



**PRELIMINARY ASSESSMENT** // *Opportunity*

Through conducting my portfolio inventory, I identified the need to showcase higher-concept illustration and type on a large substrate, such as a poster. I have done little with exploring digitized versions of traditional mediums such as screen-printing transparency, halftone, and other textures; not to mention large, bold typography that may even be something I design or customize myself. The challenge of creating a solid relationship between type and illustration has always been a great challenge and opportunity, so I think that this will be the most valuable option for project B.

**PRELIMINARY ASSESSMENT** // *Contextualizing the opportunity*

Option A: I would maybe like to design posters for three Dr. Dog albums. The group is cheeky and eclectic, and the lyrics are clever, funny, honest, emotive, and raw. They also have a thing for sunglasses, flamingos, and marquee lights. I hesitate to design posters for a band who very confidently dictated the aesthetic as seen on their album covers, but I'm not tied to having to honor that in light of this being a personal passion project.

Dr. Dog albums:

*Toothbrush*

*Easy Beat*

*We All Belong*

*Fate*

*Shame, Shame*

*Be the Void*

*B-Room*

**PRELIMINARY ASSESSMENT** // *Contextualizing the opportunity*

Option B: I have a background in singing Bossa Nova music, and I realize that while this genre is not as pop-culture-relevant as a current group like Dr. Dog, I think there are a lot of concept and storytelling to draw from the lyrics, along with historical and cultural context. Also, the jewel cases for these sorts of musicians are all very plain, usually just a faded image of the artist, so it'd be a great opportunity to take the posters for these musicians more in a Troxler-esque direction or bring them into 2015 context.

Bossa Nova artists:

*Antonio Carlos Jobim*

*Tom Jobim*

*Astrud Gilberto*

*Joao Gilberto*

Bossa Nova Songs:

*Wave*

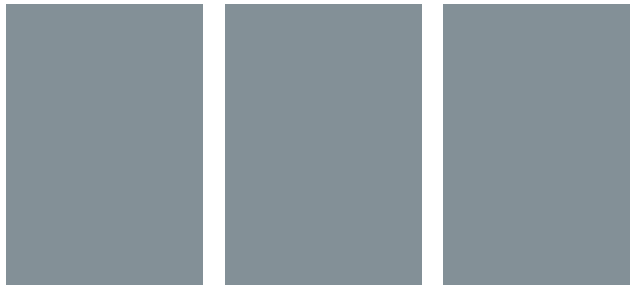
*Dindi*

*Girl From Ipanema*

*Chega de Saudade*

**DELIVERABLES** // *Project Dimensions*

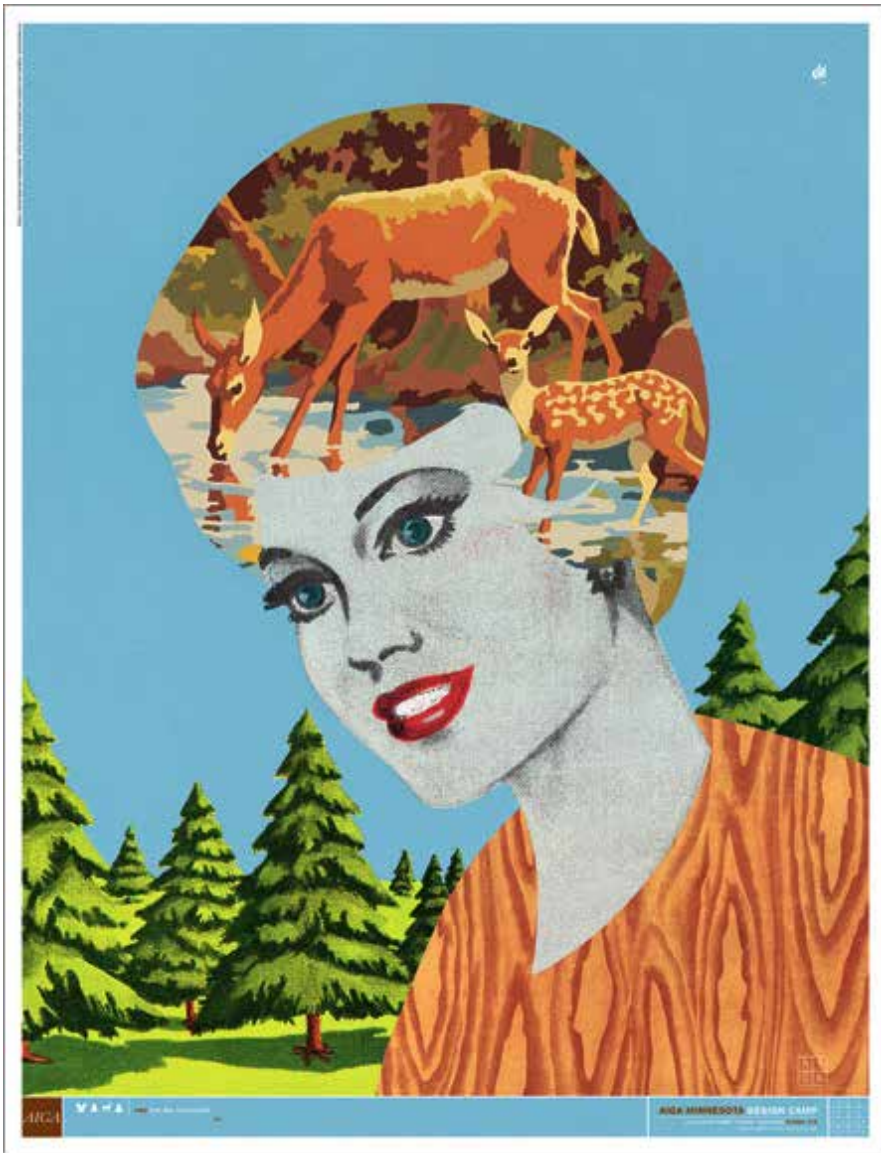
3 24 x 36" posters

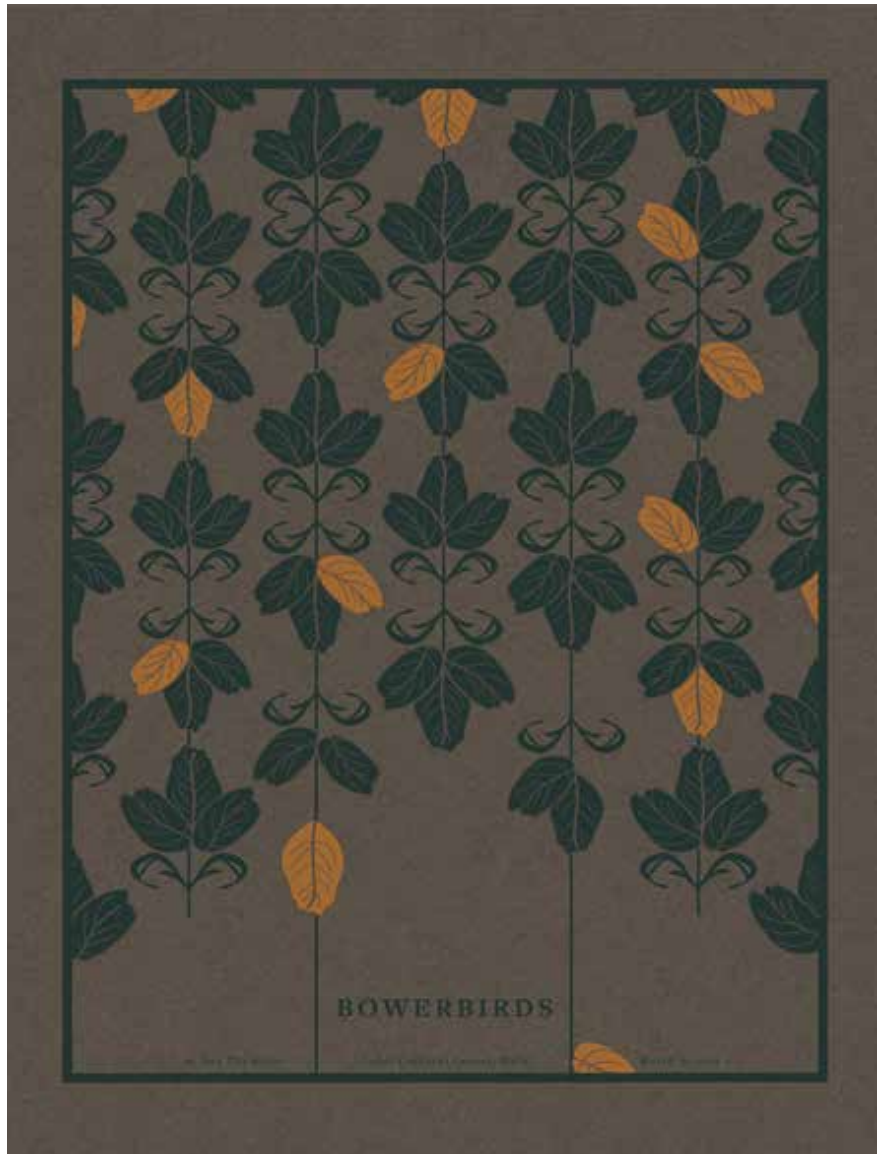


### **VISUAL INSPIRATION** // *Directions*

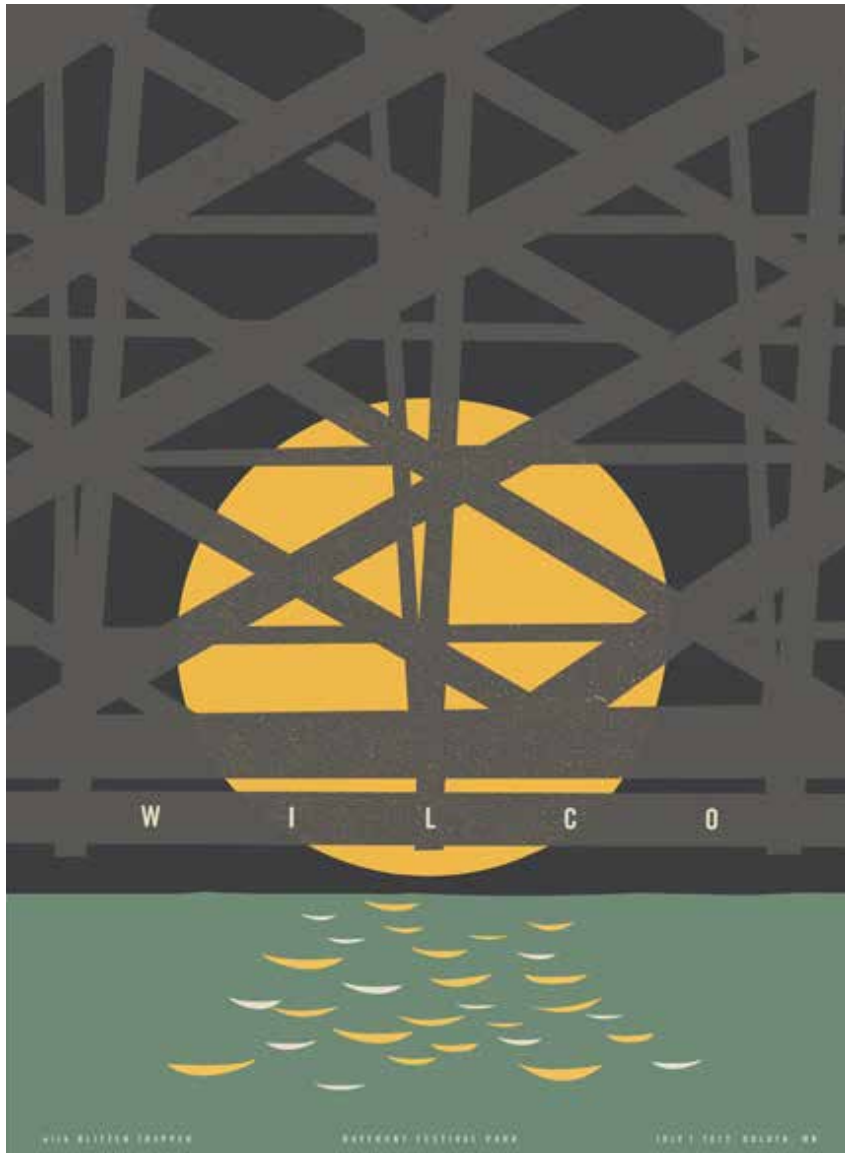
I have to think about how I'm going to conceptually illustrate and typeset parts of each of the three albums I'm choosing for the poster series. I'm looking to push myself with this assignment specifically regarding my use of non-minimalist typography, and / or familiarize myself with using patterns and imagery in ways that I haven't in other projects. I'm hoping to continue designing pieces that don't fall under an umbrella aesthetic—I want to be a chameleon designer in that I can design content that plays to the strength of whatever project is at hand.

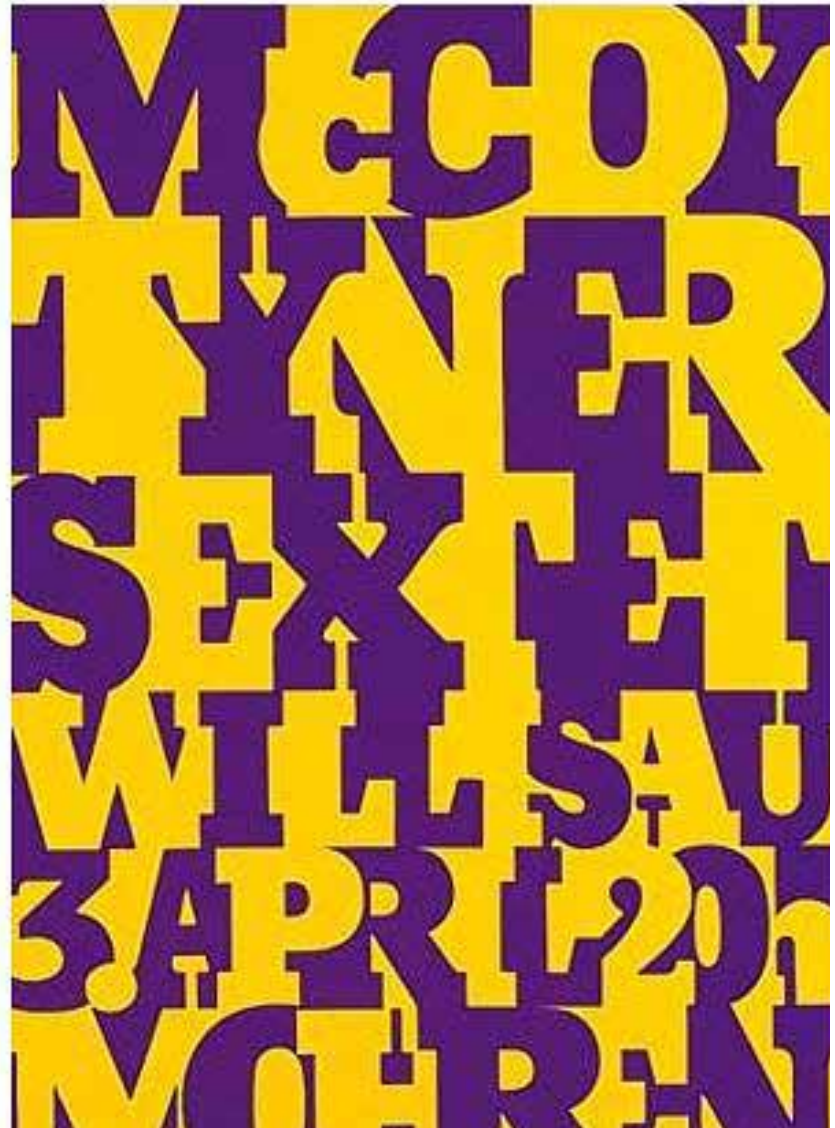
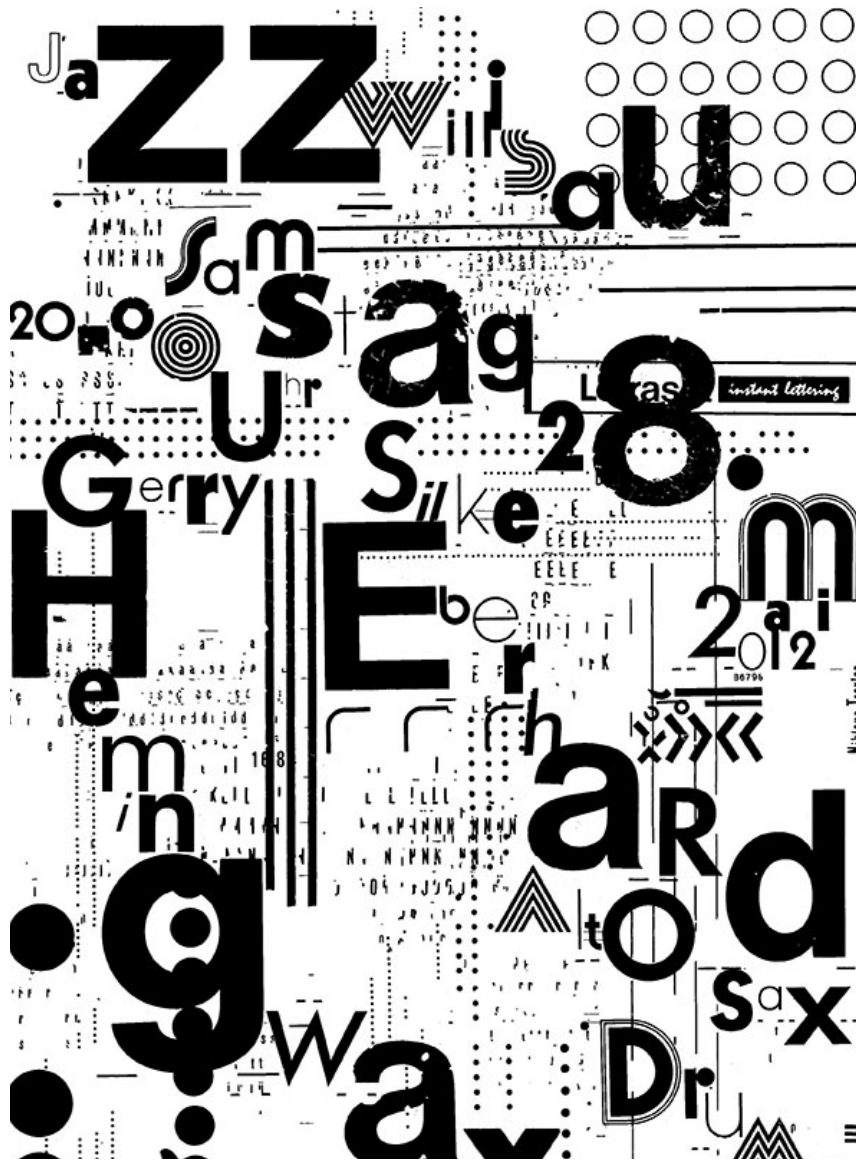
I culled illustrative, typographic, and color-centric posters for visual research, including samples by Chuck Anderson, Niklaus Troxler, Laurie DeMartino, and Wolfgang Weingart.

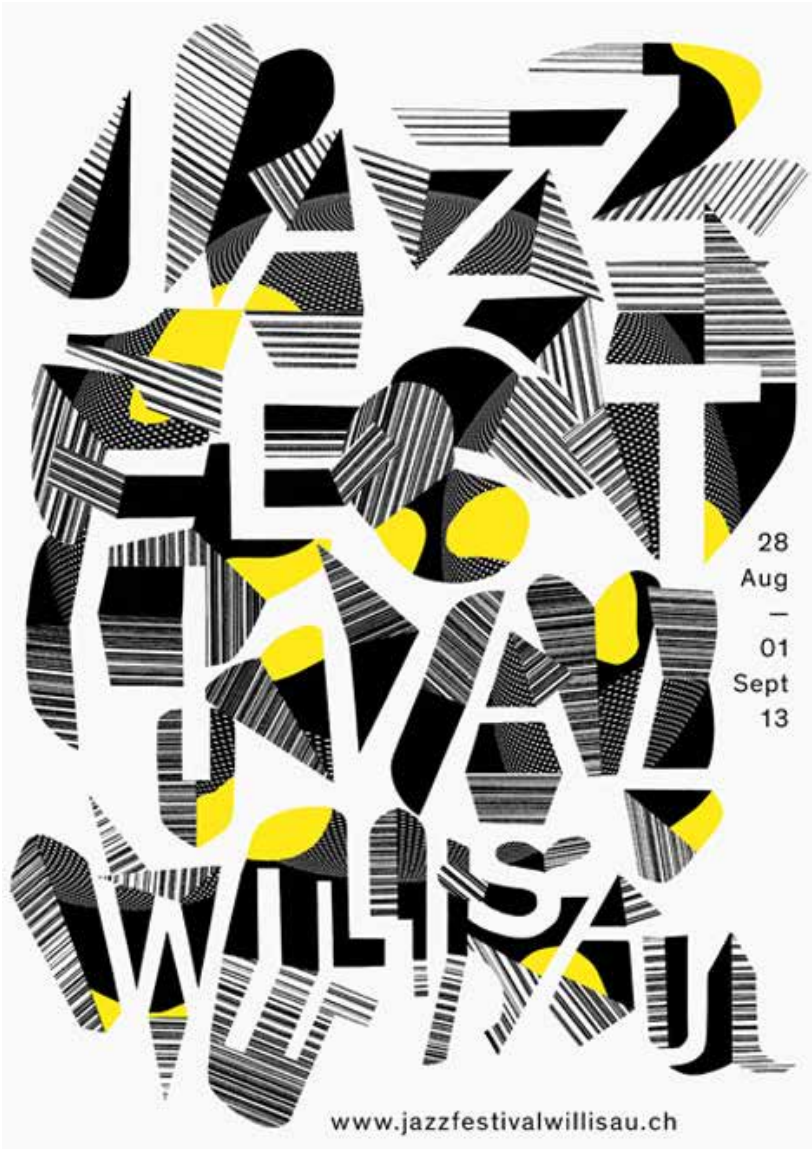






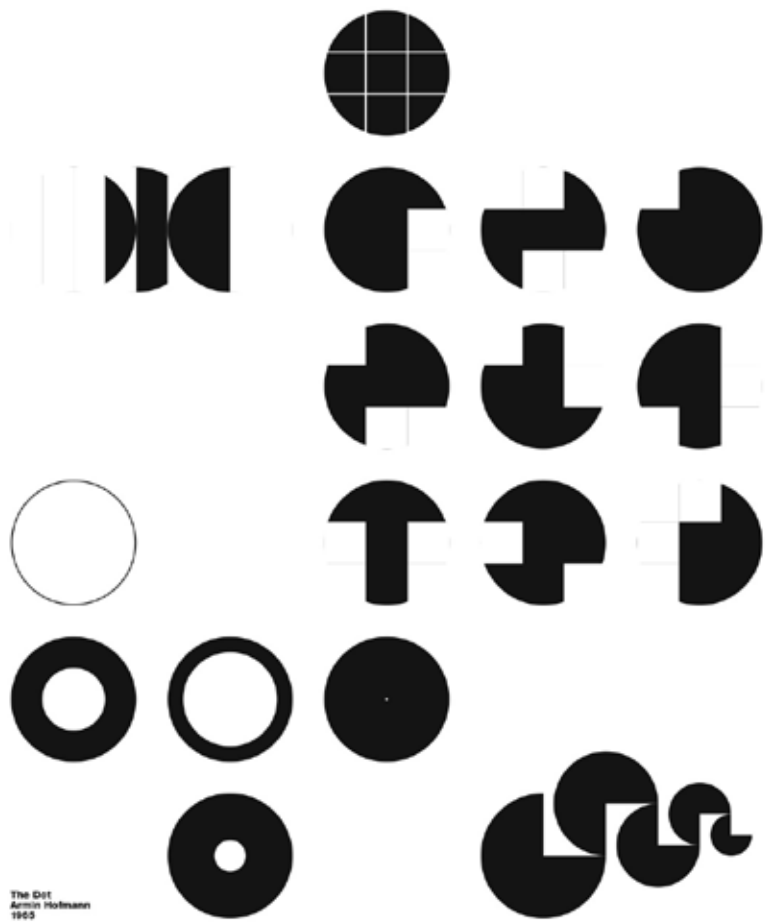






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[www.jazzfestivalwillisau.ch](http://www.jazzfestivalwillisau.ch)



**The Dot**  
Armin Hofmann  
1955

The dot is the most fundamental in a visual system. It gives space which has no content and can be perceived as content because the perception of the dot is relative and not fixed, depending on the context.

When you look at the dot, you see a white space around it. This white space is not empty, but it is filled with the dot's presence. The dot is a point of light, a point of focus, a point of interest. It is a point of departure for the eye, a point of arrival for the mind.

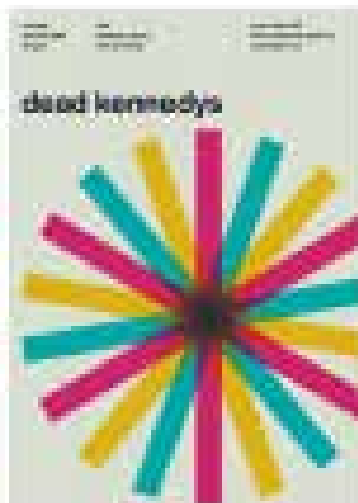
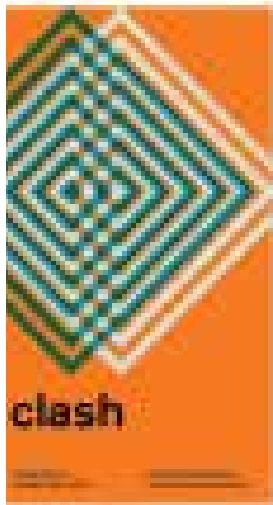
The dot is a simple shape, but it is a complex shape. It is a shape that can be used in many ways. It can be used to create a sense of rhythm, a sense of movement, a sense of direction. It can be used to create a sense of balance, a sense of harmony, a sense of unity.

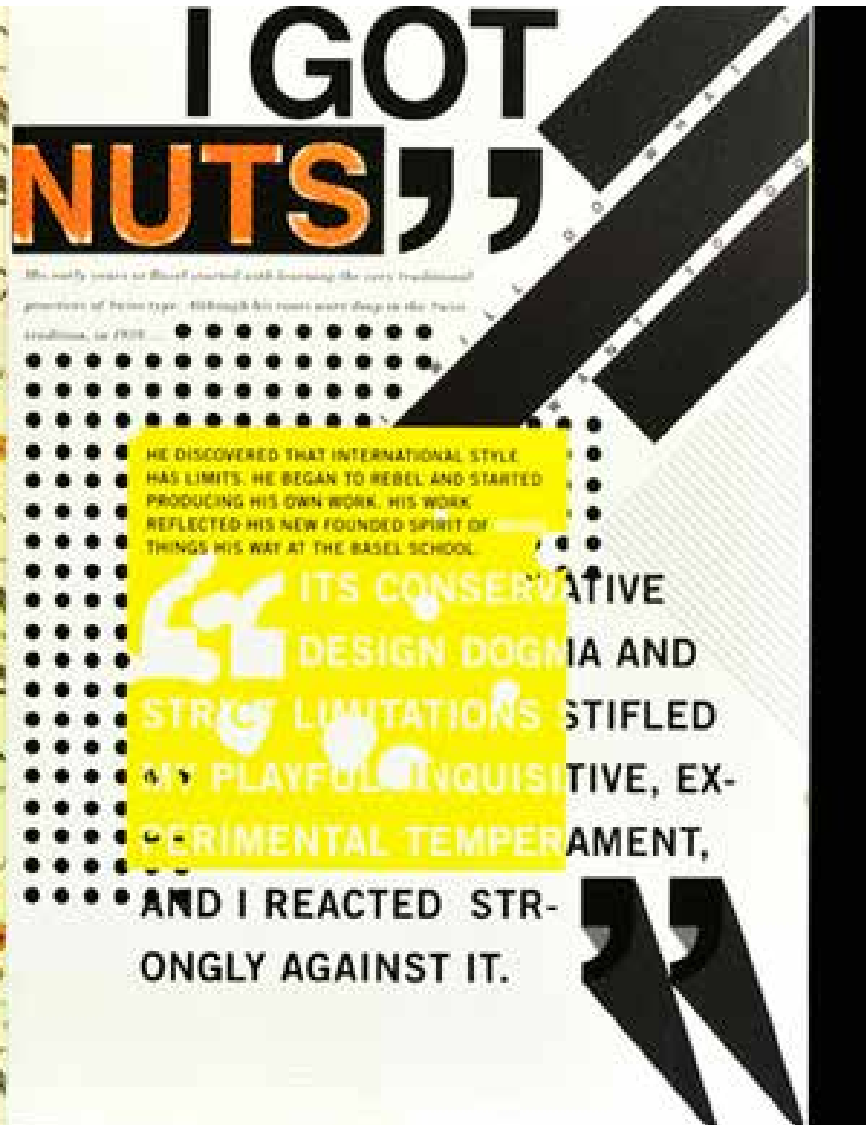
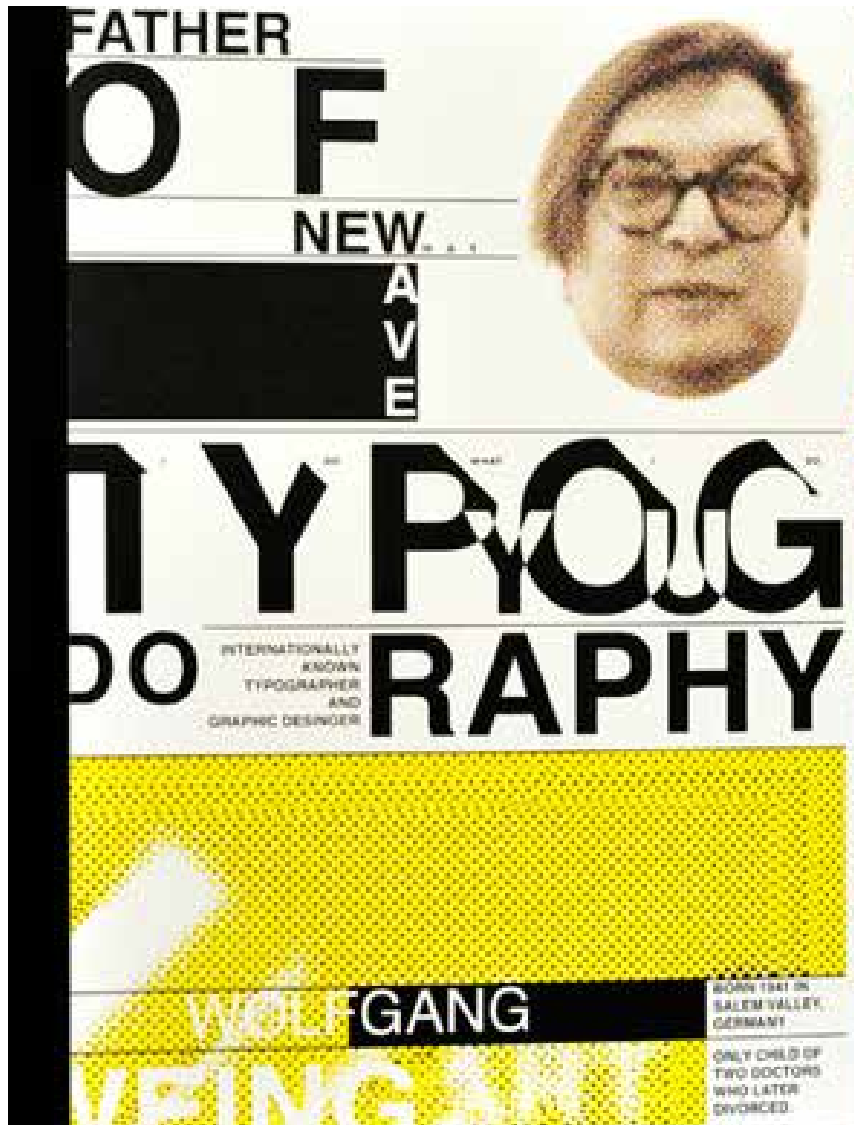
The dot is a shape that is both simple and complex, both basic and advanced. It is a shape that is both familiar and unfamiliar, both known and unknown. It is a shape that is both a point and a line, both a dot and a circle.

The dot is a shape that is both a point and a line, both a dot and a circle. It is a shape that is both a point and a line, both a dot and a circle. It is a shape that is both a point and a line, both a dot and a circle.

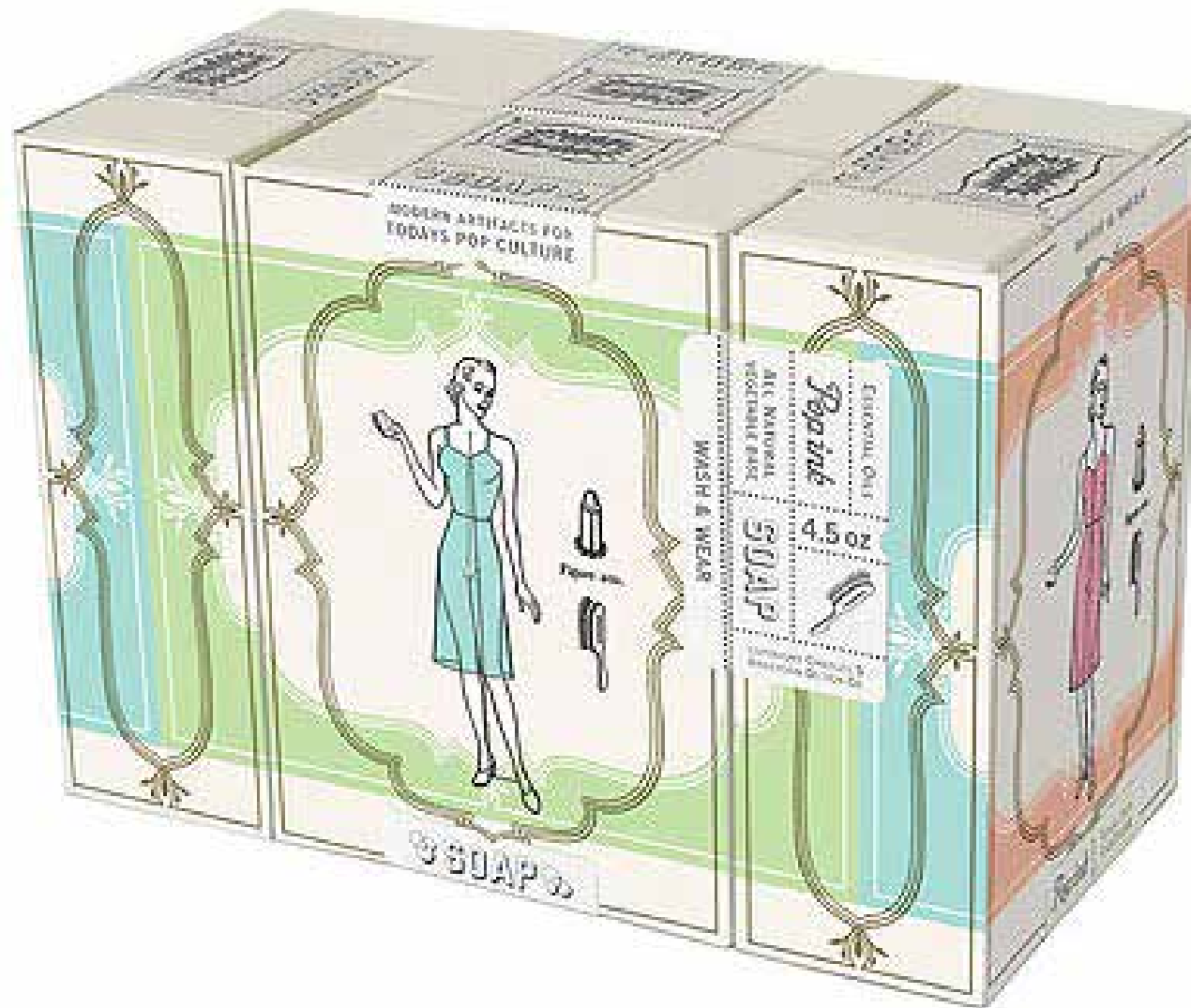




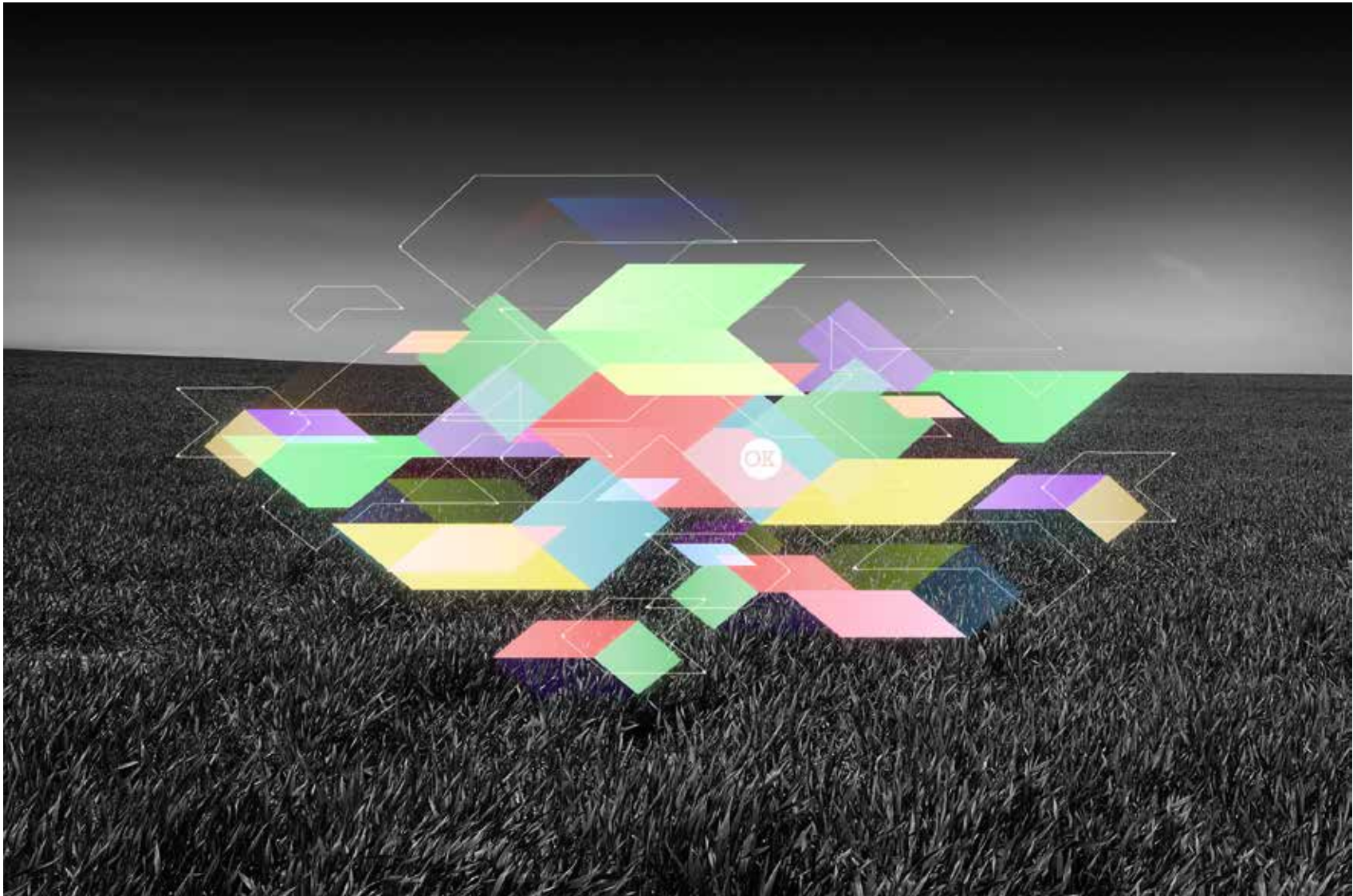








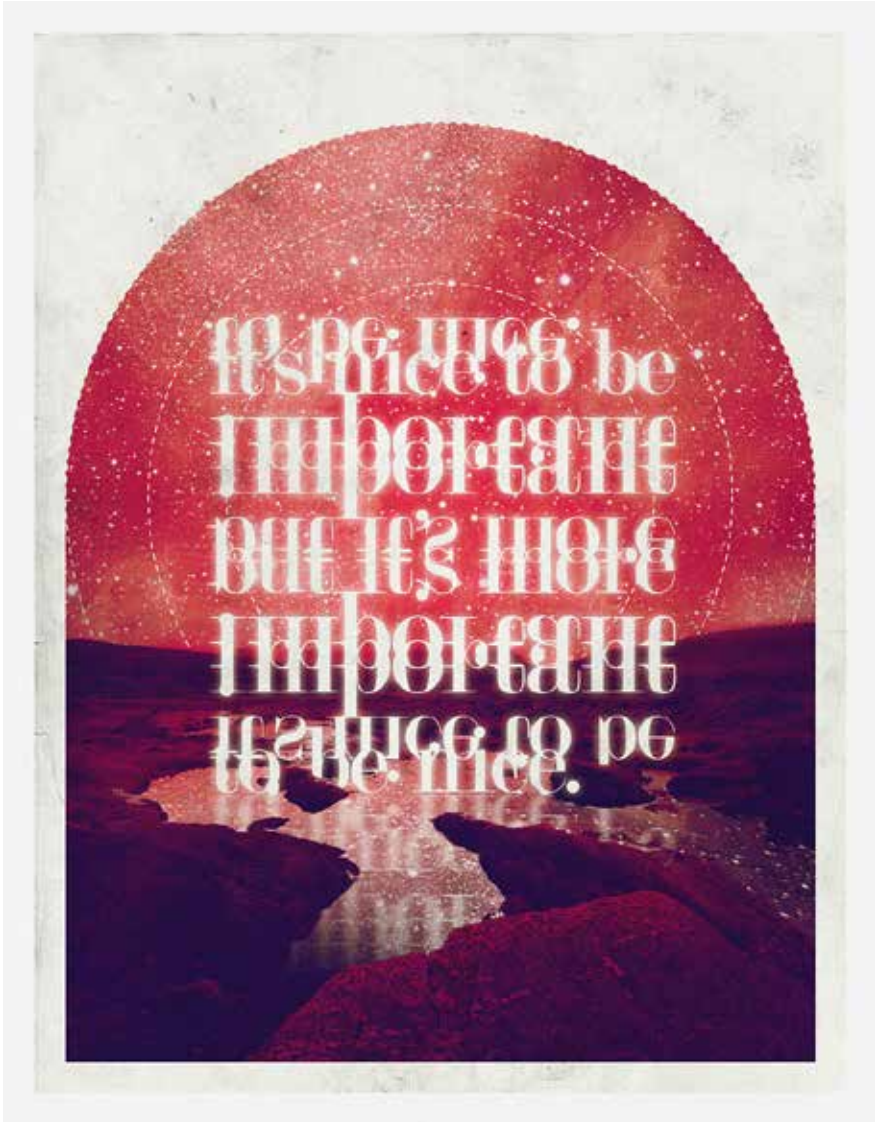












Portfolio 1-on-1 is a premiere event for students to interact directly with professionals and other students in the design field. The purpose of the event is to give students an opportunity to gain valuable insight and feedback on their work.



ADMINISTRATION

AIGA MINNESOTA PRESENTS  
**PORTFOLIO  
1-ON-1®**

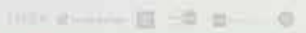
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100% OF CONNECTIONS. LIMITLESS PERSPECTIVES.

Year after year, students and professionals are excited to meet and connect with each other. The event is a unique opportunity for students to gain valuable insight and feedback on their work. It's a chance to learn from the best and to share your own work with a supportive community.

Submissions have been graciously accepted by the event organizers. These will be displayed in person at the event. The organizers do not assume any liability for the content of the submissions or for any damage or loss of data.



## WAVE

Notes // Wave is about giving in to love and riding out the highs and lows. Written by Antonia Carlos Jobim.

*Vou te contar / Os olhos já não podem ver / Coisas que só o coração pode entender  
Fundamental é mesmo o amor / É impossível ser feliz sozinho*

*O resto é mar / É tudo que não sei contar / São coisas lindas que eu tenho pra te dar  
Vem de mansinho à brisa e me diz / É impossível ser feliz sozinho  
Da primeira vez era a cidade / Da segunda, o cais e a eternidade*

*Agora eu já sei / Da onda que se ergueu no mar / E das estrelas que esquecemos de contar  
O amor se deixa surpreender / Enquanto a noite vem nos envolver*

*Da primeira vez era a cidade / Da segunda, o cais e a eternidade  
Agora eu já sei / Da onda que se ergueu no mar / E das estrelas que esquecemos de contar  
O amor se deixa surpreender / Enquanto a noite vem nos envolver*

*Vou te contar ...*



## WAVE

Notes // Wave is about giving in to love and riding out the highs and lows. Written by Antonia Carlos Jobim.

*So close your eyes / For that's a lovely way to be  
Aware of things your heart alone was meant to see / The fundamental loneliness goes  
Whenever two can dream a dream together*

*You can't deny / Don't try to fight the rising sea  
Don't fight the moon, the stars above and don't fight me / The fundamental loneliness goes  
Whenever two can dream a dream together*

*When I saw you first the time was half past three / When your eyes met mine it was eternity  
By now we know / The wave is on its way to be / Just catch the wave don't be afraid of loving me  
The fundamental loneliness goes / Whenever two can dream a dream together*

CONCEPTS TO HIGHLIGHT / DESIGN: I want to illustrate an eye made out of a wave with ocean spray consisting of small letters from the lyrics. the spray would be falling into a sea of letters from which the iris is emerging. The spray's trajectory with the wave will also look kind of like tears coming from the iris. The concept is going with meeting a lover's gaze without fear, giving in to emotion, relating to the lyrics.

INGREDIENTS: Stock image of wave. iris "stripey things," teardrops, letters (typeface = ?), grain texture, stay in cooler color range but not necessarily ocean-blue? try using black-and-white to make sure values and contrast and textures are working maybe?





## DESAFINADO

Notes // Desafinado, written by Antonio Carlos Jobim, is literally translated to “slightly out of tune.” Written by Joao Gilberto.

Emotional translation: nostalgia, fractured memory, unconditional love

*Se você disser que eu desafino amor / Saiba que isso em mim provoca imensa dor  
Só privilegiados tem ouvido igual ao seu / Eu possuo apenas o que Deus me deu*

*E se você insiste em classificar / Com o meu comportamento de anti-musical  
Não lhes vou mentir até vou comentar / Que isso é bossa-nova  
Que isso é muito natural / Que voce não sabe nem sequer presente  
É que os desafinados também tem um coração / Fotografei você na minha role-flix  
Revelou-se a sua enorme ingratidão*

*Só não poderá falar assim do meu amor / Que é bem maior que você pode encontrar  
Você passou a música e esqueceu o principal / Que no peito dos desafinados  
No fundo do peito bate calado / No peito dos desafinados também bate um coração*





## DESAFINADO

Notes // Desafinado, written by Antonio Carlos Jobim, is literally translated to “slightly out of tune.” Written by Joao Gilberto.

Emotional translation: nostalgia, fractured memory, will you still love me if I’m imperfect / unconditional love

*If you say my singing is off key, my love / You would hurt my feelings, don't you see, my love ?*

*I wish I had an ear like yours, A voice that would behave / All I have is feeling*

*And the voice God gave*

*You insist my music goes against the rules / Yes, but rules were never made for lovesick fools*

*I wrote this song for you / But you don't care / It's a crooked song, ah, / But my heart is there*

*The thing that you would see if you would play the part*

*Is even if I'm out of tune I have a gentle heart*

*I took your picture with my trusty Rolliflex*

*And now all I have developed is a complex*

*Possibly in vain, I hope you weaken, oh my love*

*And forget those rigid rules that undermine my dream of*

*A life of love and music with someone who'll understand*

*That even though I may be out of tune when I attempt to say / How much I love you*

*And all that matters is the message that I bring / Which is: my dear one, I love you*



CONCEPTS TO HIGHLIGHT / DESIGN: We fracture and misinterpret our own memories and our opinions of other people. Nobody’s perfect, and once the honeymoon phase is over, many romances fall out of being upon the discovery of one another’s imperfections. The voice in this tune is expressing hope that his / her lover will get over imperfection and stereotypes to accept this unique and rare unconditional love. The Roliflex is a funny object abstractly representing these things, being related to memory and vanity, and I want to illustrate a closeup lens with a fracture in it and the words relating within the gears and / or in the reflection in the lens. More lens than camera so it’s not super literal.

## CORCOVADO

Notes // Corcovado Mtn is near Rio de Janeiro, it's a mountain populated but the song is about quiet nature, being protected in a fancy hotel and looking out at the night. The song is partially about being found by love after a bitter heartbreak. There's a Jesus statue at the top of the mountain which makes it a destination for celebrations. Astrud Gilberto sings the song with Stan Getz and her ex, Joao Gilberto.

*Quiet nights and quiet stars / Quiet chords from my guitar*

*Floating on the silence that surrounds us / Quiet nights and quiet dreams*

*Quiet walks by quiet streams*

*And the window lookin' on the mountains and the sea how lovely*

*This is where to be / Here with you so close to me*

*Till the final flicker of life's ember / I who was lost and lonely*

*Believing life was a only a bitter tragic joke*

*Have found with you the meaning of existence oh, my love*

*This is where to be / Here with you so close to me*

*Till the final flicker of life's ember / I who was lost and lonely*

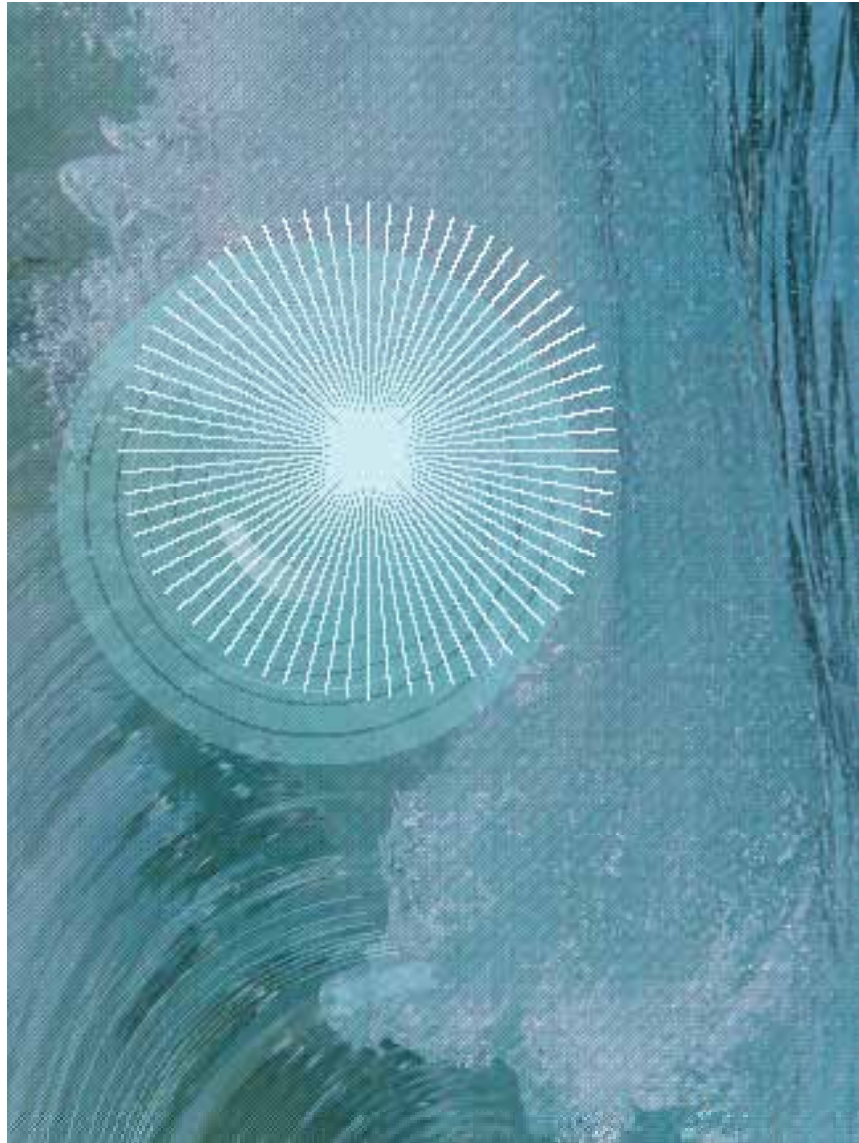
*Believing life was a only a tragic joke / Have found with you the meaning of existence oh, my love*



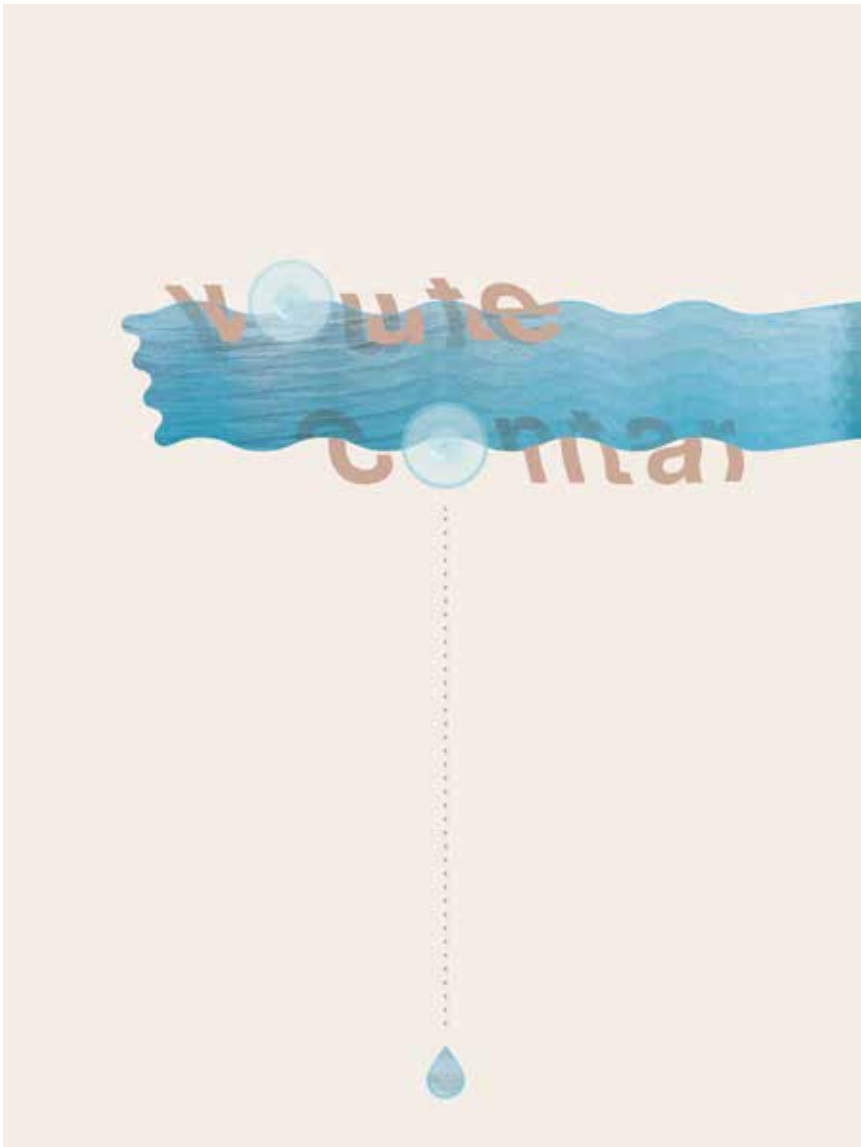
CONCEPTS TO HIGHLIGHT / DESIGN: I worry about getting too literal with this, but I think that I can draw interesting enough concepts from the situation to be able to bypass that. I want to use type in the night sky, interacting with the constellations, and then having type interact with city lights on the mountain. I want to illuminate the Jesus to deliver a sense of irony, in that the Jesus statue is a tourist attraction as much as it is a religious symbol in that setting. Embers / glowing is derived from the lyrics, as well as a sense of contemplative bitterness, subtle darkness, and sarcasm.

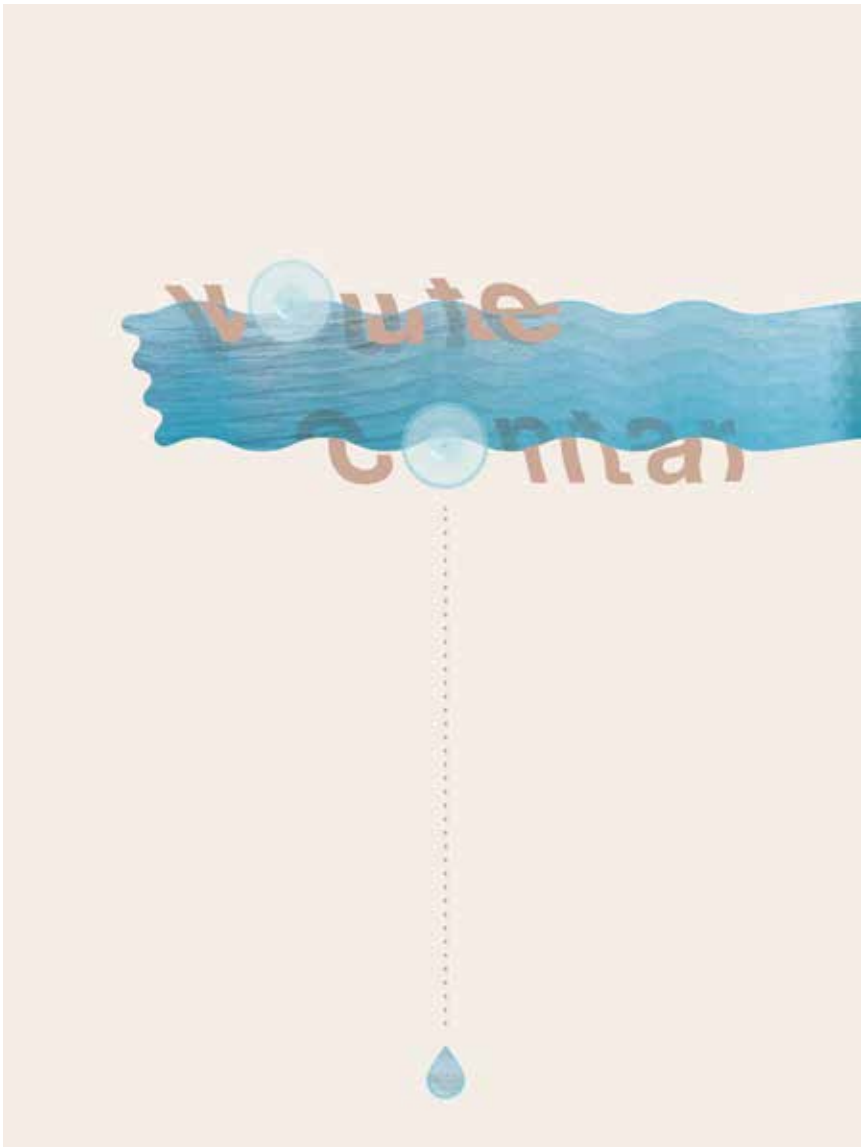


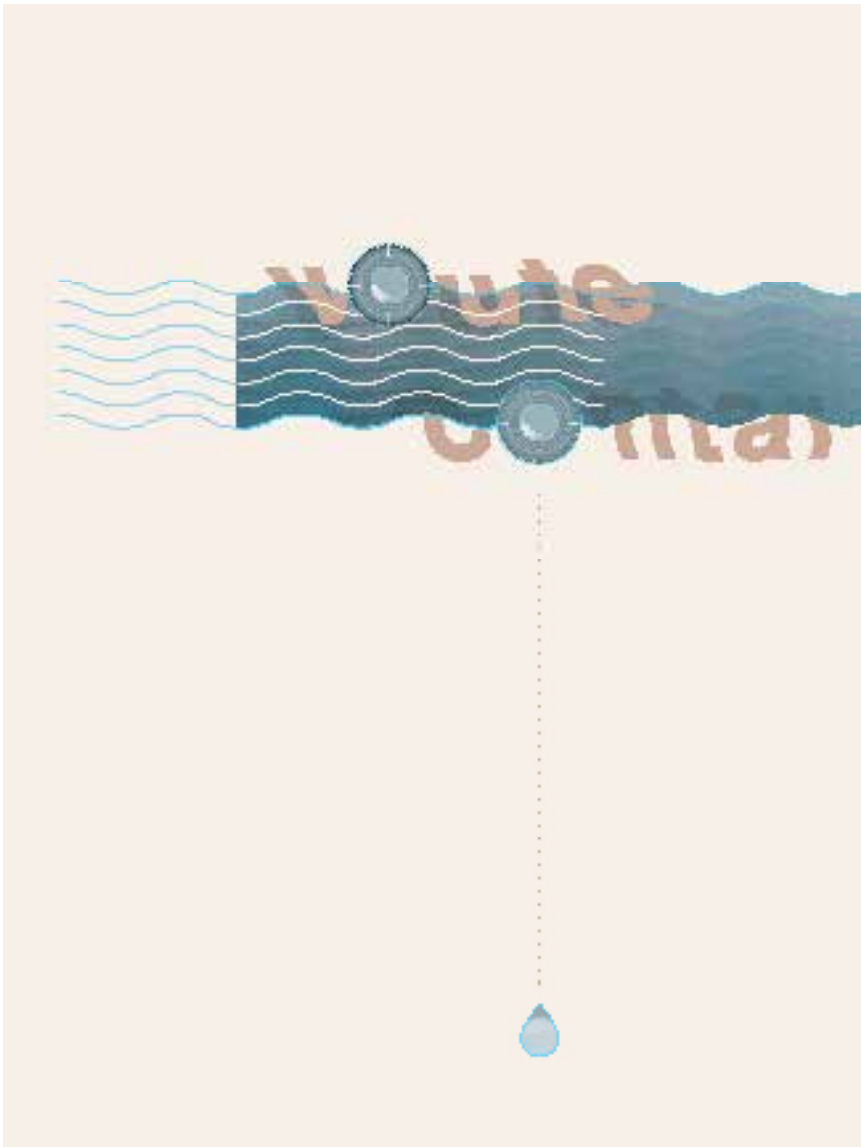
**DIGITAL ROUGHS** // *Round I*















### **ITERATIONS** // *Focus*

After I got my first reaction out of my system (i.e. slapping an entire stock photo onto the poster canvas with some other “cool” looking graphic elements, I went on to consider the minimal amount of pieces needed to illustrate my conceptual goals for each song / poster. I focused on containing the imagery in intelligently economized space on each canvas. I chose a handful of graphic elements—type, color, and illustration elements—that were totally relevant and reasoned through per song concept. I don’t have much to show in this presentation for digital iterations because I went back to rapid sketching so often in between digital iterations. Thus, the digital work appears quite different with each new iteration. The most impactful piece for me at the end of the execution phase was adding in color for the poster canvas spaces.



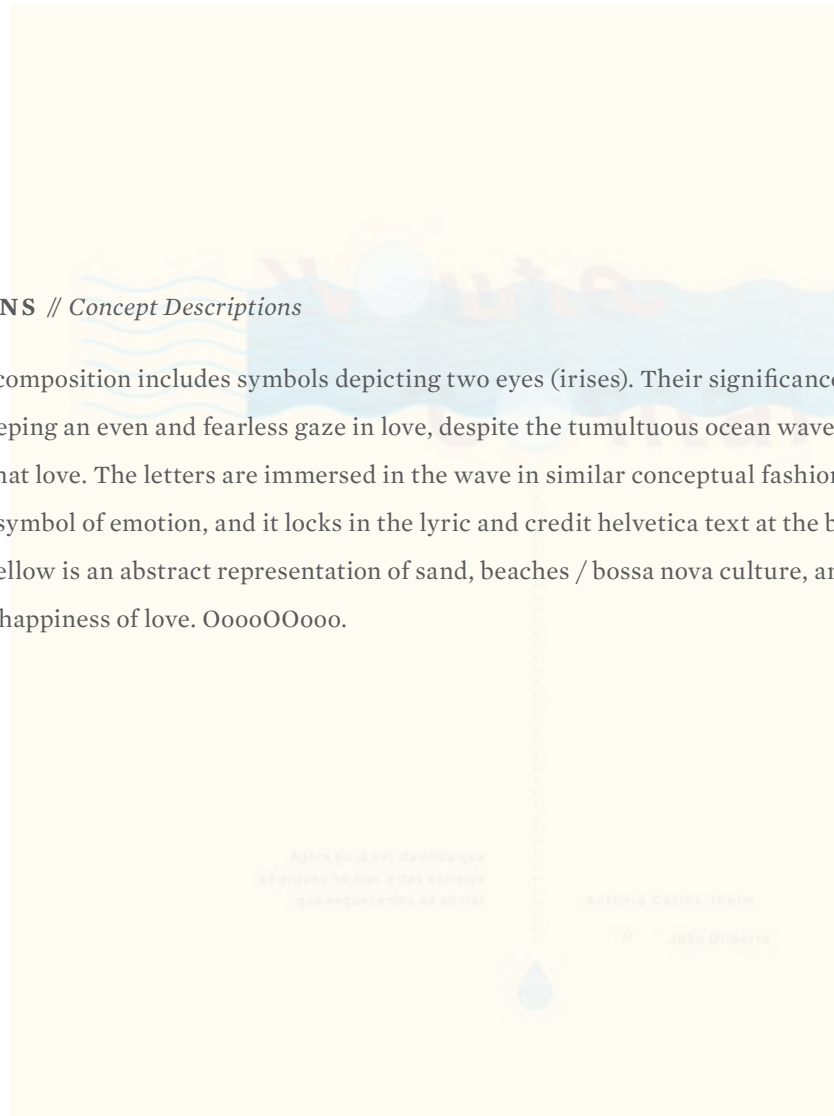
Agora eu já sei: da onda que  
se ergueu no mar, e das estrelas  
que esquecemos de contar

Antonio Carlos Jobim

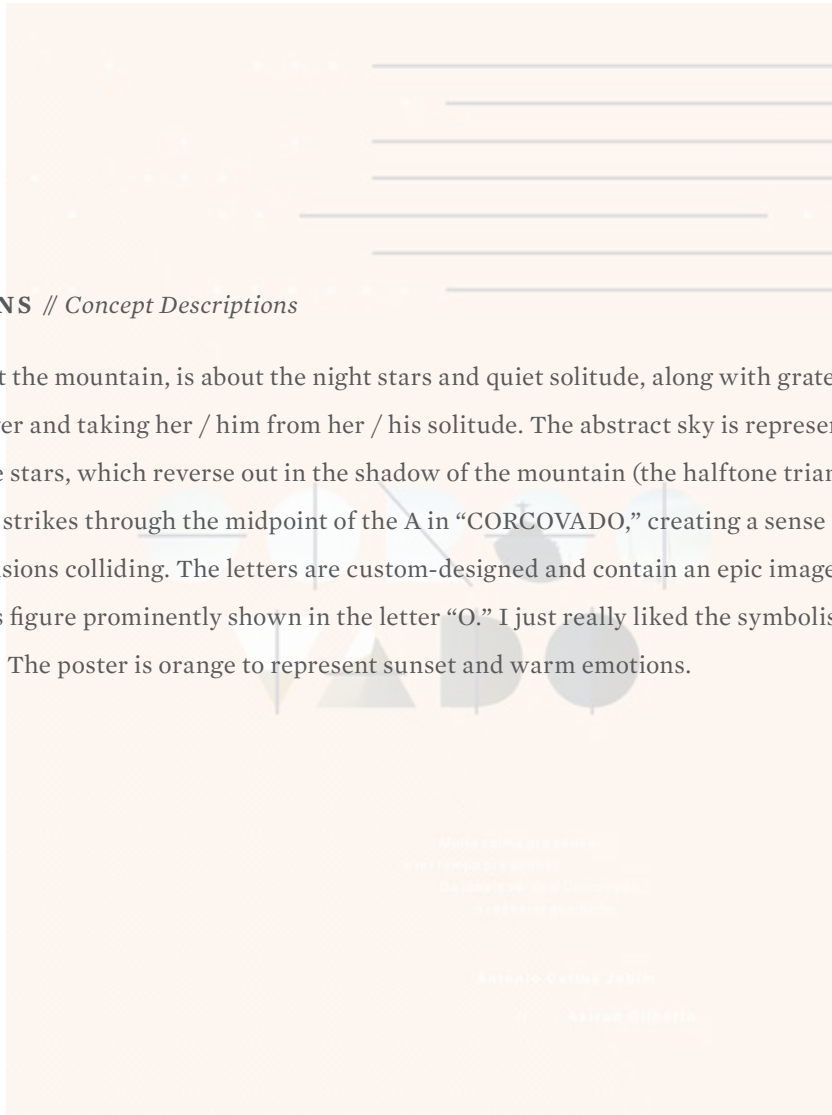
// João Gilberto

**FINAL ITERATIONS** // *Concept Descriptions*

Wave (Vou Te Contar) composition includes symbols depicting two eyes (irises). Their significance is in their fearlessness in keeping an even and fearless gaze in love, despite the tumultuous ocean waves of emotion surrounding that love. The letters are immersed in the wave in similar conceptual fashion. The tear is an archetypical symbol of emotion, and it locks in the lyric and credit helvetica text at the base of the composition. The yellow is an abstract representation of sand, beaches / bossa nova culture, and bathing in the sunlight and happiness of love. OoooOOooo.







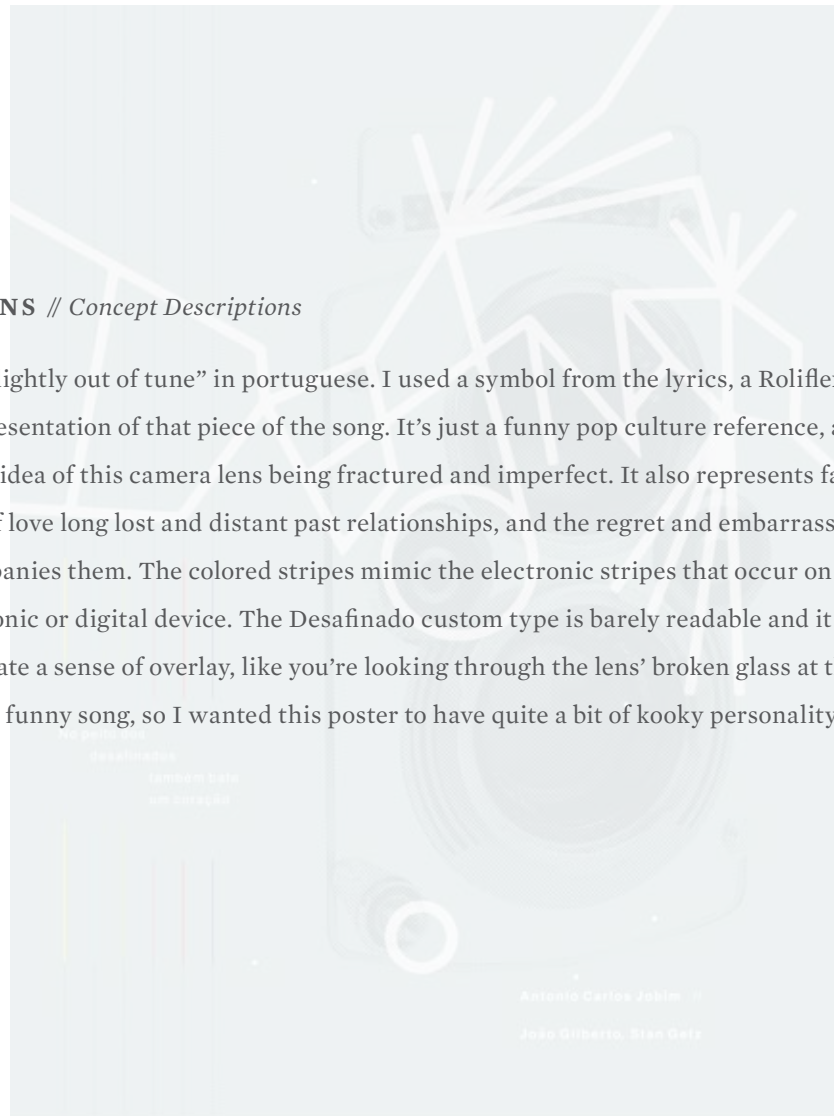
**FINAL ITERATIONS** // *Concept Descriptions*

Corcovado, a song about the mountain, is about the night stars and quiet solitude, along with gratefulness for love finding the singer and taking her / him from her / his solitude. The abstract sky is represented by stripes and faint blue stars, which reverse out in the shadow of the mountain (the halftone triangular structure). The shadow strikes through the midpoint of the A in “CORCOVADO,” creating a sense of two perspectives and dimensions colliding. The letters are custom-designed and contain an epic image of the mountain with its Jesus figure prominently shown in the letter “O.” I just really liked the symbolism and stigma with that image. The poster is orange to represent sunset and warm emotions.



**FINAL ITERATIONS** // *Concept Descriptions*

“Desafinado” means “slightly out of tune” in portuguese. I used a symbol from the lyrics, a Roliflex camera, as an abstract representation of that piece of the song. It’s just a funny pop culture reference, and I wanted to focus on the idea of this camera lens being fractured and imperfect. It also represents faded or inaccurate memories of love long lost and distant past relationships, and the regret and embarrassment that sometimes accompanies them. The colored stripes mimic the electronic stripes that occur on a broken screen of an electronic or digital device. The Desafinado custom type is barely readable and it spews across the image to create a sense of overlay, like you’re looking through the lens’ broken glass at the image in its entirety. It’s a funny song, so I wanted this poster to have quite a bit of kooky personality.





**FINAL ITERATIONS** // *Mockups*



No peito dos  
desafinados  
também bate  
um coração



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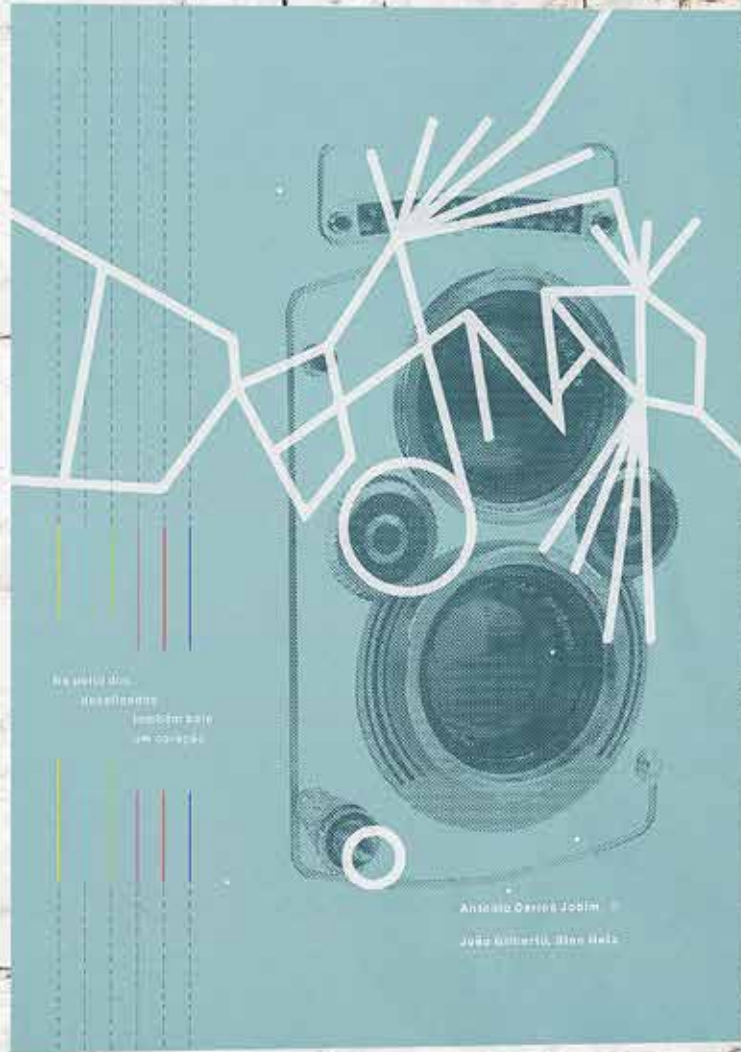


Muito calma pra pensar  
e lei tempo pro sonhar.  
Da janela vê-se o Cotovado,  
o recenter que limita.

Antonio Carlos Jobim

// Astrud Gilberto





Il mondo è  
un'immagine  
che si muove  
e si cambia

Antonio Carlucci 2011

www.carlucci.com





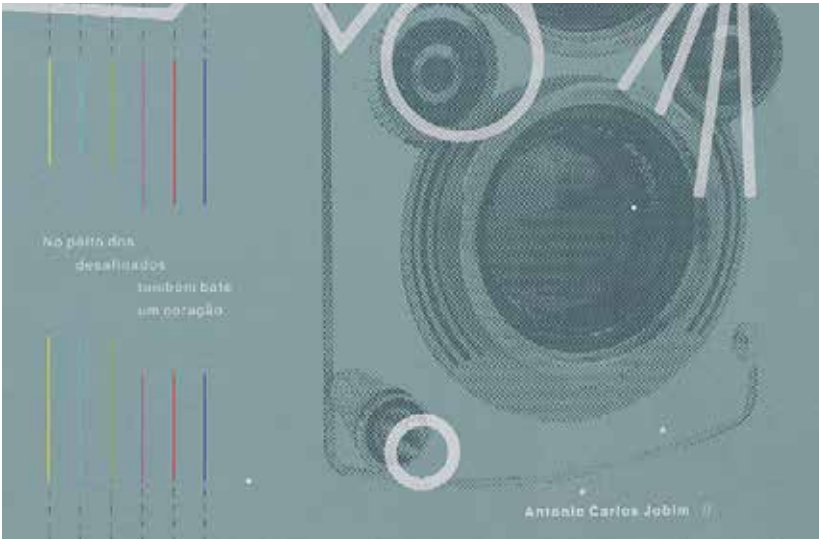
Wuita  
Contar

Agora eu já sei, da onda que  
se orgulha no mar, e das estrelas  
que esquecemos de contar

Antônio Carlos Jobim

// João Gilberto









**OH, WAIT A SECOND!** // *Question for the class:*

Here is the version without the song text and artist text. What do you guys think? I like the text in there for its sort of Swiss poster era style and the sense of poeticism included in the posters overall. These text blocks are also compositionally textural elements that especially help lock down the composition for Corcovado. But are they taking away from the posters' grandness? Do they seem distracting? I made the text white and / or super low-contrast with the posters to keep it all feeling really subtle and I worked a lot to make the type color totally even tracking-wise, but lend me your opinions.





THANKS!!!!!!!!!!!!!!

*P.S. View this project on my website [here](#).*

