

**MIHYE
WALKER**

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TYPOGRAPHIC BOOK COVERS PROCESS BOOK

TABLE OF CONTENTS

1 INTRODUCTION

2 RESEARCH

OBJECTIVE

OBSERVATION

DISCOVERY

4 BRAINSTORMING

IDEAS

ROUGH SKETCHES

5 REVISIONS

TIGHT SKETCHES

DIGITAL RENDERS

REVISION 1

REVISION 2

9 FINAL WORK

FLAT ART

MOCK-UPS

11 CONCLUSION

Don't judge a book by its cover.

Book covers are the first thing a person sees before reading the synopsis. In my opinion, the book's cover is the book's identity, the first impression. People shop with their eyes, and a good book cover will attract more people to interact with the book. Personally, I emphasize the book cover when deciding what to buy. I like to feel covers, ones that are embossed, have metallic details, and smooth textures (I know, I'm weird.)

A lot goes into creating a book cover. A designer needs to think about the type and graphics, how they interact with each other, the format it will be shown, the genre and content, the author's brand, etc. One style that I am often drawn to is minimalism, and simplicity can be great when used correctly.

Because of my love for books, I wanted to try my hand at creating or re-creating covers. I chose *The Maze Runner* as it was one of the first Young Adult trilogies I read when I was younger. I know the series well, and I knew that I could pull the contents of the books and represent them visually.



OBJECTIVE

My goal for this project was to create cohesive covers that accurately represent the book's contents. Not only did I want to show the setting of the story somehow, but also the general feeling of the progression of the story.

OBSERVATION

I started by researching typographic book covers. The more I looked through the different designs, the more I knew that just text alone would not be enough for my objective.

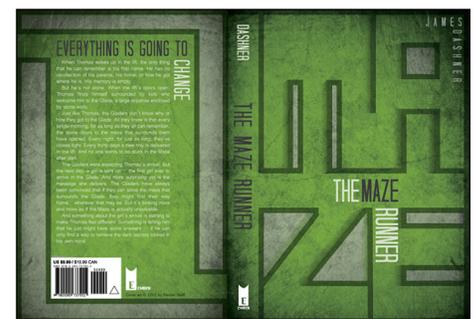
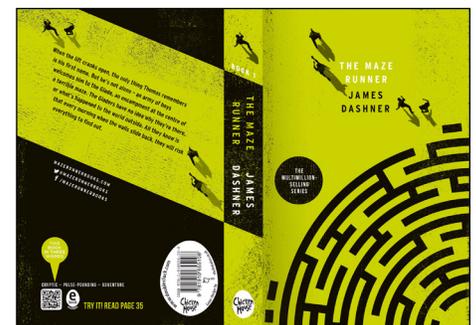
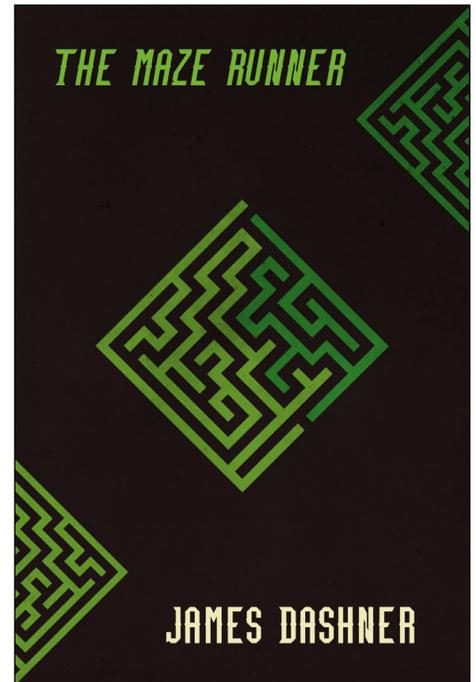
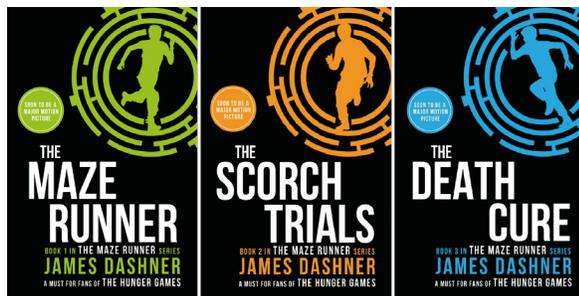
The original covers feature detailed imagery and plain type. I wanted to showcase the setting of each book and the original color. For me, color is the first thing that grabs my attention. I have always associated *The Maze Runner* with green, *The Scorch Trials* with tan, and *The Death Cure* with blue.



DISCOVERY

After doing more research, I found that many other designers have also done concept work for this series. I found other official book covers as well as several from Behance. Some of these inspired me and encouraged me to put work on the same level.

Of course, there is a challenge of creating something unique when others have done the same thing. I think this always drives me to push myself more, to be better.



RESEARCH

IDEAS

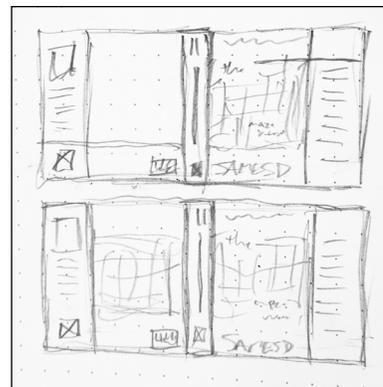
I wrote down what I remembered of the books and started coming up with ideas.

Maze - in maze, no memory, runner, Teresa
 escape, death, word dies, escape
 world dies
 Scorch - giant maze, flames, safe zone
 zombies, death
 Death - enter safe zone, not fast, betrayal,
 mummies, no cure but paradise, death
 greed

ROUGH SKETCHES

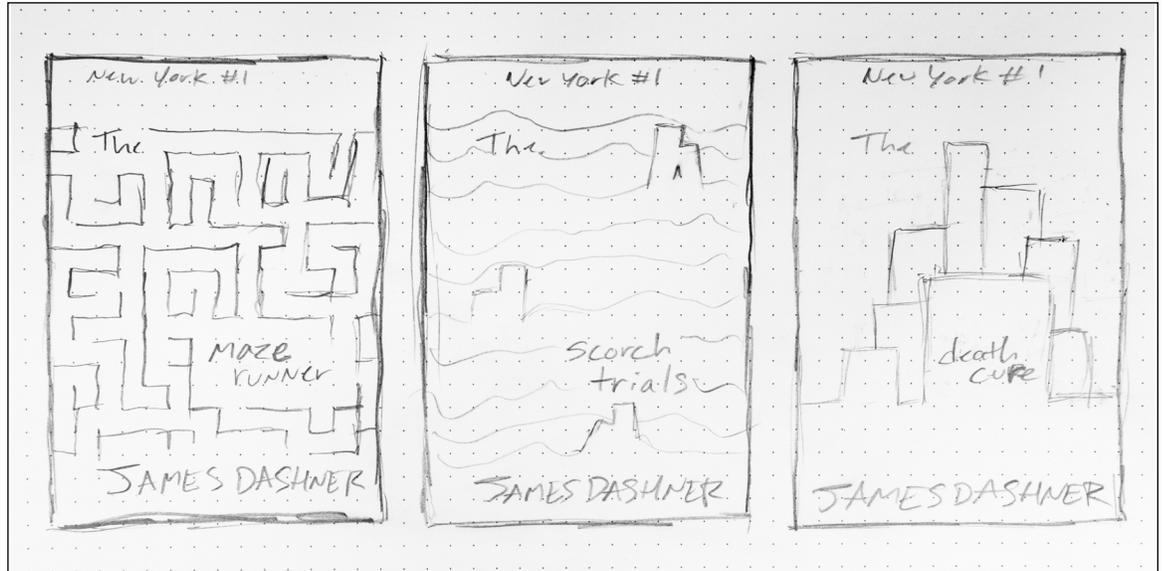
I always do a quick sketch of ideas before moving to digital. I usually can't picture something in my head that I have never seen before, so drawing it gives me an idea of what something might look like. Because I already had a plan, I did not have many designs to draw. I was stuck on these and thought I couldn't come up with something better.

I realized that I wouldn't just be designing a book cover but a dust jacket. I didn't want to focus on the design since I still wasn't sure about the front cover.



TIGHT SKETCHES

I went ahead and drew one of my ideas in more detail. When I started designing digitally, this was the basis for when I began designing digitally, and I figured I would go back and draw the other one if this idea turned out negatively.

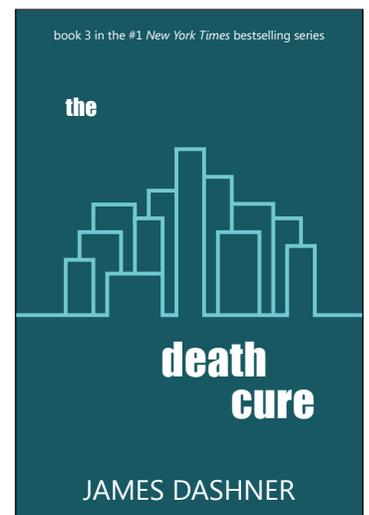
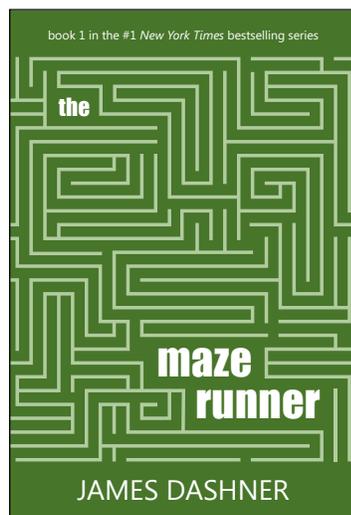


DIGITAL RENDERS

My initial renders featured a lot of linework adhering to a grid. I was satisfied with how the first cover turned out, but I doubted the others.

For *The Scorch Trials*, the characters travel through a desert-like setting. Initially, I thought of heatwaves and adding broken buildings that were mentioned. After seeing it in color, I wasn't sure this would be the direction.

The Death Cure wasn't as uncertain, but I felt that something was off.

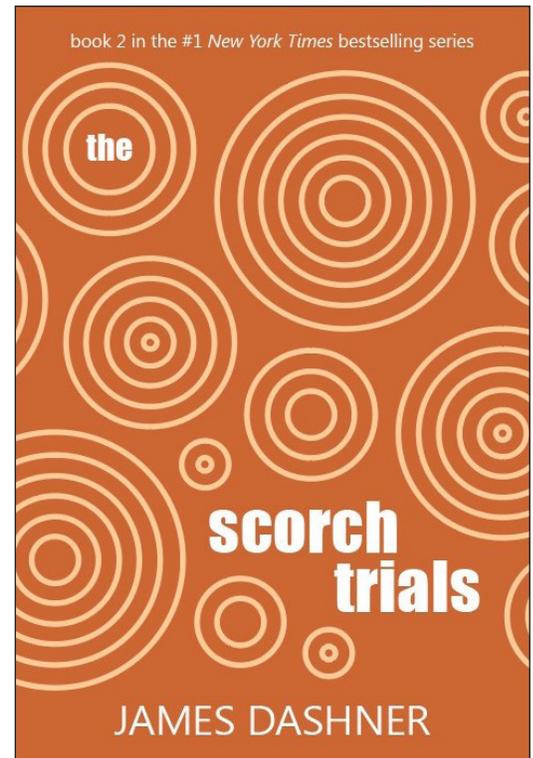
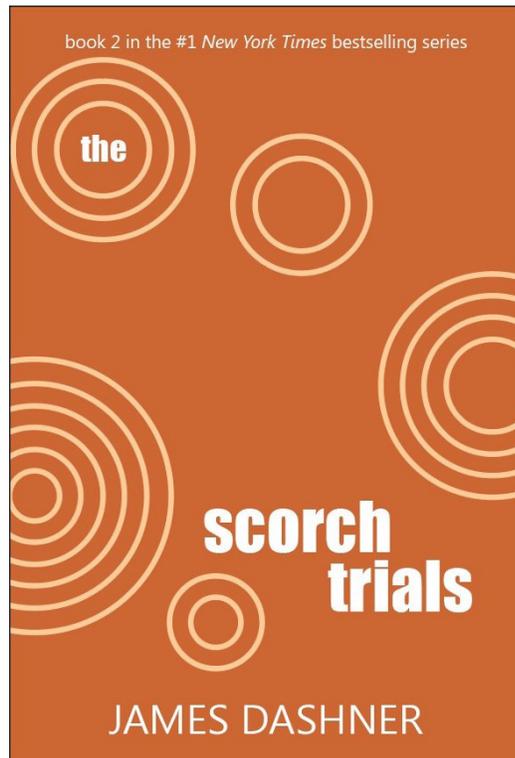
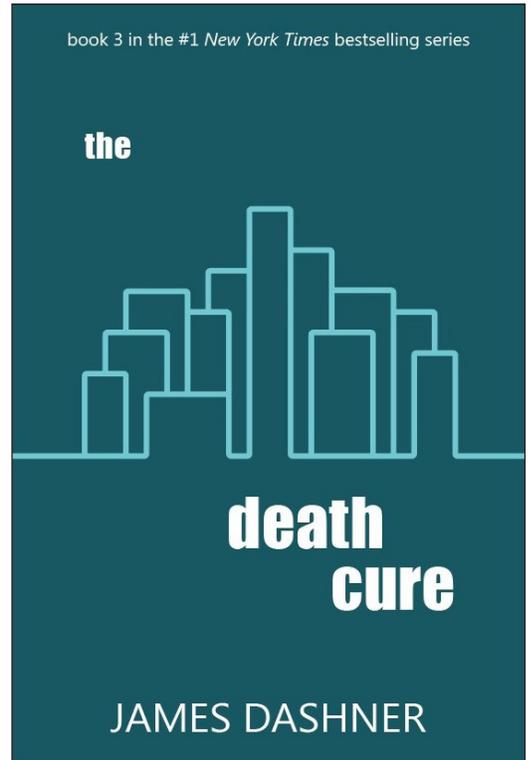


REVISION 1

I changed it after receiving critique and agreeing that the second cover wasn't working with the others. I had thought of horizontal waves to represent heat, but I considered the possibility of it coming in pulses, using circles to illustrate this.

I wasn't sure if there should be multiple, filling up the page, or just a few. In the end I received advice to fill the page.

After rounding the corners in *The Death Cure*, I was still not satisfied with this look.

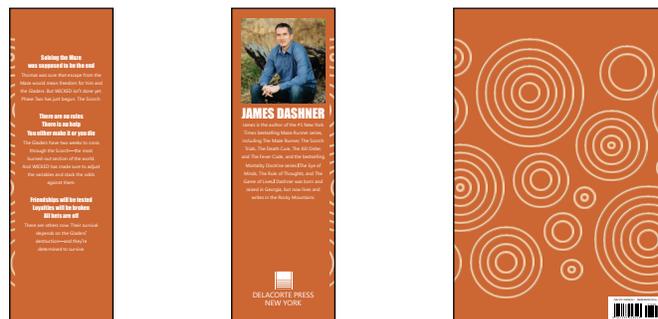
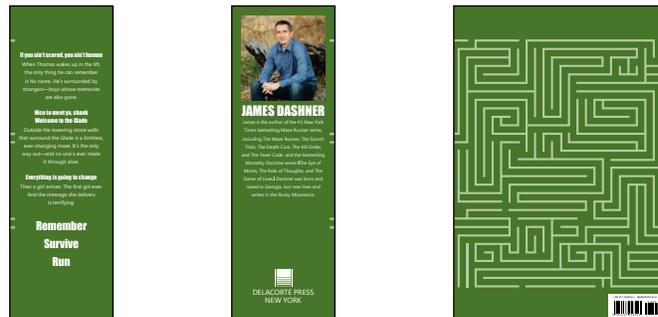
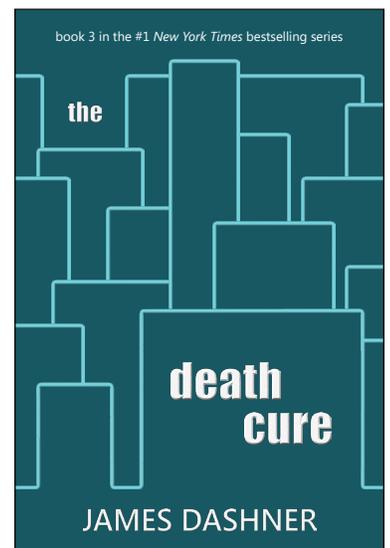
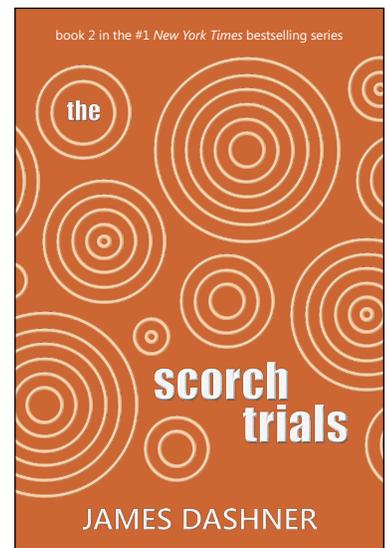
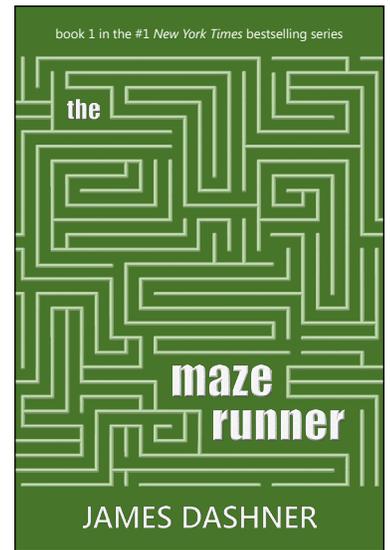


REVISION 2

By this time, I got it down. I enlarged the city buildings on the third cover, solving everything. All three covers looked cohesive but still stayed true to each book's contents.

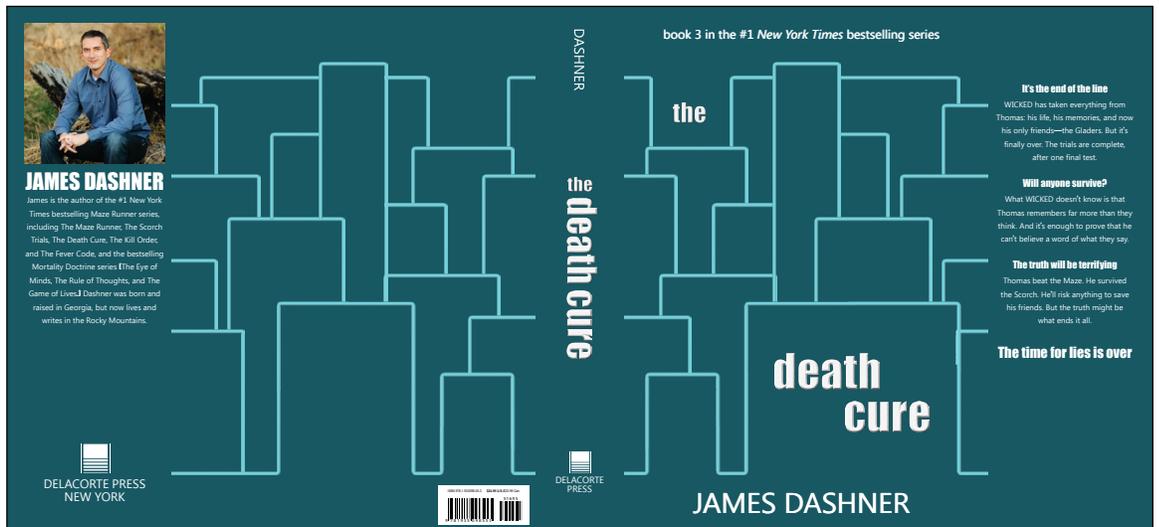
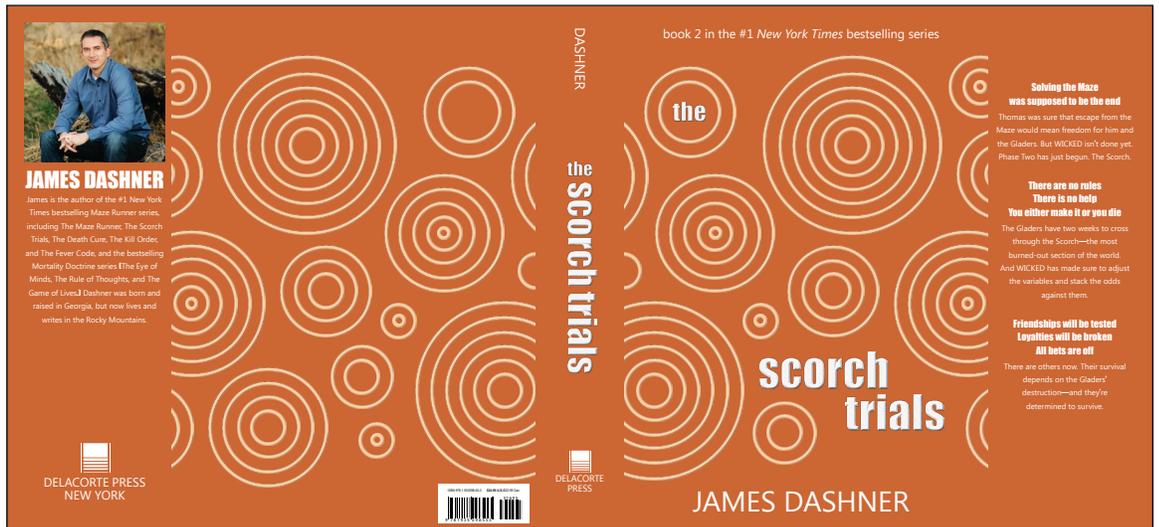
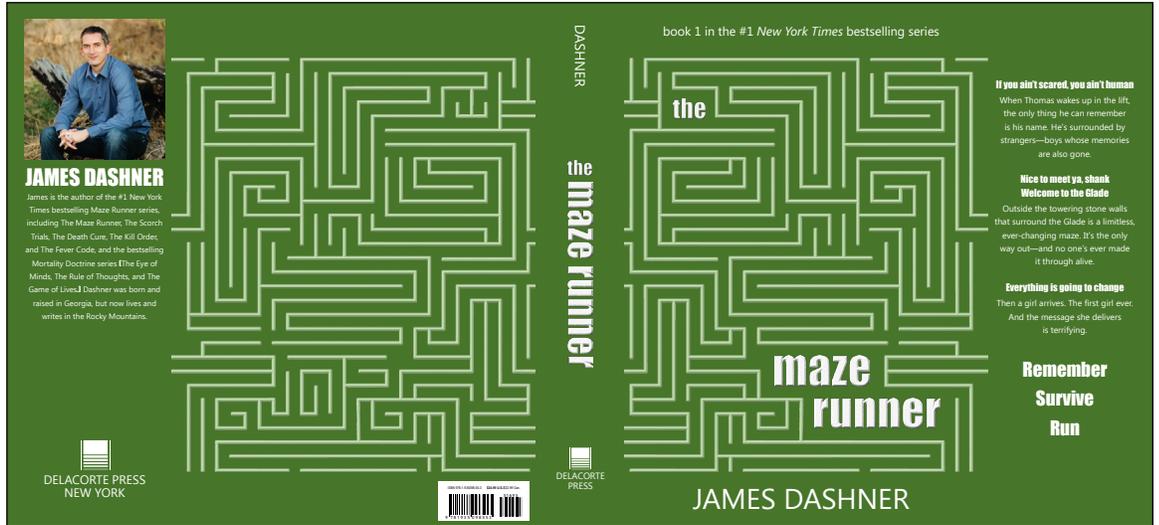
Like I said in the introduction, I love when book covers have textures, so these would feature that. I added a bevel effect to the titles and linework, implying an embossed finish.

At this point, I started on the rest of the dust jackets' designs. I mirrored the artwork for the back cover, filling in the holes where the text used to be.



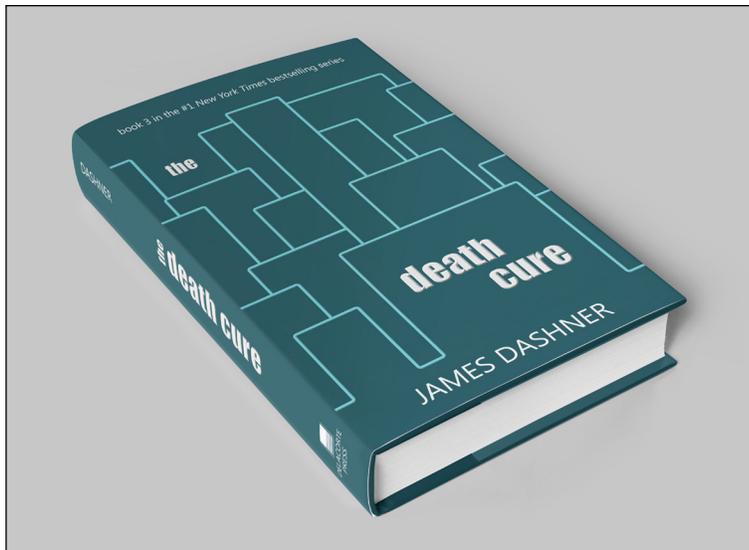
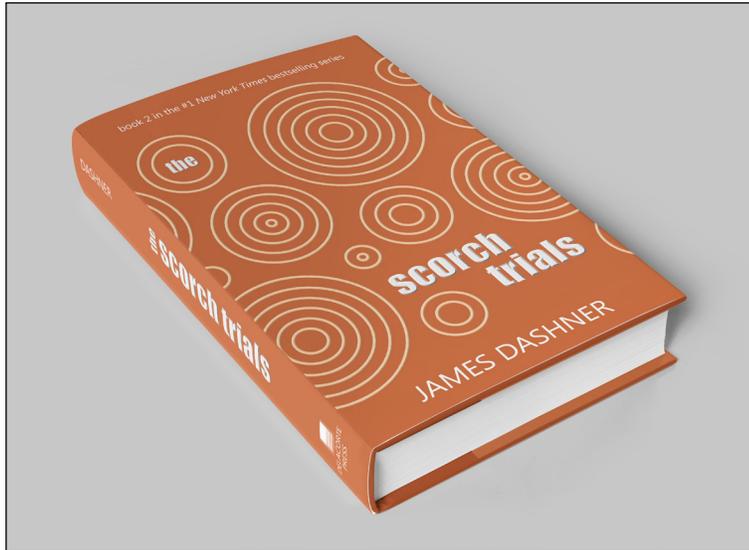
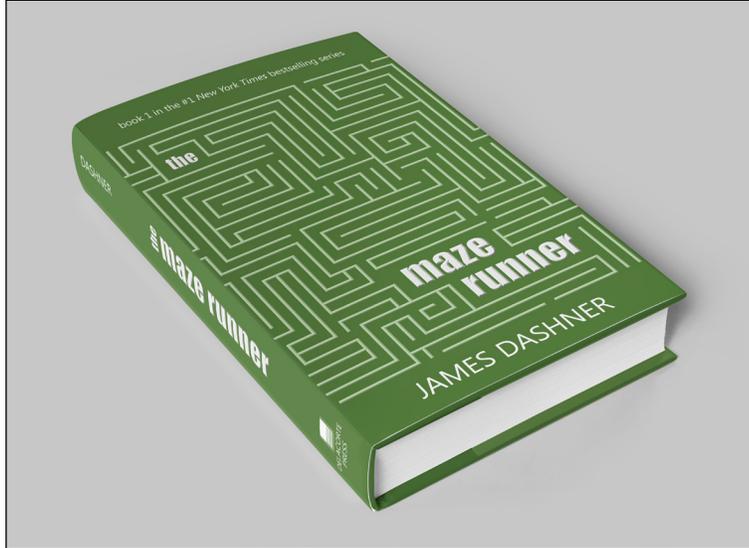
REVISIONS

FLAT ART

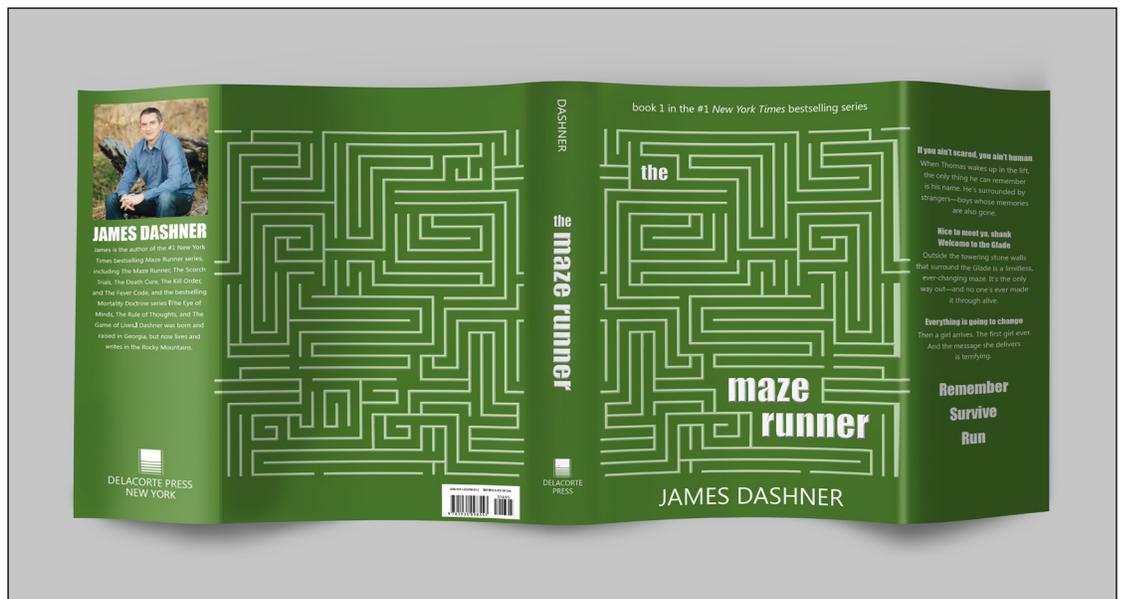
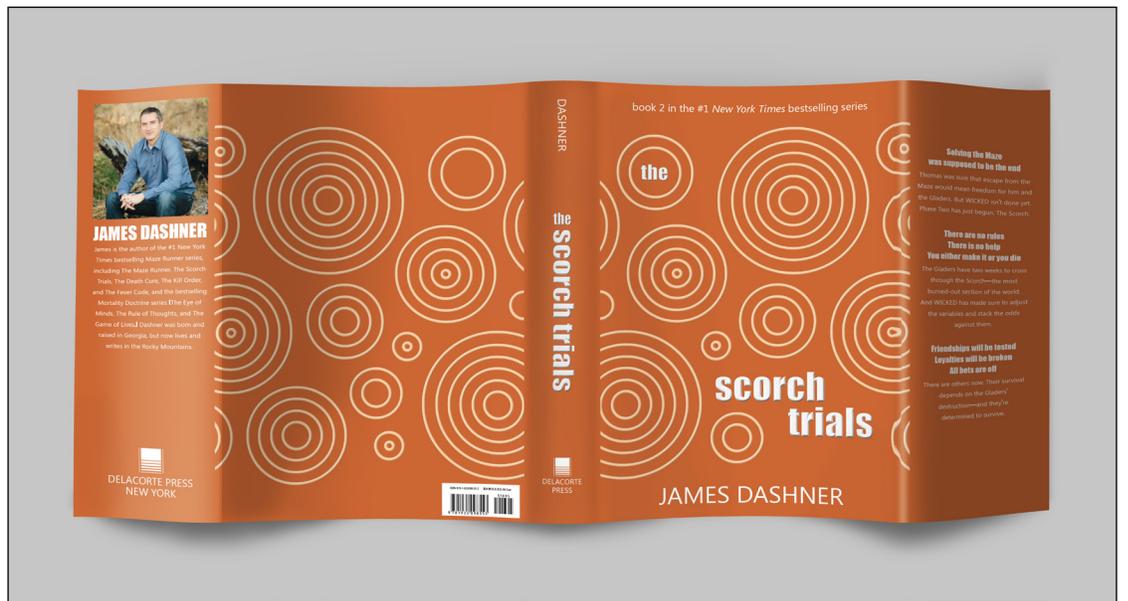
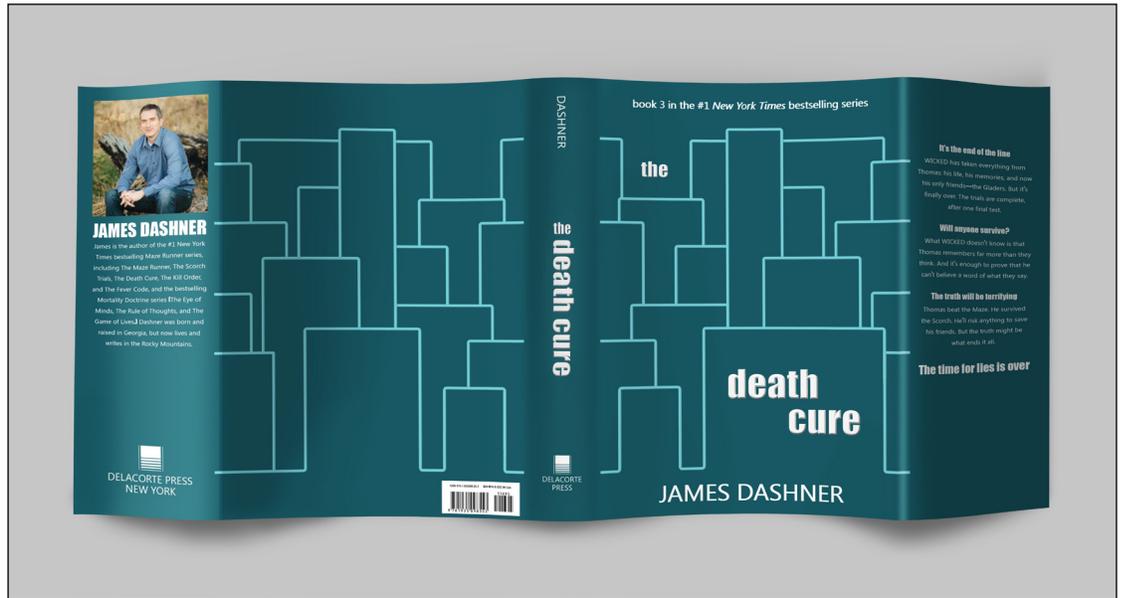


FINAL WORK

MOCK-UPS



FINAL WORK



Honestly, these turned out better than anticipated. I tend to judge my work very harshly, but I don't have many negative feelings toward this project.

Creating book cover designs can be challenging as it is one of the main selling points. I believe the design should adhere to the style and story it represents. Knowledge of my subject and whom I was designing for really strengthened my design and concept.

I spent several hours aligning all the lines and type. So many that I kept questioning whether they were aligned correctly or not. In the end, I reached my initial goal: to create cohesive covers that accurately represent the book's contents. My hope is for other readers to enjoy my design of this iconic series.