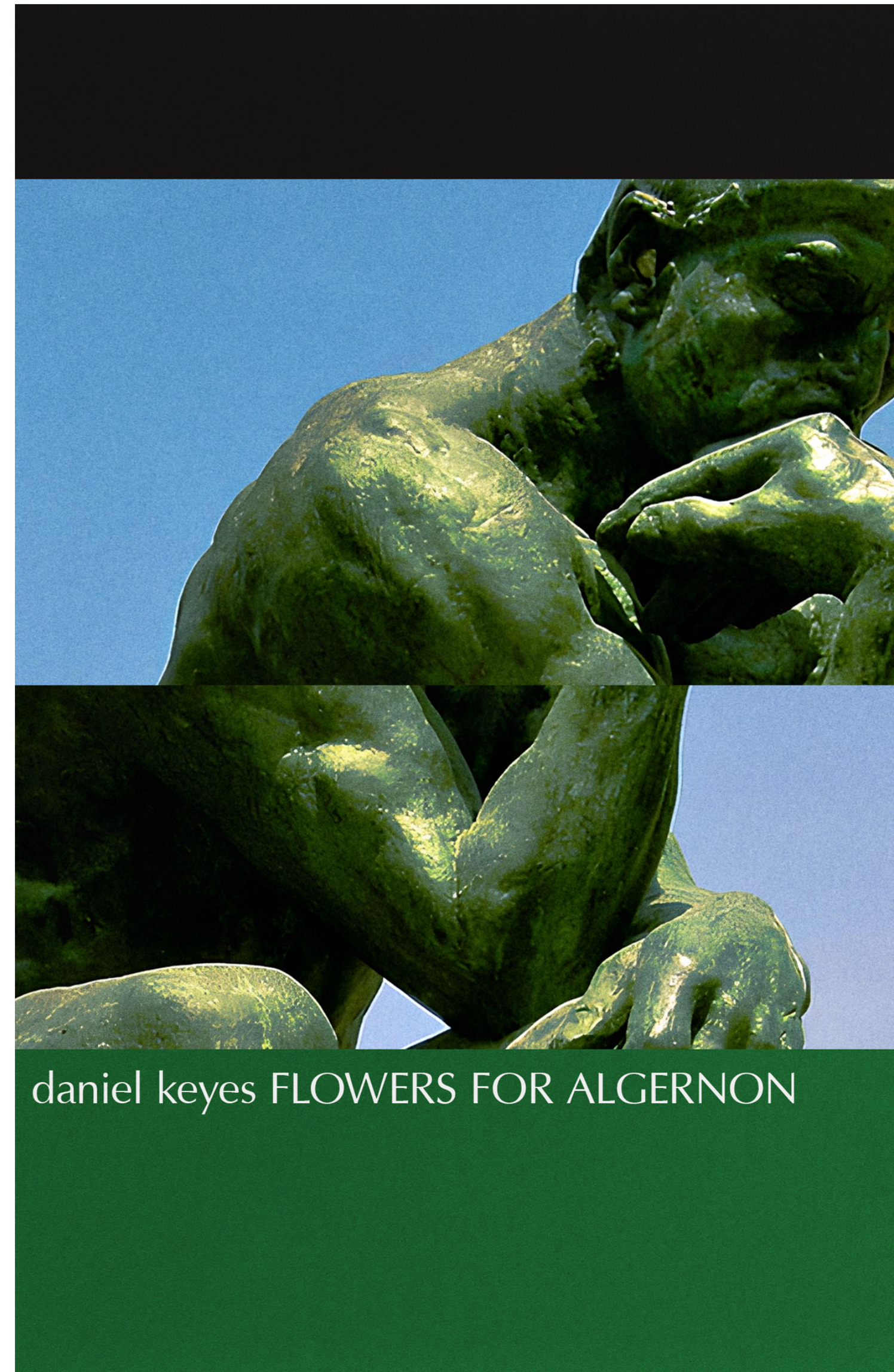

Daniel Keyes - Flowers For Algernon

The cover is a reflection of the protagonist's plight—Charlie Gordon's dramatic increase in intellect, his subsequent deteriorating relationships due to said intellect, and his reckoning with his own inability to solve its impending decline.

I chose to disjoint the imagery of Rodin's *The Thinker* to mirror Charlie's mental state—so close, but never quite whole. The mood is somber and carries an air of solitude, corresponding with Charlie's loneliness throughout his varying levels of intelligence.

The image was sourced via Wikipedia's Creative Commons and re-designed by me.

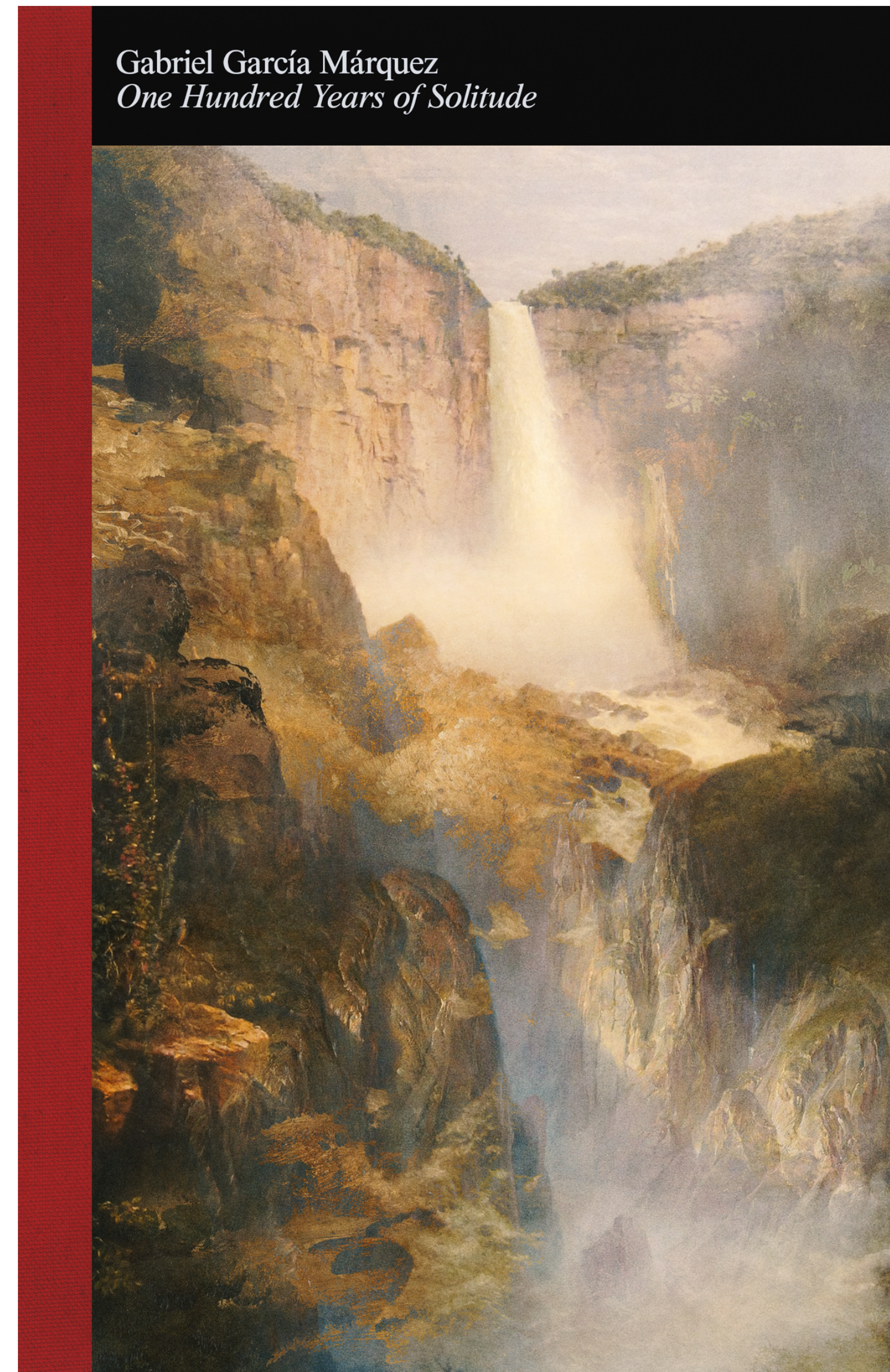


Gabriel Garcia Marquez - One Hundred Years of Solitude

At a glance, the cover is a classic, romantic waterfall, but upon closer inspection, nothing is quite right. The painting is actually three paintings by Frederic Edwin Church, composited and blended together—all from his journeys to Colombia where the novel takes place.

The odd artifacts—gold dust-like fragments invading the serene landscape tie in the novel's symbology of yellows and golds, allusions to the search for prosperity as well as representing death, change, and moral decline. I believe the cover strongly conveys the novel's use of magical realism offering the reader a sense of grandeur and mystique within something very familiar.

The images were sourced via Wikipedia's Creative Commons and re-designed by me.



Deyan Sudjic - Rei Kawakubo and Comme Des Garçons

The book centers around the interior processes of legendary Japanese fashion designer Rei Kawakubo and her label Comme Des Garçons. Given Kawakubo's own reserved personality and ethos of finding the sublime within minimalism, I chose a clean sans-serif (while still providing visual contrast through different weights) juxtaposed with a muted photograph.

The image was sourced from the book itself—a photograph of Comme Des Garçons' Taipei store in 1988.



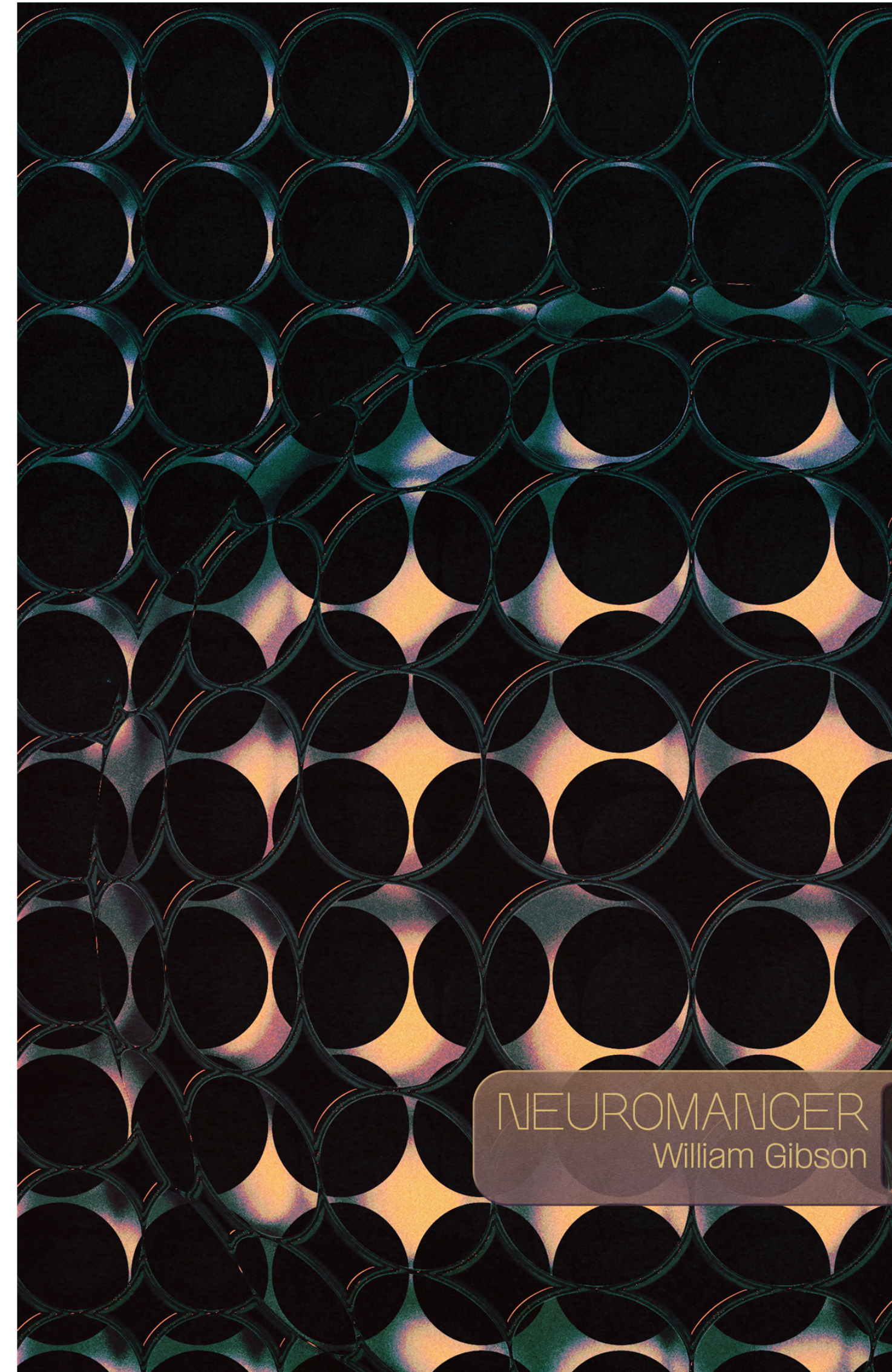
William Gibson - Neuromancer

Neuromancer is arguably the godfather of the Cyberpunk genre—noir protagonists in moody streets contrasted by the neon lighting of futuristic buildings and tech.

I wanted a visually abstract cover that conveyed the novel's themes of human connections, identity, and perception vs. reality.

The design features interlinking chrome-like spheres set in a foreign palette of gradients. Just as the novel fixates on the concepts of transformation—I questioned how to make 2D images appear 3D without the use of real imagery or renders. The subtle beveled title is a nod to minidisc cases, a very retro-future relic.

All visual assets were digitally illustrated and designed in Photoshop by me.



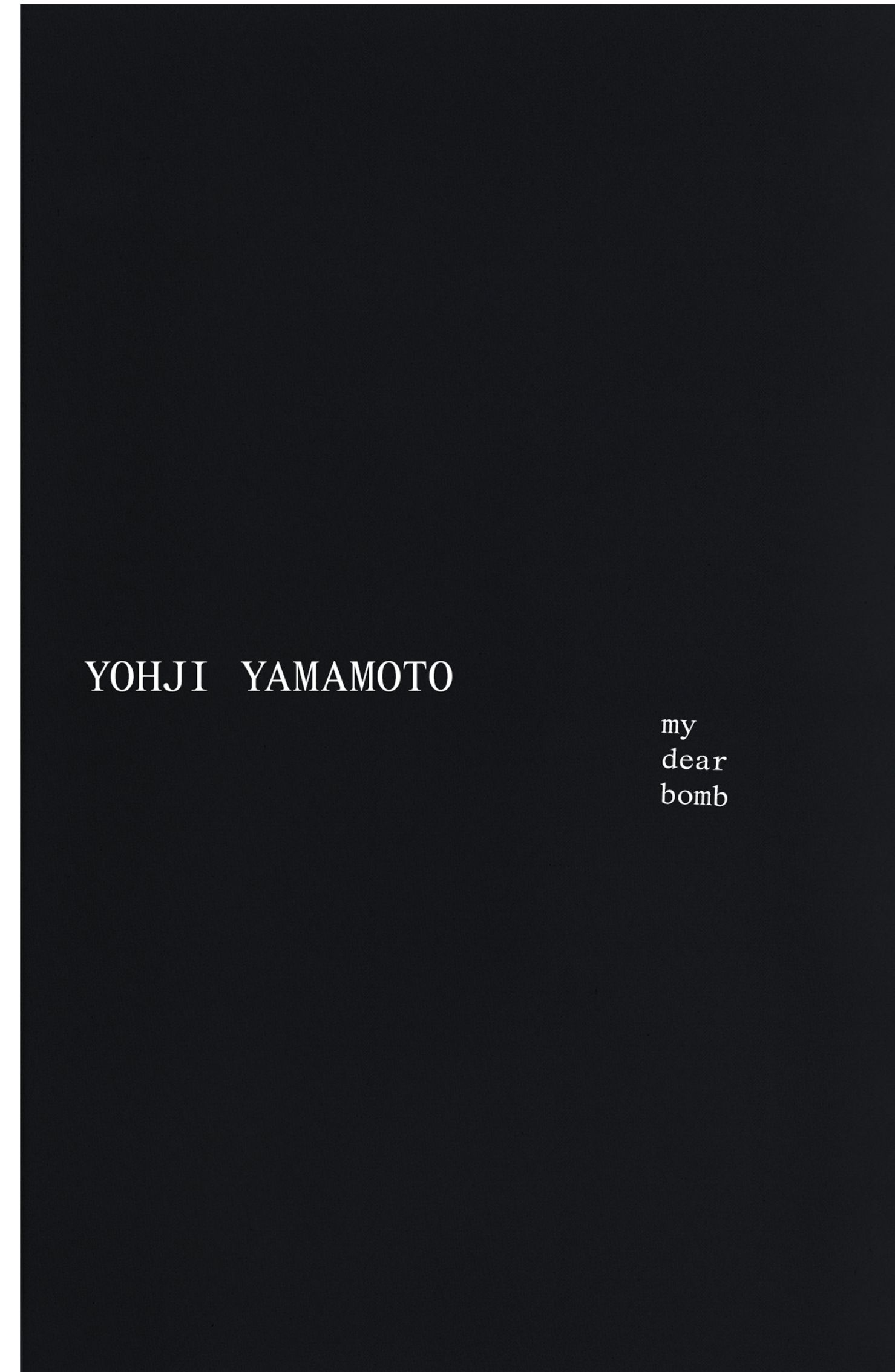
Yohji Yamamoto - My Dear Bomb

My Dear Bomb is an autobiography by Japanese designer Yohji Yamamoto exploring his design philosophies, personal mantras, and relationships. To give more context as to why I designed such a simple cover, I will provide a few of Yamamoto's quotes below.

"Black is modest and arrogant at the same time. Black is lazy and easy - but mysterious. But above all black says this: "I don't bother you - don't bother me"."

"I think perfection is ugly. Somewhere in the things humans make, I want to see scars, failure, disorder, distortion."

The title design is gently tilted a few degrees and is set in Pantasia, a monospaced, refined variant of Times New Roman.

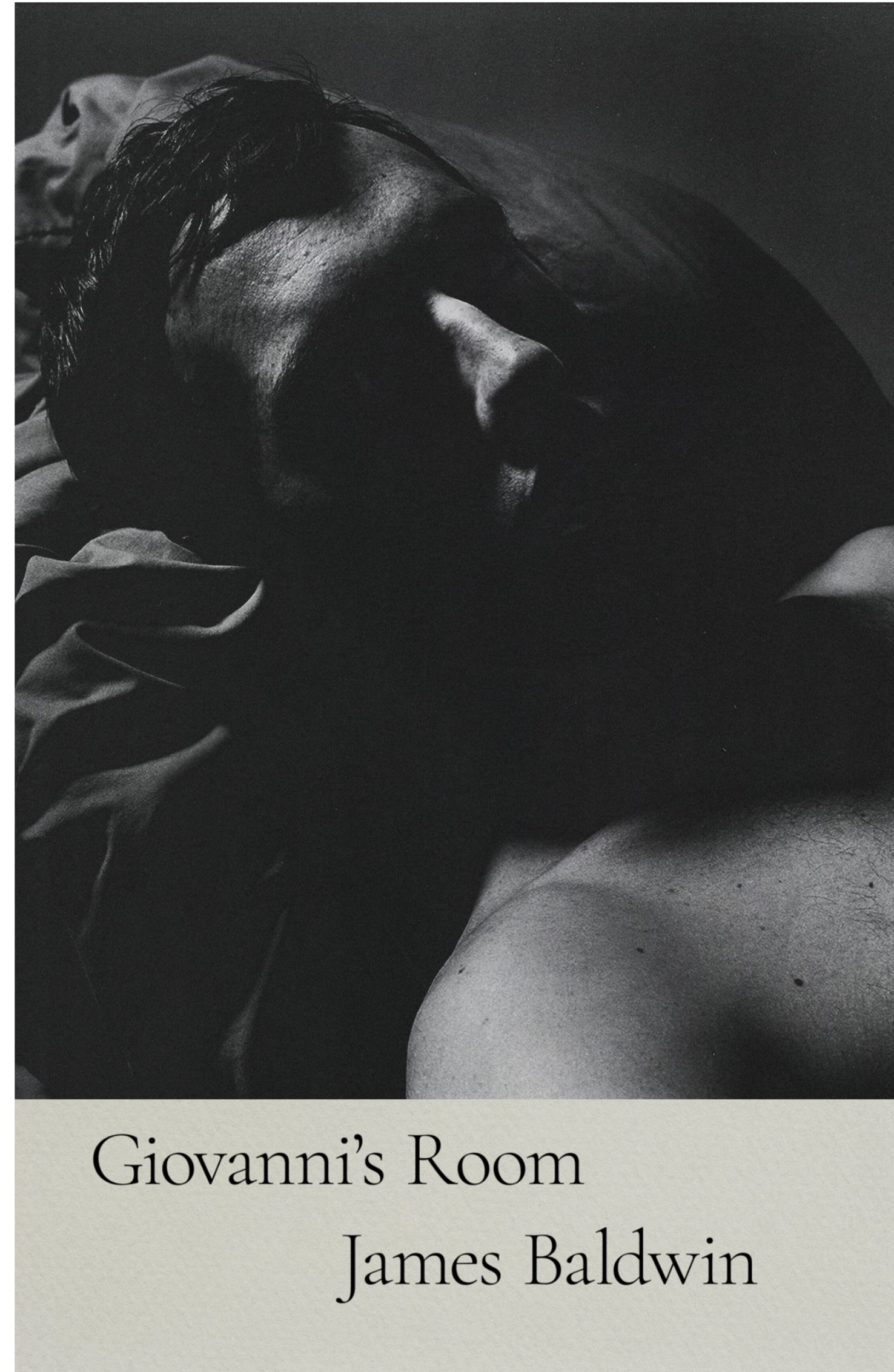


James Baldwin - Giovanni's Room

Baldwin's novel dealt with the struggles of internalized homophobia and masculine identity.

I was inspired by the posters for French director Clair Denis' film, *Beau Travail* (1999), depicting a man's cold gaze cast in shadows. Much like the protagonist's own flawed views on himself, his relationships, and his sexuality—I wanted the cover to be painful, judgmental and self-inflicting.

Original photography by Peter Hujar and redesigned by me.
The whites of his eyes are barely visible.



Alexandre Dumas - The Count of Monte Cristo

Much like Edmond Dantès' descent into the pits of vengeance and fury, I wanted the cover to be dark and dramatic.

The title leads your eye into romantic painter Eugène Delacroix's *The Murder of the Bishop of Liège*. Much like Dantes' calculated quest for revenge, there is movement, commotion and uncertainty, in a sea of mask-like faces. Who is getting killed? By whom and how?

The image was sourced via Wikipedia's Creative Commons and re-designed by me.

The Count of Monte Cristo

Alexandre Dumas



The Fran Lebowitz Reader

I'll keep this slide brief—I hate the current cover for the book.
I find it to be cold, a shallow facsimile of Lebowitz's demeanor.

She's rich, witty, and quintessentially New York.
I enjoy the contrast of scale and don't want the title to compete
with Lebowitz's portrait for space, so I shrunk it.

Original photography by Daniel Arnold.

