

Rachel Lee

i wish you love

a typographic study





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1. Personal Song Essay



Personal Song Essay

By Rachel Lee

This book explores the song "I Wish You Love" by Laufey, as represented through various song cover designs. Each design seeks to capture the emotional nuance and thematic elements of the song, illustrating its impact and interpretation through visual design.

"I Wish You Love" is an original jazz song written by Laufey and it was based on the French song, "Que reste-t-il de nos amours?"—which translates to "What Remains of Our Love?"—by Léo Chauliac and Charles Trenet. The song is part of Laufey's album titled *Typical of Me* and was released in 2021. Laufey expressed how this album details her personal experiences centered around her overthinking and romantic personality and how each song is another episode of something that often happens for her, hence the name.

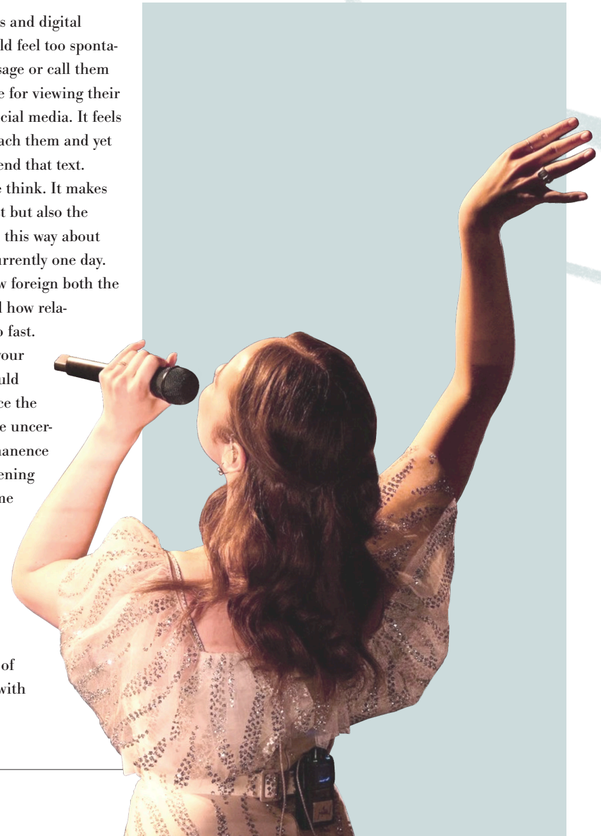
I have listened to several other songs Laufey produced and found her work through social media. Her songs are very calming and melancholy but also sweet and heartfelt. This song is similar in emotion and feeling to these ideas. I often play her songs in the background while I do other activities because of their soothing and slow nature.

Laufey wrote this song to express how she wishes the best for someone who is not in her life anymore. It gives a sense of bittersweet reminiscing and moving on from a relationship that did not work out. It is refreshing in the sense that it is a song about the end of a relationship on good terms and there is no conflict remaining between the two people. For me, most of my friendships that came to an end were because of non-conflict-related reasons, and I rarely see songs I can relate to in this regard, which is why this song sticks out to me in particular.

This song reminded me of several of my close friends who are not in my life anymore. "I Wish You Love" resonated with me because I often feel nostalgic and sentimental thinking about how it would feel to have a conversation with them now and how both of us would have changed since our last meeting. I feel that having a friendship end not on bad terms but simply having different individual paths is a strange experience and this song encapsulates a lot of my feelings concerning the topic. Missing someone who has likely become someone you can no longer recognize anymore and realizing how they might only remember you as your past self who no longer exists is a unique experience.

Despite it being easier to keep in touch with people more than ever because of smartphones and digital communication, it would feel too spontaneous to suddenly message or call them directly, so I often settle for viewing their most recent posts on social media. It feels odd to have a way to reach them and yet still not being able to send that text.

This song makes me think. It makes me think about the past but also the future and if I may feel this way about the people in my life currently one day. It makes me realize how foreign both the past and future are and how relationships can change so fast. Someone who may be your best friend one year could become an acquaintance the next and vice versa. The uncertainty and lack of permanence is strangely both frightening but beautiful at the same time in the sense that one will have many opportunities to make close connections with those around them throughout their life but many of the feelings that came with





Léo Chauliac & Charles Trenet



I wish you bluebirds in the spring to give your heart a song to sing



those connections could fade over time seemingly easily.

I chose Bodoni as my typeface because it is simple, yet elegant and clean at the same time; however, it is not clean in a way that makes it cold or unfriendly. I thought that it was fitting for the experience of growing apart from people because it is a simple concept at first glance but it comes with so many complicated thoughts and emotions that you do not know about until you experience it first-hand. There are a lot of little things you are not aware of until you look closer like finding cards they gave you for your tenth birthday that you forgot you had, or finding old journal entries where your younger self talked about them every page, or seeing something in a store that makes you think about them suddenly—similar to Bodoni's subtle characteristics.

However, Bodoni also feels warm and familiar to me. It is welcoming exactly because of the subtlety. The little details come together to make one intricate script, like how the little experiences mentioned earlier come together to form the bittersweet feeling of missing people no longer in your life who you used to see every day.

the uncertainty and lack of permanence is strangely both frightening but beautiful at the same time.

2. Music Editorial



Hear Laufey's Reverent Version of "I Wish You Love"

By Elias Leight

Laufey evokes Roberta Flack oldies and early Tracey Thorne on "I Wish You Love," a swooning cover of a standard that appears on *Typical of Me*, the 22-year-old singer's debut EP. Many of the tracks were written in Laufey's dorm room while she was a student at Berklee College of Music.

"I Wish You Love" has a fascinating history – it was first written by Charles Trenet and recorded several times in France during the 1940s before Albert Beach penned an English-language version. After the new rendition of the song was tackled by everyone from Dean Martin to Chet Baker to Sam Cooke to Frank Sinatra to Johnny Mathis. "I Wish You Love" joined the elite group of songs known as "standards."

Most singers stick to the swaying tempo of the original. One standout version of "I Wish You Love" came from the great New York Salsoul singer Joe Bataan in 1971. Bataan stretched the standard past nine minutes. Initially he presents it as a handsome ballad that channels the innocence of 1950s doo-wop. But Bataan then transforms the song into scorching



salsa, full of hard vamps on the piano, vocal call and response, and densely syncopated percussion.

Laufey adds her own charming filigree to "I Wish You Love:" Her fluid guitar playing pushes the track towards bossa nova, while she buttresses her tender lead with long lines of sighing backing vocals that bring to mind the Jordanaires, who sang on hits for Patsy Cline and Elvis Presley. Laufey also injects a shuffling, clap-happy rhythm that gives the recording additional heft. She's been teasing her "I Wish You Love" on social media for a while – although some of her musical reference points are vintage, Laufey is a keen student of modern promotional methods. She has amassed an impressive following of more than 250,000 fans on TikTok.

> **"'I Wish You Love' joined the elite group of songs known as 'standards.'**

"That's my favorite part about social media: The second I write a song, or think of an arrangement of a jazz standard, I'll post it on TikTok or Instagram or Youtube, and the feedback that I get from it – it just tells me if i should take it further and do a studio recording of it and actually release it," Laufey said recently. "If I'm gonna write a song, I turn on the livestream, and it's like immediate feedback... It's the most fun thing... especially during a weird time like this where you can't actually perform live in front of an audience."

3. Typeface Editorial



Bodoni

Modern • Didone • 1798

It appears on book covers by everyone from Jane Austen to William Faulkner to Martin Amis, but naming specific examples is a silly exercise. Walk into any bookshop and you'll find that a good number of book covers feature Bodoni, a typeface created by Giambattista Bodoni in the late 18th century.

Few other type families have proved so relentlessly useful over the centuries. If you read books, a piece of Bodoni is probably lurking on your shelf in gorgeous silence right now. Brand logos that either are Bodoni or owe a serious debt to it include Valentino, La Mer, Calvin Klein and Brookstone. The typeface appears on album covers from Bruce Springsteen's "Born in the U.S.A." to Lady Gaga's "The Fame." With its straight hairline serifs and high degree of contrast between thick and thin strokes, Bodoni has an elegant literary appearance. It has inspired countless riffs and copies. A graphic designer seeking shorthand for "sophisticated" might reach for Bodoni or one of its relatives. The typeface was also one of six preferred by the legendary graphic designer Massimo Vignelli, most famous for designing the visual system of the New York City subway in the 1970s.

Bodoni was born in 1740 in the town of Saluzzo to a family of printmakers. As a teenager he served an apprenticeship at the Propaganda Fide printing house in Rome, where he learned the sweaty skills of setting metal type. He then struck out on his own and wound up in Parma, where he lived and worked until his death in 1813.

A few steps into the museum stands a reproduction of Bodoni's printing press. The contraption of cranks, planks and straps resembles an antique Pilates reformer machine built on the scale of an ogre. It implies the hard labor involved in typecasting: the stamping, hammering and punching; the handling of molten metal and the proximity of blasting furnaces. Along with brute strength, the craft required fearsome tools. Vitrines at the museum feature Bodoni's anvils, hooks, blades, clamps, awls, calipers, files and pliers. These instruments of glinting steel bring to mind the lair of a cinematic serial killer. Happily, they were used for the higher purpose of creating standardized, aesthetically pleasing and instantly legible characters. (That said, one trait Bodoni could be said to share with movie serial killers was, per a placard, "una maniacale attenzione per ogni fase del lavoro," or "a maniacal attention to detail.")

By middle age Bodoni achieved the kind of celebrity we now associate with pop stars and presidents. Aristocrats sang his praises. He hung out with the pope. Benjamin Franklin developed a long-distance obsession with one of his printing manuals. Napoleon was a fan.

> **"Few other type families have proved so relentlessly useful over the centuries.**

The museum — which is really more of a gallery, measuring only 50 paces in length — ends with a compact selection of Bodoni's works. On display is the first book printed in Parma by Bodoni; it is a collection of poetry from 1768. There is an edition of Dante's "Divine Comedy" from 1796. There are works on translucent parchment and veined ivory silk. There is an 1809 manuscript that, as a placard points out with unconcealed indignation, took 15 years to complete "due to countless problems caused by the confiscation of art objects the French pursued." Thanks to this vexing interference from the French, the work was unfinished when Bodoni died. His widow, Margherita Dall'Aglio, completed the job.

"He's Probably in Your House, Lurking on Your Bookshelf"

Written by Molly Young

Feb. 29, 2024

"Design: Bodoni"
Written by Giuseppe Mascia
Oct. 24, 2019

Giambattista Bodoni

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

Taking his cue from the work of Pierre-Simon Fournier, later taken up by Firmin Didot, Giambattista Bodoni created his typeface in 1798. Its main characteristics lay in the extreme contrast in the very fine serifs and in the perpendicular nature of the same in respect to the vertical lines. Due to the modernity that it introduced, the new font was identified as "modern serif", a definition still used today to indicate typefaces of a Bodonian nature such as Didot, in contrast to "classic" or "Venetian" serifs such as Bembo, and "transitional serifs" such as Baskerville.

Tail is centered under the counter

Circular tittle

Teardrop terminals

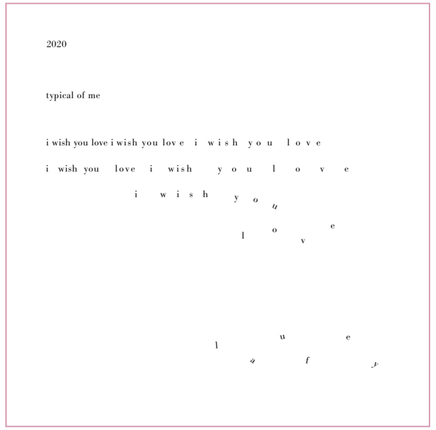
Tall capital height

Short x-height

Because of its high contrast between thick and thin lines, Bodoni loses readability at small point sizes as well as when printed in white and overlayed on dark backgrounds. Bodoni was also designed to have generous leading when printed in books so it serves better as a display typeface rather than one used for body text.

4. Song Covers

Composition + Space



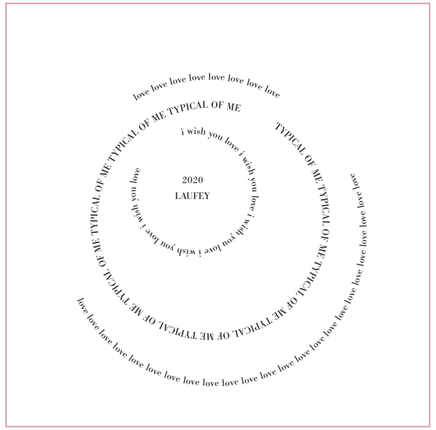
No. 1

The increasingly spaced-out and scattered letters represent the fading connection and relationship present in the song.



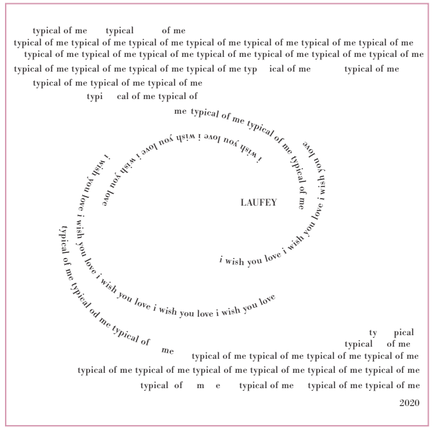
No. 2

This song feels like Laufey is providing protection to the person she does not see anymore.



No. 3

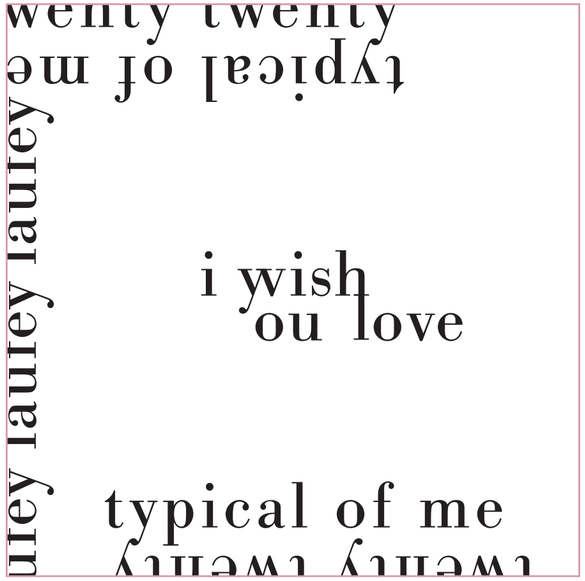
The shape made up of the text can look like a camera lens, relating to the sentimentality of the song and reminiscing in the past.



No. 4

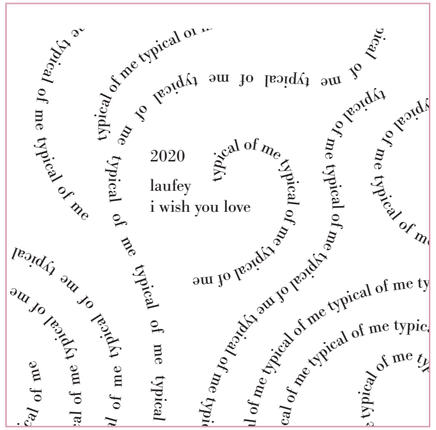
The song suggests past over-thinking or mental spiraling.

Composition + Space + Letter Size



No. 1

The ligature with the "w" and the "y" show the connection between "wish" and "you." Laufey is wishing them the best but also possibly wishing to see them again.



No. 2

The organic shapes and spirals play into the sounds in the song. It has a calming and relaxing instrumental.



No. 3

Sharing the "o" shows the connection between "you" and "love."



No. 4 Expanding on the mental spiraling concept while putting emphasis on the album name since it compliments the name of the song.

Mixed Font Weights

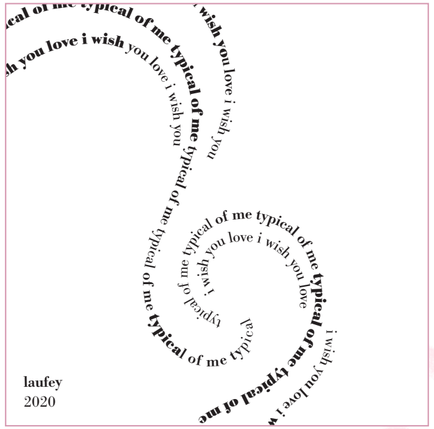


No. 1 The spirals and circles represent the instrumental and beat of the song.



No. 2 Putting emphasis on "you" and "me" and putting them into conversation.

No. 3 Combining the mental spiraling concept and the representations of the song's instrumental.



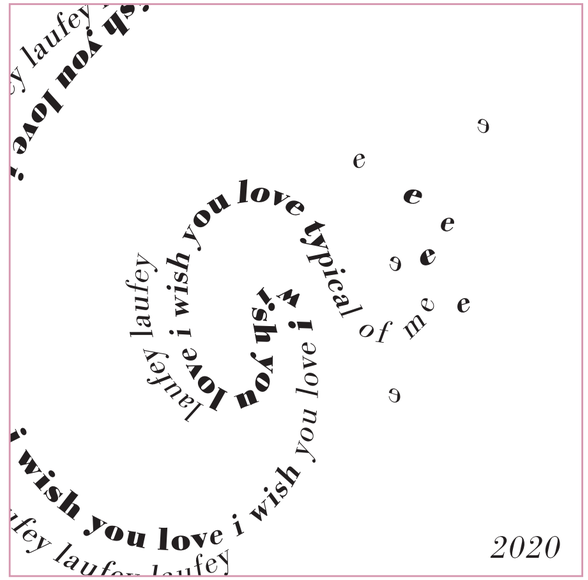


No. 4 The intertwining of the letters illustrate how involved and attached relationships can become.

Mixed Font Weights + Italics



No. 1 Experimented with leading lines, using the edge, and creating a focal point using font weights.



No. 2 The italics add movement to the text's organic curves, and the scattered letters at the end allude to the fading connection.



No. 3

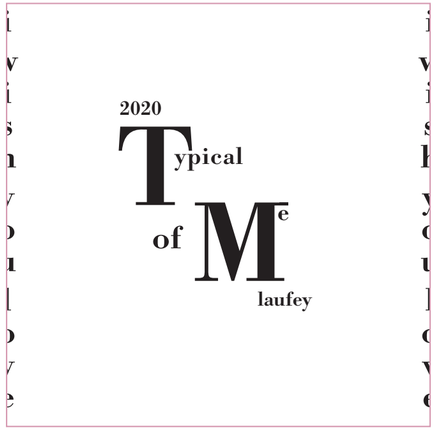
Inspired by collages or scrapbooks, the jumbled-up letters and mixed font weights create a chaotic and whimsical feel.



No. 4

Using straight and curved lines together, the italics make the text on the curve more dynamic.

Mixed Type Size Combos



No. 1

Used the shapes of the leading letters to frame the rest of the words.

No. 2

Experimented with symmetry using an uppercase "I" and a lowercase "L."



No. 3

Emphasized quotation marks and Laufey's name since this song is like a message addressed to this specific person.

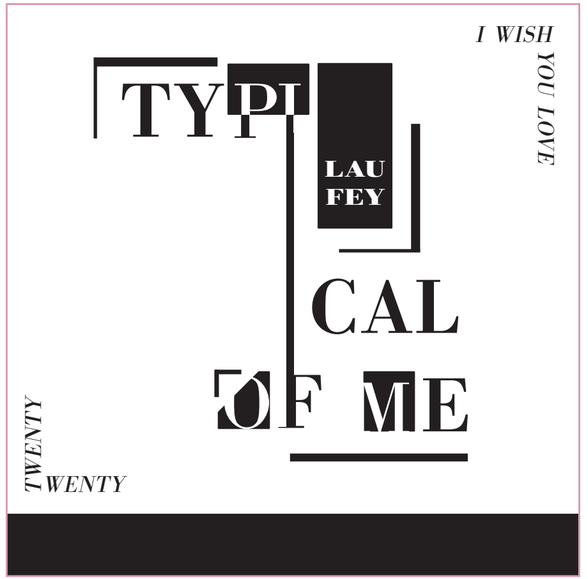




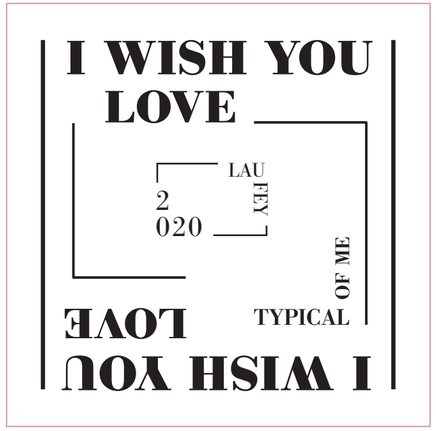
No. 4

Built off the previous concept but added smaller text to frame the song name and artist name. The smaller text speaks in a lower volume and suggests unspoken words.

Rules + Blocks



No. 1 Took inspiration from magazine designs.



No. 2 Revision of the mental spiraling concept. The decreasing size of text adds dimension.

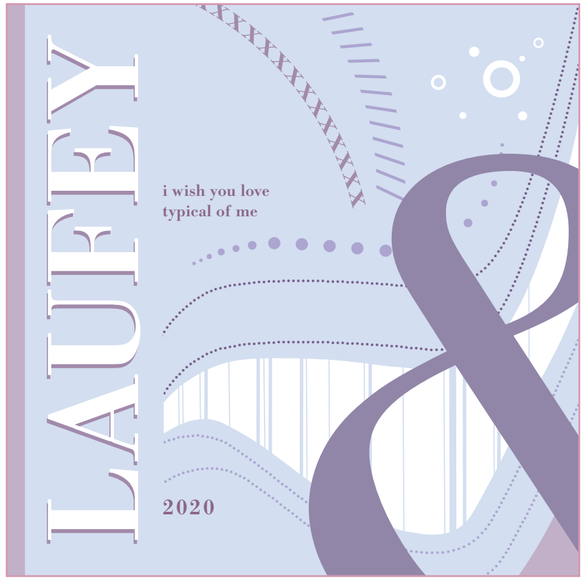
No. 3 The broken-up letters represent the passage of time.



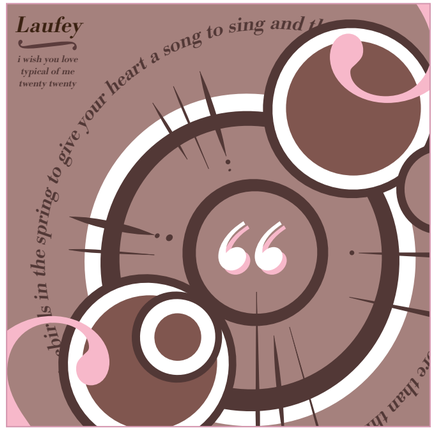


No. 4 Can be read as either "typical of me," "Laufey of me," or "typical Laufey of me" which connects to how this song is another common episode for her.

Type + Sound + Tmyk



No. 1 The organic shapes and cool colors give a calming feel.



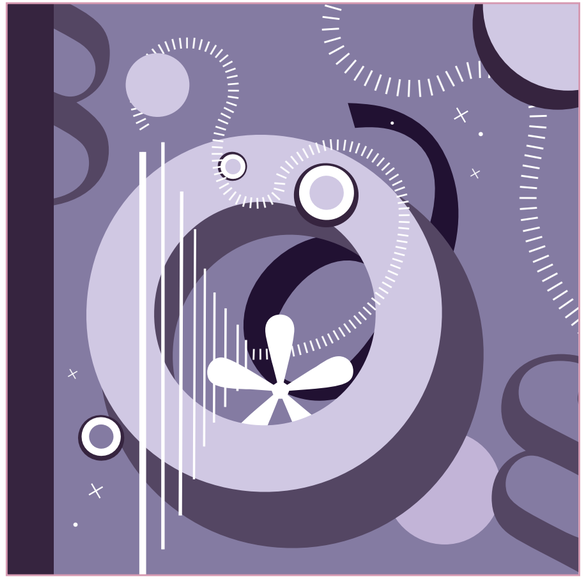
No. 2

If this song was a place, it would be similar to a cafe or a coffee shop.

No. 3

Used natural colors and organic shapes to represent the honesty of the song.





No. 4

This song gives the feeling of overthinking and contemplating late at night which is represented with the desaturated purples.

Type + Image



No. 1 Cut out and treated a picture of Laufey to create an elegant approach to this song.



No. 2

Inspired by the song's instrumental. Treated a picture of Laufey to fit the softness of the piece and imported custom illustrations.



No. 3

Cut out and treated an original photograph from when I was in high school since the main reason why I chose this song is because it reminded me of old friends.

No. 4

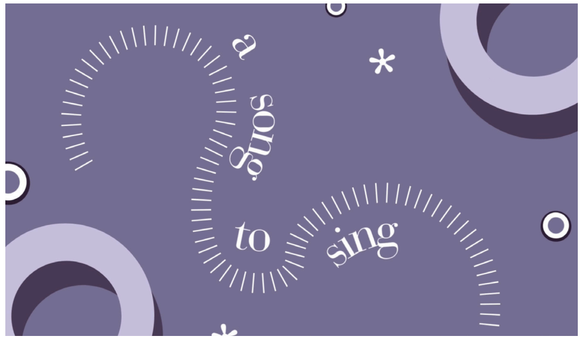
Treated a picture of Laufey and imported custom illustrations as decorative elements.

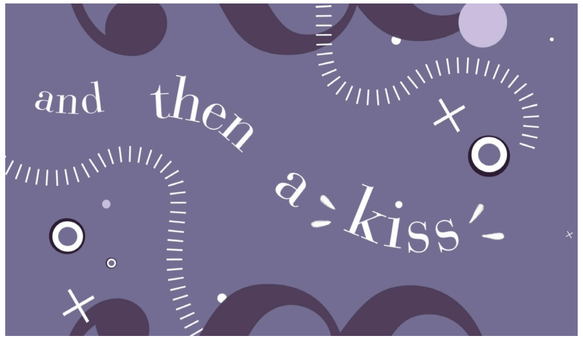


5. Animation Stills













These stills are taken from an animation I did featuring this song's lyrics. I based this animation off an album cover I made representing "I Wish You Love" in terms of sound. Using Procreate, I animated birds, lines, and blobs to add flair to the animated text.

my breaking heart and
I agree that you and
I could never be

6. Artist Biography



Laufey Is the Viral Icelandic Prodigy Bringing Jazz to Gen Z

By Mosha Lundström Halbert

The ascending star of Icelandic music, singer, songwriter, and multi-instrumentalist Laufey is straight out of a twinkling Nordic fairy-tale. And the spell she casts is one spun from jazz-inspired, heartrending songs, that rack up millions of views with every coy TikTok missive. This week, she releases her sophomore album Bewitched.

Over oat milk lattes in Los Angeles, Laufey (pronounced “lay-vay”) opened up on everything from her unconventional upbringing, to her fashion aspirations and relationship wins and woes, rife with all the plotlines that make for her signature lovelorn hooks. “Everybody’s falling in love and I’m falling behind” she sings on her debut album, Everything I Know About Love. But today, she’s found her groove as Gen-Z’s resident emo-jazz romanticist.

Born in Reykjavik to Chinese mother who played violin in the local symphony and Icelandic economist father with a taste for Chet Baker, Laufey Lin Jónsdóttir and her identical twin sister were raised on an rich musical diet of big band standards, orchestral numbers, and classical string sonatas. By age four she was playing piano, soon swapping the free-spirited Icelandic summers of endless daylight for cello band camp in Beijing. “I’m so thankful my mom pushed me to practice and instilled that kind



of discipline," she says. "I'm still riding off of that foundation, stamina, and technique to this very day."

By her early teen years, Laufey reached the final rounds of Icelandic televised singing contests; she was the youngest competitor in Iceland's The Voice. She didn't win, watching from the sidelines as fellow contestants were plucked for plays, television, and film projects. "It felt so stark. Like somehow, I wasn't special," she says.

Laufey's nostalgic sound combined with her off-hand phrasing gives her a charming frisson. She throws in modern-day expressions such as "awkward silence" or "blah blah blah" on her most-streamed song, the bossa nova bop "From The Start." This might veer into overly kitsch territory if it wasn't so self-aware. "My songs are old sounds with modern lyrics," she says. "At the end of the day, I'm making music for Gen Z. I speak and act very much in that way. A lot of jazz standards have very casual language of that day, and I write with the casual language of my day." Like all jazz greats, her pain is poetic. On Bewitched, it is at its most devastating on "California and Me" when she sings of abandonment."The mountains of LA will weep through the night / Driving down sunset's a terrible sight," she sings.

There is something rather significant about what Laufey represents, both sonically and visually. "How many mainstream artists play the cello?" asks Derrick Gee, a Chinese-Australian radio host and music commentator who became aware of her when he ran 88Rising Radio, a platform for Asian artists on SiriusXM. "The fact that she can stand in front of a mic with a Gibson ES-335 guitar wearing a gown is baller," he says. "Whether she's plucking a cello or tinkling the ivories, she has a multi-dimensional and very visual appeal that extends beyond the tradition."

Neither Gee nor Laufey were exposed to popular Asian musicians when they were coming up. "I didn't know I was allowed to do this or if people would accept me in this space," says Gee. "I've become the artist I wanted to look up to," Laufey says. With contributing cultural factors like the K-Pop boom and the rise of contemporaries such as breakout Filipino-British singer and friend Beabadobee, it appears the possibilities are broadening for future generations. "If you go to my shows, a large portion of the audience is Asian and I don't think that's by accident.

Everyone wants to be represented." And represent they do. Fans have been showing up to concerts and secret sessions in "Laufey-core"—a preppy, retro look, complete with pleated miniskirts, penny loafers, and neat collars. This gamine persona belies a business savvy aided by her partnership with her creative director: twin sister (and accomplished violinist) Junia Lin Jónsdóttir.

> **"Being Icelandic is at the end of the day the best brand. Everyone remembers you.**

"I know Laufey so well and sometimes it's like we don't even have to discuss an idea — it just appears," says the London-based Jónsdóttir. What began as polaroid photoshoots in their childhood bedroom for early releases and has morphed into a much bigger role. Even though Jónsdóttir is often mistaken for her famous sibling, there is a yin and yang to their rapport. "Nobody has your back like your family," Jónsdóttir says. "You're able to get to solutions very fast when you can argue and reason like you did as kids when fighting over the remote control." Laufey is looking forward to her twin's eventual move to Los Angeles to join her team full time. "It feels wrong when we are apart. No matter what I do as this artist, I'm only going to float as high up as my sister. I'm constantly tethered to her. It's unbreakable." Laufey's evidently not-so-lofty list of future goals include a Grammy nomination, a film score credit, and a James Bond theme song.

Staying true to where she came from is key to her image. "Being Icelandic is at the end of the day the best brand," she says. "Everyone remembers you."



Discography

Typical of Me



1. Street by Street
2. Magnolia
3. Like the Movies
4. I Wish You Love
5. James
6. Someone New
7. Best Friend

The Reykjavík Sessions



1. Valentine
2. Falling Behind
3. Dear Soulmate
4. Fragile
5. Let You Break My Heart Again
6. Everything I Know About Love

Everything I Know About Love



1. Fragile
2. Beautiful Stranger
3. Valentine
4. Above the Chinese Restaurant
5. Dear Soulmate
6. What Love Will Do to You
7. I've Never Been In Love Before
8. Just Like Chet
9. Everything I Know About Love
10. Falling Behind
11. Hi
12. Dance With You Tonight
13. Night Light

Bewitched



1. Dreamer
2. Second Best
3. Haunted
4. Must Be Love
5. While You Were Sleeping
6. Lovesick
7. California and Me
8. Nocturne (Interlude)
9. Promise
10. From The Start
11. Misty
12. Serendipity
13. Letter to My 13 Year Old Self
14. Bewitched

A Night at the Symphony



1. Fragile
2. Valentine
3. Dear Soulmate
4. I Wish You Love
5. Night Light
6. Ég Veit Pú Kemur
7. Falling Behind
8. Best Friend
9. Like The Movies
10. The Nearness of You
11. Let You Break My Heart Again
12. What Love Will Do to You
13. Beautiful Stranger
14. Every Time We Say Goodbye

Bewitched: The Goddess Edition



1. Dreamer
2. Second Best
3. Haunted
4. Must Be Love
5. While You Were Sleeping
6. Lovesick
7. California and Me
8. Nocturne (Interlude)
9. Promise
10. From The Start
11. Misty
12. Serendipity
13. Letter To My 13 Year Old Self
14. Bewitched
15. Bored
16. Trouble
17. It Could Happen to You
18. Goddess

A Very Laufey Holiday



1. Santa Baby
2. Winter Wonderland
3. Christmas Dreaming
4. The Christmas Waltz
5. Love to Keep Me Warm

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