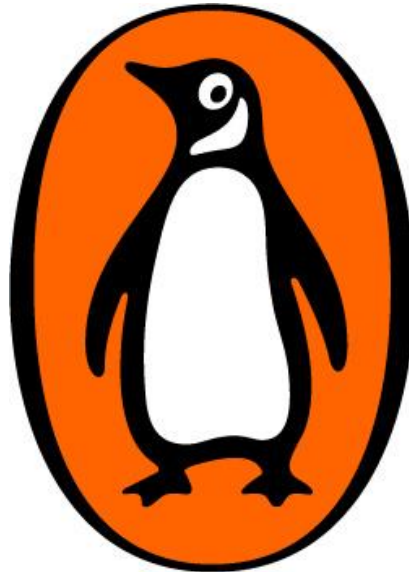


Penguin Design Awards 2023

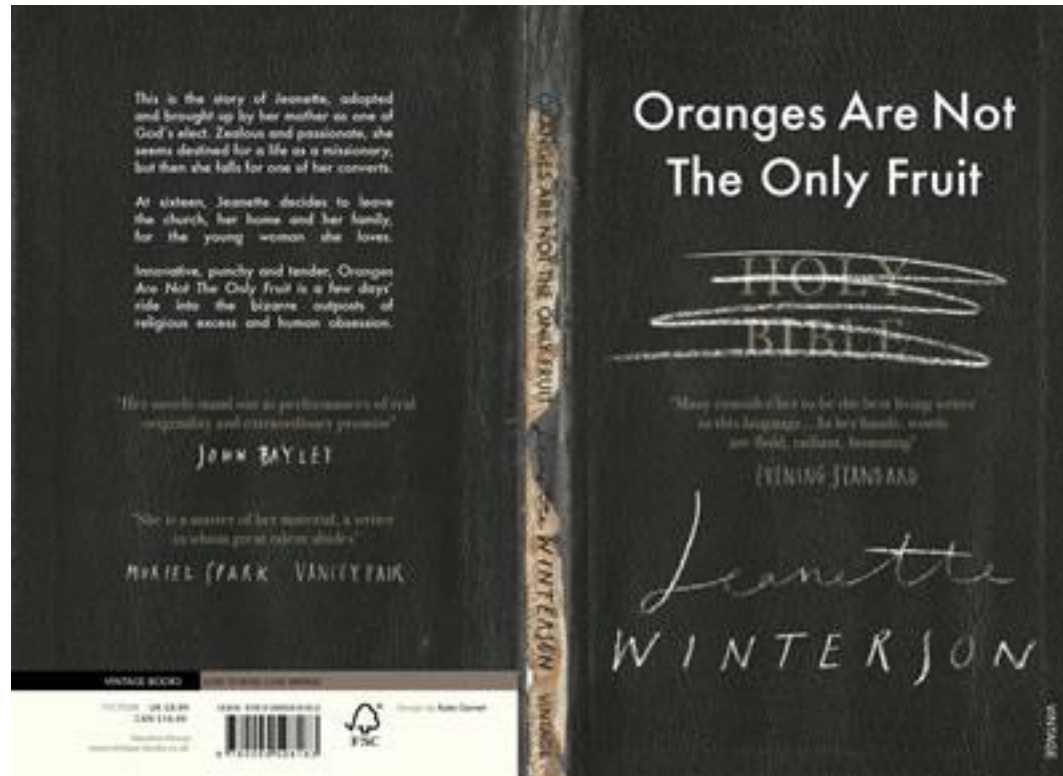




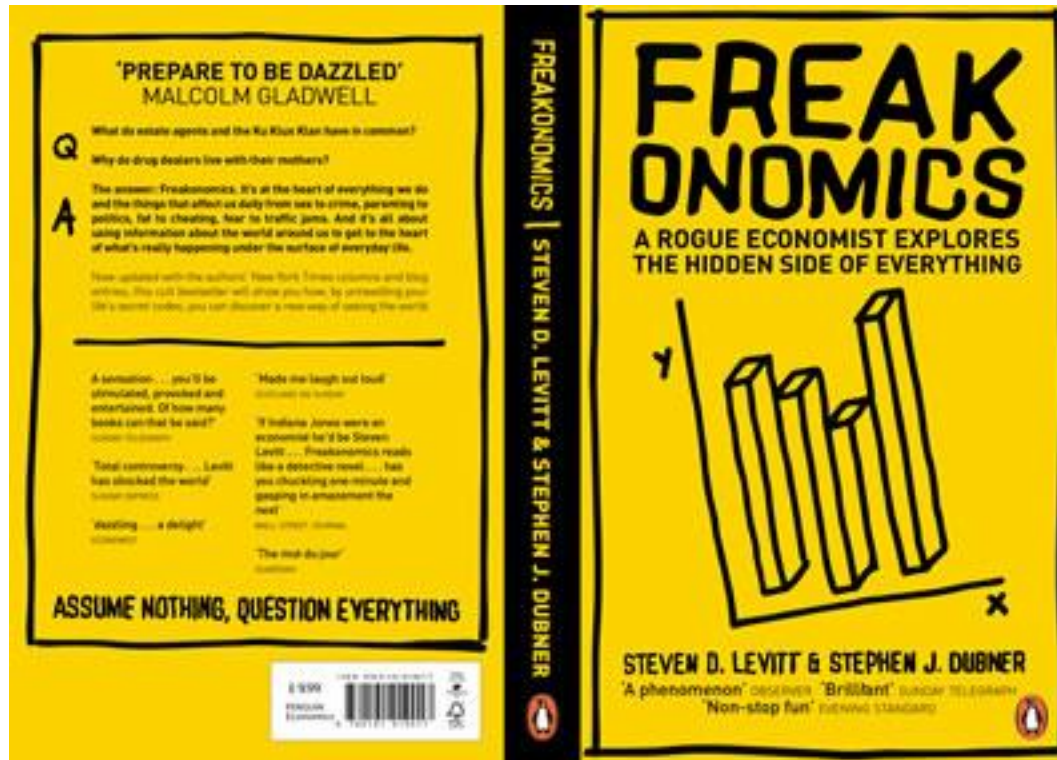
Penguin Design Awards 2014



The hill which Jeanette often climbs in the book, at first with her mother... then as she grows up it becomes her sanctuary. I have used the full spread of the front and back to form the girl's hips as the hill, almost as if it is a part of her.



Narrative of the book has Jeanette trapped in her strict, religious life which she ultimately escapes.
Control Jeanette takes back from religion and her mother.
Appealing and provocative.
Sums up the novel concisely with wit and subversion at its core.



The optical trick on the illustration is “bang on”, alluding to a very lateral take on what can be considered a dry subject

Bold and confident, I could see it jumping out instore. I thought the David-Shrigley-esque drawing was appealing to a younger readership and made the back friendly and approachable.

LIFE
IS
VERY
GOOD



I REALLY DON'T



MIND WHAT
HAPPENS

DON'T TOUCH
MY STUFF

OR MY FACE OR MY HAIR





I have referenced this with the use of two black knives, one for each character with the black resembling death.

A bold, confident concept and eye-catching design – with a clever narrative element.

"A sustained feat of humour, suspense and polemic,
full of twists and ironies"
Hilary Mantel, Sunday Times

It is the 1980s and the Winshaws family are getting
richer and crueller by the year:

Newspaper-columnist Hilary gets thousands for telling
it like it isn't; Henry's turning hospitals into car parks;
Roddy's selling art in return for sex; down on the farm
Dorothy's squeezing every last pound from her livestock;
Thomas is making a killing on the stock exchange;
and Mark is selling arms to dictators.

But once their hapless biographer Michael Owen starts
investigating the family trail of greed, corruption and
immoral doings, the time grows ripe for the Winshaws
to recieve their comeuppance...

"A riveting social satire on the chattering
and all-powerful upper classes"
Time Out

"Big, hilarious, intricate
furious, moving"
Guardian

JONATHAN COE

WHAT A CARVE UP!



PENGUIN Fiction
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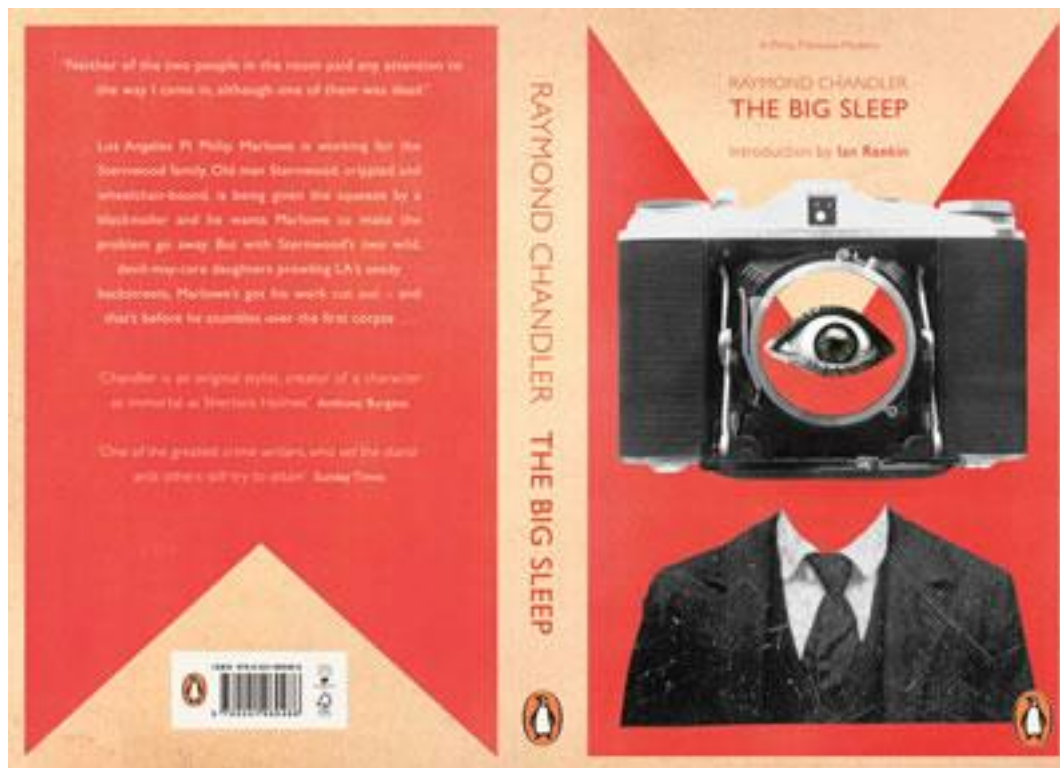


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MIS Bestselling author of The Rotters' Club



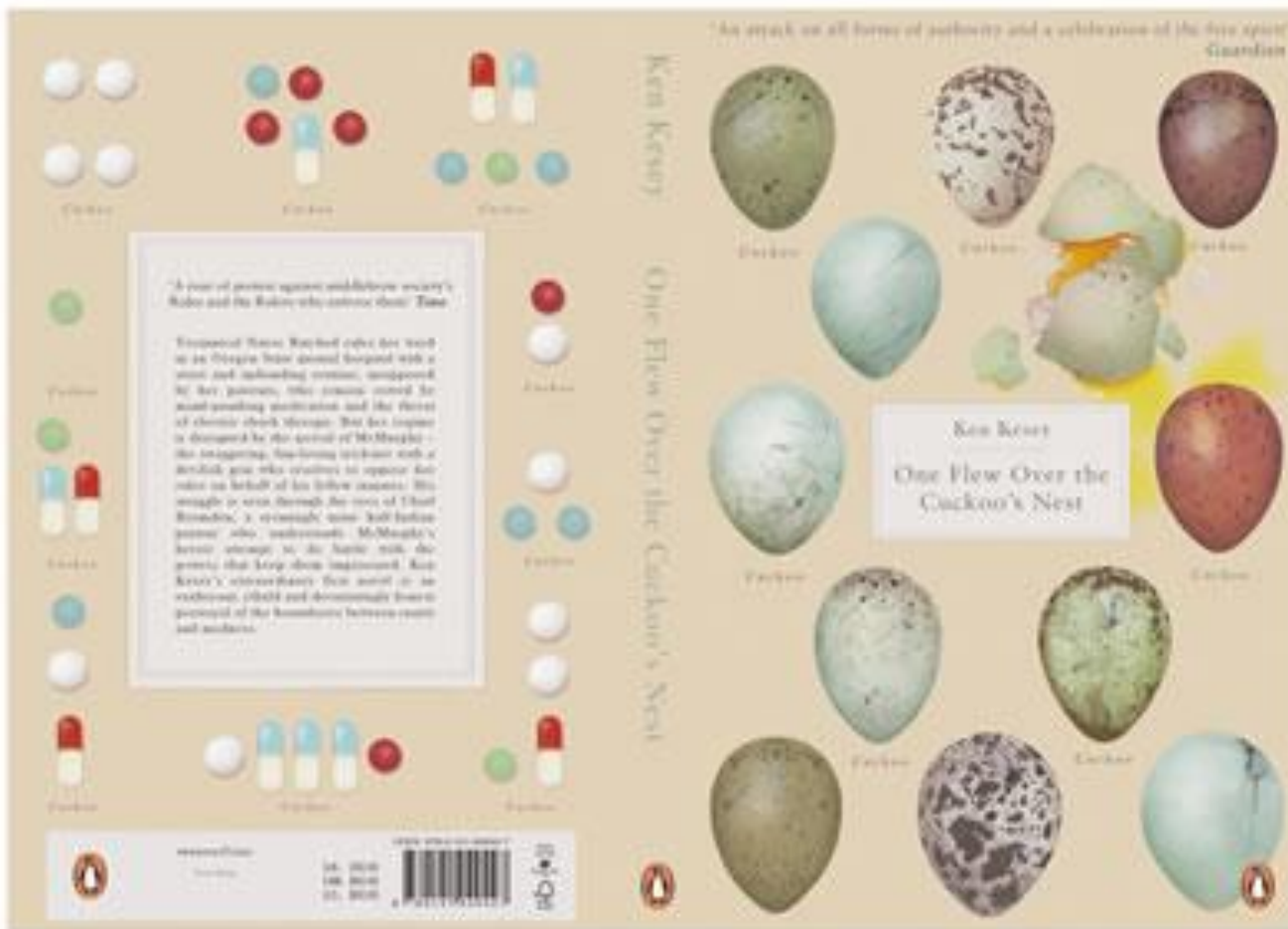


Set against a dark and corrupted 1930s American society, Raymond Chandler's *The Big Sleep* evokes a sense of noir and deep suspicion.

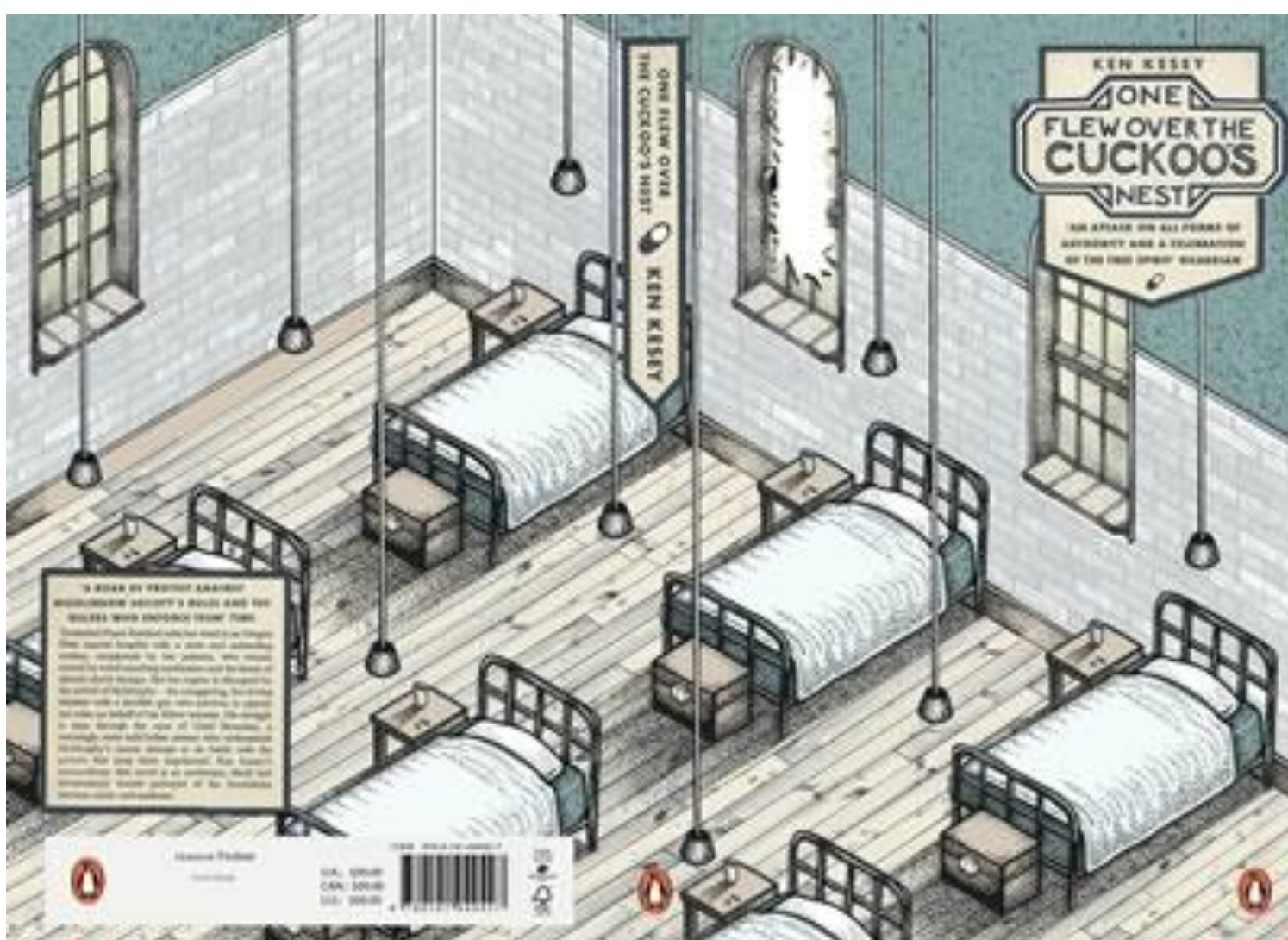
This caught my eye from the first moment and I am so glad it came through as the winner. It's a fearlessly iconic new cover for this big story. Love it.



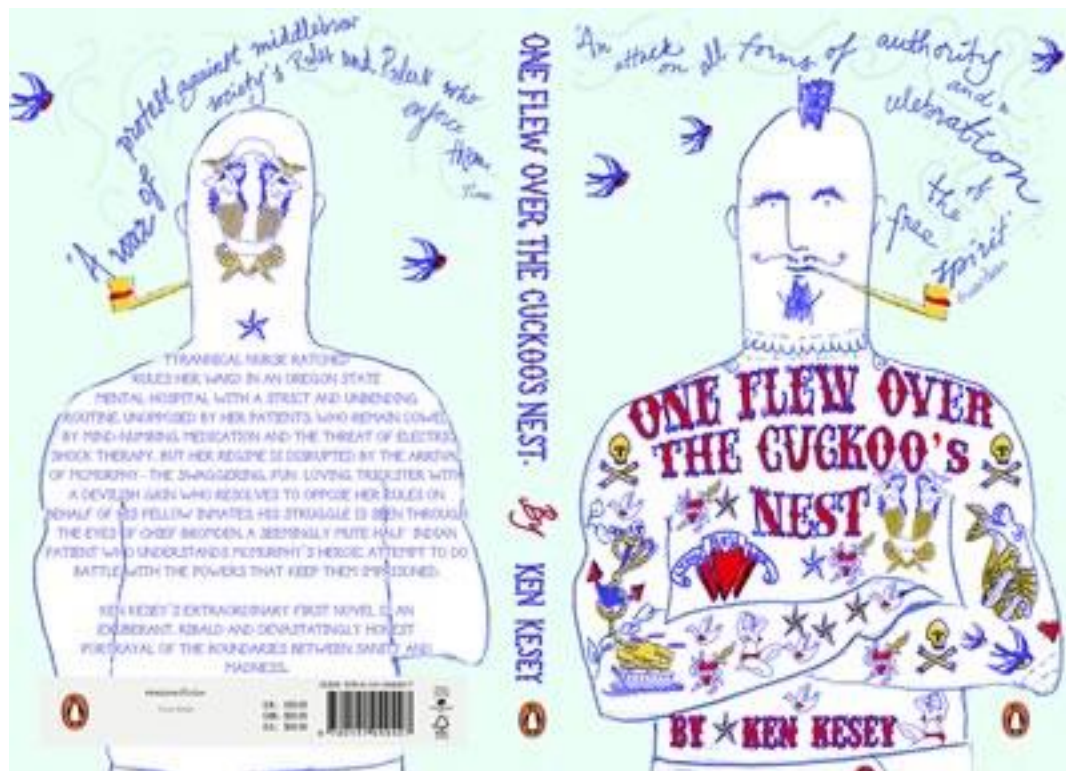
The style of the cover aims to maintain the history and origins of the story with a contemporary feel. The aged black and white comic strip is inspired by the 1946 film noir adaptation



Cleverly conceived and beautifully executed, this cover is eloquent, arresting and as engaging on the back as the front. The cracked egg adds a compelling note of mystery that you long to unravel by reading the book. The concept is great, the imagery is superb and the typography is beautifully handled.



‘Very impressive illustration with a strong narrative. I also really liked the angle point of view and how it holds the viewer at a distance. It’s creepy and striking’

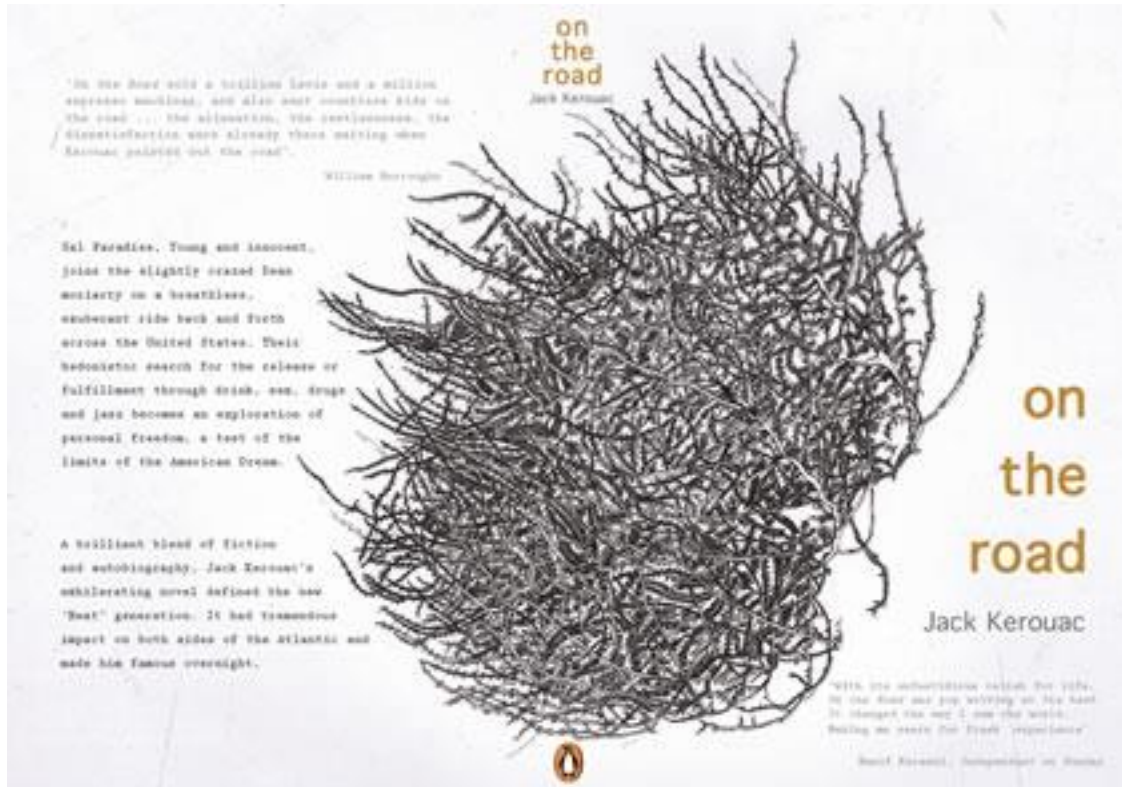


A tattooed man boxed in by the confines of the page. Arms folded to protect himself. The idea behind the man's image is that it represents an outcast, a non-conformist, and a man who is fighting to keep control of his own identity. A pipe to represent Chief Bromden, also a reference to drugs.



My drawing style aimed to emulate 18th-century engravings. I incorporated into the pattern representations of the market/fish-stall, the Plomb du Cantal, 'Pysche et l'Amour' and a human nose (chosen for its macabre air). The colour, whilst representing auburn hair, also visualises the scent trails that lead Grenouille.

'Beautiful narrative illustration, carefully considered, with fantastic relevance to the text and well integrated into a design. The sensitivity shown in the choice of colour palette is admirable'



To me, it seems that Kerouac's generation were confused and rebellious and keen to go wherever the wind would take them in hope of self-discovery. Bob Dylan's song 'Blowin' in the Wind' 'It avoids the clichés. It demonstrates a good, original reading of the text'



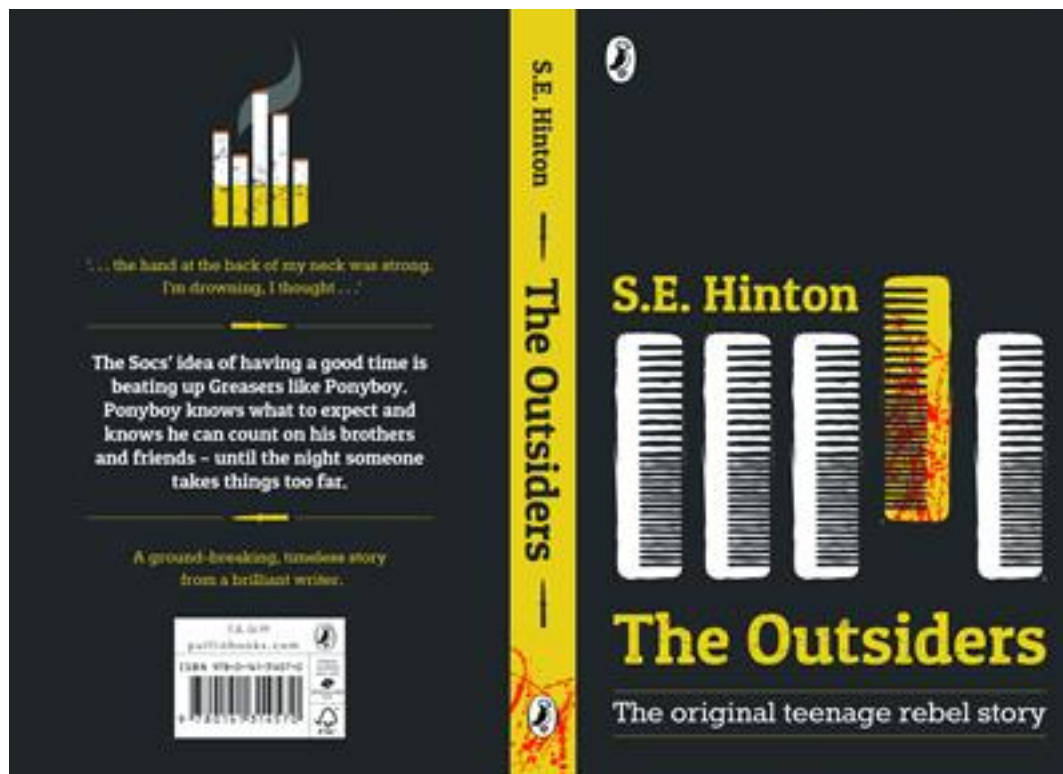
I've attempted to pare down the breathless frustration of Kerouac's writing to a few simple visual elements and couple them with appropriate type inspired by 1950s jazz vinyl covers. I thought it was a great idea and reminded me of a 50s film poster.



Carrie's portrait is formed out of a military aircraft flying over a burning house – for Carrie, the real war was taking place inside of her and not on the battlefield.

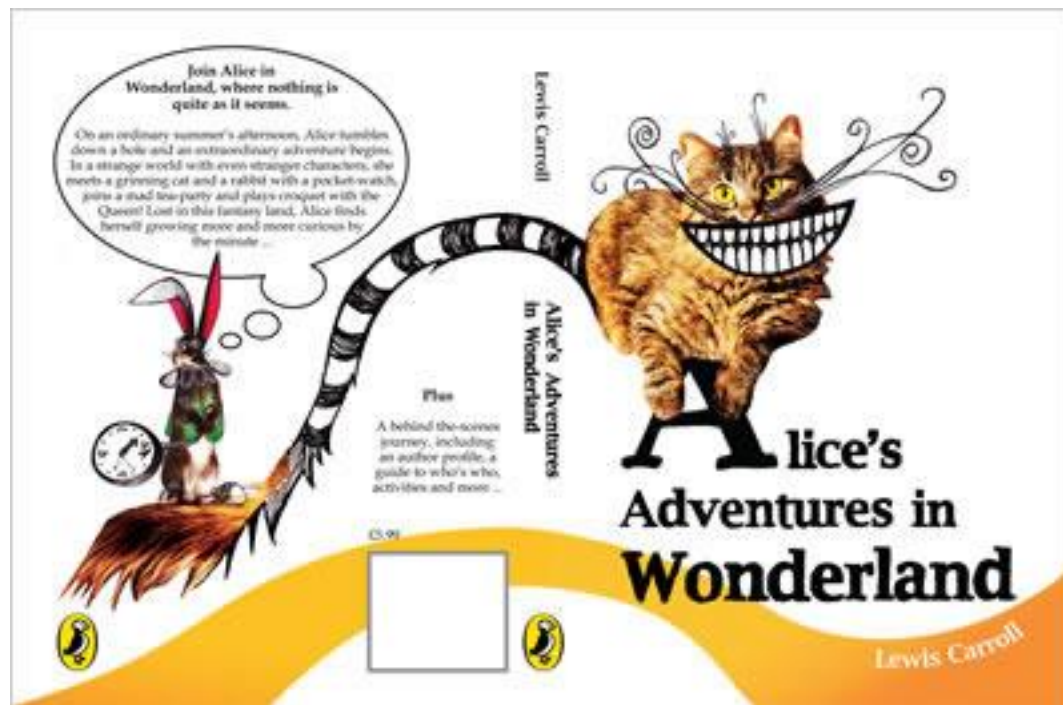
Bold and confident – the detail within, and execution of, the illustration is second to none – effective and original.

A really stunning cover. Beautiful and clever illustration that evokes the period and the nature of the book



A limited colour palette and iconic imagery that hints at the culture and themes featured throughout the book, without revealing too much. The front cover graphic is intended to emphasise the theme of 'the outsider' by using a common cultural signifier and removing it from a sequence.

Tough, stark, edgy and hinting at the trouble to come.



My concept was to create a book cover where one of the characters would be transformed in an absurd and funny way (I wanted to show the way 4-6-year-old children are drawing and imagining the real world without strict rules)

‘Literally leaps off the shelf and into your lap with a big meow.

‘Very playful and commercial – captures the feeling of the book in an inviting and modern way’



IN COLD BLOOD

6 —
5 —

'Dick became convinced that Perry was that rarity, "a natural killer" – absolutely sane, but conscienceless, and capable of dealing, with or without motive, the coldest-blooded deathblows.'

On November 15, 1959, in the small town of Holcomb, Kansas, a wealthy farmer, his wife and their two young children were found brutally murdered. Blood all over the walls, the telephone lines cut, and only a few dollars stolen. Heading up the investigation is Agent Al Dewey, but all he has are two footprints, four bodies, and a whole lot of questions.

Truman Capote's detailed reconstruction of the events and consequences of that fateful night, *In Cold Blood* is a chilling, gripping mix of journalistic skill and imaginative power.

'One of the stupendous books of the decade'

Sunday Express

Truman Capote



TRUMAN CAPOTE



TRUMAN CAPOTE

IN COLD BLOOD

A TRUE ACCOUNT OF A MULTIPLE MURDER AND ITS CONSEQUENCES

ADRIAN MOLE

Saturday January 25th

10 a.m. I am ill with all the worry, too weak to write much. Nobody has noticed I haven't eaten any breakfast.

2 p.m. ... Perhaps when I'm famous and my diary is discovered people will understand the torment of being a 13 $\frac{3}{4}$ -year-old undiscovered intellectual.

6 p.m. Pandora! My lost love! Now I will never stroke your treacle hair! (Although my blue felt-tip is still at your disposal.)

BOOK REVIEW

'I not only wept, I howled and hooted and had to get up and walk around the room and wipe my eyes so that I could go on reading'
- Tom Sharpe

READ!

ADRIAN MOLE'S PAINFULLY
HONEST DIARY IS A HILARIOUS
SPOTS-AND-ALL GLIMPSE INTO
THE TROUBLED LIFE OF A TEENAGE
'MISUNDERSTOOD' INTELLECTUAL!

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The Secret
Diary of
Adrian Mole (Aged 13 $\frac{3}{4}$)

SUE TOWNSEND



THE FUNNIEST BOOK OF THE YEAR! - THE DAILY MAIL

*"after him!
after him!"*

Emil is excited to be going on a train all by himself, with money for his grandmother safely tucked into his pocket. But a strange man wearing a bowler hat is acting mysteriously, and soon Emil starts to feel sleepy...

The next thing he knows the man - and the money - have gone! Emil is determined to get it back and teams up with a gang of young detectives in a hair-raising chase across the city to catch the thief.

stories that last a lifetime

Extra! Extra! Read all about it!
Fun facts, quizzes and much more inside

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Keep the book safe!
Use the book with care!

BOOKS ARE
TREASURES



Emil and the Detectives

ERICH KÄSTNER

Emil and the Detectives

ERICH KÄSTNER

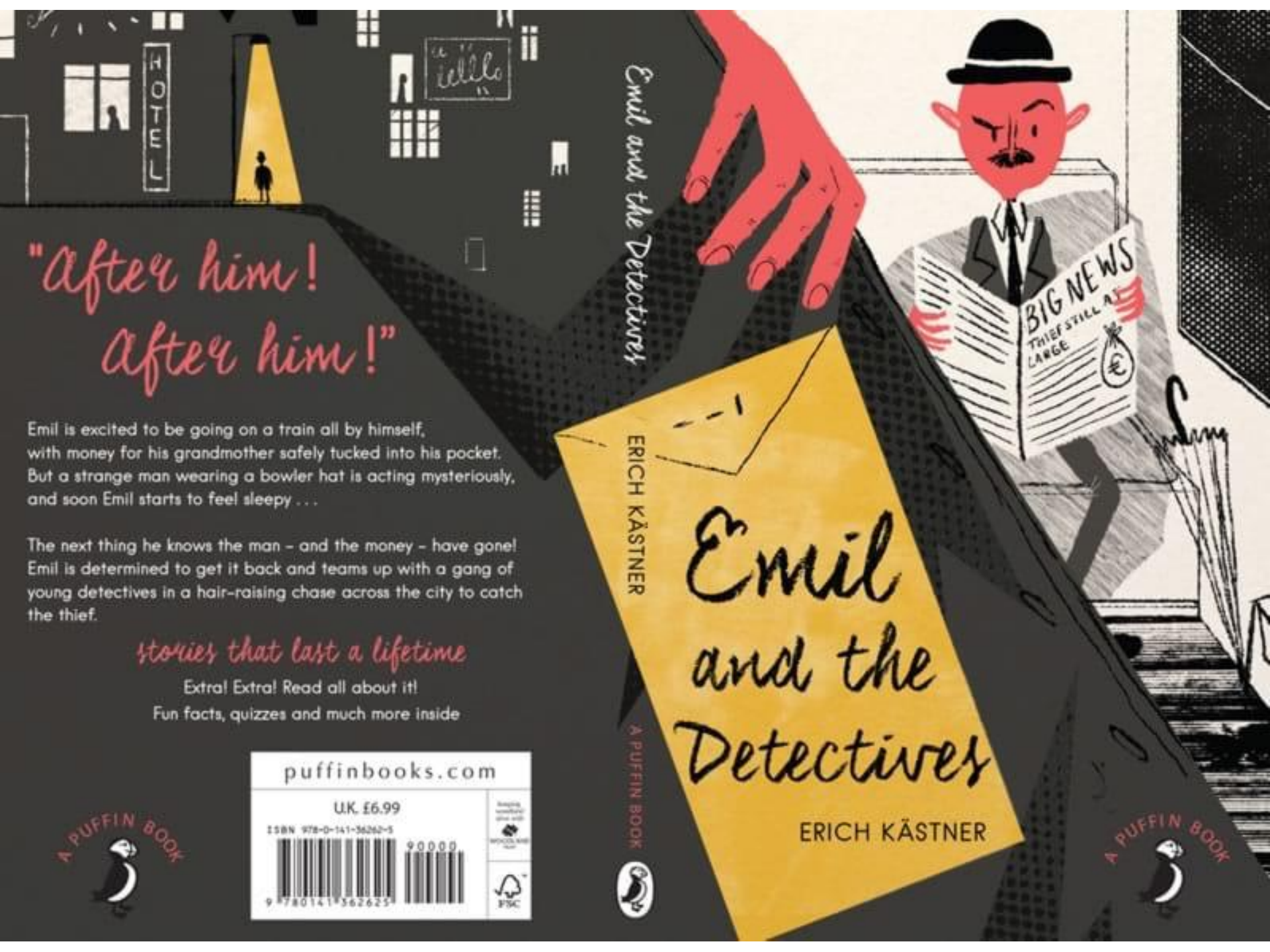
A PUFFIN BOOK



A PUFFIN BOOK



A PUFFIN BOOK





'SHOOT ALL THE BLUEJAYS YOU WANT, IF YOU CAN HIT 'EM, BUT REMEMBER IT'S A SIN TO KILL A MOCKINGBIRD.'

A lawyer's advice to his children as he defends the real mockingbird of Harper Lee's classic novel – a black man charged with the rape of a white girl. Through the young eyes of Scout and Jem Finch, Harper Lee explores with exuberant humour the irrationality of adult attitudes to race and class in the Deep South of the 1930s.

The conscience of a town steeped in prejudice, violence and hypocrisy is pricked by the stamina of one man's struggle for justice.

But the weight of history will only tolerate so much.

Someone rare has written this very fine novel, a writer with the liveliest sense of life and the warmest, most authentic humour. A touching book; and so funny, so likeable.'

Truman Capote

'No one ever forgets this book' Independent

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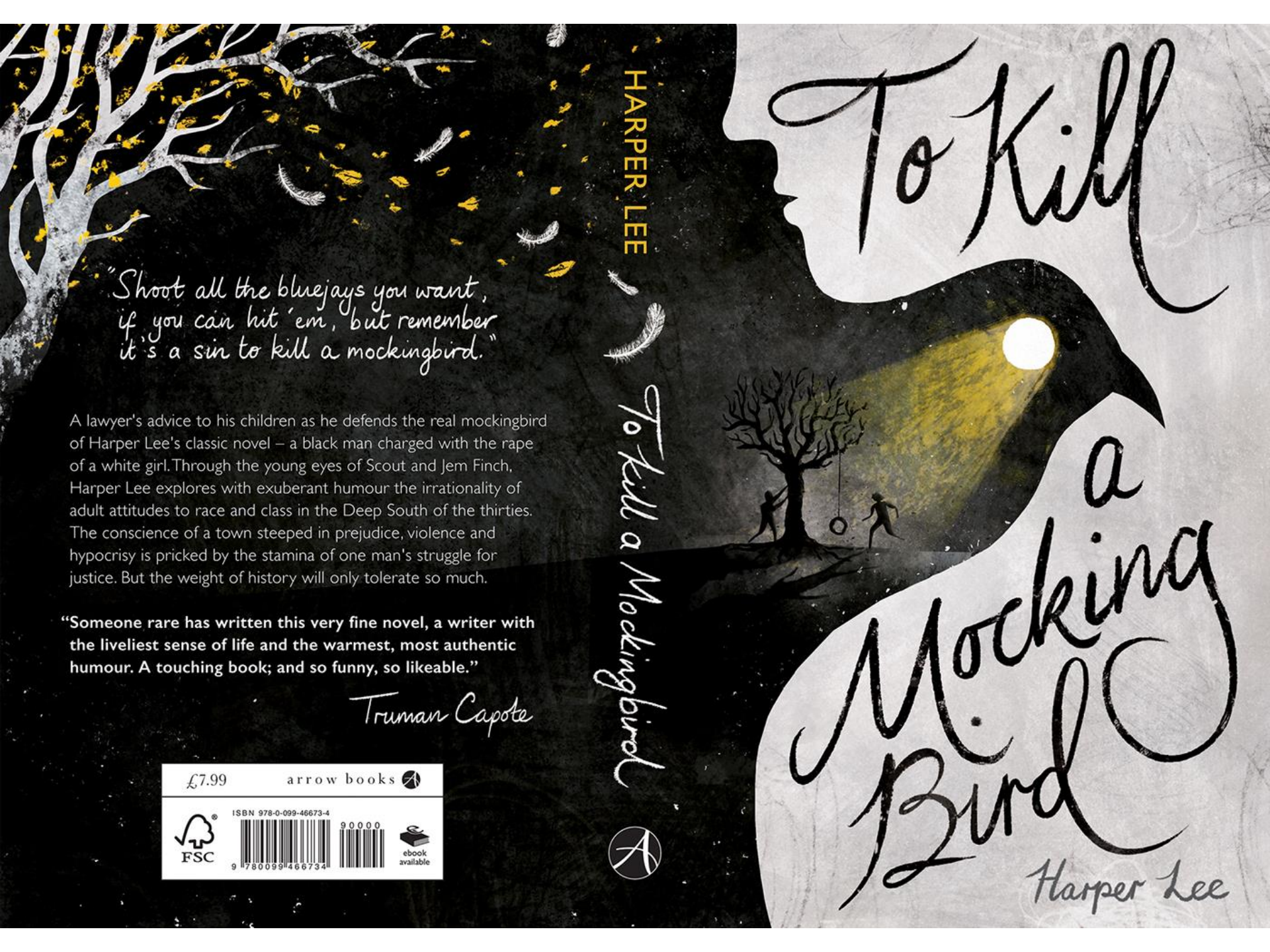
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To Kill a Mocking Bird
Harper Lee

To Kill a Mocking Bird

Harper Lee



HARPER LEE

To Kill a Mockingbird



"Shoot all the bluejays you want,
if you can hit 'em, but remember
it's a sin to kill a mockingbird."

A lawyer's advice to his children as he defends the real mockingbird of Harper Lee's classic novel – a black man charged with the rape of a white girl. Through the young eyes of Scout and Jem Finch, Harper Lee explores with exuberant humour the irrationality of adult attitudes to race and class in the Deep South of the thirties. The conscience of a town steeped in prejudice, violence and hypocrisy is pricked by the stamina of one man's struggle for justice. But the weight of history will only tolerate so much.

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arrow books



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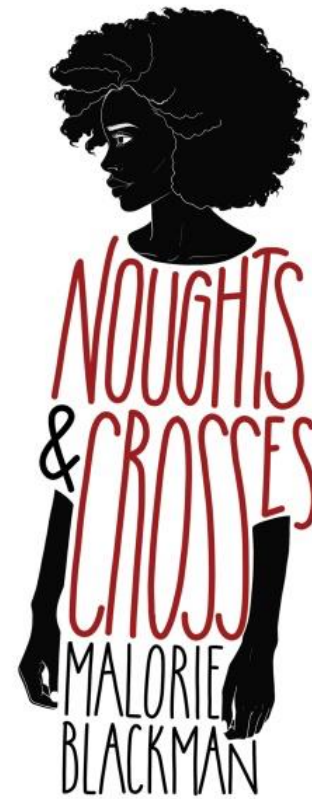
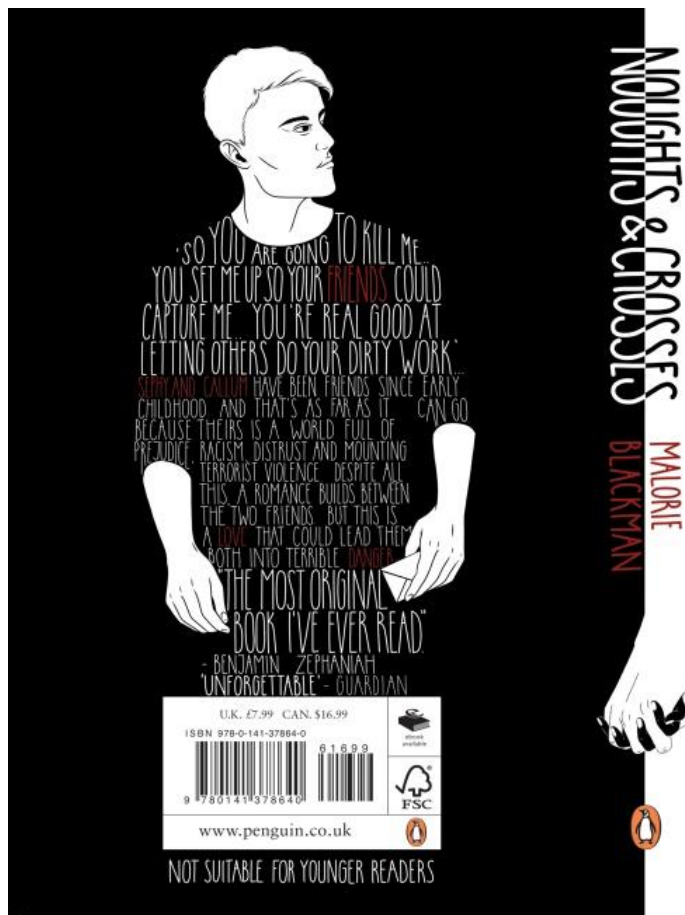
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noughts & crosses MALORIE BLACKMAN

NOUGHTS & CROSSES MALORIE BLACKMAN

NOUGHTS & CROSSES MALORIE BLACKMAN

NOUGHTS & CROSSES Malorie



“Noughts & Crosses provides an experience through the two main characters, Sephy and Callum. The novel tells us about their relationship and how it grows, it is so personal, I felt it was important to include them as key elements in my design.

“Monochrome colour was chosen to show the contrasted personalities, alongside adding sophistication to the look. Introducing red as an afterthought, taking Penguin Random House Children’s Art Director Anna Bilson’s advice on board.

'All animals are equal. But some animals are more equal than others.'

Mr Jones of Manor Farm is so lazy and drunken that one day he forgets to feed his livestock. The ensuing rebellion under the leadership of the pigs Napoleon and Snowball leads to the animals taking over the farm. Vowing to eliminate the terrible inequalities of the farmyard, the renamed Animal Farm is organized to benefit all who walk on four legs. But as time passes, the ideals of the rebellion are corrupted, then forgotten. And something new and unexpected emerges . . .

Animal Farm – the history of a revolution that went wrong – is George Orwell's brilliant satire on the corrupting influences of power.

'Remains our great satire of the darker face of modern history'
Malcolm Bradbury

**'Animal Farm has seen off all the opposition.
It's as valid today as it was fifty years ago'**
Ralph Steadman

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U.K. £00.00

ANIMAL FARM • George Orwell



George Orwell

ANIMAL FARM



“This minimalist, flat design references the book without overtly showing the image of a pig or communist elements. I employed basic shapes to create a symbol which, in the context of *Animal Farm*, is clearly recognizable as a reference to the story's central characters. The 'snout' is set against a sombre, stone-like texture that calls to mind the brutalist style often associated with communist architecture.”



THE
PHENOMENAL
BESTSELLER
AUTHOR OF CHAVS

OWEN
JONES

THE
ESTABLISHMENT

AND HOW THEY GET AWAY WITH IT



When he hears her favourite Beatles song, Toru Watanabe recalls his first love Naoko, the girlfriend of his best friend Kizuki. Immediately he is transported back almost twenty years to his student days in Tokyo, adrift in a world of uneasy friendships, casual sex, passion, loss and desire - to a time when an impetuous young woman called Midori marched into his life and he had to choose between the future and the past.

'Evocative, entertaining, sexy and funny; but then Murakami is one of the best writers around'

TIME OUT

'Such is the exquisite, gossamer construction of Murakami's writing that everything he chooses to describe trembles with symbolic possibility'

GUARDIAN

'This book is undeniably hip, full of student uprisings, free love, booze and 1960s' pop, it's also genuinely emotionally engaging, and describes the highs of adolescence as well as the lows'

INDEPENDANT ON SUNDAY

'A heart-stoppingly moving story...Murakami is, without a doubt, one of the world's finest novelists'

HERALD

MURAKAMI

NORWEGIAN WOOD VINTAGE



死は生の対極としてではなく
その一部として存在している

NORWEGIAN WOOD

MURAKAMI

VINTAGE FICTION

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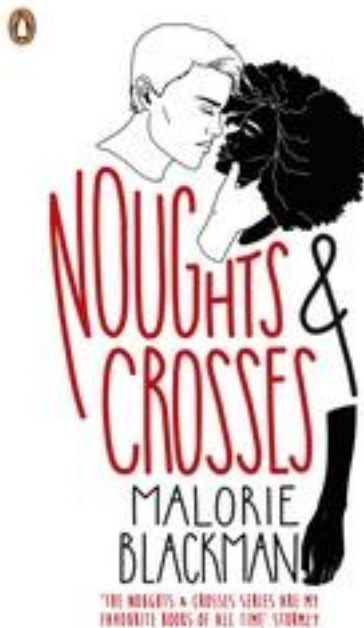
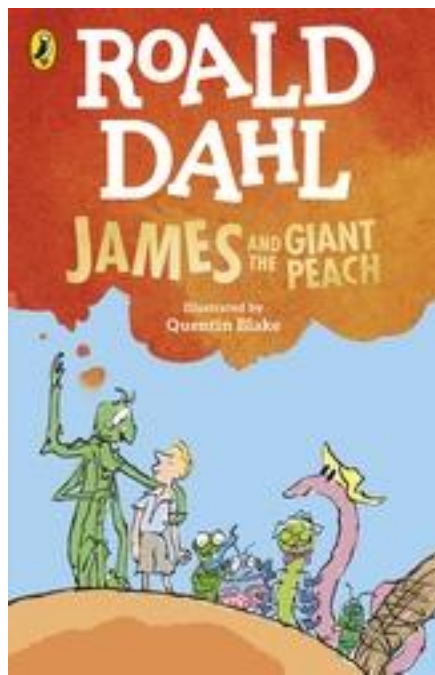


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Step 1 Read our guide on [what makes a good cover design](#)

Step 2 Download the brief for your chosen title

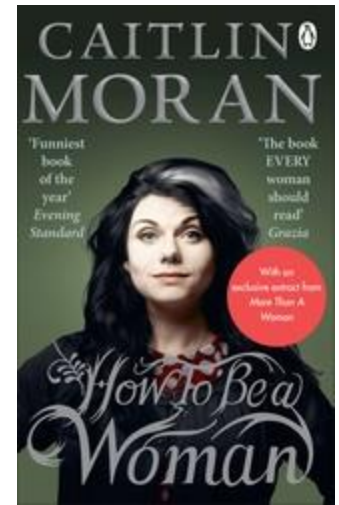
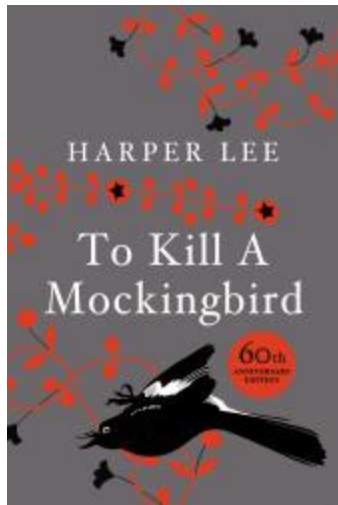


What makes a good cover design?

Regardless of style, think of your audience

What will make a reader pick up the book?

How and where will a reader see the book?



Adult Fiction

To Kill a Mocking Bird by Harper Lee

Animal Farm by George Orwell

Adult Non-Fiction

In Cold Blood by Truman Capote

A Brief History of Time by Stephen Hawking

How to be a Woman by Caitlin Moran

Children's

James and the Giant Peach by Roald Dahl

Noughts & Crosses by Malorie Blackman

The Outsiders by S. E. Hinton