and since everything is on different timescales, I wanted to bring all the shoes onto a single temporal horizon.

Back in school, kids used to pop the air bubble on their sneakers. So then I popped it my own way and thought, wait

a second, I could do that using the quotes, which is in my own work. I decided that was going to be a part of the tool kit. Using the word, written out, was intended to reintroduce "air" to what those shoes were originally all about.

It occurred to me that this whole process is like graffiti. If you look around the show, where there's the influence of graffiti, which is a '90s thing about like, "Hey if you're advertising, I'm advertising too. Personally I can write over your stuff. I can just draw on anything." That's also the theme of the exhibition. Using creativity to be a bit of a Trojan horse—it's a little bit like the art collective Bernadette Corporation.

But the fact is that every shoe that I make has this system that you could detach from the actual shoe itself, and I could put that system on anything. Which all of a sudden gave me this new logic, and it's all about transparency. With certain shoes out in the world, it feels like they came out of a microwave. I have no emotional connection to them, because I can't see that a human created them, I can't see that someone's stitched it. When I started working with Nike, all that just blew up.

The Air Force 1 was designed by Bruce Kilgore, a guy at Nike who nailed it back in the day and designer whose work is super influential. But do you know he has a son named Matt Kilgore, who's also a legend? Matt grew up around sneakers, thinking "my dad is already doing sneaker design, that's the last thing I want to do." So he becomes an accountant. Then randomly one day he was on campus, checking out what people are doing, then before you know it, he becomes a guru. I think it was in his blood to like make shoes. I met him when I first went to visit Nike, and I saw him sewing together a shoe. In my mind, you couldn't make these special objects right on the spot, outside of a factory setting. But there he was, just taking a pattern from another shoe and just sewing it onto the sole. I thought that was insane. Like the Wizard of Oz. At that point I didn't know that he was the son of the original guy, but of course, he's made of that same stock.

That's how I realized it was okay to move away from just doing interesting edits of existing things—and there's something refreshing about that for me. But it's also like: hey, I can create the shoes from scratch.

The Nike archive has more value to me than anything. You couldn't pay me enough for how much this means to me, to have the opportunity to create this series and see it multiply. Next to all the rest of my work, it's a way for everyone to see and understand how I approach making sneakers.

There's a photo of Roger Federer playing in shoes that I made, but then also I drew on, and to me that's the apex of cultural relevance — a top athlete in a pair of personalized shoes, a perfectly imperfect thing, while playing at the peak of a sport.

These remarks are from a conversation conducted upon the opening of Virgil's exhibition "Figures of Speech" at the Museum of Contemporary Art Chicago, 2019

OFF-WHITE x NIKE

04/11/17 Off-White x Nike “Air Force 1 ’07 Off-White ‘AF100’” (ComplexCon exclusive)
09/11/17 Off-White x Nike “Blazer Mid”
09/11/17 Off-White x Nike “Hyperdunk”
11/11/17 Off-White x Nike “Air Presto”
11/11/17 Off-White x Nike “Air Max 90”
16/11/17 Off-White x Nike “Air VaporMax”
16/11/17 Off-White x Nike “Zoom Fly”
18/11/17 Off-White x Nike “Air Max 97 OG”
18/11/17 Off-White x Nike “Air Force 1”
19/11/17 Off-White x Jordan “Air Jordan 1”
27/01/18 Off-White x Nike “Air Force 1 ’07 Virgil” (MoMA exclusive)
03/03/18 Off-White x Jordan “Air Jordan 1 NRG ‘White’”(EU exclusive)
30/03/18 Off-White x Nike “Air VaporMax ‘Black’”
31/03/18 Off-White x Nike “Mercurial Vapor 360”
14/04/18 Off-White x Nike “Air VaporMax ‘White’”
12/05/18 Off-White x Converse “Chuck 70 Hi”
14/06/18 Off-White x Nike “Zoom Fly Mercurial ‘Black’”
14/06/18 Off-White x Nike “Zoom Fly Mercurial ‘True Orange’”
19/06/18 Off-White x Jordan “Air Jordan 1 NRG ‘UNC’”
27/07/18 Off-White x Nike “Air Presto ‘Black’”
03/08/18 Off-White x Nike “Air Presto ‘White’”
27/08/18 Off-White x Nike “Air Max 97 ‘Serena Queen’”
03/10/18 Off-White x Nike “Blazer Mid ‘Grim Reaper’”
03/10/18 Off-White x Nike “Blazer Mid ‘All Hallows Eve’”
08/10/18 Off-White x Converse “Chuck 70 Off-White Hi”
18/10/18 Off-White x Nike “Air Max 97 OG ‘Menta’”
18/10/18 Off-White x Nike “Air Max 97 OG ‘Black’”
25/10/18 Off-White x Nike “Blazer Mid ‘Serena Queen’”
28/11/18 Off-White x Nike “Zoom Fly ‘Black’”
28/11/18 Off-White x Nike “Zoom Fly ‘Tulip Pink’”
19/12/18 Off-White x Nike “Air Force 1 Low ‘Black/White’”
19/12/18 Off-White x Nike “Air Force 1 Low ‘Black/White’” (TD)
19/12/18 Off-White x Nike “Air Force 1 Low ‘Volt’”
19/12/18 Off-White x Nike “Air Force 1 Low ‘Volt’”(TD)
07/02/19 Off-White x Nike “Air Max 90 ‘Desert Ore’”
07/02/19 Off-White x Nike “Air Max 90 ‘Desert Ore’”(TD)
07/02/19 Off-White x Nike “Air Max 90 ‘Black/White’”
07/02/19 Off-White x Nike “Air Max 90 ‘Black/White’”(TD)
24/06/19
24/06/19
24/06/19

04/11/17

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19/12/18

07/02/19

07/02/19

07/02/19

07/02/19

24/06/19

24/06/19

24/06/19

Nov | Dec | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec | Jan | Feb | Mar | Apr | May | Jun

2017 | 2018

SHOE RELEASE HISTORY

28/07/19 Off-White x Nike “Air Force 1 ‘MCA Chicago’”

hite x Nike “W Air Zoom Terra Kiger 5” (green)
hite x Nike “W Air Zoom Terra Kiger 5” (black)
hite x Nike “W Air Zoom Terra Kiger 5” (white)

14/11/19 Off-White x Nike “Vapor Street” (blue)
14/11/19 Off-White x Nike “Vapor Street” (dark grey)
14/11/19 Off-White x Nike “Vapor Street” (yellow)
12/12/19 Off-White x Nike “Waffle Racer” (white)
12/12/19 Off-White x Nike “Waffle Racer” (blue)
12/12/19 Off-White x Nike “Waffle Racer” (grey)
20/12/19 Off-White x Nike “Dunk Low Lthr” (green)
20/12/19 Off-White x Nike “Dunk Low Lthr” (yellow)
20/12/19 Off-White x Nike “Dunk Low Lthr” (red)
15/02/20 Off-White x Jordan “Air Jordan 5 Retro SP” (black)

25/07/20 Off-White x Jordan “Air Jordan 4 Retro SP” (sail)
01/10/20 Off-White x Nike “Rubber Dunk” (white/blue)
01/10/20 Off-White x Nike “Rubber Dunk” (TD) (white/blue)
01/10/20 Off-White x Nike “Rubber Dunk” (yellow)
01/10/20 Off-White x Nike “Rubber Dunk” (TD) (yellow)
01/10/20 Off-White x Nike “Rubber Dunk” (black/green)
01/10/20 Off-White x Nike “Rubber Dunk” (TD) (black/green)
24/10/20 Off-White x Jordan “Air Jordan 5 Retro SP” (sail)

28/07/19

12/12/19

12/12/19

12/12/19

14/11/19

14/11/19

14/11/19

20/12/19

20/12/19

20/12/19

15/02/20

25/07/20

01/10/20

01/10/20

01/10/20

01/10/20

01/10/20

01/10/20

24/10/20

Jul Aug Sep Oct Nov Dec Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

2020

Outro
Virgil Abloh

Without Hiroshi Fujiwara, there is no me. He laid the foundation for cross-cultural logic in design in my formative years. Across a wide span of collaborative projects, his identity lives under the radar but is ever-present.

We are both among the few people with the largest totals of Nike releases in the company's history. Our visions assist in interpreting important lifestyle contributions, equating to providing excellence within a sports-focused company. Looking into his practice and mine — one can see how inanimate objects like a shoe can transcend boundaries of art and industrial design and veer back into fashion all in the same gesture.

Hiroshi and I originally met 15 years ago in Japan, from which point I have seen the culture of the approach of street-influenced design cross many different boundaries. Such examples from my life include obtaining special dunks, such as the Heineken Dunks, Orchard Street Dunks; Dame Dash talking about the importance of the prestige AF1 and ESPO clear AF2; walking into Alife for the first time when it was on Orchard Street; buying Bapestas at Nom de Guerre; and my hometown hero Michael Jordan aka Superman dunking from the free-throw line. These were all moments that shaped my career overall, and not just my approach to sneaker design.

Hiroshi Fujiwara and his generation undoubtedly were the precursor to the explosive generation of design we are now experiencing. It is with great honor and responsibility that I carry on that tradition in my own way.

Air
Air Force 1
Air Jordan 1
Air Jordan IV
Air Jordan V
Air Max 90
Air Max 97
All Star
Antonelli, Paola
architecture
Art Basel Miami Beach

Air

Air is defined as the invisible gaseous substance surrounding the earth, a mixture of mainly nitrogen and oxygen. In 1977, the former aerospace engineer Marion Franklin Rudy pitched an idea to Nike cofounder Phil Knight—one that included placing tiny air bags in the soles of athletic shoes in order to soften impact during running. After Knight did a test run with a prototype and experienced a smooth ride, he was intrigued.

Rooted in running, the first shoe to feature Nike Air cushioning was 1978's Tailwind running shoe, which was proven to help athletes use less energy. In 1987, the Air Max 1 designed by Tinker Hatfield introduced visible Nike Air, which set the stage for continual reinvention of Nike's most ubiquitous cushioning platform. Perhaps most importantly, the Air Max 1 truly connected sport engineering and design culture for the first time.

In the '90s, Nike Air evolved in models such as the Air Max 90, Air Max BW, Air Max 97, and Air Max Plus; these shoes introduced forefoot Nike Air, full-length Nike Air, and tuned Nike Air. Movements in music and street culture, along with the birth of streetwear, amplified Air Max in becoming a global phenomenon. Over 40 years later, with over 500 utility asset patents and approximately 700,000 combined square feet of dedicated US manufacturing, Nike Air is continually being reinvented for both performance and lifestyle wear. Its legacy and future is one of aesthetic ingenuity and technological imagination, making it a defining element of the zeitgeist from '87 to infinity.

Air Force 1

The Air Force 1 was the product of years of hard work by designer Bruce Kilgore and his team at Nike. In 1982, it introduced a new Air unit created for the court with tactical concentric circles on the outsole, effectively redefining basketball performance. It became a cultural force in the tried-and-true way: by word of mouth. When it almost left the market entirely, a handful of retailers in Baltimore argued for the silhouette's survival. In doing so, they cemented it as an icon.

Customizations of the AF1, sometimes with luxury fabrics, proved the shoe's capacity as an open-source experiment in expression. And thousands of official and unofficial colorways later, the Nike Air Force 1 remains an all-time great.

The Nike Air Force 1 x Virgil Abloh, as part of the "Ghosting" series, was important to Virgil as a New York City icon. Its status as a shoe meant to be worn clean, especially in its classic all-white colorway, gave it further appeal.

Back in 2016 during Art Basel Miami Beach, Virgil hinted at the eminent Nike partnership with a black prototype version of what would eventually become the Nike Air Force 1 x Off-White by Virgil Abloh for MoMA (released in January 2018). In 2018, Nike and Virgil released a Volt colorway of the shoe, and in 2019, they revealed a University Blue colorway for Virgil's MCA Chicago exhibition "Figures of Speech." Initially, the latter colorway was given to Serena Williams, and Virgil wrote "FOR SERENA ONLY" in white marker on the shoe's midsole.

A 09.10.20

Air Jordan 1

The Air Jordan series has been a no-compromise, shape-shifting dynasty since day one. Created at rapid speed to prepare for Michael Jordan's 1984/85 season, the Air Jordan 1 shattered that era's conservative palette of hoops shoes and was a blockbuster. The now iconic shoe was cut high for support, flexible where it mattered, Nike Air cushioned, and available in an array of makeups and colorways. Its shock-absorbing technology, padded collar, and hard-wearing leather also made it ideal for another kind of airtime: skateboarding. In that space, the shoe inspired a wave of high-tops for street and vert use. After the shoe was rereleased to commemorate Michael Jordan's first retirement in the mid-1990s, a new fan base helped the Air Jordan 1 take flight again.

The Air Jordan 1 is a shoe with particularly strong resonance for Virgil and his Chicago roots. Virgil has, on many occasions, likened MJ to a superhero (and his Air Jordans to his cape). For the Air Jordan 1 x Virgil Abloh, as part of the "Revealing" series, Virgil chose to retain the shoe's original colorway and originally used an X-Acto knife to cut away certain panels and the Nike Swoosh, in order to give the shoe more of an assembly-line appearance. The interior of the collar has "85" printed on it, and "AIR" is printed on the midsole. Text that includes information about the collaboration and the origin of the shoe is printed onto the medial side of the shoe.

Air Jordan IV

The second Air Jordan designed by Tinker Hatfield, the Air Jordan IV was the first silhouette in the line to have a global market release.

In pure technical terms, the Air Jordan IV, when it arrived in 1989, was the coolest Jordan yet. Hatfield gave it a streamlined, race-car-like design, complete with lightweight nubuck upper and mesh-filled cutouts. It appeared in Spike Lee's *Do the Right Thing*, creating an immediate pop culture impact and amplifying the inherent connections between basketball, Black culture, and street fashion.

Virgil's take on the Air Jordan IV featured in prototype form in 2019 within the "Figures of Speech" exhibition at MCA Chicago. Its official release, in July 2020, is highlighted by a full-grain leather and grid mesh upper, covered by a clear textile to add a subtle layer of modernity.

A 09.10.20

Air Jordan V

With the Air Jordan V, released in 1990, Tinker Hatfield took inspiration from Jordan's biting style and, likening it to an American WWII fighter plane, designed the Air Jordan V with shark-tooth shapes on the midsole. Paired with a clear outsole, the shoe was imbued with a ferocity reminiscent of its relentless namesake.

While classic Bulls' black-and-red color schemes made up the bulk of the original releases (and were worn on court), the "Grape" colorway was indelibly linked to American popular culture through its appearance on the *Fresh Prince of Bel-Air*, a sitcom that ran six seasons from 1990.

The Air Jordan V retroed for the first time a decade after its initial launch. Since then, there have been over 40 articulations including new colorways and high-profile collaborations. Virgil's take on the Air Jordan V arrived in 2020. It evolved the design principles developed through The Ten, and specifically considered how to articulate the idea of Nike Air through different visual cues.

Air Max 90

Visible Air technology became a phenomenon in 1987. By the time the Nike Air Max 90 came along, veteran innovator and Nike designer Tinker Hatfield — the man responsible for the phenomenon — was aiming to push the idea further. He focused on making it more: more Nike Air cushioning through a bigger Air unit, more flexibility through forefoot grooves, more room for color through textured panels on the upper, more fit options through multiport lace holes, and more color options than the running world had ever seen (including bold infrareds and laser-like blues that popped on the streets like nothing before). All this "more" was not to be mistaken for excess, though. This shoe weighed less than its predecessors.

On the East Coast, the Air Max 90 perfectly captured a stylistic moment in time, while in its leather form, the shoe became synonymous with the militancy of West Coast rap. In Europe, the silhouette resonated with rude boys, rude girls, and ravers. When the Air Max 90 made a grand return in the early 2000s, it became standard issue across several more subcultures, cementing its iconic status.

For the Nike Air Max 90 × Virgil Abloh, as part of the "Revealing" series, Virgil used the X-Acto knife to reveal the tongue foam and heel, likening the process to real-time X-raying. He was equally inspired by the shoe's longtime relevance in UK street culture. In 2019, black and "Desert Ore" colorways of the shoe were released.

A 24.09.20

Air Max 97

Arriving in 1997—an era of tech obsession, club culture excess, and ostentatious lyricism—the Nike Air Max 97 hit hard. Designed with unparalleled visibility and a sense of speed in mind, the shoe introduced the full-length Air Max unit and, after some initial caution toward its otherworldly looks, shattered old-guard conceits. In its silver launch color, the shoe evoked a distinct vehicular feel, with reflective strips and metallic mesh breathability.

Once it walked the catwalks of Milan, it became a full-fledged fashion phenomenon in Italy, inspiring a new kind of Eurocentric, high-end athleticism. Twenty years later, the shoe still evokes shock and awe, no doubt aided by infallible subculture cosigns.

For the Nike Air Max 97 × Virgil Abloh, as part of the "Ghosting" series, Virgil was most inspired by the shoe's hyper-relevance in European dance and rave culture. He decided to flatten its rounded lines in order to focus on the shape of the shoe and print "AIR" on the medial side of the shoe. In 2018, Nike and Virgil released two additional colorways of the shoe, the "Queen" colorway (dedicated to Serena Williams), a gray "Menta" version with a multicolored Nike Swoosh, and a black version.

All Star

In 1917, Converse Rubber Corporation released its All Star basketball shoe, widely considered the blueprint of athletic performance footwear. In 1933, after joining the company in 1921, basketball player and salesman Chuck Taylor signed a contract to add his name to the shoe, making it the Converse Chuck Taylor All Star. Its popularity exploded as a lifestyle shoe in the 1970s and 1980s, when bold new colors and patterns were introduced. In many ways, it represented both team uniformity and a rebellious attitude, becoming a shoe for misfits, cool kids, rockers, rappers, punks, and skaters alike.

The All Star's stitched canvas and rubber design has hardly changed, making it a true classic. Its nicknames include "Converse," "Chuck Taylors," "Chucks," "Cons," and simply "All Stars."

The Converse All Star also represents the oldest shoe in Nike × Virgil's The Ten collection, as part of the "Ghosting" series. It has the most transparency out of all of the "Ghosting" shoes while also referencing the shoe's classic white colorway. The shoe has the cut remnants of the woven Nike label on the side of the tongue. Virgil has compared the resulting shoe to an X-ray version of the original.

A 09.10.20

Antonelli, Paola

Paola Antonelli is an author, curator, and editor. She holds the positions of Senior Curator of Architecture & Design and Director of Research & Development at the Museum of Modern Art. Antonelli grew up in Milan and studied architecture at university before seeing a MoMA job advertisement in *i-D* magazine. In 1995, she staged the exhibition "Mutant Materials in Contemporary Design," where visitors were allowed to touch various tools used by designers—a far cry from the rarified, encased approach of most museums. That exhibition coincided with the launch of the museum's first website, which Antonelli coded herself.

Antonelli has made brilliant acquisitions for MoMA's permanent collection, including the @ symbol and multiple video games. In 2017, Antonelli cocurated "Items: Is Fashion Modern?," an exhibition that included 111 pieces of clothing and accessories that have impacted the world in the 20th and 21st centuries. The exhibition included the Nike Air Force 1.

architecture

Architecture is defined as the process or product of planning, designing, and constructing buildings or any other structures. The word is derived from the Latin *architectura* and Proto-Hellenic words that roughly translate *architect* into "chief" or "creator." One of the earliest written documents describing architecture is by the Roman architect Vitruvius and is from 1 CE. In it, he discussed building principles that today would mean durability, utility, and beauty. Writers, philosophers, and architects have expanded upon themes such as these in the centuries since, with extra attention paid to the phenomenological experience of architecture around the 1950s. It's generally believed that the function of architecture in early civilization was simply to provide shelter, security, and places for worship, while craft, commercialization, and technology play bigger roles in contemporary society and design. Today, the word *architecture* is also used in the fields of cognition, interior design, business, computers, landscape, software, and more.

A 24.09.20

Art Basel Miami Beach

The international art fair Art Basel was founded in Basel, Switzerland, in 1970. In 2002, Art Basel Miami Beach was founded as the fair's American outpost. In the years that followed, Art Basel Miami Beach has attracted concurrent art fairs, parties, and events that celebrate the global and local cross-cultural art scenes.

In 2016, Virgil debuted an early version of the black Nike Air Force 1 × Virgil Abloh during Art Basel Miami Beach, as a way of hinting at the eminent partnership.

A 24.09.20

Baltimore
Beaverton
Bernadette Corporation
Blazer
Bodecker, Sandy
Brutalism

Baltimore

The name Baltimore comes from the anglicization of the Irish *Baile an Tí Mhóir*, which means "town of the big house." Though not the capital of Maryland, the area now known as Baltimore was originally inhabited by Native Americans before European colonization in the 1600s. In the 1700s, Baltimore established the first post office system in the future country. The Battle of Baltimore in 1814 against the British is said to have inspired the composition of "The Star-Spangled Banner."

Today, the mid-size city has an oversized influence on contemporary American popular culture. Whether through a vibrant DIY music scene (notably Baltimore club) or as a hub for inventive film and television, the city embraces all its quirks though its enviable arts scene. The city's style similarly evidences its outsize impact — without the city of Baltimore, the Nike Air Force 1 might have faded out of existence.

In 1984, two years after its launch, Nike wasn't planning to continue production of the shoe, but thanks to the requests of Baltimore's enthusiastic wearers and retailers, the AF1 continued to be made.

Beaverton

Beaverton is a city in Oregon, just seven miles west of Portland. It is believed that the name Beaverton comes from the area's proximity to beaver dams and the name used by Native Americans who previously inhabited the land. In the 20th century, after years of developing Beaverton's minimally populated swampland, the city became home to automobile dealerships, a movie studio, an airport, a library, and mass transit. In October 1990, Nike opened its world headquarters just outside of Beaverton at 1 Bowerman Drive, named for cofounder Bill Bowerman. At the time, the campus occupied 69.5 acres, though today it is around 400 acres. The campus includes more than 75 buildings named after Nike athletes and innovations that support product design, product development, management, materials research, marketing, finance, sustainability, high-tech manufacturing, and more. It also includes Lake Nike, which sits at the center of campus, soccer fields, running trails, a track built into the surrounding forest, parking spots named after athletes, and over 280 bronze sculptures and castings dedicated to key figures and athletes in Nike's history.

Bernadette Corporation

The Bernadette Corporation is an art and fashion collective founded in 1994 by Bernadette Van-Huy and Thuy Pham, among others. Born from anti-corporate aesthetics and a resistance to the commercialization of the art world, the group started by throwing parties before showing fashion collections (including thrift store clothes with the tags left on), creating a magazine titled *Made in USA*, writing a novel titled *Reena Spaulings* (inspiring the name of a future Chinatown gallery), and creating films. Their work was included in the 2006 Whitney Biennial and has been exhibited worldwide.

Blazer

The Blazer, which debuted in 1972, was Nike's original basketball shoe. The shoe's design was highlighted by an enlarged version of the then unfamiliar Nike Swoosh. Built in either leather or suede, the Blazer's traction and comfort helped turn Nike into a basketball contender. However, it was the shoe's aesthetic (spurred by that Swoosh) that made the biggest impact. Bold colors caught the attention of crowds and a new kind of connoisseur at street level. Near-mythical customized editions for high school, college, and pro players (and even rock stars) presaged the world of coveted collaborations, and through Nike retailers on the West Coast, the Blazer became an unofficial skate favorite with that scene's new stars. The shoe's authenticity was naturally cemented by being included as part of the core Nike SB line and playing a starring role in a new wave of collaborative projects with art world icons and fashion houses.

As part of The Ten's "Revealing" series, the Nike Blazer × Virgil Abloh dipped the large Swoosh down into the midsole and featured exposed elements on the heel, tongue, and collar. Virgil was inspired by the renewed cultural appreciation of vintage products and the natural look of dirty white shoes.

Bodecker, Sandy

Sandy Bodecker joined Nike in 1982 as a footwear wear-test coordinator. Over the next decade, he held a variety of positions in footwear, including Product Development Manager and Director of Product Development. In 1993, he was named Vice President of Advanced Research and Development for Footwear. From 1994 to 2001, Bodecker led Nike's football (soccer) business, building Nike Football from virtually nothing to one of the company's top categories and helping to establish global brand leadership in the sport. In 2001, he was named General Manager of Nike Skateboarding. In that role, he successfully drove product innovation and built strong relationships and brand credibility with skate retailers, athletes, and consumers. After serving as Vice President of Sport Culture, Bodecker was named Vice President of Design in 2007. In 2017, while Vice President of Special Projects, Bodecker focused on Breaking2, a moonshot project dedicated to enabling a sub-two-hour marathon (Bodecker had 1:59:59 tattooed on the inside of his left wrist). "The sub-two-hour marathon barrier is one of those rare ones that, if broken, can transform a sport," said Bodecker at the time. Bodecker passed away in 2018, though his memory lives on in the athletes he inspired and innovations he was a part of.

Brutalism

The term *Brutalism* refers to an architectural style characterized by simple block-like forms and raw concrete construction. The word *Brutalism* was coined in the 1950s and was inspired by Le Corbusier's use of the term *beton brut* (which means "raw concrete" in French). In many ways, the advent of Brutalism was driven by economics, in order to build quickly after the destruction brought by World War II. The harsh look of Brutalist architecture has come in and out of favor and was originally polarizing.

B 24.09.20

B 24.09.20

Chicago collaboration con Converse

Chicago

The area now known as Chicago became inhabited by the Native American Potawatomi tribe before being colonized in the 1800s. The town of Chicago was originally 200 people in 1833 and quickly became one of the United States' fastest-growing cities.

Chicago's rich history has led to its blossoming as a major cultural capital. A veritable museum of American architecture (the world's first skyscraper was erected in the city in 1885), the city remains a hub of experimental building practices. As an epicenter of Black music, Chicago's deep legacy in blues, jazz, and soul precipitated the birth of house music in the '80s. Dance music continued to flourish with unique Chicago-born sounds — including ghetto house and juke — in the 1990s and 2000s, along with one of the United States' most impactful and diverse hip-hop scenes.

The arrival of Michael Jordan in 1984, and subsequent launch of the Air Jordan line a year later, forged an unbreakable bond between Chicago and NIKE, Inc. The opening of Nike Town on Michigan Avenue in 1992 solidified the connection, and over the years the city has remained an active hub of retail and community engagement — most recently in the form of two projects linked to Virgil: the 2019 NikeLab Chicago Re-Creation Center pop-up and redesigned basketball facilities at the Boys & Girls Clubs of Chicago's Martin Luther King Jr. location.

collaboration

Collaboration is defined as the act of working with someone to produce or create something. As opposed to simply working with others, collaboration has an emphasis on output and has thus come to be frequently referenced in the creative industries. In fashion, collaboration is often denoted with an "×," for example, Nike × Virgil Abloh. In music, it's often described as a feature. Collaboration is equally important behind the scenes. According to various studies, collaboration accelerates problem-solving and innovation.

C 24.09.20

con

The word *con* is short for *conference*, which is defined as a formal meeting place for discussion. When abbreviated to *con*, the word has come to mean a large-scale event involving specialized interests, such as Sneaker Con, Comic Con, or Complex Con. Cons are often associated with extreme fandom and exclusivity, usually due to the difficulty of getting tickets and the convergence of enthusiastic, like-minded people.

Converse

In 1908, Converse Rubber Shoe Company was founded by Marquis Mills Converse in Malden, Massachusetts. Though the company originally produced winterized rubber shoes, it started producing athletic footwear in 1915, particularly for basketball players. Athlete and salesman Charles H. "Chuck" Taylor helped market the basketball shoes around the United States and had his name added to the classic All Star sneaker in 1932. In 1923, Converse made customized shoes for the first all African American professional basketball team, the New York Renaissance. In 1941, at the start of World War II, Converse began making footwear and protective apparel for the US military. From the 1960s to 1980s, the All Star was released in bold new colors and patterns that helped heighten its popularity. In the 1970s, Converse purchased trademark rights to Jack Purcell sneakers. The company was purchased by NIKE, Inc. in 2003. Throughout the years, numerous special editions of Converse footwear have been made for athletes and entertainers, as well as in collaboration with notable streetwear and fashion brands.

C 09.10.20

downtown
Duchamp, Marcel
Dunk

downtown

It is believed that the word *downtown* originated in the 1700s in New York City, where it was used to describe the lower end of Manhattan. Once the town of New York began developing into a city and expanding northward, the word *uptown* was introduced. Since then, *downtown* has been used, mainly in North America, to describe a city's commercial, cultural, and political center. In New York City, the word *downtown* is still used to describe the area below Houston Street in Manhattan, where shopping, food, music, art, finance, tourism, and street culture coexist. Conceptually, *downtown* is a term that's now used to describe the place where cultural trends and youth-centered movements originate.

Duchamp, Marcel

Henri-Robert-Marcel Duchamp was a French artist now known for eliminating the barriers between works of art and everyday objects. Born July 28, 1887, Duchamp's grandfather and siblings were also artists. He was nurtured by creative parents who taught him chess and music-making. Though he began his education and career with painting and illustrated cartoons, he became most famous for his readymades, introduced in 1913, that altered and recontextualized ordinary objects like a bicycle wheel or urinal. The urinal piece, *Fountain*, inscribed with the name R. Mutt, became a huge controversy, though Duchamp downplayed its depth; he insisted that he was not interested in developing a style of work or being seen as tasteful.

The irony, irreverence, and provocation in Duchamp's work inspires Virgil and many others to this day. Influenced by Duchamp and *Fountain*, Off-White released a graphic hoodie with the text "R. Mutt 1917" in 2017. On multiple occasions, Virgil has said, "Duchamp is my lawyer," which reflects his belief that streetwear is the readymade of the current era. In many ways, the original PYREX VISION flannels were an early exercise in understanding the validity and impact of Duchamp's readymades and central thesis.

D 24.09.20

Dunk

The Nike Dunk is the most egalitarian of the three silhouettes that defined mid-1980s basketball—the Dunk, Jordan 1, and the Terminator. After the Dunk's initial 1985 release, it enjoyed favor among skateboarders and vintage enthusiasts, but sat dormant commercially. In 1998, Dunks were retroed for the first time, connecting to the burgeoning streetwear scene and to a codified language shared by the international urban cognoscenti. Here the energic elements of city—the club scene, graffiti, skateboarding, fashion—coalesce, and the Dunk became both a conduit for those individual "teams" and a vehicle for design exploration.

The 2002 debut of Nike SB's version of the Dunk furthered its legacy. Danny Supa, Gino Iannucci, Reese Forbes and Richard Mulder were associated with the initial colorways, soon followed by covetable (and now grail-status) collabs with Zoo York, Chocolate, and Supreme.

The overall fervor for the silhouette in all its incarnations cemented the Dunk as a true icon of streetwear culture. Fans range from couture designers to musicians to forbears of the "multi-hyphenate" (think James Lavelle, Hiroshi Fujiwara, and, later, Virgil Abloh).

Though the Dunk boom of the 2000s subsided in the early 2010s, the shoe has firmly transitioned to cult classic in recent years for all the same reasons it became a niche favorite—authentic collaborations, city-specific drops, and a steady stream of memorable colorways. Virgil's articulations of the Dunk, which debuted in 2019, celebrate the sneaker's team origins, skate adoption, and legacy as a canvas for unique art and design experiments.

D 09.10.20

encapsulation
engineering

encapsulation

The word *encapsulation* refers to the act of enclosing something, as if it were in a capsule. It's also often used to describe a simple object or concept that embodies or represents a bigger group or wider definition of something. The encapsulation of something would be understood as a succinct expression or depiction of it.

engineering

Engineering is the use of scientific and technological principles to design and build engines, machines, and structures. The word comes from the Latin *ingenium*, which means "cleverness," and *ingeniare*, which meanings "to contrive or devise." The field of engineering has existed and been developed since ancient times, as evidenced by inventions like the wheel and structures like the Egyptian pyramids. Engineering has evolved alongside various discoveries in and uses of mathematics, mechanics, and economics. Today, engineering is often divided into subdisciplines that include chemical, civil, electrical, mechanical, and interdisciplinary.

In 2002, Virgil graduated from the University of Wisconsin–Madison with a Bachelor of Science degree in civil engineering, an education that he says informs his multidisciplinary creative practice today.

E 24.09.20

E 24.09.20

form
Franklin, Josh (aka Stash)
function

form

In a design context, the word *form* usually refers to the shape and structure of something, particularly in its external appearance. In 1896, the architect Louis Sullivan coined the now popular phrase "Form follows function" in an article titled "The Tall Office Building Artistically Considered." Originally, he wrote the phrase as "Form ever follows function" and attributed the concept to the Roman architect and engineer Marcus Vitruvius Pollio. In the article, Sullivan went on to say, "Where function does not change, form does not change," and described multiple examples in nature to prove his belief.

Franklin, Josh (aka Stash)

Stash is an artist and graphic designer born in Long Island, New York. He started doing illegal graffiti in the '80s on New York City subway trains with friends like Futura and Zephyr. At 17 years old, he began showing art pieces alongside Keith Haring and Jean-Michel Basquiat. He continued to paint trains and show work in galleries through the '90s. In 1998, Stash opened his own sneaker store, Recon Boutique, in NYC, which helped establish the Lower East Side as the 21st-century streetwear and sneaker mecca.

Stash was one of the first artists to collaborate with Nike on an Air Force 1 and also lent his style to the Air Classic BW, Air Max 95, and Air Zoom Spiridon '16, among others.

function

In a design context, the word *function* usually refers to the action or use for which a person or thing exists. It is traditionally believed that the central difference between art and design is the functional element of the latter. However, many believe that art's purpose, though not as obvious as a chair or coat hanger, is just as vital and functional in historical, cultural, and emotional ways, thus eliminating a need for distinguishing between art and design.

F 24.09.20

Ghosting graffiti

Ghosting

The word *ghosting* has multiple meanings, all of which imply appearing, disappearing, or swift action. In television, it refers to an image or ghost showing up on screen. In a creative context, it refers to ghostwriting. In a colloquial sense, ghosting either means gliding or suddenly disappearing from a relationship.

"Ghosting" is the basis of one half of The Ten footwear collection, which includes the Converse Chuck Taylor, Nike Zoom Fly SP, Nike Air Force 1 Low, Nike React Hyperdunk 2017, and Nike Air Max 97. The shoes within this "Ghosting" theme were designed with translucent uppers in order to use a common, semi-revealing material to unite their combined 94-year history. This gesture was also meant to provide an uncensored look at each shoe's makeup while challenging its original expression.

At the time of designing The Ten's "Ghosting" footwear, the Nike Zoom Fly SP and Nike React Hyperdunk 2017 had not been released, which added an element of early recontextualization for both innovative models.

graffiti

The existence of graffiti can be traced back to inscriptions and figure drawings done in ancient Greece, Egypt, and the Roman Empire; the word stems from the Italian *graffiato*, which means "scratched." Under this premise, the definition encompasses public writing or drawing made without permission, though even back then, graffiti was often considered artistic or expressive. Archaeological discoveries of graffiti have provided evidence of literacy levels and languages used by past cultures, often through messages of love, poetry, and humor.

The contemporary definition of *graffiti* is most often attributed to various defiant, countercultural figures in the 1970s, usually those connected to punk rock or hip-hop. Some say that a high school student in Philadelphia, nicknamed Cornbread, was the first modern graffiti writer. In New York City, subway cars and city walls were covered in the tags of writers who used spray paint and markers, which partially led to graffiti being stigmatized as vandalism. Some of these writers began to have their work exhibited in art galleries during the 1980s, and many evolved their practices to include street art, graphic design, clothing, filmmaking, and more.

G 24.09.20

G 24.09.20

handmade
Hatfield, Tinker
Hatfield, Tobie
hype blog
Hyperdunk

handmade

The word *handmade* combines two words that indicate its meaning: made by hand or using simple tools, at most. Handmade objects are typically associated with being of higher quality, traditionally crafted, and created by someone highly skilled. Handmade is generally the opposite of ready-made, though handmade pieces can be made in large quantities. Distinguishing characteristics of handmade items often include subtle imperfections and the ability to be truly unique or one-of-one.

For Nike × Virgil Abloh's The Ten, a handmade aesthetic was apparent in each shoe, highlighting their nostalgic qualities and timeless designs.

Hatfield, Tinker

Tinker Hatfield (Nike's Vice President of Creative Concepts) is an American designer of numerous Nike performance shoe designs, including the Air Jordan III through Air Jordan 15, the 20th-anniversary Air Jordan XX, the Air Jordan XXIII, the 2010 (XXV), the 2015 Air Jordan XX9 (XXIX), and, of course, the Air Max 1. Outside of the athletic space, Hatfield is also known as the visionary behind the Back to the Future II power lacing shoes, the Nike Mag.

For his many innovative designs and numerous creations over more than three decades, Hatfield is considered a legend of design.

Hatfield grew up in Halsey in Linn County, Oregon. Hatfield was an all-state selection as a basketball player and football player, and he was an All-American in track and field at Central Linn High School, leading to him being named the "1970 Johnny Carpenter Prep Athlete of the Year" for Oregon high schoolers. He then attended the University of Oregon, where he ran track for coach and Nike cofounder Bill Bowerman, and at one time had the pole-vault record at the school. On the academic side, he studied architecture and graduated with a BA degree from the University of Oregon School of Architecture.

Hatfield, Tobie

A lifelong athlete, Tobie Hatfield (Nike's Senior Director of Athlete Innovation and brother of Tinker Hatfield) was an Oregon State Champion in the pole vault and then headed south to compete for legendary track college Mt. San Antonio College. Hatfield then went on from Mt. SAC and was part of four national track and field teams: for three of them as a pole vault athlete and for one as an assistant coach, at Abilene Christian University. During his senior year at South Eugene High School, he wear-tested custom track and field shoes for Bill Bowerman, legendary University of Oregon coach and Nike cofounder.

Hatfield joined Nike in 1990 and went on to help launch Nike's first Components and Materials departments. After spending five years honing his engineering skills at Nike's Asian Research & Development Center, he moved back to Nike world headquarters in Beaverton, Oregon, where he was promoted to Senior Engineer of Advanced Projects and helped launch Nike's renowned Innovation Kitchen in 2000.

Hatfield's best known contributions are his work on Michael Johnson's record-setting gold shoes worn at the 1996 Atlanta Olympics, inventing the ever-popular Air Presto and conceptualizing Nike Free Technology.

Most recently, Hatfield has helped to introduce Nike FlyEase, a design ethos inspired and driven by insights from adaptive athletes that help affirm a set of criteria that results in smarter and better-designed footwear for all athletes.

hype blog

Though the term *blogging* was coined in the '90s, advances in Internet technology, speed, and accessibility helped this form of online publishing accelerate in the 2000s. In the mid-2000s, around the time that forums were popular online destinations for conversing about streetwear and sneakers, the first hype blogs were created to share the latest sneakers, streetwear, and street culture. These included *Hypebeast*, founded in Hong Kong, and *Highsnobiety*, founded in Germany, among others.

H 24.09.20

Hyperdunk

The Nike Hyperdunk was first released in 2008 with design led by Eric Avar. Its innovative design was inspired by suspension bridges, particularly the strength and support of their nylon filaments. The goal with this basketball shoe, which continues to update and evolve annually, was to create a lightweight upper using Nike Flywire that could withstand aggressive lateral movement. Originally conceived for track spikes, Nike Flywire proved to be much stronger than its thin fibers might look. After testing with big-framed athletes, and adding Nike Lunarlon, the Hyperdunk proved successful. It debuted at the 2008 Olympic games in Beijing, and Kobe Bryant was the original face of the shoe. Of the Nike Hyperdunk lineage, updated annually with the latest innovations like Nike Flyknit, designer Leo Chang has said the model is "Nike Basketball's signature shoe."

The Ten includes the Nike React Hyperdunk 2017 within the "Ghosting" series. Adding a Nike Sock Dart strap and printing "FOAM" on the midsole, Virgil has said that his overall intention with the shoe was to help make the shoe's technology, which included Nike React, relevant and relatable. In October 2017, Draymond Green wore the Nike × Virgil Abloh React Hyperdunk 2017 during the NBA season opener.

H 24.09.20

H 24.09.20

ICA
icon
Illinois Institute of Technology

ICA

ICA stands for Institute of Contemporary Art or Arts and is usually in reference to a museum or art gallery that has an emphasis on education. There are ICAs in Boston, Philadelphia, Miami, London, and elsewhere.

icon

The word *icon* comes from the Greek *eikōn*, which roughly translates to "image" or "resemblance." It has a variety of related meanings, including within the religious context as a work of art (usually a Christian portrait). In the computing context, an icon is typically a pictogram or symbol that helps users identify programs and files. In a more general sense, an icon is a sign with a form emblematic of its meaning. Within cultural contexts, the word *icon* is used to describe an object or figure of critical devotion, usually through the adjective *iconic*.

I 24.09.20

Illinois Institute of Technology

The Illinois Institute of Technology is located in Chicago and is best known for the rigor of its architecture and engineering programs. In 1890, a Chicago minister rallied for the creation of the school in a speech explaining the virtues of "learning by doing." Its history is intertwined with modernist architecture, in part thanks to its former Dean of Architecture Ludwig Mies van der Rohe, who also designed the original campus. The school's Institute of Design was founded in 1937 by László Moholy-Nagy, a professor formerly of the Bauhaus school. In 2003, the school's McCormick Tribune Campus Center, designed by architect Rem Koolhaas, was completed.

In 2006, Virgil received his Master of Architecture from the Illinois Institute of Technology. There he studied a curriculum originally established by Mies van der Rohe and shaped by the ideas of the Bauhaus. Virgil credits his time there with inspiring him to merge the fields of art, craft, and design. In 2019, Virgil staged a NikeLab Chicago Re-Creation Center at his alma mater, an installation and educational community space timed to his "Figures of Speech" exhibition at MCA Chicago.

Jumpman

Jumpman

The Jordan Brand's now ubiquitous Jumpman logo was initiated in 1988. It followed the original Air Jordan Wings logo, used on the Jordan I and II, and features on the tongue of Air Jordan IV and V — both of which are included in Virgil's collaborative oeuvre.

J 09.10.20

J 24.09.20

Kilgore, Bruce
Koolhaas, Rem
KRINK marker

Kilgore, Bruce

Bruce Kilgore joined Nike in 1979 as a member of the R&D team in Exeter, New Hampshire. Since that time, he has tirelessly pursued ideas that improve not only athlete performance but set in motion new ways of thinking about footwear.

Kilgore is a graduate of the University of Bridgeport, where he studied industrial design before beginning his career in the automotive industry and eventually being recruited to Exeter. Highlights of Kilgore's early years at Nike include the Air Force 1, Air Ace, Air Pressure, and Air Jordan II.

His work is not limited to those icons. In the early 1980s, Kilgore initiated research and prototyping of mechanical cushioning, an idea that would become fully realized with the release of Nike Shox in 2000. His 1986 design for a minimal marathon shoe, the Sock Racer, was Nike's first true attempt to strip a shoe to its essentials—a proposition that has seen iterative advance through shoes like the Mayfly, Presto, and Flyknit Racer. In 1991, the release of the Kilgore-designed Air Max 180 realized the first 180-degree visible Air bag. These examples are emblematic of Kilgore's endless curiosity for problem-solving.

Kilgore's work continues to progress Nike's output. Experiments hatched in the '80s—including laceless shoe prototypes—remain a constant source of inspiration to a younger generation of designers. Meanwhile, Kilgore's approach to better ways of making remains a sterling example of Nike's collaborative spirit.

Koolhaas, Rem

Architect Rem Koolhaas was born in Rotterdam in 1944. His grandfather was an architect, and his father was a screenwriter and novelist. Koolhaas explored journalism before attending architecture schools in London, Ithaca, and New York City. In 1975, he cofounded the Office for Metropolitan Architecture (OMA), and in 1980, OMA contributed to the Venice Biennale. In 1978, Koolhaas published the book *Delirious New York*, which remains a popular text celebrating and analyzing the eccentric, "addicting" city of New York. In the late '90s, Koolhaas and OMA launched AMO, the research branch of OMA. He won the prestigious Pritzker Prize in 2000. His built projects include the Fondation Galeries Lafayette in Paris (2018), the Fondazione Prada in Milan (2015/2018), the Garage Museum of Contemporary Art in Moscow (2015), the headquarters for China Central Television (CCTV) in Beijing (2012), and the Seattle Central Library (2004). Today, Koolhaas is also a professor at Harvard University.

Virgil has spoken of his reverence for Rem Koolhaas and OMA on many occasions. At a 2018 talk in New York City, Virgil gifted the audience copies of *Delirious New York*. In 2019, AMO designed the layout for Virgil's "Figures of Speech" exhibition at MCA Chicago.

K 24.09.20

KRINK marker

The KRINK marker was invented by KR, a graffiti artist from Queens who perfected his hand-made markers in San Francisco during the '90s. These markers were partly birthed from a necessity to paint quickly, in addition to an aesthetic desire to write graffiti tags with more drippiness. Thus KR's ink, now KRINK, was created, in both black and silver varieties. Upon KR's return to NYC in 1998, the Alife store offered to help him produce and sell KRINK, and the rest is history.

Starting with the advent of The Ten, Virgil began using KRINK markers to hand-write personalized text onto the midsoles of shoes gifted to prominent cultural figures. These messages typically had the names of those receiving the shoes and/or more tongue-in-cheek notes, such as "VIRGIL WAS HERE." This method of marking shoes was meant to enhance the shoes' DIY aesthetic, reference graffiti, and make each gift a one-of-one.

K 24.09.20

logo
London
Lower East Side, Manhattan

logo

A logo or logotype is typically a graphic or symbol used in public promotion of a person or entity. It's believed that logos have been around since before the Common Era, through hieroglyphs, coats of arms, etc. The evolution of logo-making has followed technological innovations from the Industrial Revolution to the present, including within photography, lithography, typography, arts and crafts, and digital computing. Effective logos are distinguished by their uniqueness, as well as their ability to communicate and be remembered by the masses.

Virgil has spoken of his admiration for the visual dominance of logos by McDonald's, Louis Vuitton, and Nike. In collaborations with Nike, beginning with The Ten, Virgil placed the text "LOGO" next to the Swoosh to reemphasize its symbolic power.

London

The name London is generally traced back to the Latin word *Londinium*, though its exact meaning is debated. Some believe that the word references flooding or a wide river, which would make sense given the River Thames that winds through the city. Its history includes repeated invasion before becoming a political, commercial, and cultural capital in the 12th century.

Highlights in London's cultural history include the development of theater in the 16th century and the printing press in the 18th century, the Young British Artists (YBAs) of the 1980s and '90s, and countless youth movements born in music in the 20th and 21st centuries — drum and bass, garage, grime, punk, and rock, to name a few.

In turn, those movements have made London an epicenter of constantly evolving street and youth fashion. Its club scene has had a lasting impact on sneaker culture, particularly in fueling fandom for Nike Air Max, and its penchant for mixing up high and low styles precipitated much of contemporary street style.

In 2017, Virgil and Nike hosted "OFF CAMPUS" events in London ahead of The Ten launch.

L 24.09.20

Lower East Side, Manhattan

The Lower East Side of New York City's Manhattan, often abbreviated to LES, has a rich social and cultural history. Previously farmland, the area was mapped into streets in 1755 and developed with tenement housing in the 1800s. German immigrants arrived in the LES in the mid-19th century, with other immigrants joining in the years to come. In the 1880s, followed by the opening of Ellis Island in 1892, the LES became predominantly Jewish — as still felt in the restaurants and synagogues within the neighborhood. The cramped buildings and apartments, though often a source of discomfort, gave way to community-building and renovation efforts over the years. In the first half of the 20th century, the LES became characterized by a combination of organized crime and the arts, the latter of which grew during the 1960s.

Due to the artists and celebrities who have called it home, the LES has become one of the most storied neighborhoods in NYC. Particularly in the late '90s and 2000s, the intermingling of young artists, skateboarders, and other creatives made the area a globally recognized epicenter of streetwear and sneaker culture.

L 24.09.20

materiality
MCA
McGurr, Leonard Hilton (aka Futura 2000)
Milan
MoMA

materiality

Materiality is a term used in architecture, art, and design to describe the quality of materials or matter in a creation. The definition encompasses all matter, including veneer, virtual, and natural. The word originates from the late 14th century within philosophical and theological contexts, including the Latin word *materialis*, meaning "of or belonging to matter."

MCA

The Museum of Contemporary Art Chicago was founded in 1967 as a *Kunsthalle*, or non-collecting art gallery, by a group of collectors, art dealers, artists, art critics, and architects. It originally opened its doors at 237 East Ontario Street, the former Playboy headquarters. Since its founding, the museum has earned a reputation for exhibiting new, experimental work and providing communal education programs. Notable exhibitions included the first solo museum exhibitions of Dan Flavin (1968) and Jeff Koons (1988), among others. In 1969, MCA was the first building in the United States to be wrapped by Christo and Jeanne-Claude.

MCA began collecting art in 1974 and moved to its current location at 220 East Chicago Avenue, the former Illinois National Guard Chicago Avenue Armory, in 1996. In June 2019, MCA opened the "Figures of Speech" exhibition, the first museum exhibition devoted to Virgil.

M 24.09.20

McGurr, Leonard Hilton (aka Futura 2000)

Futura, the artist formerly known as Futura 2000, is an American graffiti artist, illustrator, photographer, sculptor, fashion designer, and graphic designer from New York City. He is known today as a central figure in the '70s graffiti movement, one whose abstract style—during a time when lettering was prominent—remains enormously influential. Many call him the "father of abstract graffiti," and historians have connected his work to the abstract expressionist artists who came before him.

Futura's practice is highly collaborative and spans various mediums. He began touring with the Clash in the '80s, sometimes painting live behind them during their sets. During the late '80s, his oft-repeated Pointman figure arrived and was adapted into collectible toys. Once Futura began working with brands and corporations, he started Futura Laboratories—his own brand—which established him as a streetwear mainstay.

Futura has collaborated with Nike since the early 2000s. His 2004 FLOM Dunk, limited to 24 pairs, foretold the silhouette's art world connections and set in motion a string of memorable releases across NIKE, Inc. that has included footwear from Converse and Nike. Virgil and Futura have also become regular collaborators—naturally creating a fervor for a tripartite Dunk execution.

Milan

The founding of Milan dates back to 600 BCE, and from 286 to 402, it served as the capital of the Western Roman Empire. Its concentric design recalls the canals that once provided transportation routes throughout the city, known as the *navigli*.

In the 20th century, Milan became a worldwide leader in industrial design and fashion. From the 1960s onward, Milan has maintained a reputation as one of the globe's leading trendsetting cities. The annual Milan Furniture Fair, founded in 1961, remains an important destination for the global industry at large. Its fashion houses and club culture continue to influence both street and luxury aesthetics—sometimes, as with the wholesale adoption of the Nike Air Max 97, simultaneously.

In 2012, Virgil officially founded Off-White in Milan with the New Guards Group. Manufacturing for the brand remains based in the city as well.

M 24.09.20

MoMA

The Museum of Modern Art (MoMA) was founded in New York City in 1929 with a vision of being "the greatest museum of modern art in the world." The museum took on a multi-departmental structure based on varied forms of visual expression and today include architecture and design; drawings and prints; film; media and performance; painting and sculpture; and photography. MoMA's collection includes approximately 200,000 art pieces, over two million film stills, and a library with over 320,000 items. Throughout the years, MoMA has changed locations and expanded multiple times before arriving at its current location at 11 West 53rd Street. It hosts over two million visitors per year. In January 2000, the museum and P.S. 1 Contemporary Art Center (now MoMA PS1) formalized their affiliation.

In January 2018, timed to MoMA's "Items: Is Fashion Modern?" exhibition (which featured an original Nike Air Force 1), Nike and Virgil released an all-black version of The Ten's Air Force 1 at MoMA. The black Nike Air Force 1 × Off-White by Virgil Abloh for MoMA recalled the first Nike collaboration shoe that Virgil revealed, back in 2016 during Art Basel Miami Beach.

M 24.09.20

M 24.09.20

New York

New York

New York City's five boroughs, consolidated in 1898, are a cultural melting pot; over 800 languages are spoken by residents who make up the largest foreign-born population anywhere in the world.

NYC's general origins come from Dutch colonists who came to Lower Manhattan in the 1600s. In 1664, England gained control of the city and renamed it New York, since it was in the possession of the Duke of York. New York City was the capital of the United States from 1785 to 1790.

The city's development spurred innovation in all facets of civic life — including large-scale urban planning and community-driven initiatives. Through the 20th century, New York established itself as leader in American arts and culture, became a global fashion hub, and initiated more than its fair share of youth culture developments.

Emerging in the late '70s and '80s, the intersection of vernacular arts (including graffiti, hip-hop, and punk music) with the downtown art, club, and fashion scenes set a foundation for the current generation of talent. In the late '90s and early 2000s, this scene fostered a rising group of sneaker and streetwear boutiques, which catalyzed the upswing of these distinct but interconnected communities. And whether through nightlife or blog life, connections forged with New York's creative circles inspired a fresh wave of street culture through the 2010s that has reverberated globally.

In 2017, Virgil and Nike hosted "OFF CAMPUS" events in New York ahead of The Ten launch.

N 24.09.20

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Off-Campus
Off-White
open source
ornament

Off-Campus

In 2017, Nike and Virgil Abloh initiated "OFF CAMPUS" in New York City and London to create a space for the exchange of new ideas in sport and culture. Friends, collaborators, athletes, and creatives of all disciplines came to host panel discussions and workshops. These events were meant to encourage and inspire the next wave of leaders in thought and performance. The event also served as an early release for various The Ten products, including some exclusive hats, T-shirts, bags, and tool kits.

The panel discussions included "The Ten: A Crash Course" (with Virgil Abloh and Andy Caine, moderated by Phoebe Lovatt) and "'FLIGHT' & The Air Jordan 1" (with Spike Lee, Don C, Aleali May, and Virgil Abloh). The workshops included "'MUSIC CURATION' The Nike Air Max 90" (with Benji B and friends) and "'UPTOWN' & The Nike Air Force 1" (with Shayne Oliver and Ian Isiah).

Off-White

Off-White c/o Virgil Abloh™ was founded in 2012 with a vision of "defining the grey area between black and white as the color Off-White™." This spirit of defying absolutism has propelled the brand to challenge fashion industry conventions and create continual tributes to youth culture.

Men's and women's collections are shown at Paris Fashion Week, and distribution is global, with flagship stores in Hong Kong, Tokyo, London, and New York. Off-White also sells furniture and ready-made goods and has released collaborations with numerous brands, including Nike, Jordan, and Converse.

In 2015, Off-White became a finalist for the LVMH Prize. In 2016, Off-White opened its first store in Tokyo and debuted a furniture collection in Milan. In 2017, Virgil collaborated with Nike on The Ten, a reimagining of 10 iconic footwear silhouettes. In 2019, numerous Off-White pieces were shown at Virgil's MCA Chicago exhibition.

O 24.09.20

open source

The word *open source* refers to information such as codes or blueprints that are made available for the purposes of education, duplication, or modification. *Open source* often implies being free to use, as intended by the broader open-source or free-software movements that popularized the term. Many believe that open-source products are essential to the development of future innovations and providing equal opportunity.

For The Ten, Virgil compared the process of reimagining 10 Nike icons to an open-source initiative, one that he hoped would inspire youth to create their own custom footwear and learn design with a hands-on approach.

ornament

The term *ornament* is often used in the fields of art and architecture to describe embellished decorations, which are typically meant to enhance beauty. Its etymology originates from the Latin word *ornare*, which means "to adorn." The word *ornament* is also used in more specific contexts like music, biology, and, of course, Christmas.

O 24.09.20

Paris
PE (Player Exclusive)
Presto
prototype

Paris

The area known as Paris today was originally inhabited by the Parisii tribe and conquered by the Romans in 52 BCE. It was given the Latin name *Parisius*, before eventually being called Paris in French. More or less since the 12th century, the city has been the political, economic, and cultural center of France—a place where art and commerce intermingle. In the 18th century, Paris became the center of the French Revolution, and in the 19th century, Paris cemented its place as the high fashion capital of the world. By the 20th century, artists living in Paris were responsible for the advent of Cubism and abstract art, and many writers and musicians from around the world continue to move, live, and work there.

Paris has been a fashion center for centuries. It is home to the world's oldest luxury brands, including Louis Vuitton (founded in 1854), and is the leader in haute couture. Its institutions, the fashion houses, command attention through a balance of continual revolution and respect for old world craft.

In 2009, a photograph of an elaborately dressed Virgil and five friends went viral, essentially becoming a meme. Snapped by Tommy Ton during Paris Fashion Week, the image became symbolic of a forthcoming sea change in the fashion industry, one that necessitated greater inclusivity and recognition of youth and street culture.

Off-White c/o Virgil Abloh™ shows its collections at Paris Fashion Week. And in 2018, Virgil made Paris a second home upon his appointment as the Men's Artistic Director of Louis Vuitton.

PE (Player Exclusive)

Player exclusive (also known as a *PE*) refers to special versions of performance shoes given to professional athletes. Typically, athletes are given one-of-one colorways, sometimes with new materials or inscribed messages. PEs are given both to athletes who have signature models and those who wear other signature or in-line models. Player exclusives were popularized in the 1980s through sponsored basketball athletes, who debuted new pairs during important games or contests.

P 24.09.20

Presto

The Nike Air Presto, infamously dubbed the "T-shirt for your feet," was designed by Tobie Hatfield and released in the year 2000. Hatfield's goal was to make a shoe more light, flexible, and comfortable than the Nike running shoes that had come before it. Hatfield achieved this by removing excess material in the collar, using spacer mesh and a rubber cage instead of neoprene or leather, and creating more generalized sizing (from XXS to XL). The original 12 Air Presto colorways had names like "Shady Milkman" and "Rogue Kielbasa," further adding to their eccentricity and lore.

For The Ten, Virgil imagined a cool hacked version of a Presto that one would find in an artist's studio. As part of the "Revealing" group, the original Air Presto × Virgil Abloh had "AIR" printed on the heel strap, a Swoosh on the side, an exposed foam tongue, and exaggerated mesh. The placement of the tongue on top of the shoe was meant to challenge its original proportion. In 2018, all-black and all-white versions of the Air Presto × Virgil Abloh were released, the latter of which has been dyed colors like pink, yellow, and tie-dye by enthusiastic consumers.

prototype

A prototype is a first or early model of an object used to refine and eventually multiply a design. The word *prototype* is derived from the Greek word *prototypon*, which is a combination of words that, roughly translated, mean "first impression." In footwear, prototypes are commonly made with varying materials and colors, in different iterations, before arriving at final executions. Prototypes are often used in performance testing with athletes as well. Throughout The Ten, Virgil said he wanted to make a consumer product that gives people a window into prototypes. At Virgil's 2019 "Figures of Speech" exhibition at MCA Chicago, the curation included various Nike × Virgil Abloh prototypes that were not produced or sold (at the time of exhibition), including various Air Jordan IVs, Zoom Terra Kiger 5s, a Sock Dart, and a red Air Max 90.

P 24.09.20

quotation mark

quotation mark

The double quotation mark originated in the 15th century as a marginal annotation meant to emphasize important passages in a manuscript. In the 17th century, double quotation marks started being used for quoted language or speech. The styling and spacing has shifted many times among languages and time periods. In 1956, the term *scare quote* was coined—a use of double quotations to imply skepticism or the so-called nature of something.

Virgil's use of double quotation marks on products and in captions mirrors that of the scare quote, as a way to question existing norms and definitions. During a talk at Harvard in 2017, titled "Insert Complicated Title Here," Virgil noted that "figures of speech" or "quotes" are a central tenet of his "personal design language," in order to employ irony and figuratively say two things at the same time. Virgil has also said that double quotation marks, which are ubiquitous on Off-White pieces and Nike collaborations, are also meant to inspire humor and openness.

Q 24.09.20

Q 24.09.20

ready-made
Revealing
Rubber Dunk

ready-made

The term *ready-made*, in a colloquial sense, refers to standardized objects created for mass consumption. It's generally the opposite of bespoke, made-to-order, or *handmade*. In art history, the word *readymade* was first used by the artist Marcel Duchamp to describe works of art derived from these kinds of everyday objects. For Duchamp, these works were made with "visual indifference" and "a total absence of good or bad taste." Examples include a wheel on a wooden stool (*Bicycle Wheel*, 1913) and a urinal (*Fountain*, 1917), the latter of which Duchamp signed with the alias R. Mutt.

Revealing

The act of revealing implies an intentional uncovering of something interesting or significant. That "it" factor typically involves intrigue and education, one that distinguishes revealing from show and tell.

Virgil and the Nike NRG design team made "revealing" the basis of one half of The Ten footwear collection, which includes the Air Jordan 1, Nike Air Max 90, Nike Air Presto, Nike Air VaporMax, and Nike Blazer Mid. The shoes within this "Revealing" theme were designed with rough edges and exposed stitching to appear accessible, hand-cut, open source, and reconstructed. Virgil saw this as a way of uncovering the emotional details of each icon, by offering a deconstructed, assembly-line feel that examines their past, present, and future. Key to this approach was the X-Acto blade, used to cut away sections of the original example and lift subtext from the interior to create something new and yet immediately familiar.

R 24.09.20

Rubber Dunk

The Nike × Off-White Rubber Dunk debuted in February 2020. Merging elements of the Nike Pegasus line with the Nike Dunk, the shoe honors Nike's legacy in running and ably references the over-designed skate shoes of Virgil's youth with a fresh, functional perspective. An exposed Air bag in the heel continues the unabashed celebration of Nike Air within the scope of Virgil's ongoing collaboration with Nike.

R 24.09.20

slip last
streetwear
Swoosh

slip last

A *last* is defined as the form used to construct a shoe and determine its shape. A slip last, in particular, provides greater lightness and range of motion from pulling a shoe's upper over the last and attaching it to the midsole. The Nike Air Force 1 is the first Nike shoe to use a slip last.

streetwear

Streetwear emerged in the '70s thanks to the convergence of surf and skate culture in Southern California. Exclusive, limited sales were central to its early success, as were inspirations from punk and hip-hop music. In the '80s, rappers popularized the loose silhouette that became synonymous with streetwear.

In the '90s, streetwear became a more global phenomenon, further expanding from its core staple, the T-shirt, to include comfort-driven jeans, tracksuits, caps, hoodies, and sneakers. Nike athletes and products were a hallmark of streetwear culture in the '80s and '90s, in addition to merchandise and jerseys for sports teams. In the 2000s, streetwear began to encompass more luxury-inspired designs, through the use of elevated materials, a wider palette of prints and patterns, and typically higher price tags.

Both the streetwear aesthetic and business model have become popular in the fashion world at large. The popularity of streetwear has, in many ways, occurred simultaneously with hip-hop music and increased cultural acceptance for both casual and unisex attire.

S 24.09.20

Swoosh

The Swoosh, Nike's check-mark-like logo, was designed by Carolyn Davidson, a graphic design student at Portland State University, in 1971. The story goes that Phil Knight, an accounting professor at PSU, was looking for a logo for his company, Blue Ribbon Sports. So he approached Davidson, who was interested in the freelance project, in order to pay for her oil painting classes.

After launching BRS as a distributor, Knight began to produce original cleated footwear and needed a logo quickly. He briefed Davidson on a graphic that would communicate speed, motion, and fluidity, and though Knight was lukewarm about the Swoosh at first, he was eager to meet production deadlines and thought it would grow on him. The logo also resembles a wing, in reference to the winged goddess of victory, Nike.

In 1971, the Swoosh was officially patented, and in 1972, the first Nike sneakers with the logo debuted. Though Davidson was originally paid $35 for her hourly work on the logo, she received further compensation in 1983. Today, the Swoosh is one of the most recognized logos ever created.

S 09.10.20

Taylor, Chuck
transparency

Taylor, Chuck

Charles Hollis "Chuck" Taylor was born on June 24, 1901, in Brown County, Indiana, and became a semiprofessional basketball player at 18 years old. Taylor started wearing the Converse Rubber Corporation's All Star shoe, released in 1917, and joined the company in 1921 as both a salesman and player for their All Stars team.

Taylor traveled the United States to spread the game of basketball and promote the All Star through clinics and store appearances. Even as his profile grew, Taylor showed up to college tournaments and was hands-on with shoe repairs. In 1933, Taylor signed a contract with Converse to add his name to the shoe, making it the Chuck Taylor All Star overnight.

Taylor famously designed the white high-top version, with red-and-blue trim, for the 1936 Olympics. When he became an Air Force captain during World War II, Taylor started coaching a team of All Star–wearing captains, and GIs often wore them to exercise in as well. The classic black-and-white version of the shoe was released after WWII in 1949.

By his retirement in 1968, Taylor had helped Converse improve and market the shoe that is now synonymous with his legacy. In 1969, he was inducted into the Basketball Hall of Fame and passed away the same year. The partnership between Taylor and Converse created a foundation for basketball footwear and athlete sponsorships in years since.

transparency

In the worlds of science, engineering, and design, *transparency* usually refers to the clarity of materials. Glass, for example, contains the crystal-clear, see-through quality associated with transparent objects. In social or behavioral contexts, transparency typically refers to openness and accountability.

For The Ten, especially its Ghosting set of shoes, Nike and Virgil Abloh used translucent rubbers and plastics in the spirit of education and uniting the shoes' combined 94-year history. Though not completely transparent in a material sense, the shoes are conceptually transparent in their desire to open up their individual and collective guts and cultural significance.

T 24.09.20

T 24.09.20

University Blue
Uptown

University Blue

University Blue is the sneaker world's nickname for the powdery Carolina Blue, one of the University of North Carolina's official school colors. Michael Jordan famously attended UNC before entering the NBA draft in 1984. In 1985, MJ debuted the Air Jordan 1, and one of its early colorways incorporated white and University Blue, to the adoration of many. Throughout the years, University Blue has been applied to numerous Air Jordans and Nikes, including the Nike Air Foamposite and Nike Air Uptempo. Though it's a soft hue, University Blue carries the weight of MJ's legacy and the cachet of the Air Jordan 1. At the 2018 Met Gala, Virgil Abloh debuted the Nike × Virgil Abloh Air Jordan 1 in a University Blue colorway on the red carpet.

Uptown

Uptown, often used as a nickname for Harlem by locals, has been a center of cultural contributions by African Americans since the early 20th century. The term Uptowns has been used since the early '90s in reference to the white Nike Air Force 1 Low, due to the shoe's popularity in hip-hop and among Harlem and Bronx youth. In 1986, after the shoe had a two-year hiatus, Harlem was one such place where you'd have luck getting Air Force 1s in-store.

U 24.09.20

U 24.09.20

Vapormax
Volt

Vapormax

In 2017, Nike released the Air Vapormax, an innovation that eliminates the need for a traditional foam midsole and provides lightness, comfort, and flexibility. The clear, stand-alone Air Vapormax sole debuted with a Flyknit upper in platinum first, followed by various nature-inspired colorways. Black-and-white laceless versions, designed collaboratively with Comme des Garçons, debuted early on the Paris runway in late 2016. Today, the use of the Nike Air Vapormax sole with a range of uppers has placed the shoe at the crossroads of high fashion, progressive tech looks, exercise, and the baseline need for wearable comfort.

As part of the Revealing group of The Ten, the Nike × Virgil Abloh Air Vapormax Flyknit was unveiled mere months after the Nike Air Vapormax debut. The Ten version is black, has "AIR" boldly printed on the heel, and has an exposed foam tongue from one of Nike's earliest running shoes—an intentional bridge between old and new. In 2018, an off-white version of the Nike × Virgil Abloh Air Vapormax Flyknit was released, followed by an alternate black version.

Volt

The electric lime green known as Volt is widely considered to be the most visible color to the human eye. Nike made Volt the company's official Olympic colorway in 2012. The year before that, Volt started turning heads with shoes like the Nike Air Max 90 Hyperfuse and the CR Mercurial Vapor SuperFly III. During the games in London, Volt footwear dominated the track and podiums and came to symbolize not just performance but winning. Paired with the debut of the Nike Flyknit material innovation, Volt came to mean speed. After years of splashing the color on other Nike silhouettes, Volt has become synonymous with the brand and its impact across sport and culture. In 2016, Nike paired Volt and Hyper-Punch Pink for its official Olympic colorway, creating a Rio-inspired gradient. In late 2018, the Nike × Virgil Abloh Air Force 1 Low was released in a Volt colorway, bridging the shoe's performance roots with a now lifestyle classic.

V 24.09.20

Wisconsin

Wisconsin

Wisconsin, known as "America's Dairyland" and the 23rd largest US state, among other things, got its name from Algonquian-speaking Native Americans. The name was passed down and changed through French and English settlers and is believed to reference the red sandstone along the Wisconsin River. Red means a lot in Wisconsin today, especially at the University of Wisconsin, located in the state's capital, Madison. Its colors, white and Cardinal Red, are ubiquitous in Madison and beyond.

Virgil Abloh attended the University of Wisconsin–Madison and received a Bachelor of Science degree in civil engineering there. Outside of class, Virgil skated, deejayed, and hosted dinner parties, though he credits his Wisconsin education with giving him foundational design and multitasking skills. In 2015, Virgil designed three red T-shirts for a collection titled #OFFWISCONSIN, with all proceeds benefiting the school's Great People Scholarship.

W 24.09.20

W 24.09.20

×

X-Acto knife

×

Born from the mathematical use of the letter × to symbolize multiplication, the creative industry uses × (pronounced “times”) to indicate official collaboration between two or more parties. The use of ×, as it pertains to collaborations like Nike × Virgil Abloh, is believed to have originated in Tokyo during the ’90s — a result of organic unity, entrepreneurialism, and creative innovation. The idea of one entity × another also suggests mutual admiration, a desire for hybridity, and heightened commercialism. In sneaker culture, the collaborative × has become ubiquitous and usually amplifies hype or perceived value. These collaborations are also used to celebrate moments and unite value systems, such as the Nike × Virgil Abloh for Serena Williams collection for the US Open 2018.

X-Acto knife

Originally introduced as a surgical scalpel, the X-Acto knife was developed after a designer at the company needed a retouching tool. Thanks to revisions that made it more durable, precise, and easier to hold, the X-Acto knife has become a beloved tool of artists and designers. During his first trip to Nike’s world headquarters in Beaverton, Oregon, Virgil Abloh used an X-Acto knife to deconstruct various silhouettes in The Ten collection, including the Air Force 1 and Air Jordan 1. Use of the knife became central to The Ten’s “Revealing” concept, meant to reduce, remove, and celebrate the iconography of each shoe without damaging its aesthetic. For the “Ghosting” series, Abloh used the knife to reveal foam in the shoes’ tongues, rearrange Swooshes, and view the hidden Nike Air inside the Air Jordan 1. During a workshop timed to the release of The Ten, participants received a tool kit that included, among other things, a ruler, markers, and an X-Acto knife.

X 24.09.20

zip tie
Zoom Fly

zip tie

A zip tie, also known as a cable tie, is a type of fastener meant to hold items together, usually electrical cables or wires. Though made in a variety of materials, they are commonly made of nylon. The red zip tie with white printed text has become a signature component of Off-White products and was included with each shoe in the Nike × Virgil Abloh The Ten collection. Though the purpose of the red zip tie has been debated, Virgil has said that it's part of the inclusive, DIY nature of The Ten and is also the fastest way to tell if the shoes are real. In 2017, Off-White shared a humorous film on Instagram, suggesting that the purpose of the zip tie is to simultaneously be cut and left alone. Others have theorized that Virgil's use of zip ties has to do with referencing industrial design, conceptual connectivity, and branding.

Zoom Fly

The Nike Zoom Fly debuted in 2017 with Breaking2, Nike's attempt to enable the first sub-two-hour marathon. As one of the fastest everyday shoes ever made by the company, it boasts lightness and speed, in part due to the combination of a thick Lunarlon foam and a carbon-infused nylon plate. The shoe's SP version has a translucent stretch-woven upper and graphics that celebrate the shoe's early prototype. The Ten: Nike Zoom Fly SP × Virgil Abloh arrived on the heels of Breaking2 with the word "FOAM" printed on the midsole. In September 2017, Virgil gifted a pair to marathoner Eliud Kipchoge and wrote Kipchoge's Berlin Marathon time on the medial midsole. In late 2018, Tulip Pink and black versions of the Nike Zoom Fly SP × Virgil Abloh were released.

Z 24.09.20

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