

Contributions & What Was Learned

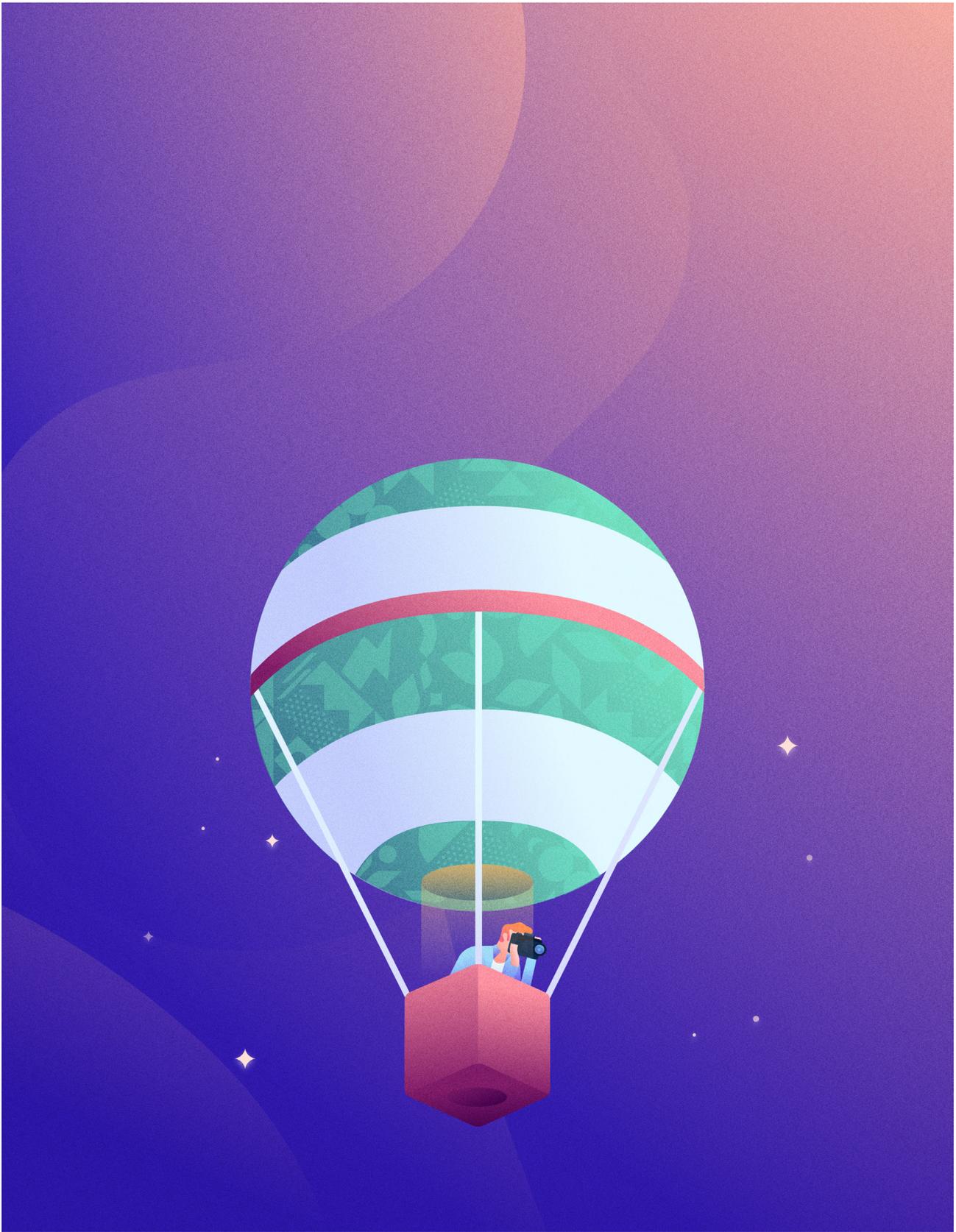
In the past, members of the Nueva yearbook team wielded slightly more prestige than the rye bread in the Nueva cafeteria, although both have historically been described as microscopic and lukewarm. This reality—that no one reads the yearbook—is what I hoped to change last Fall. If like the rye, our publication was to blame for its lackluster reception, then I wanted to change the recipe. I imagined the 2018 volume doubling as a signaling flare. Future teams would be inspired to produce strong books just as future Nuevans would be to read them.

So in our art direction, I opted for striking over subtle. The book's design had to both loudly invite the reader inside and capture the ambitious school spirit it was trying so hard to be a part of. Here, I latched onto what I love about Nueva: the breakneck pace of life and reckless abandon in the face of risk, the specters of mystery and exploration always lingering behind the next corner, and most of all, the crackling excitement—pulsing like a fluorescent hum from each student and teacher—for what we'll learn about, succeed in, or stumble through next. In other words, our sense of adventure.

It was the same ethos that had made past yearbooks feel frivolous. After all, in a place of constant movement, who has time to look back? For this reason, our 2018 publication, "Choose Your Adventure," would not be a book about what Nueva did this year, but instead what it is capable of doing. We sought to galvanize rather than reminisce, treating our community's past like a springboard for future adventures.

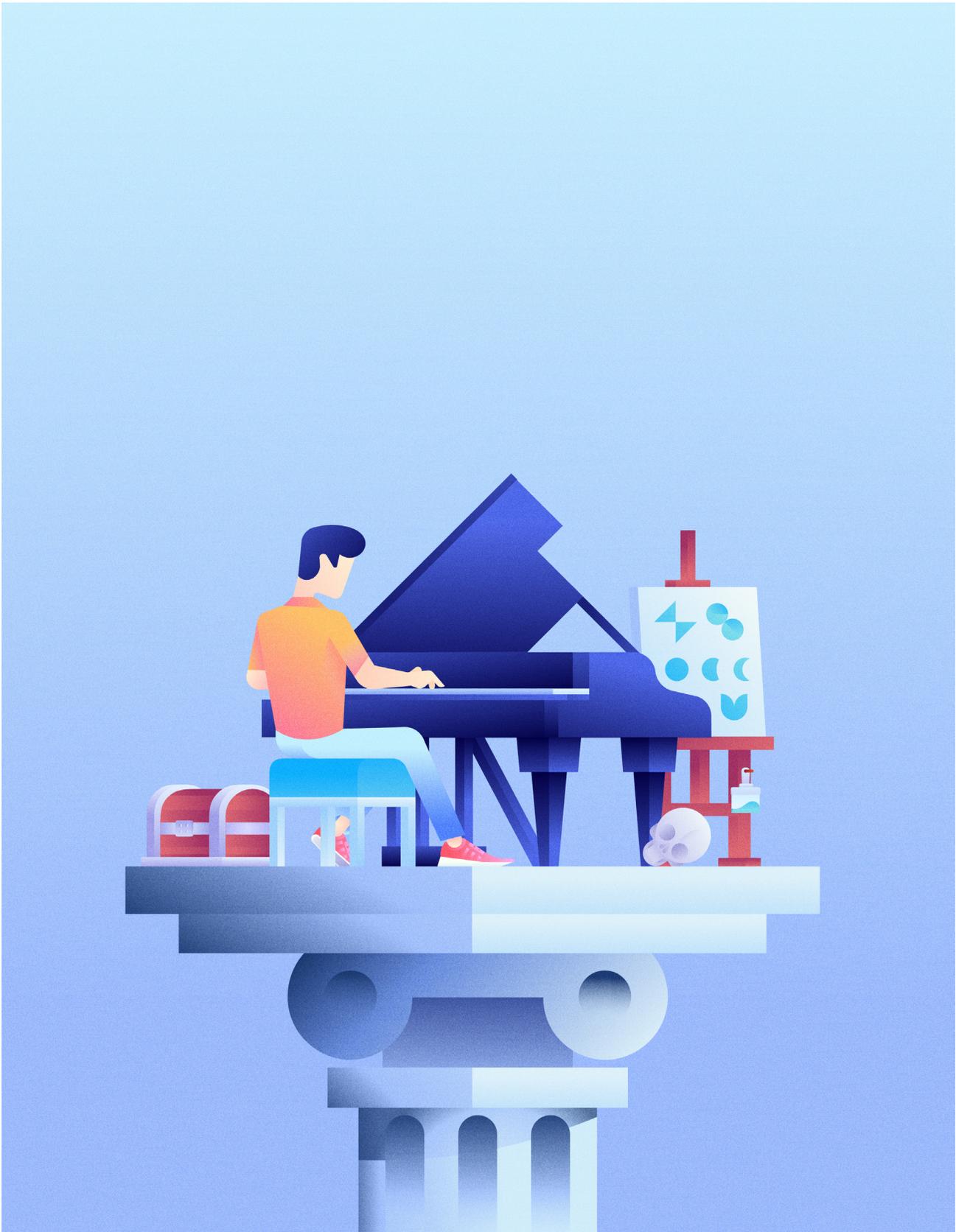
And the team could think of no better home for this optimism, playfulness, and sense of awe than a picture book. Drawing from designers and artists such as Charley Harper, Owen Davey, and Saul Bass, as well as traditional folk and paper cut art, I created thirty-nine full page illustrations for dividers, section covers, and special spreads. We jettisoned traditional layouts for modular design, which allowed for more than fifty spread-specific drawings to climb, grow, and soar throughout the book. And while the drawings seek to put a magical spin on Nueva life, dynamic shapes visualize its momentum—rounded angle motifs manifest in the wayfinding, modules, and opening and closing spreads. For typography, we paired the storybook serifs of Mermaid with the ultramodern edges of Cerebri, hoping to produce the look of a well-worn tome sporting the trendy bite of a 2018 periodical. I knew our articles and modules could hold our readers' attentions, but loud and rich visuals would demand them.

Looking back, working on this between September and June was an adventure of its own. Thousands of hours, a flock of all-nighters, and one case of carpal tunnel syndrome later, I realized that my childlike idealism from the Fall wasn't totally honest. There are more efficient ways to make a 300 page yearbook worth reading than filling a third of it with handmade illustrations. As much as I wanted to electrify our publication for the future, that wasn't what kept my eyes glued to inDesign for so many sunrises. My real motives were less glamorous. Getting to treat my hobby like a valiant quest, working alongside my teammates long enough for them to become close friends, creating art for and about a community that I've grown to view as family, seeing first-graders giggle as they crack open the Gardens spread featuring a drawing of their favorite chickens—"having fun" pushed me further than any desire for building a legacy or reputation ever could have. Being Editor-in-Chief and Art Director this year gave me a platform to test myself on the hardest, largest, most exhilarating project I've ever worked on. The rye-bread rivaling reputation that I thought I craved in the Fall might slowly trickle in with time, but until then: I have loved working on this yearbook, and that's a noble enough cause in itself.



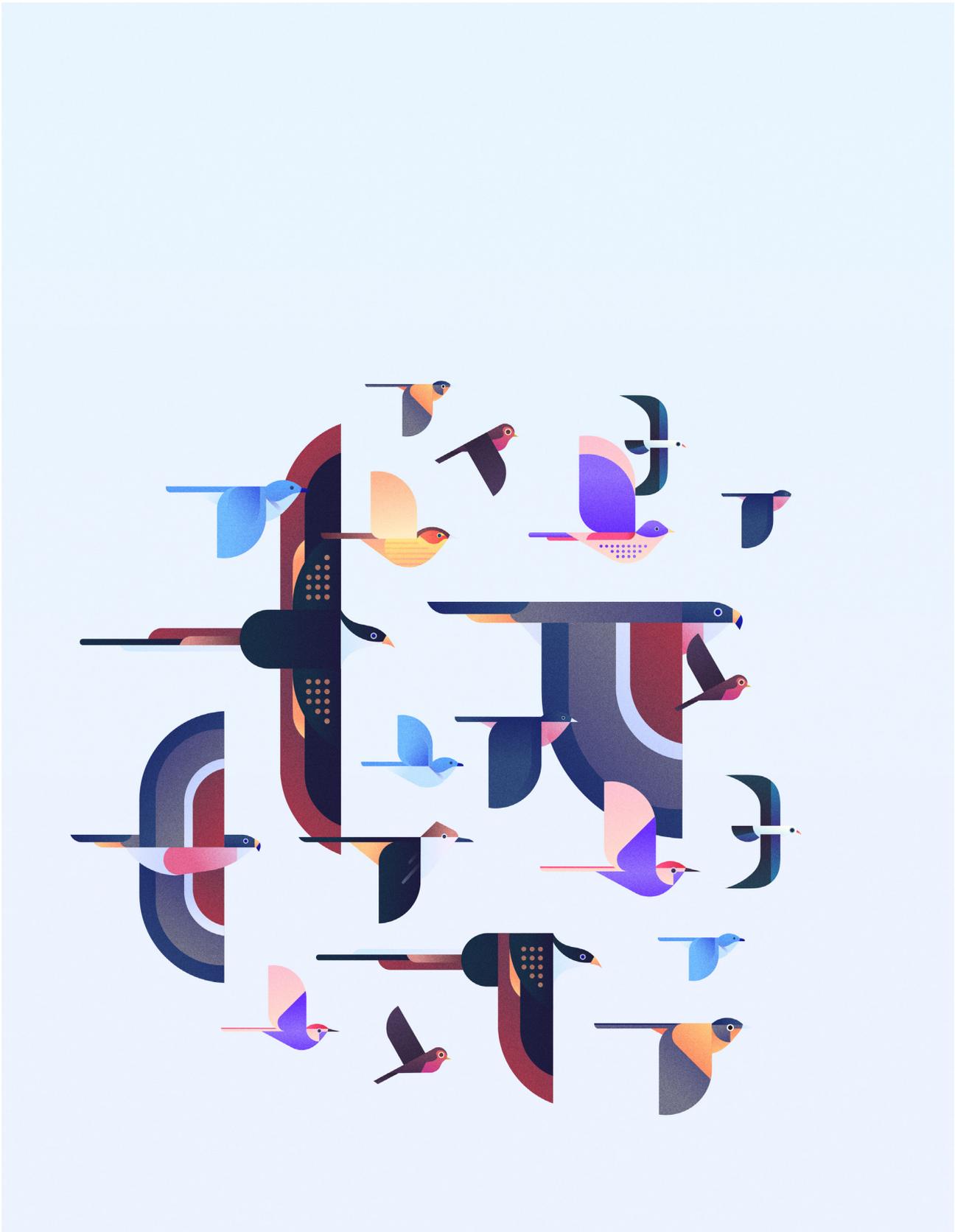
Travel Section Cover (*space on top left empty to include text when printed*)

Our school trips take on many forms, spanning from bagged lunch excursions to continent-hopping expeditions. Rather than depict this diversity literally, I tried to pair the nature of Nueva travel—we value immersion but seek perspective, we're flexible and go where the wind takes us—with the whimsical style of the yearbook: the result was a hot air balloon (colored in the same green as the rest of the Travel Section) gliding over a land left to the reader's imagination.



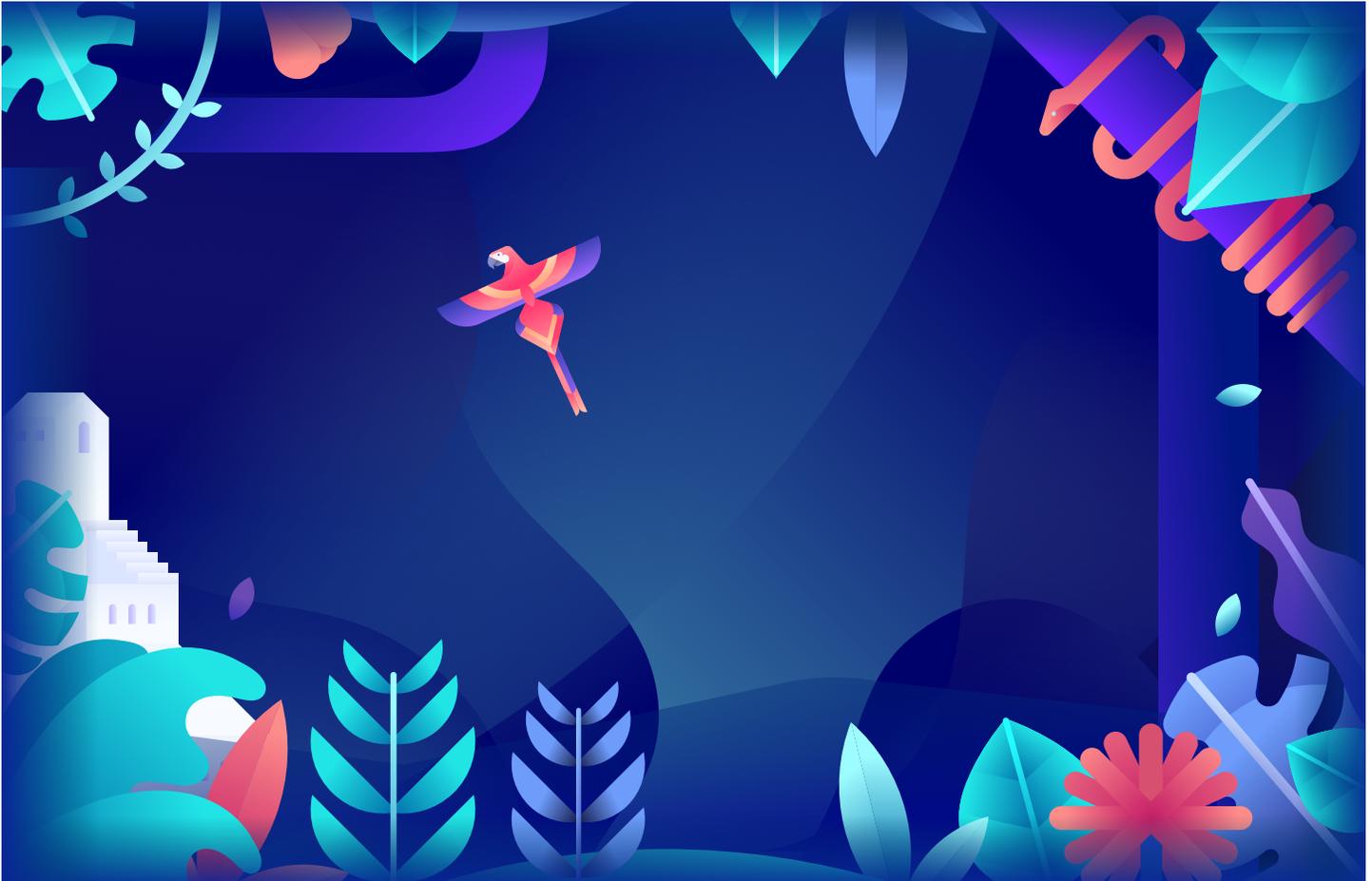
Art Section Cover (*space on top left empty to include text when printed*)

A scrolled Greek column alluding to the Lower School's Greek Drama unit houses the traditional trappings of visual and performing arts, plus some Nueva-specific details: a skull from the beloved Gothic Literature senior seminar and a recreation of the Yamaha piano residing in the Upper School cafeteria.



"Seniors" Section Cover *(space on top left empty to include text when printed)*

Inspired heavily by the diversity and harmony of Charley Harper's similar paper cuts, this illustration aims to introduce the reader to the final section of the yearbook and culminate the bird motif found throughout the book, revealing the latter to be a reference to Nueva's second-ever graduating class "leaving the nest."



Lower School Divider Spread *(space in middle left empty to include text when printed)*

The Lower School's Crocker Forest is a staple for Second through Fifth Graders, home to impressive tree forts, breathtaking recess-time haunts, and delightfully secret meeting spots. When reimagined for our yearbook, the forest grew into an exotic, vibrant, and magical jungle, introducing the turquoise colors of the "Lower School" Section and depicting the sense of mystery and exploration that permeates the Hillsborough campus.