

BOOK COVER DESIGN

You *can* judge a book by its cover

Spring 2026

Book cover design is like packaging design for a story. Rather than summarizing the book, the design principles and visual cues should communicate:

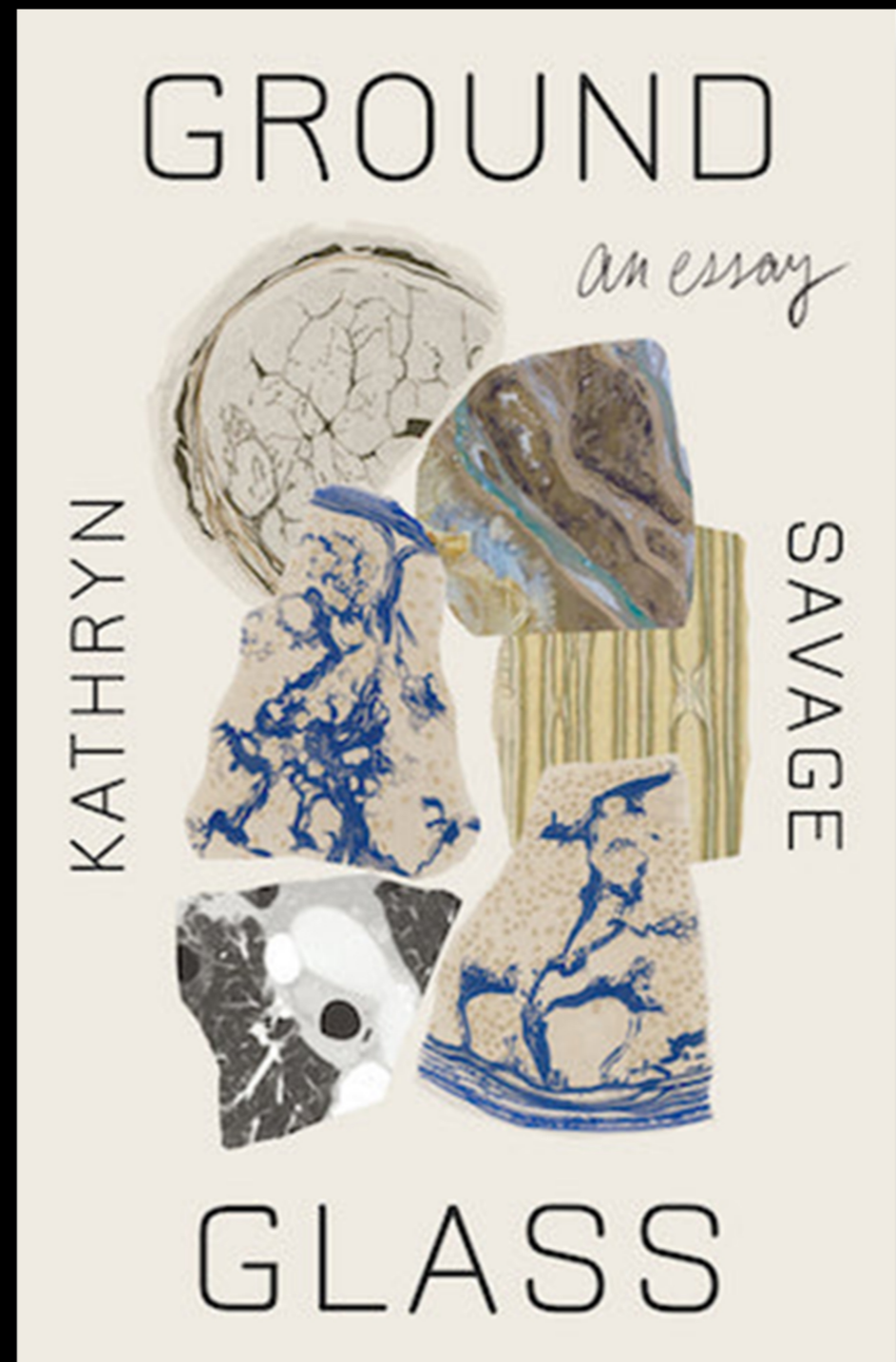
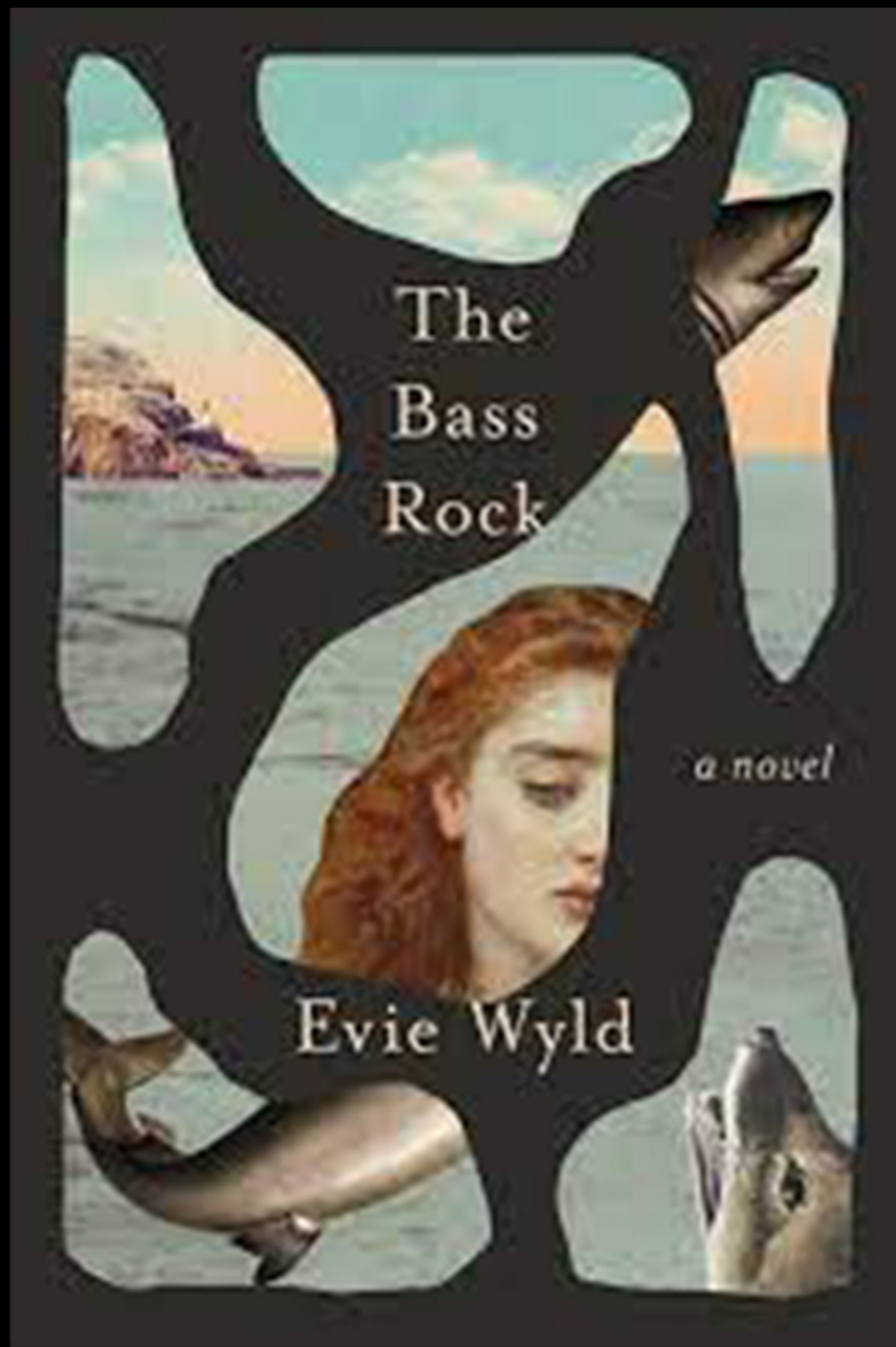
1. Author's writing style
2. Subject matter
3. Genre
4. Tone
5. Set the mood

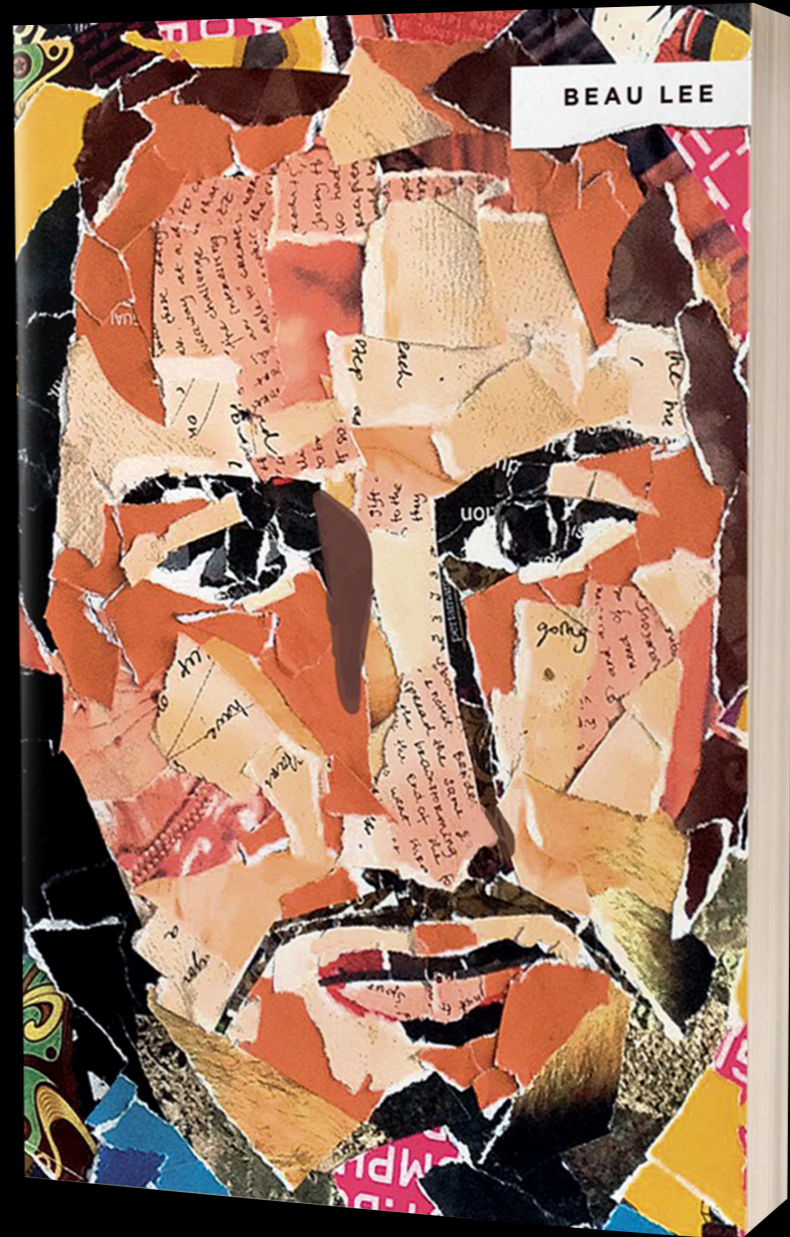
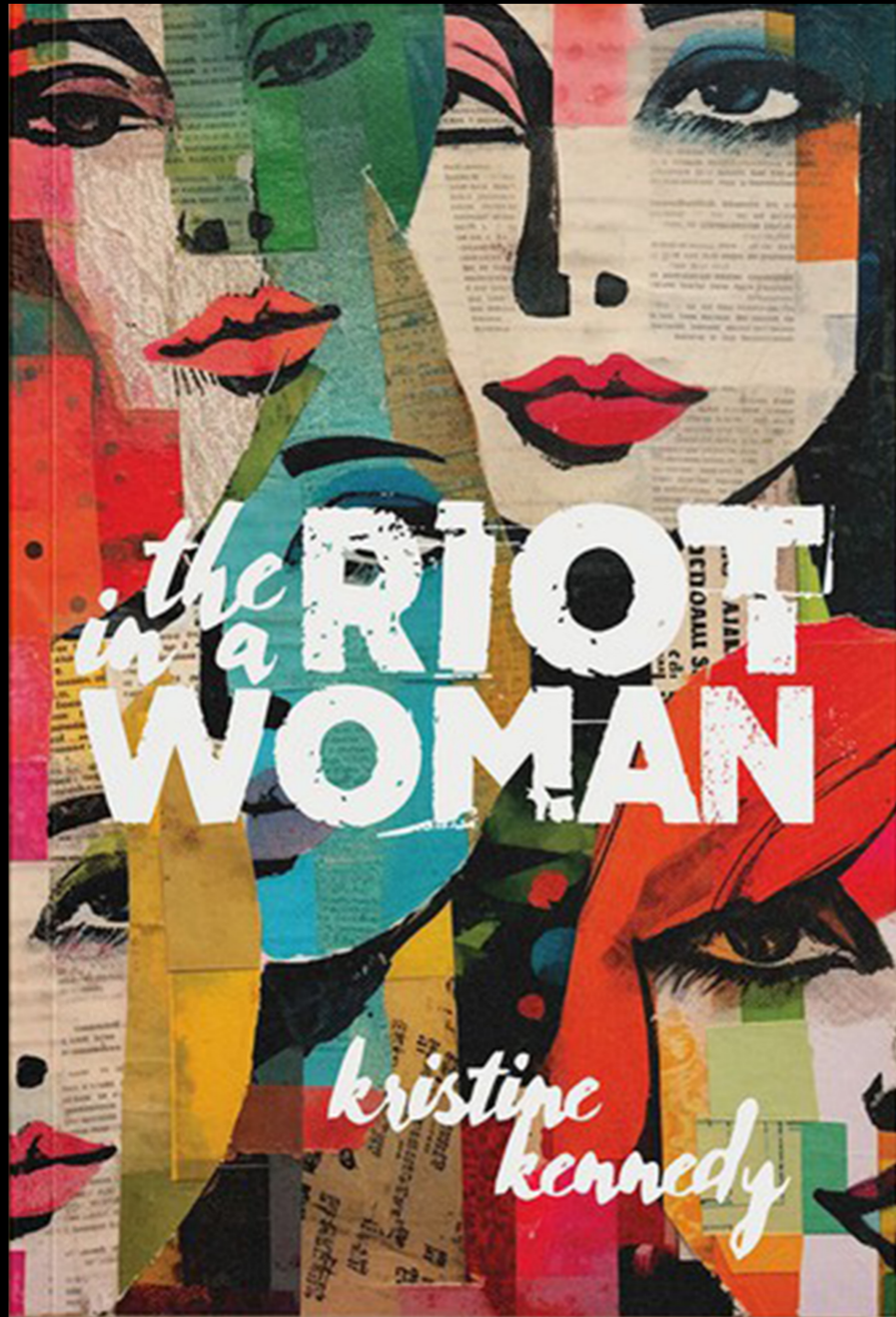
Stylistic Approaches

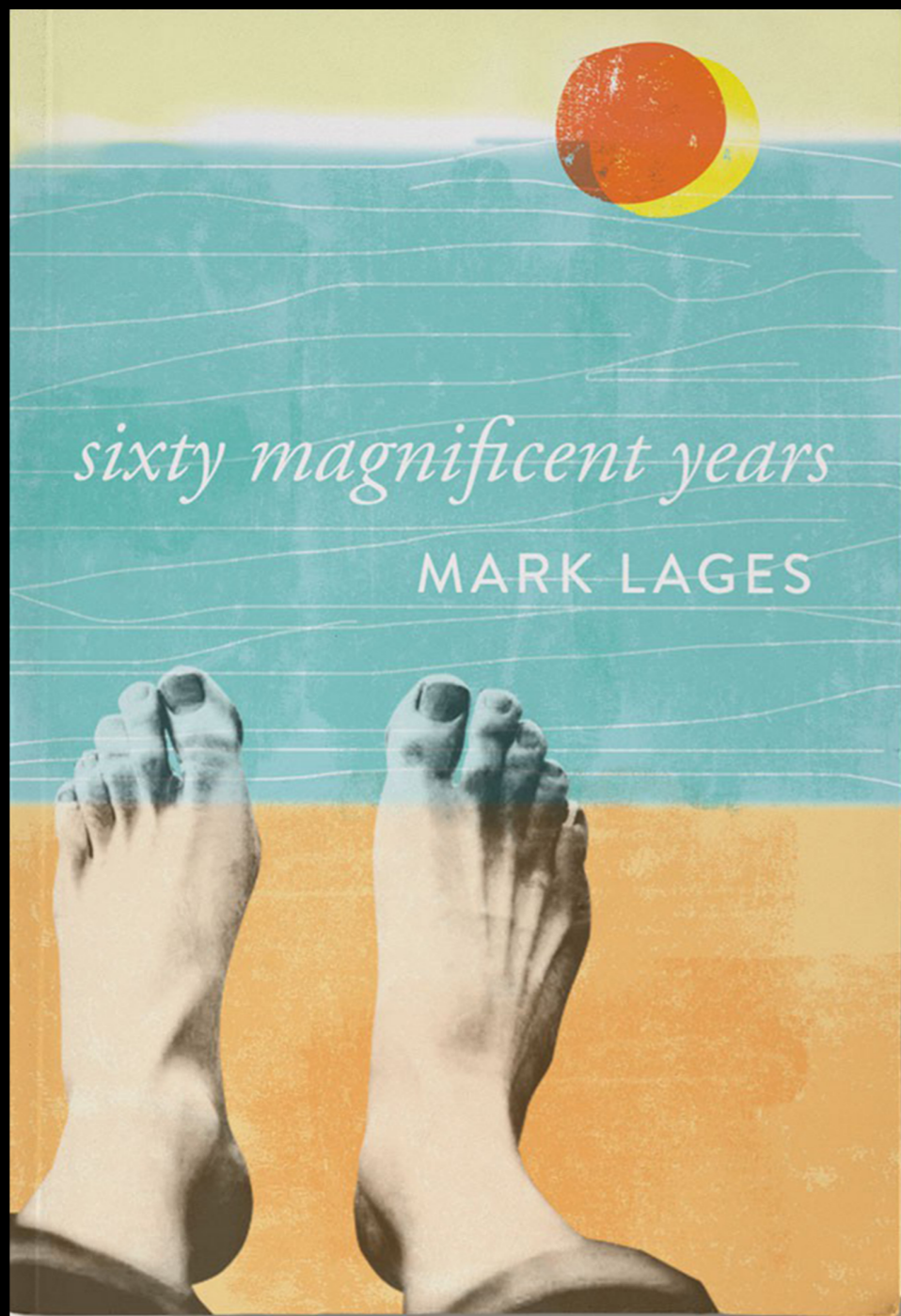
Consider what design *style* communicates about a book. Here are 10 stylistic points of departure:

1. Collage

Bring together images
from different
perspectives to create a
new perspective.







BACKCOUNTRY RANGER ADVENTURES AND CALAMITIES

ERNEST A. LOMMATSCH III

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BACKCOUNTRY RANGER ADVENTURES AND CALAMITIES

CIRCA 1973-85

The following 21 short stories are to true life situations that actually happened in the back country, mainly in Glacier National Park. Ranger and campers actually dealt with these realities alone while in the wilds of the wilderness.

Some of these will come across to the reader as humorous, dangerous, or seriously frightening. These occurred before communication of cell phones, so the victims and rangers were in most places with out communication to the outside world and the persons involved had to make decisions to the best of their ability to in some case survive.

The 22nd story is fictitious although the area and terrain are factual with in the boundary's of the North West range of the Park.

E. A. Lommatsch III

2. Abstract

Use form, color, and pattern to describe mood. Make it static, disjointed, unified or create movement.

THE BLUE FLOWERS
RAYMOND QUENEAU



*"Sparkles like
a black pearl."
—Herkus*

A Novel

#1 New York Times bestseller

ONE OF THE
NEW YORK TIMES
10 BEST BOOKS
OF THE YEAR

**THE
VANISHING
HALF**

a novel



**BRIT
BENNETT**

Author of The Mothers

AKWAEKE EMEZI

THE

*author of
Freshwater*

DEATH

OF

VIVEK

A Novel

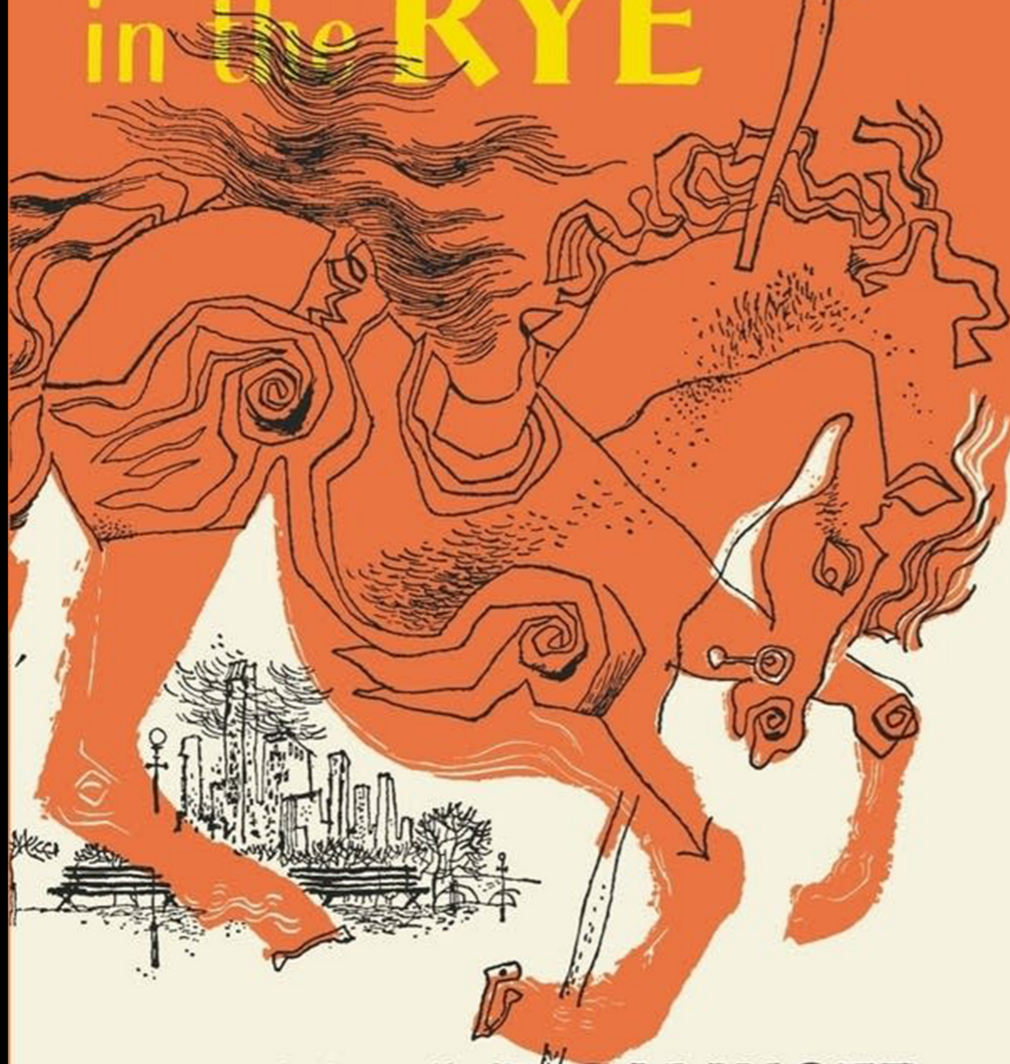
OJI

Stay with Me

a novel

*Ayobami
Adebayo*

the **CATCHER**
in the **RYE**



a novel by **J. D. SALINGER**



REVISED
EDITION

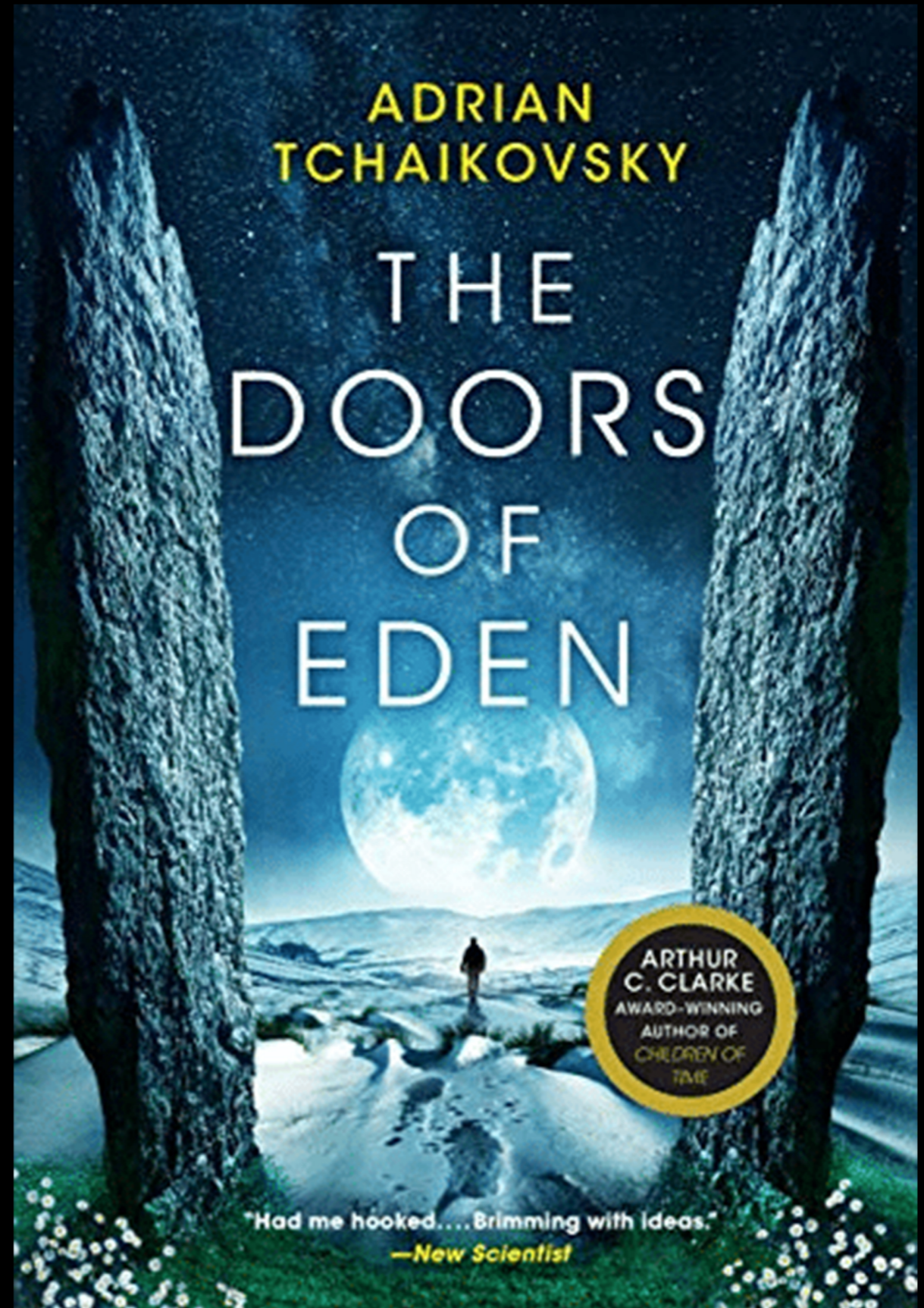
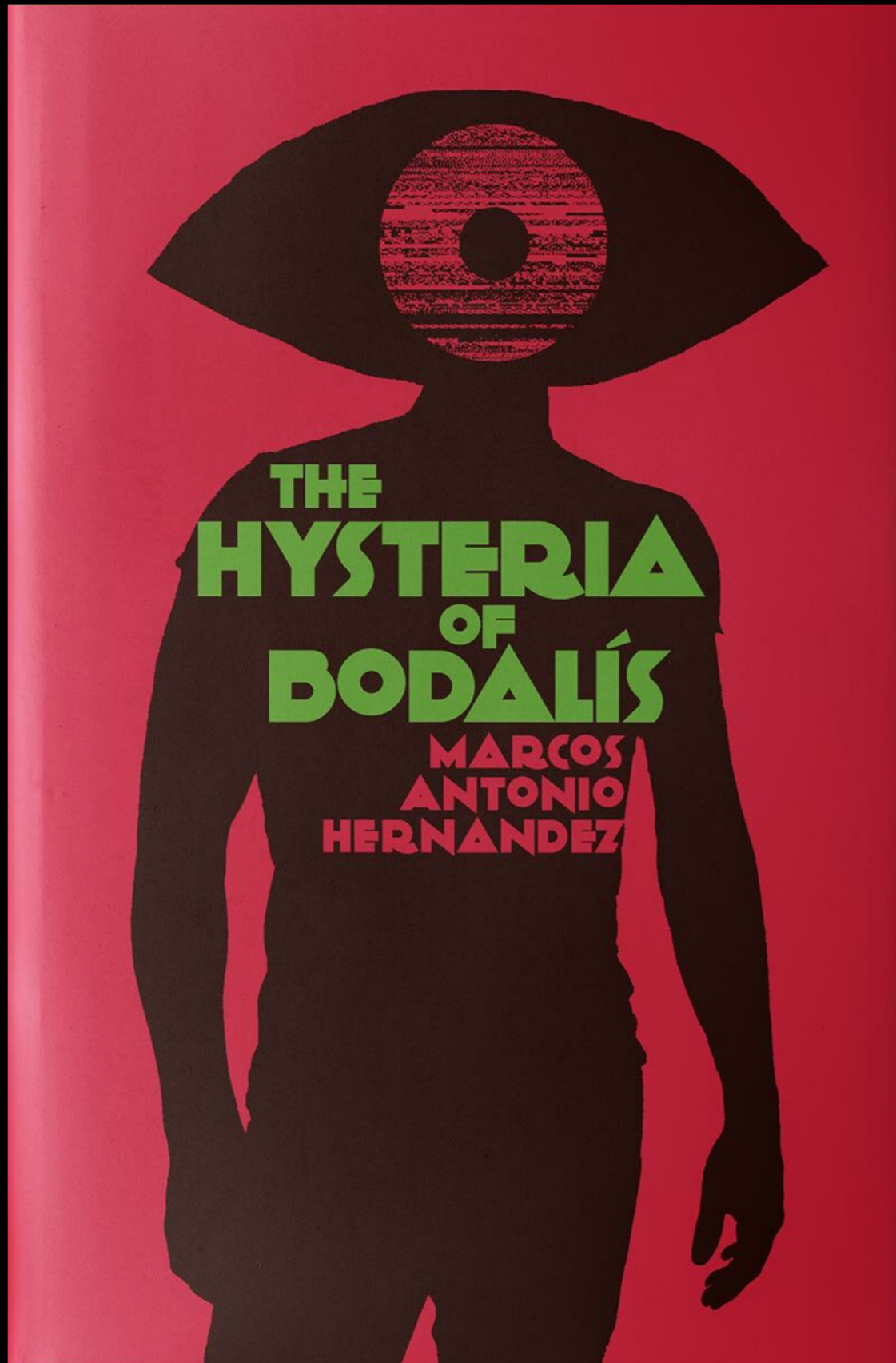
**the
enemy
within**

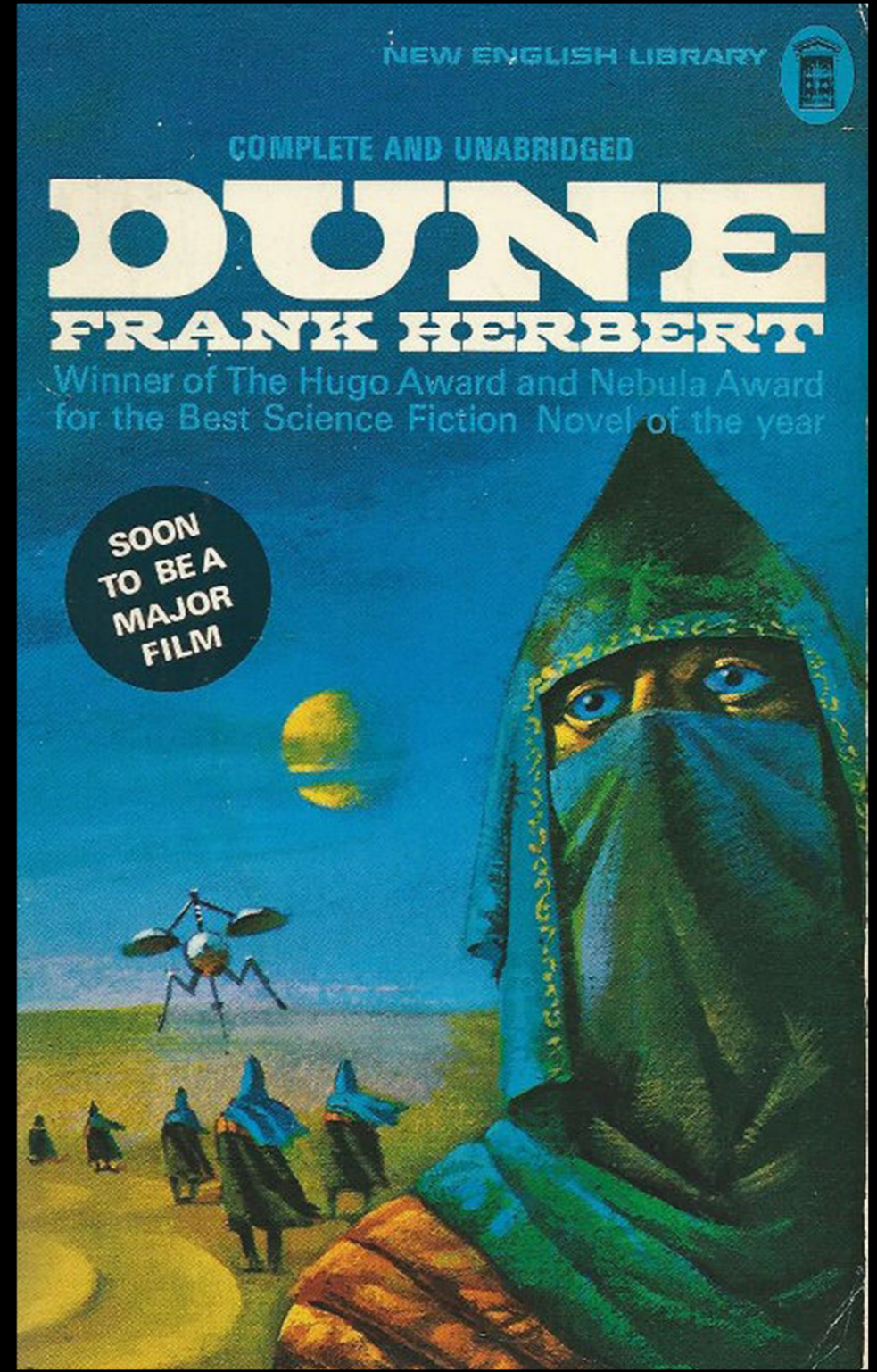
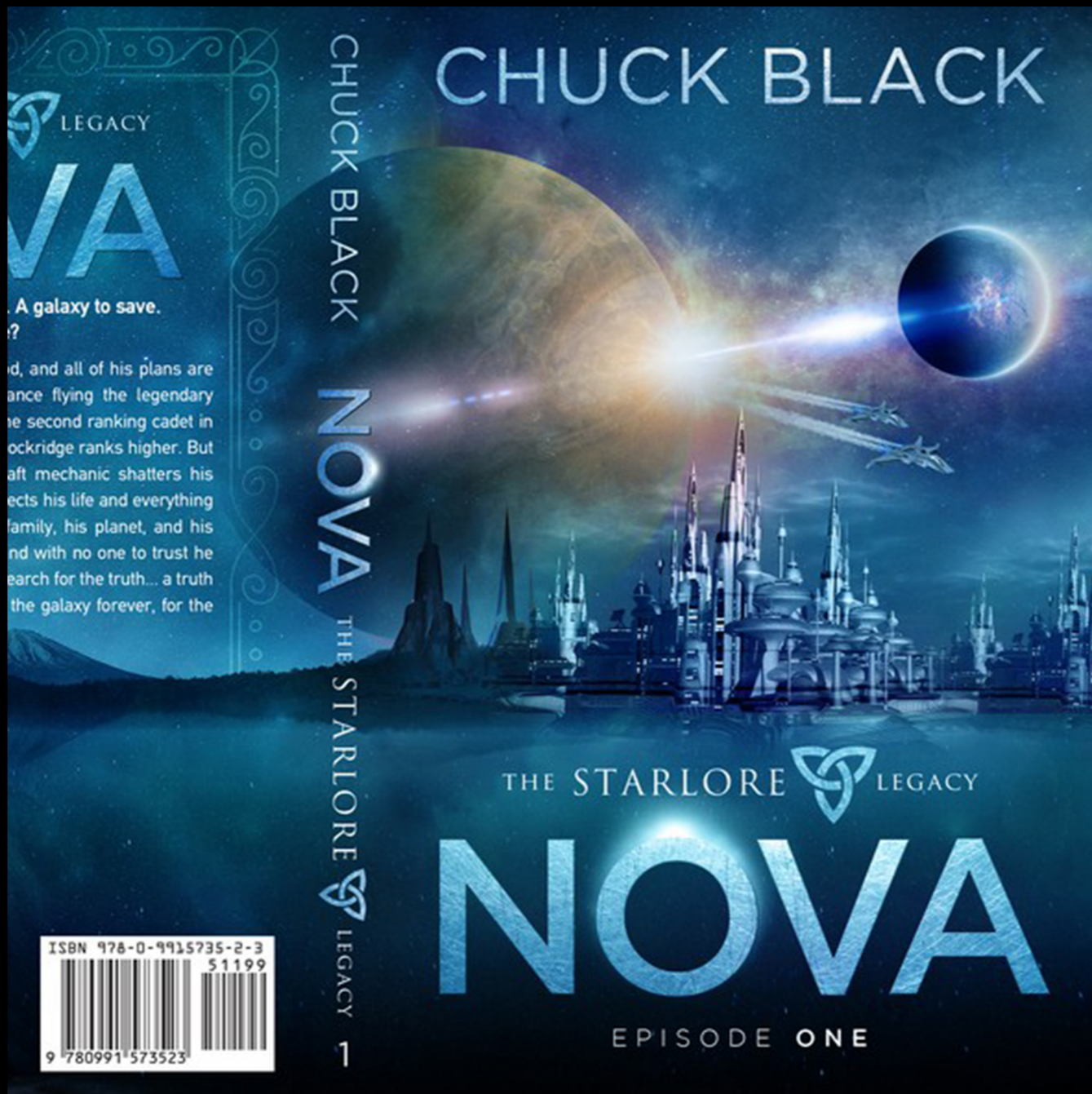
*Straight
Talk about
the Power
and Defeat
of Sin*

Kris Lundgaard

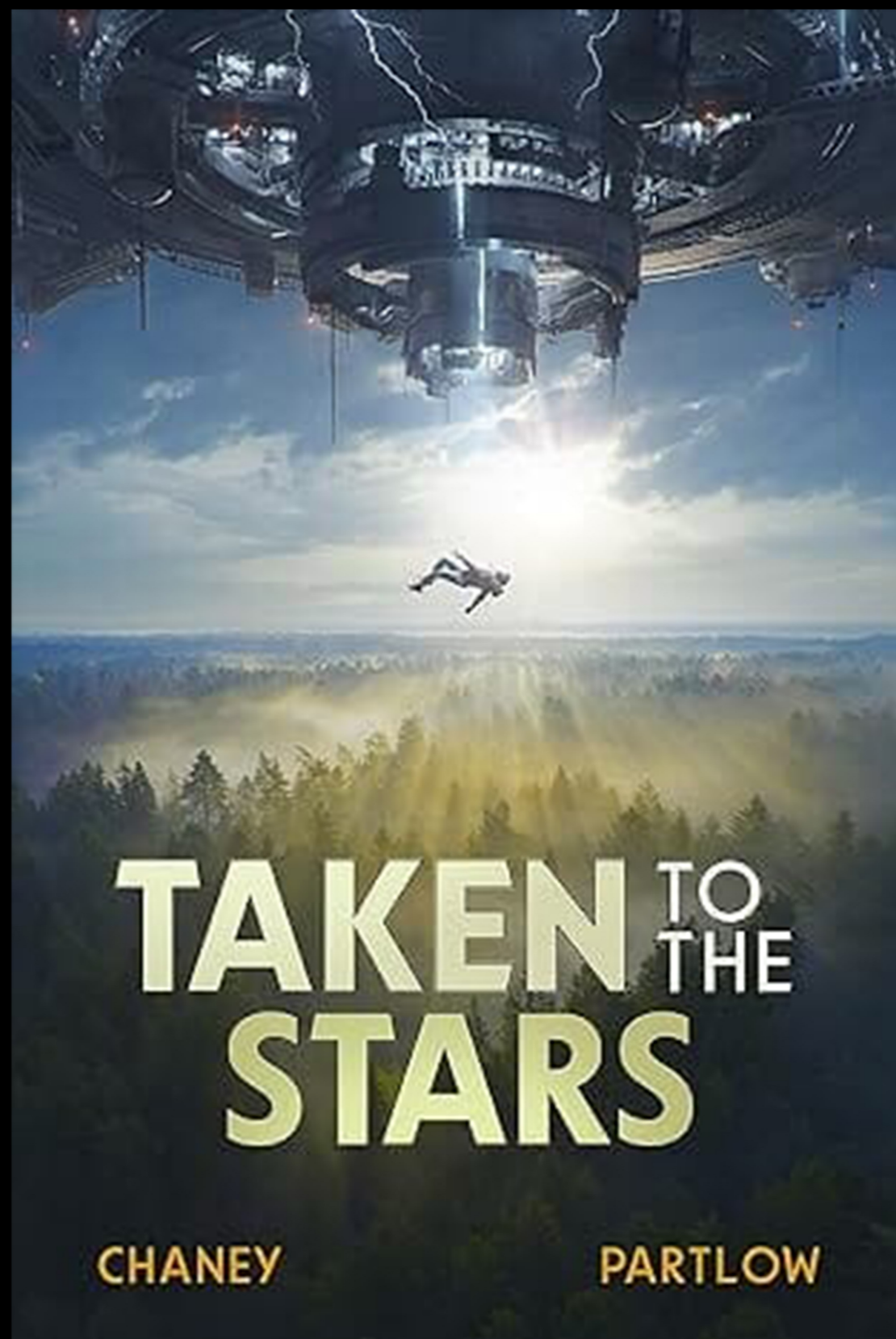
3. Futuristic

Visual cues like gradients,
neon, geometric
typefaces, futuristic
imagery





Science Fiction
J.G. BALLARD
The Drought



TAKEN ^{TO} THE STARS

CHANEY

PARTLOW

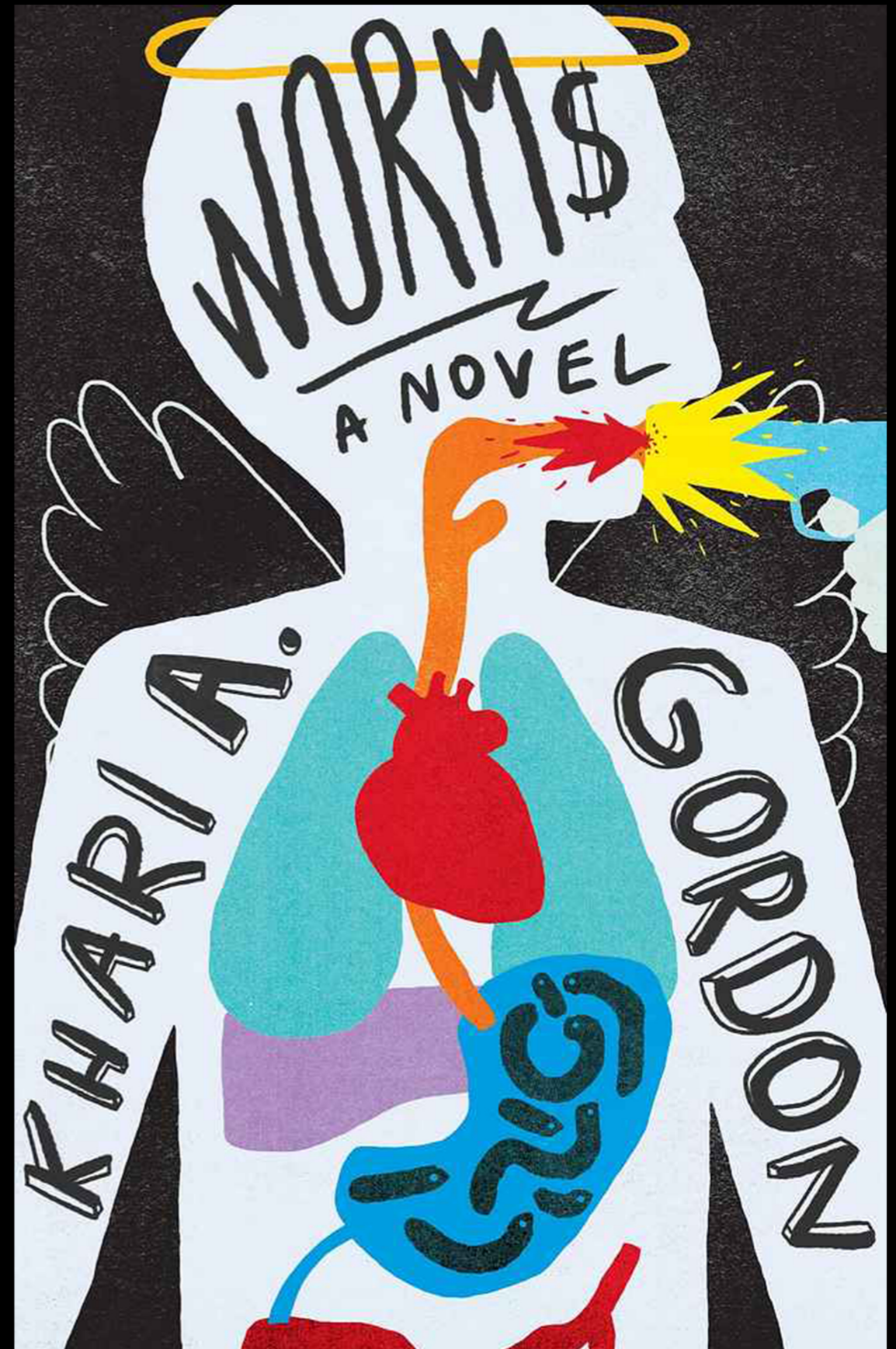
4. Illustrated

Consider line quality , line weight, definition (either realistic or sketchy), vector-based, 3D, painterly, cross-hatched, children's book style with textures

**ANTHONY
BURGESS**



**A CLOCKWORK
ORANGE**



BOY FRIENDS

ff

'Uncommonly
romantic . . .
laugh-out-
loud funny.'

**SHIRLEY
MANSON**



'Lucid, lyrical,
loaded . . .
A love letter
to friendship.'

**JACKIE
KAY**

'Astonishingly compelling.'
STEPHEN FRY

MICHAEL

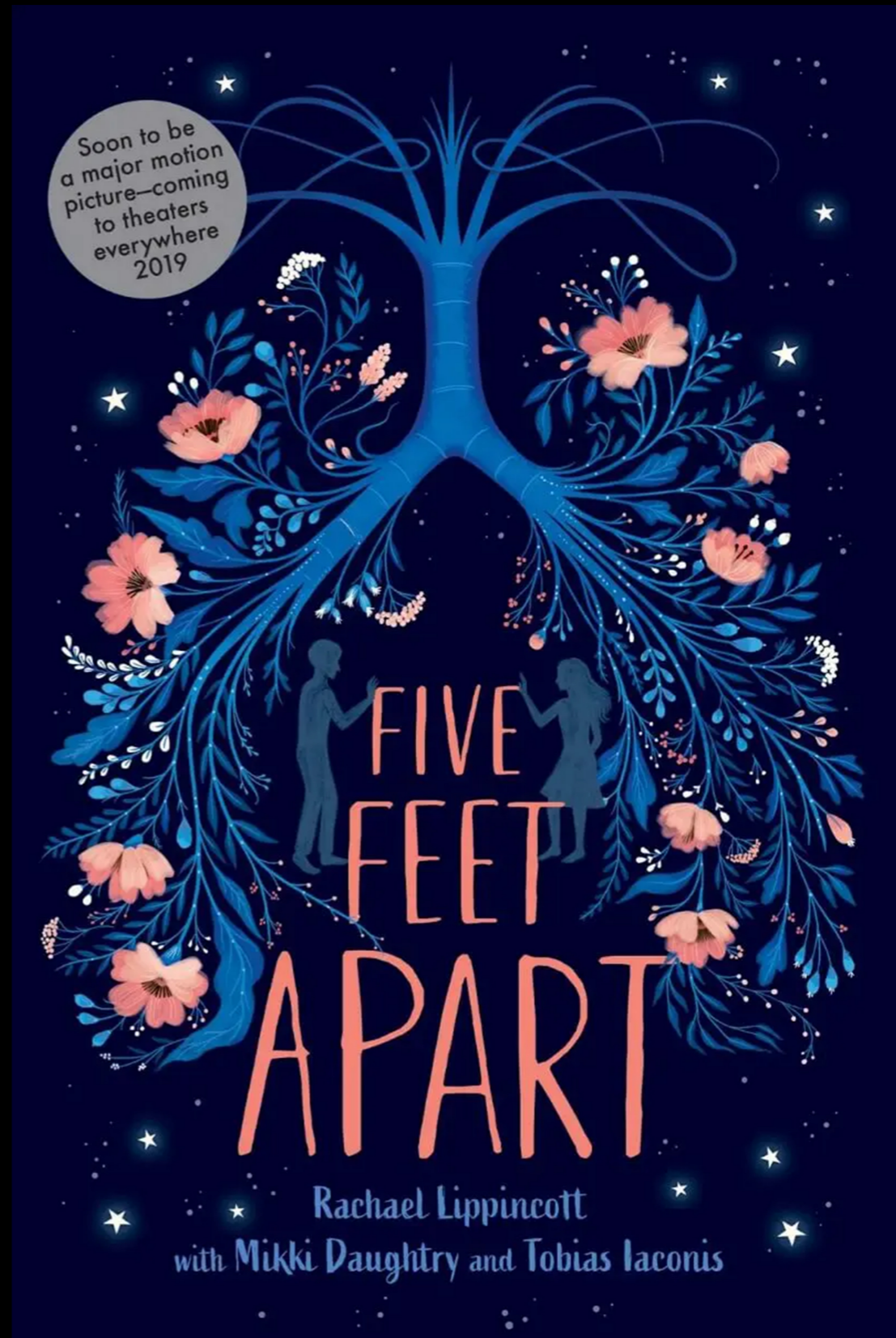
PEDERSEN

Frank Westerman ARARAT



 IPERBOREA

CORRIERE DELLA SERA



5. Minimalist

Extract the essence,
distill, reduce. Use white
space to create
sophistication.

HIM HER
HIM *Again*
THE END
of HIM



PATRICIA
MARX

"I laughed at its audacity, and cried that I didn't write it."
— STEVE MARTIN, AUTHOR OF *SHOPGIRL*

If Darwin Prayed



Prayers for Evolutionary Mystics

BRUCE SANGUIN

THE WOMAN
DESTROYED



SIMONE
DE BEAUVOIR

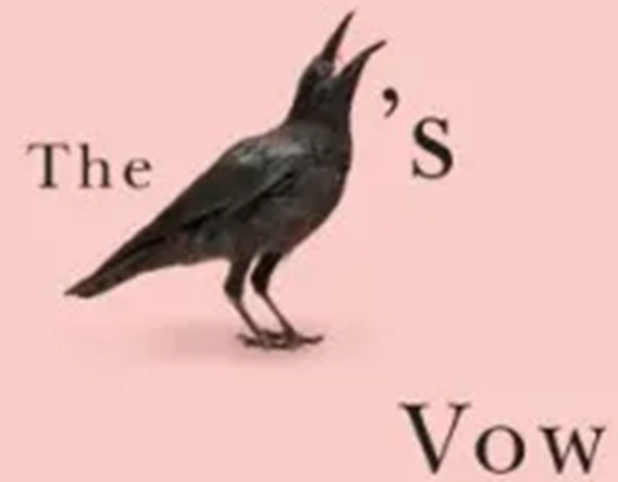


LEVIATHAN
or, The Whale
Philip Hoare



DRACULA

Bram Stoker

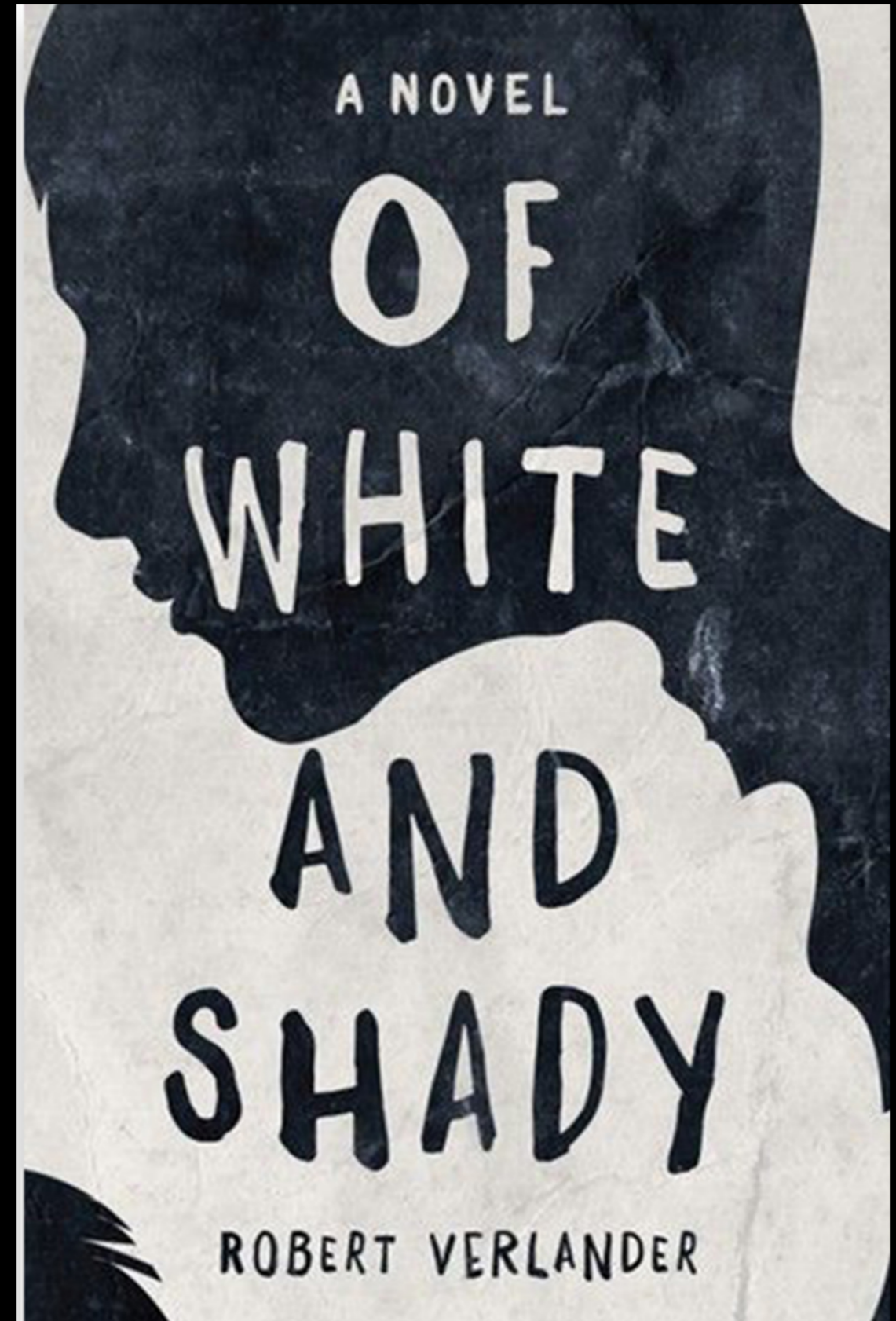
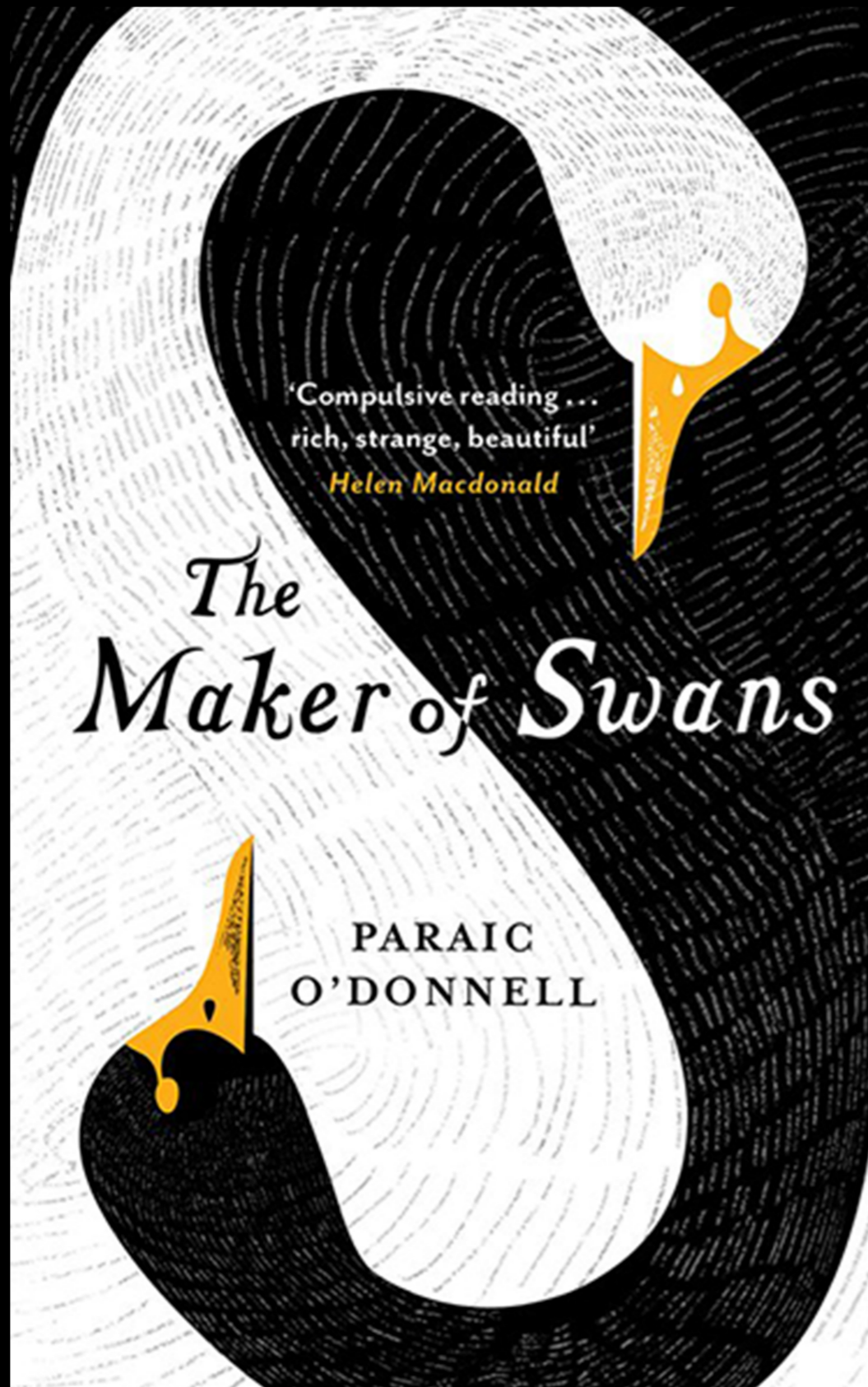


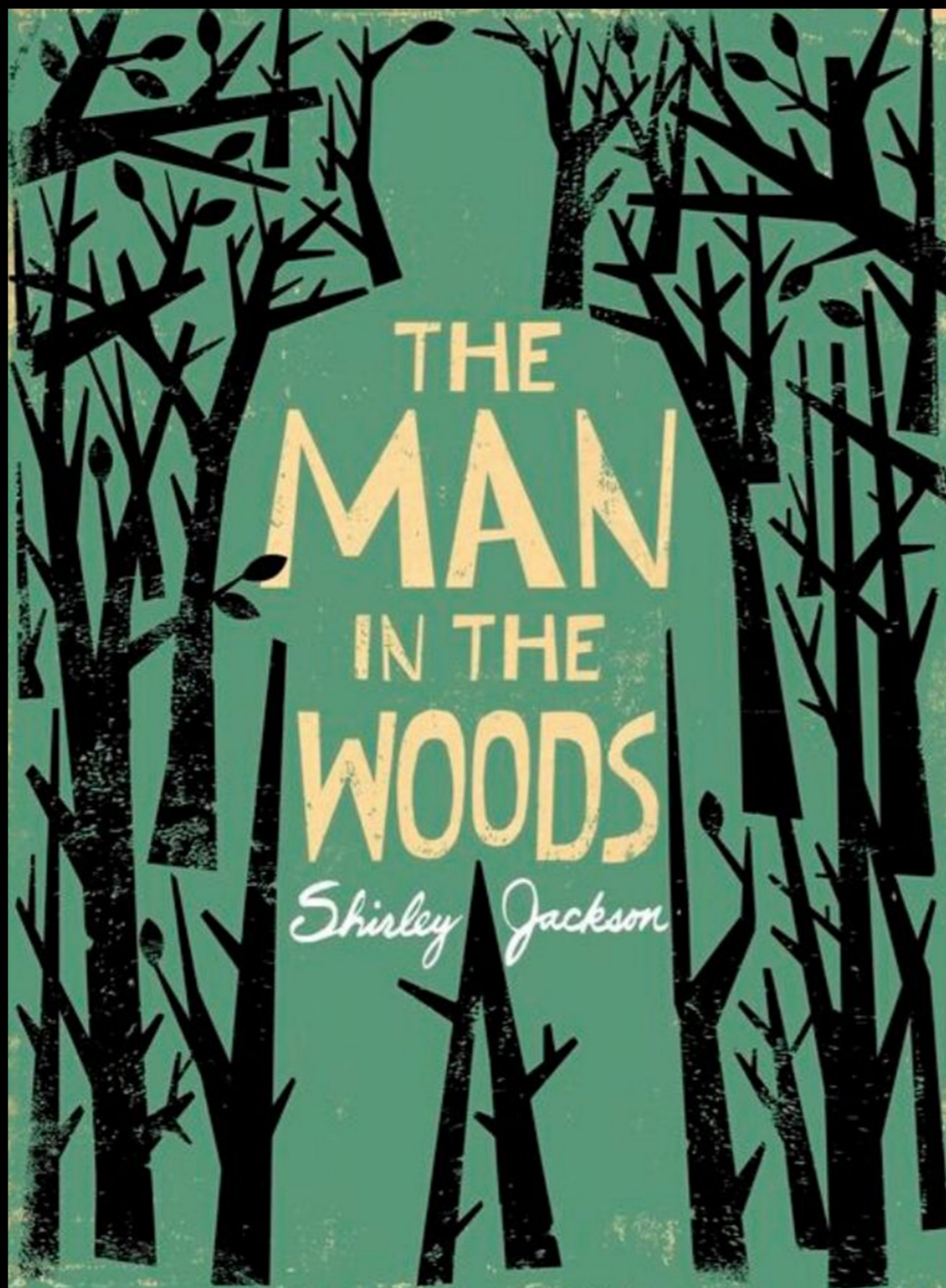
Vow

Susan Briscoe

6. Negative Space

Find figure/ground relationships that show multi-stability spacial ambiguity and reveal discoverability and association psychology.





HARRY POTTER

and the
ORDER of
the PHOENIX

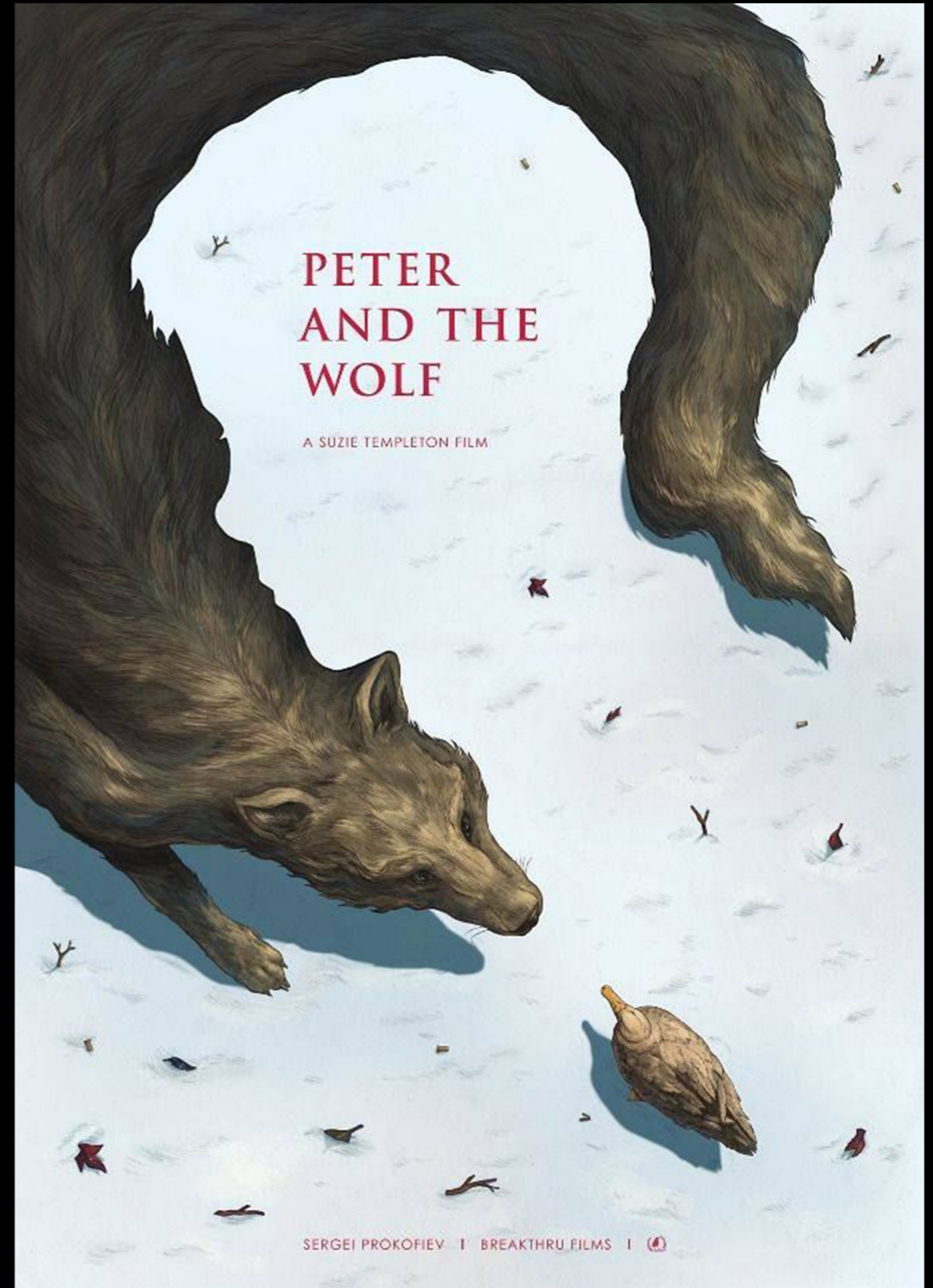


5

J.K. ROWLING

PETER AND THE WOLF

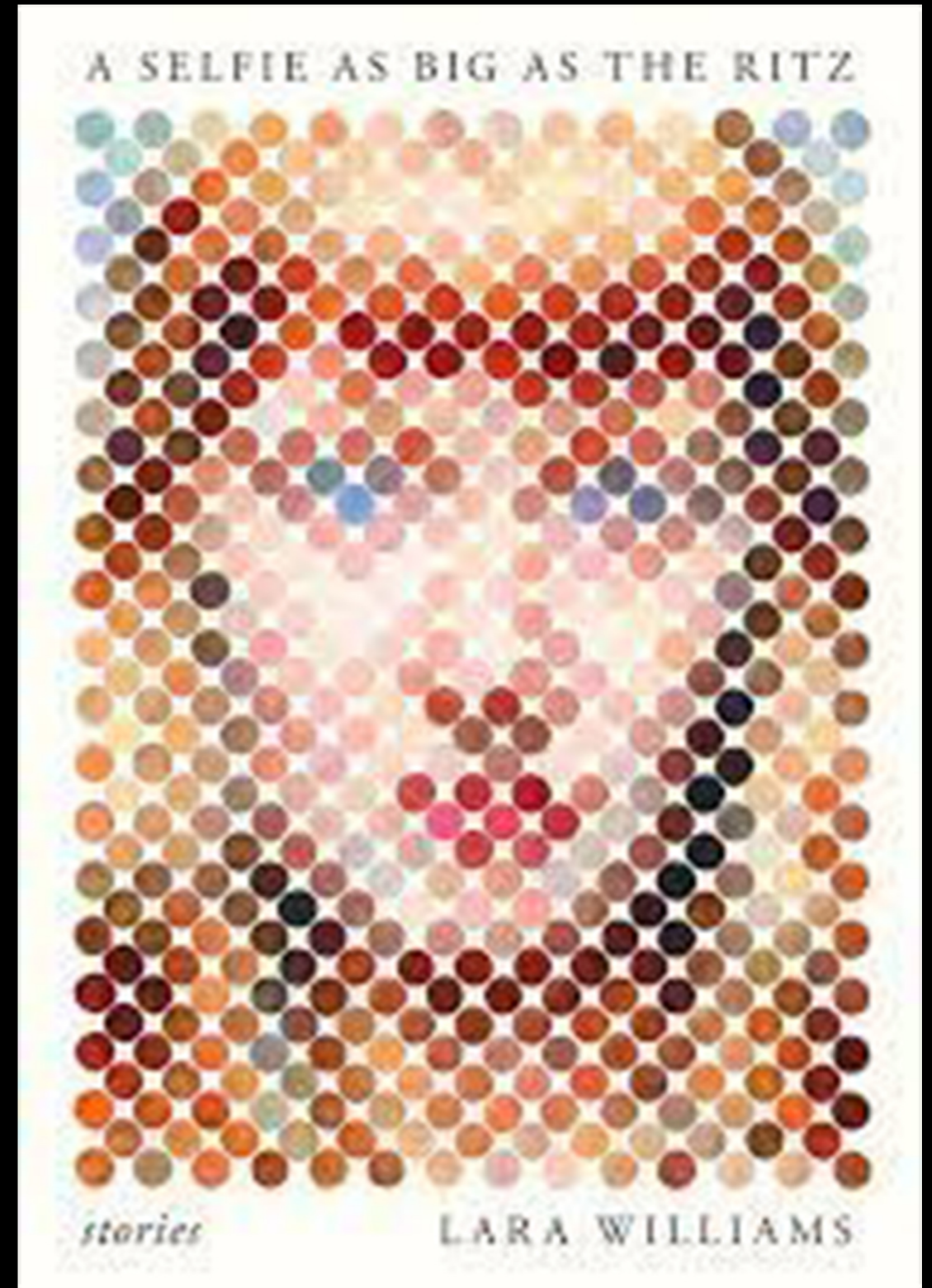
A SUZIE TEMPLETON FILM



SERGEI PROKOFIEV | BREAKTHRU FILMS |

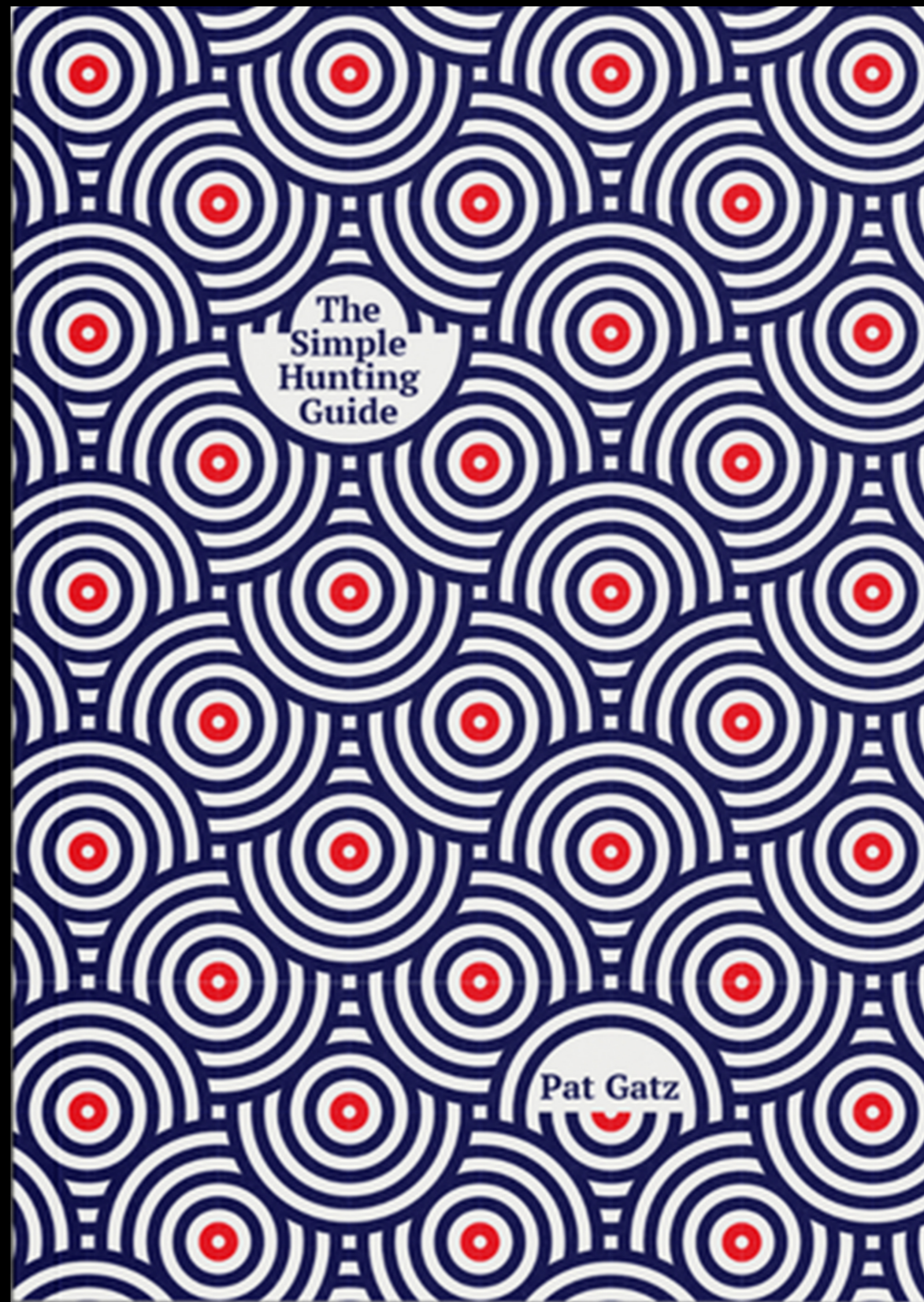
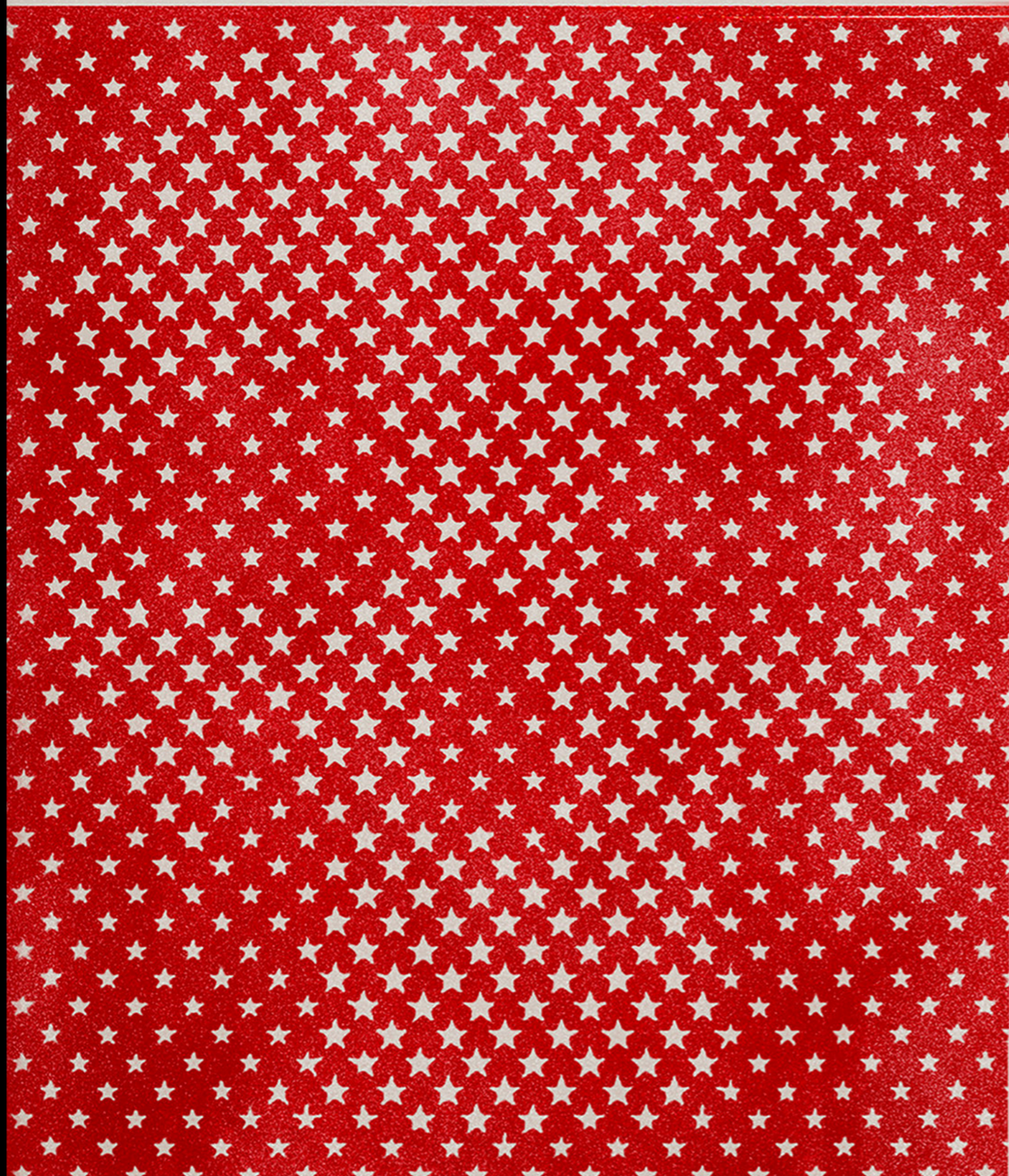
7. Pattern

Use pattern to create
rhyme, repetition, rhythm
and movement.



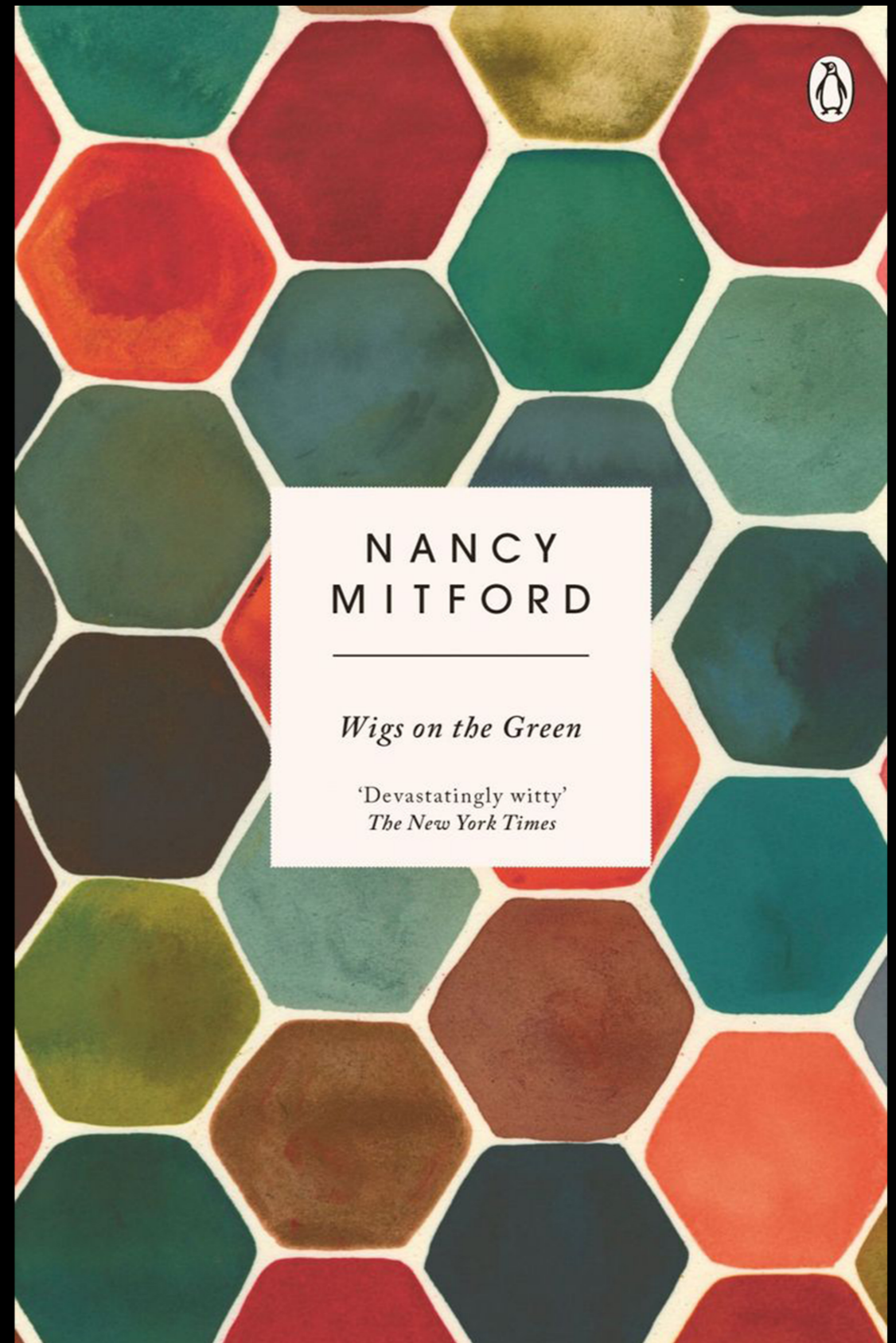
CHERRY

A NOVEL BY NICO WALKER



The
Simple
Hunting
Guide

Pat Gatz



8. Photographic

Use portraits and other photographic elements to create realism or surrealism. Use the eyes to engage the viewer.



DISGUISE

A NOVEL

HUGO HAMILTON

AUTHOR OF THE SPECKLED PEOPLE



THE
SILO

A NOVEL

G. S. HEIST



"an enchanting
swirl of love, family, history, theater..."
Allison Winn Scotch

VIVIAN IN RED

KRISTINA RIGGLE



WHAT'S DONE IN THE DARK
WILL COME TO LIGHT.

THE DARK SIDE OF THE MIRROR

A THRILLER BY
CHRISTOPHER
MURPHY

A life-changing injury and the inspirational journey to overcome the odds

LITTLE **BIG** STEPS



ARASH BAYATMAKOU

LOVE

BY OLIVIA WILSON



9. Retro

Use vintage visual cues to create a sense of nostalgia.

INVISIBLE MAN

A NOVEL



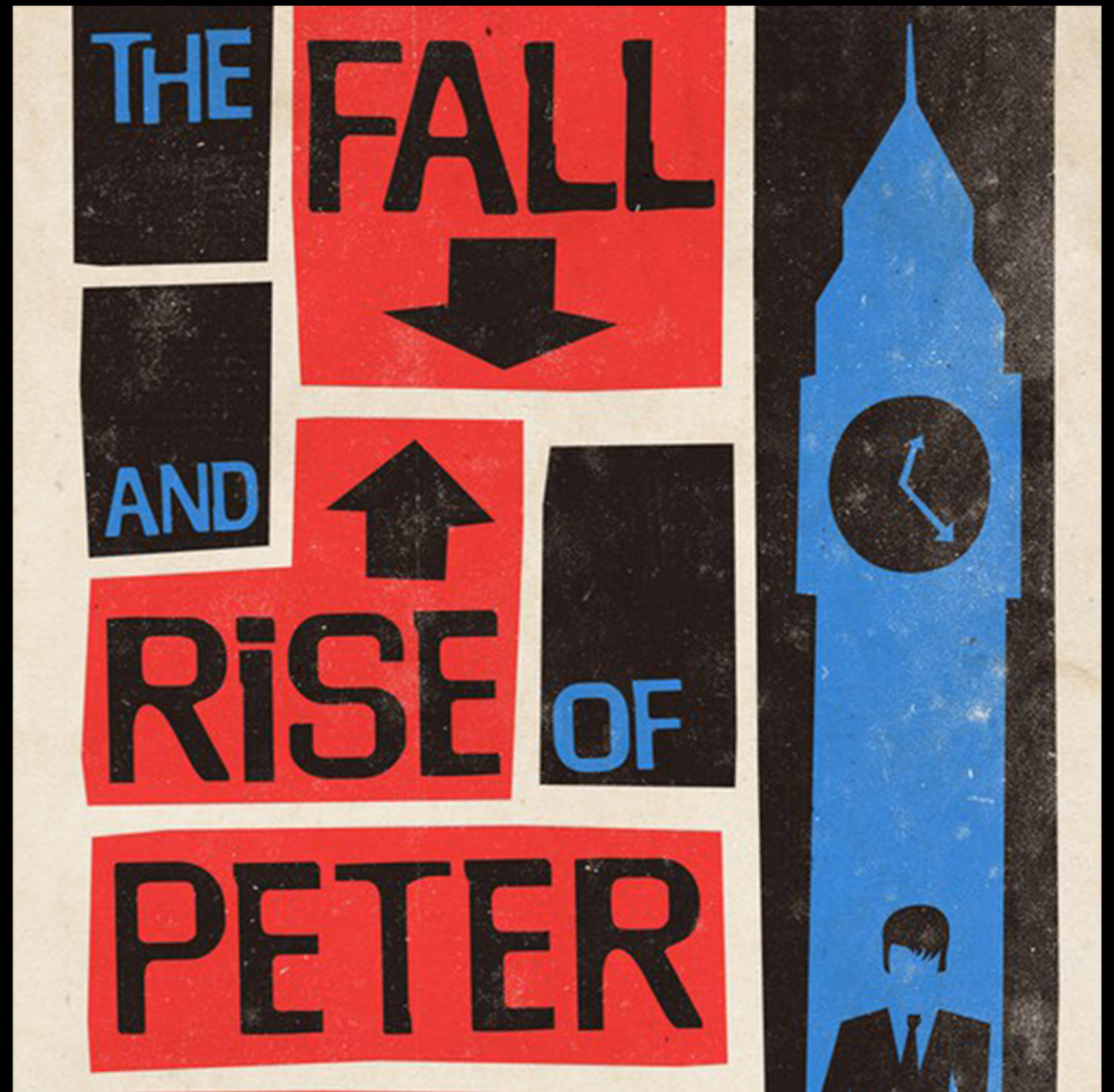
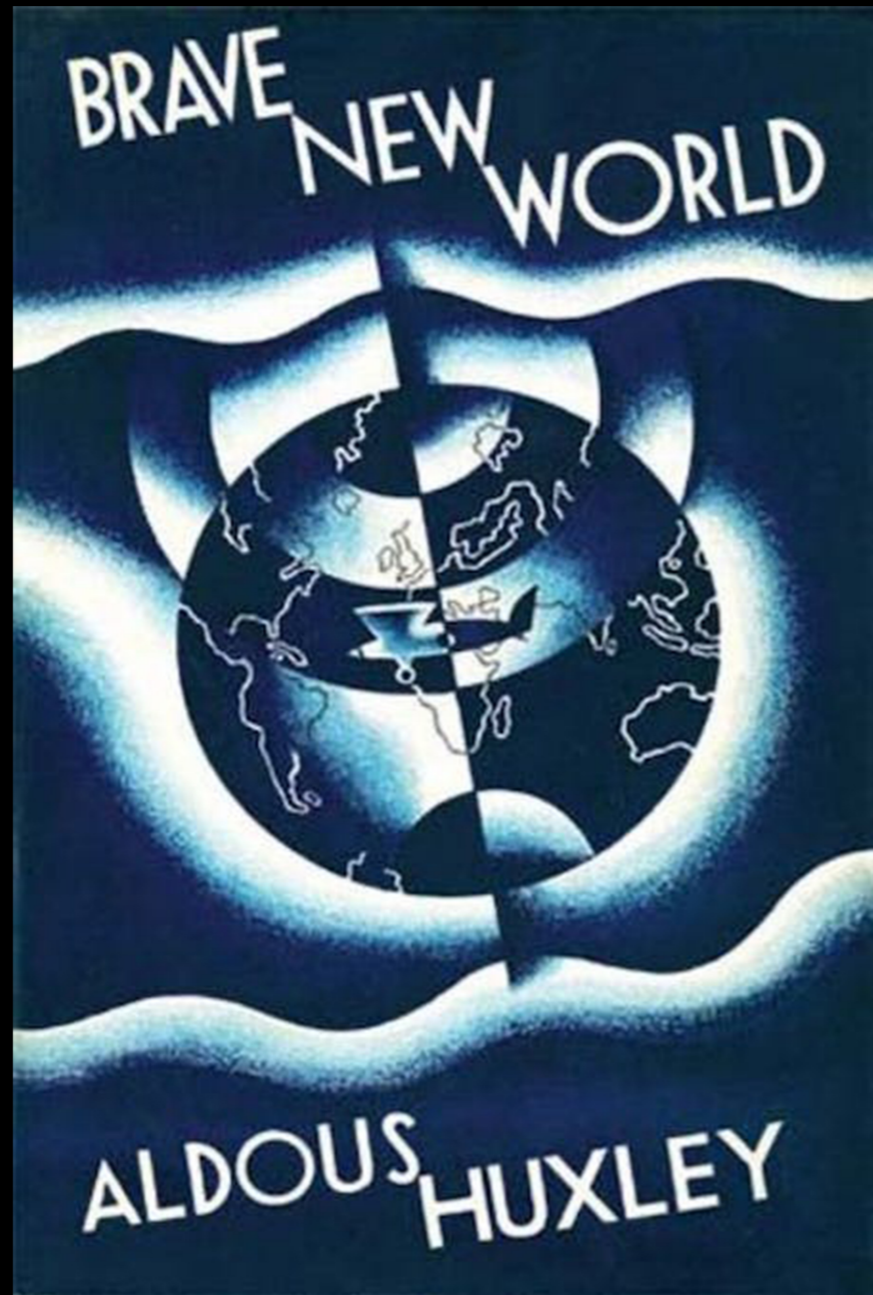
BY RALPH ELLISON

A RANDOM HOUSE BOOK

The GREAT GATSBY



SCOTT FITZGERALD



50th
ANNIVERSARY
EDITION

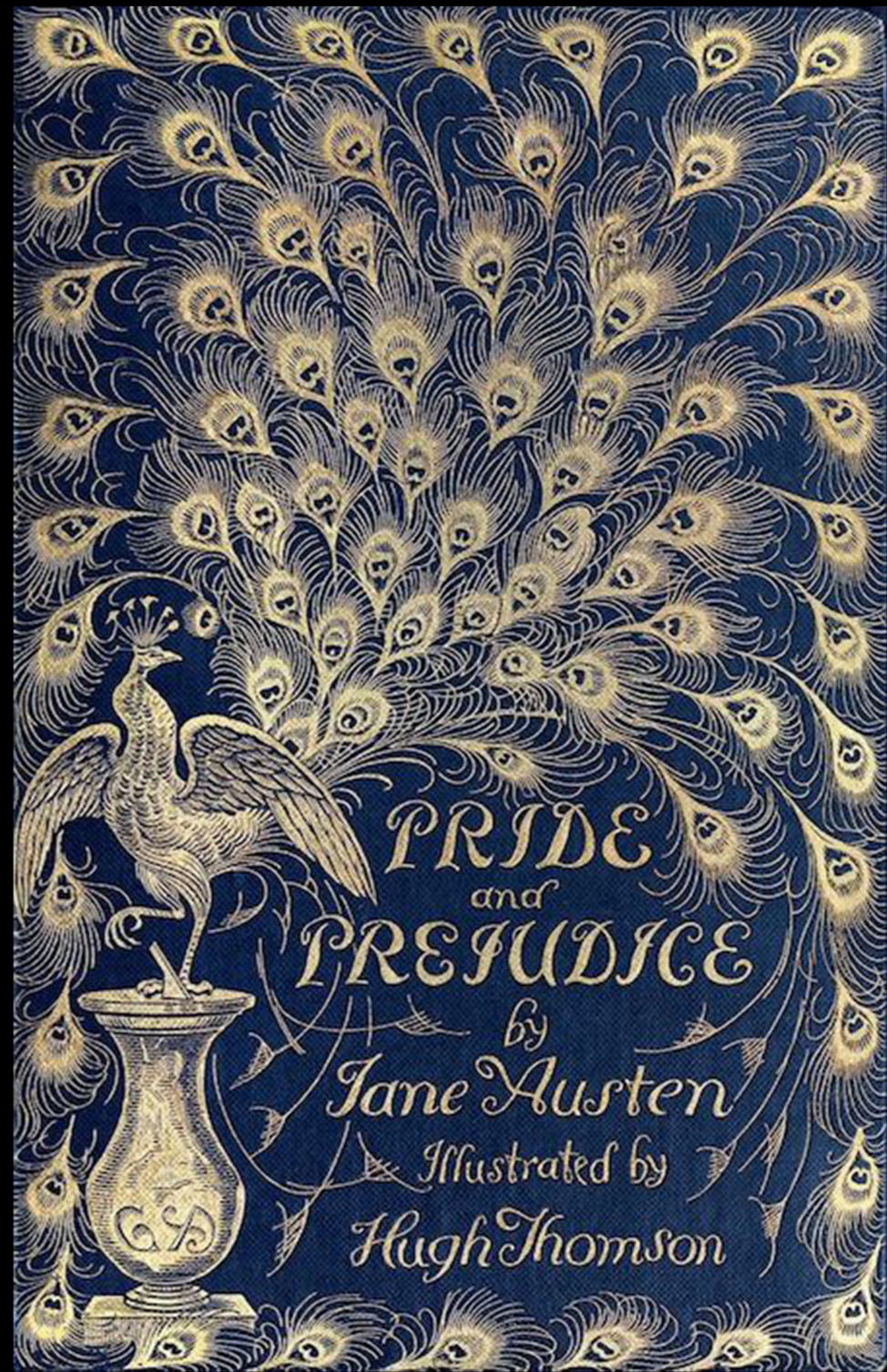


The Godfather

THE CLASSIC #1 BESTSELLER

Mario
Puzo

With a New
Introduction by
**FRANCIS
FORD
COPPOLA**



10. Typographic

Use type as image to
create connections
between word and
image.

THE
COUR
AGE
OF
HOPE
LESS
NESS

SLAVOJ
ŽIŽEK

Chronicles
of a Year of
Acting
Dangerously

allen lane

Signet Classics

THE
COMPLETE
POETRY OF
EDGAR
ALLAN
POE

WITH A NEW AFTERWORD BY
APRIL BERNARD

Ealing Studios present

WENT
THEY
DID
WELL

PENELOPE



HOUSTON

BFI FILM CLASSICS

EXTREMELY
LOUD AND
INCREDIBLY
CLOSE

AUTHOR OF
THE INTERNATIONAL BESTSELLER
EVERYTHING IS ILLUMINATED

JONATHAN
SAFRAN
FOER

"DON'T JUST CHECK
HIM OUT. READ HIM!"
- RUSSELL BANKS

ELIZABETH GILBERT

eat

pray

love

10th-Anniversary Edition

JAMES CASE

COM
PETITION

The Birth of a New Science

Formal Approaches

Consider basic principles for how forms inter-relate, aesthetics and human perception such as scale, overlap, Gestalt principles, rhyme & repetition, typeface voice & pairings, tangents to create tension, intersect, alignment, grid systems, and color theory.