

Always  
Judge a Book  
by its Cover

ABBY MILLER

# Always Judge a Book by its Cover

AN HONORS RESEARCH PROJECT

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WRITTEN, DESIGNED, & ILLUSTRATED BY  
ABBY MILLER



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## artist statement

With this project, I took the challenge of designing and completing ten children's book covers, endpapers, and spot illustrations to understand the narrative illustration process further and build my portfolio. Building my portfolio will both allow me to strengthen my skills but also help me break into the children's book illustration industry. The motivation for my work stems from my love for illustration, films, and storytelling. I want to be the person my six-year-old self wants me to be, and my six-year-old self had dreams of being an artist. Completing this project is a stepping stone for a

dream I've always wished for. Since I was small, watching movies and reading stories has been a cornerstone of my experience, and it felt fitting to incorporate that into my project. I will take films I love from my childhood and make them into book covers geared toward a middle-grade reader audience. I want to answer a significant question with this project. What does it take to create a convincing narrative illustration? If this project is successful, I will better understand narrative illustration, composition, and theming, and hopefully, I will have a strong illustration portfolio.

# introduction

Breaking into the children's book illustration market is far from easy, but it is becoming more accessible to freelancers and illustrators, even with little experience in the field. In recent years, actors, singers, entertainers, and even everyday individuals have picked up the pen to write children's books.<sup>1</sup> With this influx of interest in storytelling, illustrators are quickly gaining opportunities to debut their first book cover or picture book. Smaller startups and self-publishers provide an excellent chance for illustrators to get their work published and eventually noticed by more prominent traditional publishing companies. With this in mind, I took on this project as a step towards starting a portfolio. I want to graduate college with an extensive collection of book covers to boost my chances of getting hired as an illustrator for a book.

When talking about today's struggles in the industry, it would be remiss to ignore the threat of AI art. As an illustrator, I

firmly believe that the artist should make illustrations entirely, and using AI steals bits and pieces from other's artwork without their consent. Thankfully, a few courts have gone over this issue and declared that AI art is not copyrightable, protecting artists' jobs everywhere and ensuring no one's art will be stolen like this in the future.<sup>2</sup> With my project, I wish to fight against the threat of AI technology and show that a program cannot and will never make the kind of art a human can.

Another big issue in the children's book market is banning or challenging books. Books are getting banned or challenged by libraries all over the U.S. when they have never been an issue before. Recently, a few books that have movie adaptations have been challenged in various libraries in the U.S. The Harry Potter series by J.K. Rowling has been banned in a few libraries for witchcraft and the characters using nefarious means to attain goals.<sup>3</sup> A Wrinkle in Time by Madeline L'Engle was

challenged for opposing Christian beliefs and teaching occult practices.<sup>4</sup> Charlotte's Web by E.B. White has been challenged for depicting talking animals, which is an insult to God.<sup>5</sup> With the threat of a book getting banned, it is more important than ever to fight back against those who oppose the freedom of information and imagination. With this project, I hope to fight back in my own way with stories that have the same qualities as the ones banned before.

Representation in children's books is getting better and better by the day. As an illustrator, I must represent different cultures as well as possible and with as much accuracy. Books with poor representation can skew a child's perception of themselves, and it can serve to erase their own identity.<sup>6</sup> On a personal level, I usually draw people in my spare time. For this project, I wanted to take a turn and draw book covers mostly without people, to challenge my artistic skills, and to leave a lot of interpretation of the

characters up to the book's author. Too often, I have read books where the cover art does not match the inside description and feels very discordant. I wanted to take a different approach and leave drawings of people out of the book covers to keep the reader's interpretation of the main character wide open.

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1 Stephanie Faris, "How to Break into Children's Book Illustrating," 99 Designs, 2017. Accessed November 5, 2023. <https://99designs.com/blog/freelancing/childrens-book-illustrating/>.

2 Blake Brittain, "AI-Generated Art Cannot Receive Copyrights, US Court Says," Reuters, August 21, 2023. Accessed November 5, 2023. <https://www.reuters.com/legal/ai-generated-art-cannot-receive-copyrights-us-court-says-2023-08-21/>

3 "Shhhh! These Kid's Books Have Been Banned (or Challenged)," Evanston Public Library, October 12, 2023. Accessed November 5, 2023. <https://www.epl.org/booklist/shhhh-these-kids-books-have-been-banned-or-challenged/>.

4 "Shhhh! These Kid's Books Have Been Banned (or Challenged)"

5 Allison Sutcliffe, "29 Banned Books That Every Kid Needs to Read," Tinybeans, August 15, 2023. Accessed November 5, 2023. <https://tinybeans.com/kids-books-and-childrens-books-that-are-banned-books/>.

6 Krystal Jagoo, "The Importance of Representation in Books," Verywell Mind, January 23, 2023, Accessed November 5, 2023. <https://www.verywellmind.com/the-importance-of-representation-5076060>.



ideas & sketches

MON TUE WED THU FRI SAT SUN

5 / 1 / 22

Ratatouille Book cover

POSSIBLE IDEAS:

- RATATOUILLE
- HOME ON THE RANGE
- 5 MULAN
- LITTLE MERMAID
- CHICKEN LITTLE
- 1 SPIRITED AWAY
- ~ ROBOTS
- 2 HOWL'S MOVING CASTLE
- NEMO
- MONSTER'S INC.
- MARY POPPINS
- TANGLED
- 12 DANCING PRINCESSES
- PRINCESS DIARIES
- EMPEROR'S NEW GROOVE
- SOUND OF MUSIC
- ~ HIGH SCHOOL MUSICAL
- 3 PIRATES OF THE CARIBBEAN
- 4 MUPPETS FROM SPACE
- FREAKY FRIDAY
- PARENT TRAP
- ENCHANTED
- & SCOOBY DOO - ZOMBIE ISLAND

MON TUE WED THU FRI SAT SUN

5 / 1 / 22

Ratatouille Book cover

- WARM COLORS
- OLD FRENCH WINDOWS & FEEL
- TILES
- FIREWORKS
- 5 STARS
- RATATOUILLE
- KITCHEN TOOLS
- POTS & PANS
- CAST OF CHARACTERS?
- MINIMAL STYLE
- SPOT ILLUSTRATIONS ARE ALL ABOUT FOOD?
- END PAPERS ARE A KITCHEN COUNTER?
- CHAPTERS SURROUNDED BY LITTLE STORIES
- SYMBOLS OF FOOD OR UTENSILS?
- FRONT COVER FEATURES REMY, HAS A STAINED GLASS LOOK? →
- BACK COVER HAS CHARACTERS?
- INSIDE FLAPS: HAS REVIEWS, W/ GUSTEAU "5 STARS" SIGN?

MON TUE WED THU FRI SAT SUN

5 / 1 / 22

Ratatouille Book cover

POSE FOR FRONT COVER?

COLETTE TATTOO

STAINED GLASS LOOK?

SPOON & KNIFE BEHIND?

ANTON EGO

FAMILY

MON TUE WED THU FRI SAT SUN

5 / 1 / 22

Ratatouille

SPOT ILLUSTRATIONS: ???

RATATOUILLE

POTATO SOUP

OMLETTE

STRAWBERRY & CHEESE

MON TUE WED THU FRI SAT SUN

5 / 12 / 22

Home on the Range

Home on the Range

- Map that shows little patch of heaven & where Alameda lives?
- Rock formation layout & colors emanating from him?
- Music notes flying around?
- Spot illustrations are each character from the book.
- Title looks like saloon sign.
- Turn of wheel of course.
- Interior pages show little patch of heaven (sitting on a desk?)

END PAPERS:

MON TUE WED THU FRI SAT SUN

6 / 8 / 22

Pirates of the Caribbean

PIRATES OF THE CARIBBEAN (CURSE OF THE BLACK PEARL).

CONCEPT:

1. MOONLIGHT TURNS THOSE CURSED INTO THE UNDEAD.
  - ↳ SHAFTS OF MOONLIGHT SHOW HALF UNDEAD, HALF ALIVE.
2. THE MEDALLION/COIN IS REALLY IMPORTANT
  - ↳ A HAND HOLDING COIN?
3. HERO POSTER?
  - ↳ LEANS MORE INTO CHARACTER DESIGN.
  - ↳ APPEALS MORE TOWARDS YOUNGER KIDS
4. COMICAL SCENE
  - ↳ JACK SPARROW IS FUNNY SO HE SHOULD BE DOING SOMETHING FUNNY.
  - ↳ LOUNGING IN PILE OF COINS?

SPOT ILLUSTRATIONS:

- WOODEN EYEBALL
- EACH CHARACTER
- DOG w/ KEYS.
- COMPASS (JACK'S COMPASS)
- COIN
- POWDERED WIG.


ideas & sketches

MON TUE WED THU FRI SAT SUN


DATE 6 / 3 / 22

SUBJECT PIRATES OF THE CARIBBEAN

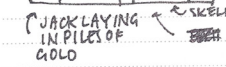
CONTINUATION




INTERIOR OF SHIP, SLATS OF LIGHT COMING THROUGH WINDOW.



PARCHMENT SCROLLS. GOLD TRIM AGAIN.



JACK LAYING IN PILES OF GOLD. SKELETON HAND HOLDING MEDALLION. BLACK BACKGROUND.




FANCY FRAME HOLDING TEXT? FRONT COVER SHOWS COLLAGE OF MAIN CHARACTERS. BACK COVER SHOWS EXPANSE OF SEA W/ REMAINS ON BACK.

ALOT OF CEBULEANS & TANS. NOT AS DARK & FOREBODING.


MON TUE WED THU FRI SAT SUN

DATE 6 / 3 / 22

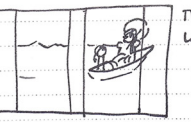
SUBJECT PIRATES OF THE CARIBBEAN



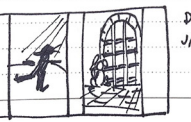
TWO MEN HIDING FROM MOONLIGHT UNDER BOAT. SKELETON / UNDEAD SURROUNDING THEM.



JACK STEPPING OFF DOCK WHILE HIS BOAT IS SINKING.



TWO PIRATES DRESSED AS LADIES TO FOOL THE ENEMY.



DOG HOLDING KEYS. JACK SITTING ON GOLD.

MON TUE WED THU FRI SAT SUN

DATE 5 / 12 / 22

SUBJECT SPIRITED AWAY

SPIRITED AWAY

HAS TO HAVE:

- NO FACE.
- 3 HEADS
- HAKU AS A DRAGON?
- TRAIN

OTHERS:

- YUBABA
- KAMAJI
- LIN




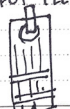
WRAPPED SCENE OF TRAIN & WATER  
→ INTERIOR PAGES SHOW BATHHOUSE.  
SPOT ILLUSTRATIONS ARE BATH TOKENS?

TITLE → Spirited Away

AUTHOR: HAYAO MIYAZAKI

END PAPERS

SPOT ILLUSTRATIONS



MON TUE WED THU FRI SAT SUN

DATE 6 / 21 / 22

SUBJECT EMPEROR'S NEW GROOVE

BOOK COVER SHOWS JOURNEY?  
FRONT COVER IS PACHA'S PLACE,  
BACK COVER IS KUZCO'S PLACE,  
END PAPERS ARE MAP.


FLAPS SHOW PATTERNS IN OPPOSING COLORS THAT ARE REMINISCENT OF AZTEC DESIGNS.

MON TUE WED THU FRI SAT SUN


DATE 6 / 25 / 22

SUBJECT LITTLE MERMAID


NOT SURE IF FRONT COVER SHOULD BE OBSCURE OR NOT.  
CREEPY? FUNNY? ROMANTIC?



CREEPY (URSULA'S ARMS COMING TO REACH FOR ARIEL)




FUNNY (SEBASTIAN STUCK IN KITCHEN)



ROMANTIC (ARIEL & ERIC IN BOAT)

POSSIBLY A TYPOGRAPHY DOMINANT ONE?



MON TUE WED THU FRI SAT SUN

DATE 5 / 24 / 22

SUBJECT PRINCESS DIARIES

PRINCESS DIARIES

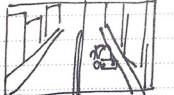
SHOWS A TABLE W/ A BUNCH OF GIRLY THINGS & PRINCESS THINGS?

SPOT ILLUSTRATION IDEAS:

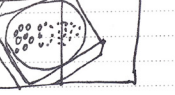
- D SNAPPED COMB W/ HAIR & ♥
- CHEERLEADING UNIFORM W/ ICE CREAM
- PEARS?
- CORN DOG
- ARM WRESTLING MACHINE.
- KING LOUIE
- TROLLEY
- PIZZA W/ M & M'S.

END PAPERS:

SAN FRANCISCO STREET!!  
OR PIZZA W/ M & M'S.



HIGH/STEEP SAN FRAN STREET



PIZZA SPELLING OUT "SIRRY" IN M & M'S.

ideas & sketches

MON TUE WED THU FRI SAT SUN

5 / 24 / 22

PRINCESS DIARIES

FRONT COVER IDEAS:

WHOLE COVER LOOKS LIKE CHEESE ON A PIZZA  
w/ M&Ms SPELLING EVERYTHING?

PRINCESS DIARIES

SHOWS HER ROOM W/ A MIX OF PRINCESS ITEMS & REGULAR ITEMS.

FRONT SHOWS REGULAR MIA & BACK SHOWS PRINCESS MIA

FINALLY DITCHED PIZZA M&MS IDEA!

FRONT POSITIONS:

SITTING IN CHAIR, SLUMPED:

STANDING, LOOKING RUFFLED:  
COOLED NAME,

BACK COVER:

SITTING POLED:

STANDING IN DRESS:

MON TUE WED THU FRI SAT SUN

7 / 3 / 22

MULAN

MORE OF AN ABSTRACT COMPOSITION?

COVER PALETTE

Y. PINK, BLUE, YELLOW?

RED, GOLD, BLUE?

MYSTICAL, PULLS IN TRADITIONAL CHINESE DESIGNS & PATTERNS.

MULAN

MULAN

SILHOUETTED SCENE

YIN & YANG W/ TRADITIONAL ELEMENTS

HINTS AT YIN & YANG

KIKI'S DELIVERY SERVICE

LOAD?

KIKI'S DELIVERY SERVICE

KIKI'S DELIVERY SERVICE

JACKET DESIGN LOOKS LIKE A PACKAGE?  
STAMPS & POSTAGE ALL OVER IT

SPOT ILLUSTRATIONS: ARE THINGS KIKI DELIVERS IN BAGS?  

TRAYS OF BAKED GOODS

RADIO!

SCENE?

WALKING ALONG

Robb Rupp

MON TUE WED THU FRI SAT SUN

DATE / /

SUBJECT

MON TUE WED THU FRI SAT SUN

DATE / /

SUBJECT

SPOT ILLUSTRATIONS

ARE PIP

~~SPARE APPLE~~

~~HANGLER~~

PAPLOON

PIZZA

MON TUE WED THU FRI SAT SUN

DATE / /

SUBJECT

PONYO

WAVE THERE

WANDER WATER & LOTS OF SEA LIFE

WHAT'S GOING ON PACKAGE?

STAMP

WAXSEAL FLOWERS

JULY PAW OF MEDICAL

SCULPT

POSTAGE

RED STRING

SPERRY LEADEN

Ponyo ponyo ponyo

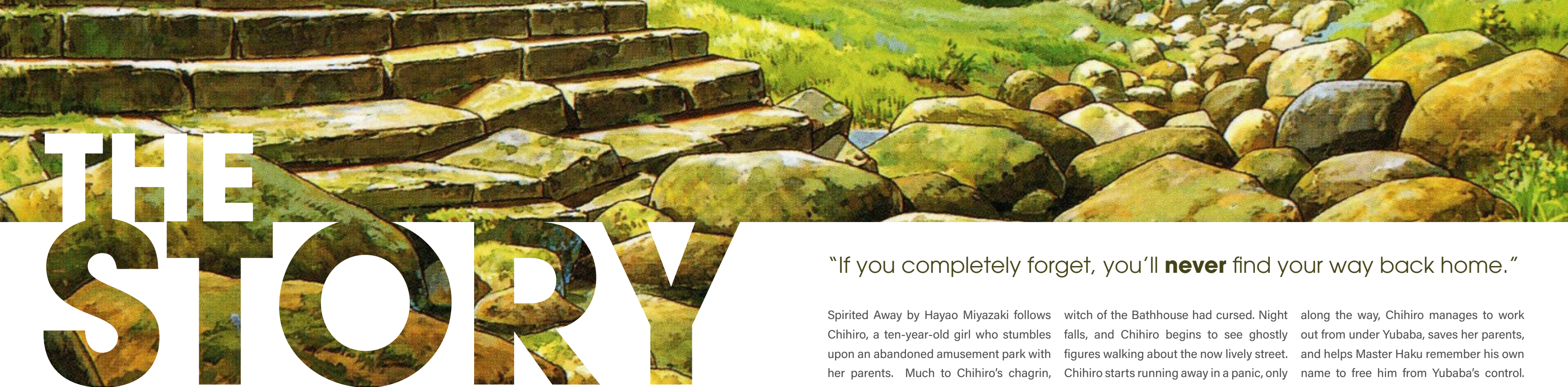
ponyo ponyo ponyo

ponyo ponyo ponyo

ponyo ponyo ponyo



# SPIRITED AWAY



“If you completely forget, you’ll **never** find your way back home.”

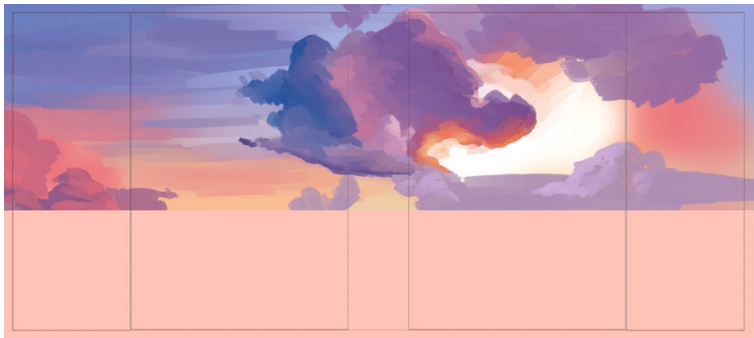
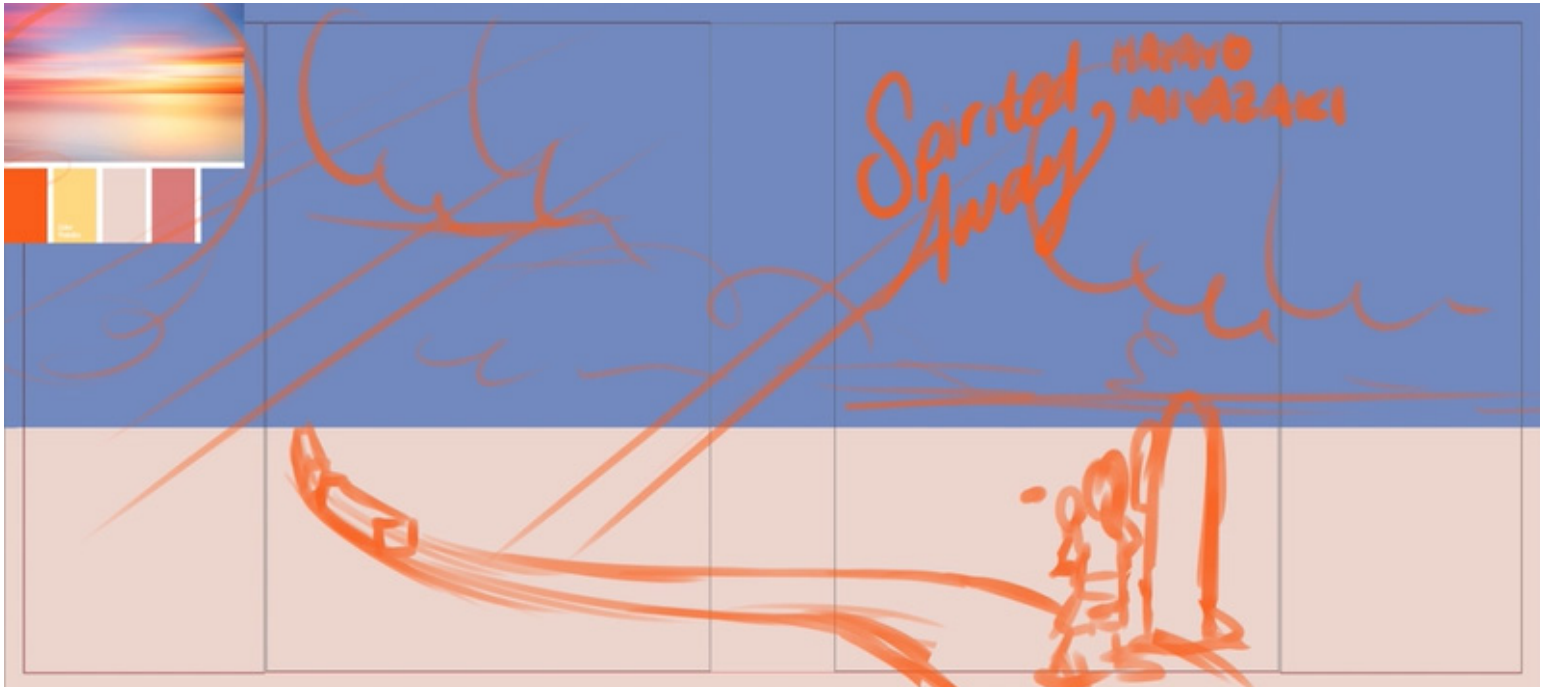
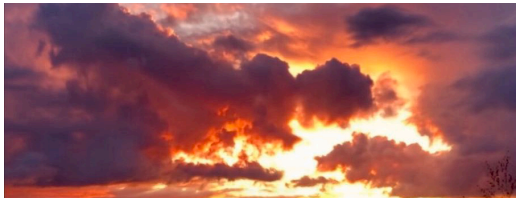
Spirited Away by Hayao Miyazaki follows Chihiro, a ten-year-old girl who stumbles upon an abandoned amusement park with her parents. Much to Chihiro’s chagrin, her parents wander through a tunnel and come upon a boulevard with decrepit facades and deserted restaurants. Eerily, one restaurant has hot steaming food but no customers or workers. Chihiro’s parents partake in the buffet while Chihiro feels much apprehension about eating the mysterious food. Soon, her parents turn into pigs after eating the food that the

witch of the Bathhouse had cursed. Night falls, and Chihiro begins to see ghostly figures walking about the now lively street. Chihiro starts running away in a panic, only to find no escape as a river now blocks her path. Chihiro’s physical form begins to fade, but she is saved by a mysterious boy, later known as Master Haku. Trapped in the spirit world where humans are despised, Chihiro must find her way out by working for the terrible witch Yubaba, who steals people’s names in exchange for their servitude. With the help of friends

along the way, Chihiro manages to work out from under Yubaba, saves her parents, and helps Master Haku remember his own name to free him from Yubaba’s control. After the adventure, Chihiro kept lasting memories and learned a lot of important lessons about independence, resolve, and rising above your circumstances.<sup>7</sup>

<sup>7</sup> Spirited Away, directed by Hayao Miyazaki (2001. Studio Ghibli, 2023), DVD.

inspiration & process





# THE ART

I wanted to subvert expectations with what is illustrated for this book cover. Spirited Away DVD boxes and merchandise often have a very distinct aesthetic and feel. The same images are used time and time again with slight variations. Most Spirited Away products feature a palette of reds, greens, and golds. While this color palette certainly gives off an affluent feeling, whenever I watch this movie, I am always taken by the more soft and emotional moments rather than those centered around the richness of the Bathhouse. I love the quiet

moments of this film and the times when the viewer can take a moment to let the story sink in. Instead of an opulent color palette, I wanted to focus heavily on the tranquil moments of the film by using soft pinks and purples. Since the story heavily relies on the difference between the spirit and real worlds, I wanted to blend the supernatural and natural on this book cover. We see Chihiro's back as she walks through glassy water, which, to the reader, is a rather familiar experience. However, right next to Chihiro is her spirit

companion, No-Face. Chihiro and No-Face walk through a typical scene, but this body of water seems to have no end. To further demonstrate this blend of the two worlds, in the far distance, we can see Master Haku in his dragon form flying through the sky. The title on the front cover is hand-lettered, and I wanted it to feel like a new take on the original logo without straying too far away. I wanted the letters to match the soft feeling of the cover by being rounded and inviting. The letter "T" is replaced by a paper bird, an

integral part of the story, as shown later in the movie. Addressing the endpapers, I wanted a solid companion piece in color. The warmness of the cover matches the warmness of the inside. The depiction of soot sprites is a trendy addition to any Spirited Away media, and I thought it just worked nicely here. The spot illustrations feature a collection of bath tokens, a form of communication in the Bathhouse. Overall, I set out to blend supernatural and natural while giving it a fresh color palette and mood, which I feel was successful.

# SPIRITED AWAY



## UNVEILING MEMORIES

As Chihiro ventured deeper into the mystical world of the bathhouse, the air grew thick with a sense of enchantment. The lanterns swayed gently, casting ethereal glows on the polished floors, and the distant sounds of spirits echoed through the corridors. Her heart raced, both with trepidation and exhilaration, as she encountered a wizened spirit named Kamaji tending to a towering furnace.

"Excuse me," Chihiro began tentatively, "I'm looking for a way to find my parents and return home. Can you help me?"

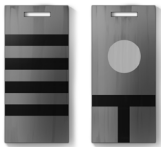
Kamaji, a tangle of arms and old wisdom, glanced down at her with a discerning eye. "A human here? You're in quite a predicament, child. But answers you seek, answers you shall find. Keep your wits about you, for this realm is not what it seems."

Chihiro nodded, her determination deepening. "I won't give up. I have to save my parents and find a way back."

Just then, a sprightly figure with a kimono adorned in vivid colors floated towards them. It was Lin, a kind-hearted spirit who'd quickly become Chihiro's closest companion.

"Hey there, Kamaji," Lin chirped. "Who's the new arrival?"

Kamaji adjusted his glasses and studied Chihiro for a



## ECHOES OF THE PAST

Amidst the otherworldly landscapes of the Spirit Realm, Chihiro wandered through a lush forest. The trees whispered secrets to one another, and the air was filled with an ethereal glow. She had been separated from Haku, her newfound friend and guide in this mystical realm. With each step, the sense of isolation grew, and her heart began to weigh heavy with uncertainty.

Just as despair started to creep in, a soft voice called out from behind a veil of shimmering leaves. "Hey, you seem lost. Need some help?" Chihiro turned to find a spirited creature with a mischievous grin. It was a Kodama, a small tree spirit.

Chihiro's eyes lit up with relief. "Oh, you're a Kodama! Yes, I'm lost. I'm trying to find my friend Haku."

The Kodama hopped onto a nearby branch, swaying with excitement. "Haku? I know him. He's a river spirit. Follow me!"

With the Kodama leading the way, Chihiro entered a clearing where a gentle stream flowed. Haku stood at the water's edge, his dragon-like form shimmering in the sunlight. "Chihiro!" he exclaimed, relief evident in his voice.

Chihiro ran toward Haku, a mixture of emotions flooding her. "Haku, I was so worried. I thought I'd never find you."

Haku's emerald eyes met hers, filled with understanding.



## BATH HOUSE

The air was thick with an otherworldly energy as Chihiro navigated through the bustling streets of the mysterious spirit realm. Lanterns glowed softly, casting intricate patterns of light and shadow on the cobblestone pathways. Bizarre creatures of all shapes and sizes moved about, their voices creating a symphony of strange melodies.

As Chihiro walked, her eyes widened with a mix of wonder and trepidation. She tugged nervously at her dress, feeling a bit out of place amidst the colorful spirits. A small, frog-like spirit hopped up to her, its eyes wide and curious.

"Hello there! You must be new here, aren't you?" the Frog Spirit said.

Chihiro nodded, her voice barely a whisper. "Yes, I... I'm not from this place."

"Ah, don't worry! You'll get used to it. The bathhouse is where most of us spirits gather. If you're looking for work, that's the place to be!"

The Kodama hopped onto a nearby branch, swaying with excitement. "Haku? I know him. He's a river spirit. Follow me!"

With the Kodama leading the way, Chihiro entered a clearing where a gentle stream flowed. Haku stood at the water's



Hayao Miyazaki is a Japanese animator, filmmaker, and manga artist. A co-founder of Studio Ghibli, he has attained international acclaim as a masterful storyteller and creator of Japanese animated feature films, and is widely regarded as one of the most accomplished filmmakers in the history of animation.

Born in Tokyo City in the Empire of Japan, Miyazaki expressed interest in manga and animation from an early age and he joined Toei Animation in 1963. During his early years at Toei Animation he worked as an in-between artist and later collaborated with director Isao Takahata.

Miyazaki co-founded Studio Ghibli in 1985. He directed numerous films with Ghibli, including Ponyo, Kiki's Delivery Service, and Spirited Away. His 2001 film Spirited Away became the highest-grossing film in Japanese history, winning the Academy Award for Best Animated Feature, and is frequently ranked among the greatest films of the 2000s.



Ten-year-old Chihiro Ogino and her parents are traveling to their new home. Her father stops to explore an abandoned amusement park despite Chihiro's protests. They find a restaurant stocked with food, which Chihiro's parents begin to eat. While exploring alone, Chihiro finds a bathhouse and meets a boy named Haku, who warns her to leave. However, Chihiro discovers that her parents have become pigs, and the exit is blocked by an ocean of water.

Haku finds Chihiro and leads her toward the bathhouse. She sees several animals and creatures visiting the bathhouse, as well as No-Face, a masked spirit. Haku instructs her to ask for a job from the bathhouse's boiler-man, Kamaji, a yōkai commanding the susuwatari. Kamaji says that he already has enough susuwatari to help him. After Chihiro tries to help but inadvertently causes some disruption, Kamaji asks a worker named Lin to send Chihiro to Yubaba, the witch who runs the bathhouse.

Yubaba tries to frighten Chihiro away, but Chihiro persists. Eventually, Yubaba reveals she took an oath to give work to anyone who asks for it, and gives Chihiro a working contract. Yubaba takes away the second kanji of her name, renaming her Sen. Haku reveals he is also working for Yubaba.





MUPPETS  
FROM  
SPACE



# THE STORY

“No matter what happens, we **never** forget one of our own.”

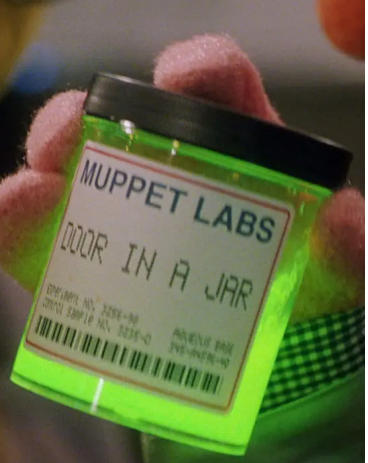
Muppets from Space, directed by Tim Hill, follows the story of Gonzo and his struggle to find his identity. Gonzo has a prophetic dream in which he is refused entry onto Noah’s Ark for being the only one of his kind. Waking with a start, Gonzo gets ready in the morning with a sad outlook on the day, feeling lonelier than ever. As Gonzo goes downstairs for breakfast, he looks at shelves full of pictures of his friends and their families. The last photograph Gonzo looks at is of himself standing on a beach far away from everyone and everything.

While very upset about his situation, Kermit comforts Gonzo, even though it doesn’t seem to get through to him. While Gonzo is eating alphabet cereal, he spills some pieces onto the table, and they rearrange themselves into a message reading, “Are you there.” Feeling a distinct sense of urgency, Gonzo forgets about feeling down. At night, Gonzo looks up at the stars and is met by two cosmic fish that tell him his family is coming to get him from outer space and that Gonzo needs to send a message back to them, which Gonzo

mows into his lawn. A nearby government space and extraterrestrial organization called C.O.V.N.E.T is reporting sightings of “Are you there” messages worldwide. They pinpoint the final message and capture Gonzo, who the messages are meant for. Throughout this story, Gonzo learns that family is not about blood. Family is about who actively seeks out your presence and friendship.<sup>8</sup>

<sup>8</sup> Muppets from Space, directed by Tim Hill (1999. Jim Henson Pictures, 2023), DVD.

inspiration & process



# THE ART

Just based on the title alone, Muppets from Space already has a distinct aesthetic that comes to mind. We often get a strong sense of cutting-edge design and a futuristic aesthetic when thinking about space and technology. Again, with this movie, I wanted to change what the viewer might expect the cover to look like. This movie is not really about space. It is more about Gonzo's friends saving him from the clutches of C.O.V.N.E.T. Being a muppet movie, nothing would necessarily line up with a substantial outer space or futuristic

aesthetic. Muppet movies are all about having fun and making kids laugh. In addition, this movie features a soundtrack filled with 70's funk. For the color palette and placement of the colors, I wanted to have a slightly retro feel to the whole book. The colors are more modern than the 70s, but I needed to tie in the time period for those who may be reading this book now. As the plot summary mentions, Gonzo gets a message in his cereal from his family in space. Making the whole book cover follow this theme was a fun idea. I did the

hand lettering and art in a vector-style format, which worked nicely to make the colors pop. The endpapers feature Gonzo's message to his family in space, mowed into his front lawn. The spot illustrations show the crazy inventions Honeydew and Beaker made for Gonzo's friends to break him out of C.O.V.N.E.T.

# MUPPETS FROM SPACE

## • Chapter 16 •



### Bubba & the Boys

Have the rat sent down to Dr. Tucker for some tests,” Singer said to the bodyguard.

Rizzo started to panic. “Tests? But I haven’t studied. I don’t even have a number two pencil!”

The bodyguard walked over to Rizzo, picked him up by the tail, and took him over to a garbage-chute-like drawer. He opened it and dropped Rizzo inside. Gonzo jumped up from his chair. “Hey—what are you doing with my friend?” he said.

Whoosh! Rizzo was gone, but Gonzo could hear him yelling as he plummeted downward: “Gonzoooooooooooo...”

Rizzo fell for a long time, yelling all the way. Then he bumped and slid and fell some more, through a long series of tubes, until at last he dropped unceremoniously into a rat cage.

When he looked up, he found himself in the company of six other rats. They were a tough-looking scarred-up bunch. Many of them sported Band-Aids, eye patches, and ice packs. One had an arm in a sling. A couple of muscular types were bench-pressing weights. Another sat on a bunk playing the harmonica. The popular “Mice Girls” poster hung on their wall. It was more like a prison cell than a rat cage.

The lead rat, a huge, overweight rodent, extended a paw

## • Chapter 21 •



### Dr. Phil Van Neuter

In a brightly-lit operating room somewhere in the Covnet building, Gonzo lay strapped to a gurney, covered with a white sheet. Above him hung a large laser machine.

“Paging Dr. Van Neuter,” intoned a pleasant voice over the intercom. “Please come to alien surgery suite five. Thank you.” The doorknob turned. The door opened. In came a sinister-looking doctor.

“Hello,” he said to Gonzo. “My name is Dr. Phil Van Neuter. I’ll be your brain surgeon today. I hope you don’t mind. Get it? ‘Brain Surgeon.’ ‘Mind?’”

Gonzo was not in a laughing mood.

“It’s a joke, silly!” said the doctor. “To put you at ease!”

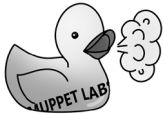
“It’s not working,” mumbled Gonzo.

Dr. Phil leaned down toward Gonzo. “So how are you feeling?” He inquired.

“Terrified,” Gonzo replied.

“Well everyone is, the first time. Let’s take a look at your chart, shall we?” He picked up the clipboard at the foot of Gonzo’s gurney. “Oh! An alien!” he cried joyously. “My first! Okay just a few standard questions before we get started... Now,

## • Chapter 22 •



### Rizzo to the Rescue

The doctor, not seeing a thing, tweaked Gonzo’s nose. “How about that beaky thing you’ve got there? Any itching, swelling, or flaking?”

“Not really,” said Gonzo, barely able to hide his excitement. Rizzo had dropped off the end of the rope.

“Alrighty then! It’s showtime!” crowed the doctor. He tossed the chart aside and drew down the giant laser machine from the ceiling, twirled it with a flourish, and aimed it straight at Gonzo.

Gonzo thought fast. “Wait!” he cried.

“What is it?”

“Are you sure this is covered by my health insurance?”

This was a matter of genuine concern for the doctor.

“Good question,” he said. “I’ll check.”

He turned around to check Gonzo’s chart, and while his back was turned, Rizzo climbed up onto Gonzo’s gurney.

“Rizzo! You’re alive!” whispered Gonzo. “Where’ve you been?”

“You don’t wanna know. C’mon, I’m gettin’ you outta here!”

The doctor turned back to Gonzo, and Rizzo ducked under





Mulan



# THE STORY

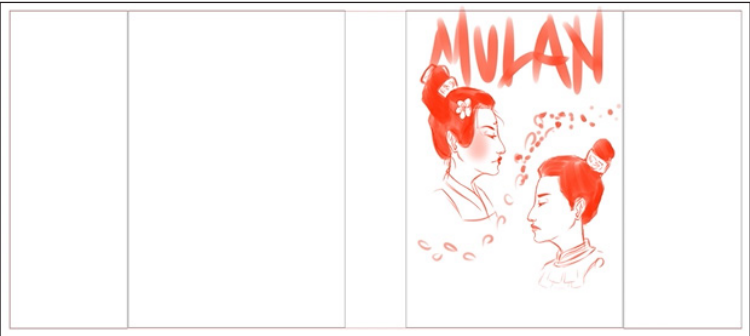
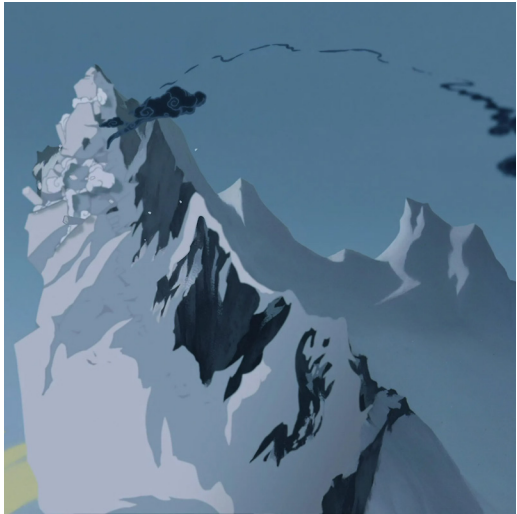
“The greatest gift and **honor** is having you for a daughter.”

Mulan follows a young girl named Mulan living in China during a war brought on by the Huns. At the film’s beginning, we see that Mulan is not your average dutiful daughter. She is clumsy, forgetful, and tomboyish. Mulan is getting ready to meet the town’s matchmaker, and she struggles with the idea of being someone’s wife but ultimately wants to bring honor to her family. She fails terribly at the matchmaker’s meeting, ruining the chance to make her family proud. She will never bring honor to her family. Mulan is

distraught when she comes home, a father she cannot bear to face. Later that day, it is announced that one man from each family must fight this war the Huns have brought upon China. Unfortunately, Mulan’s father is the only man in her family, and he has a weak constitution in his old age. Knowing this, Mulan understands that her father may never return from the war. At dinner, Mulan pleads with her father to stay home, but he refuses. That night, Mulan resolves to fight in place of her father in secret. Calling upon her ancestors for help and

protection, she flees from her home after taking her father’s armor and leaving behind her hairpin. Mulan faces many challenges in training to be a soldier but overcomes struggles with her intellect. In the end, Mulan gains praise from the Emperor for saving all of China and offers her father gifts from the Emperor to prove herself. In response, her father tells her that his greatest honor is to have her as a daughter. Mulan learns that honor is all about being true to yourself and standing up for what’s right.<sup>9</sup>

inspiration & process



# THE ART

When creating this piece, I originally wanted to show two different sides of Mulan on the front cover. I researched Chinese Tang Dynasty formal wear, hairstyles, and makeup for women of Mulan's social class. I also studied a bit of traditional battle garments. I scrapped this idea and headed towards a more dynamic and simple composition. I happened upon the Mulan lettering on the front of the cover, trying out new brushes I had just purchased for my drawing program. Sometimes, we discover great things when we least

expect it. After some quick research, I found that red and yellow are among the luckiest colors in China. The story is both subtle and explosive in its delivery, so I thought I would make this cover have a lot of movement while still being tactful with its application. The scallops on the edges and in the corners are representative of a popular and traditional pattern in Chinese culture. The main element on the book cover is the metal the Emperor gave Mulan for saving all of China. This element is half obscured by the book's title, further

strengthening the idea that, in the end, what matters most to the story is Mulan, not a piece of metal. I wanted to keep this cover simple because I felt it reflected the movie's import. Mulan just wants to bring honor to her father and her family. She did not set out to save China but to make her father proud. The endpapers are in direct contrast with the outside of the book. The reader sees a serene mountainscape with a trail of yellow lights carving a path on its side. In the film, Mulan and her comrades fight the Huns on a mountaintop. Including

this as the endpapers solved two artistic choices I had. The fight on the mountaintop is an immensely integral part of the story, and it also serves to create a great contrast with the color of the front cover. With the spot illustrations, I wanted to change the format to make this book feel more deluxe and decadent. The spot illustrations read "loyal, brave, and true," sentiments Mulan would most certainly hold close to her heart.<sup>10</sup>

MULAN



#### EMBRACE THE WARRIOR WITHIN

The sun had barely begun to rise, painting the sky with delicate strokes of pink and gold, as Mulan stood before the serene training grounds. The echoes of clashing swords and the shouts of warriors in training filled the air, but Mulan felt a sense of calm settle over her. This was her place, her chance to prove herself.

General Li Shang approached, his expression stern but watchful. "Mulan, today we focus on mastering the art of balance and precision. These qualities are just as important as strength on the battlefield."

Mulan nodded, gripping her sword with determination. She had come far from her days as a young woman disguising herself as a man to take her father's place in the army. Now, she was no longer trying to fit into someone else's mold; she was carving her own path.

As the training session progressed, Mulan's movements became fluid, almost dance-like, as she engaged in a sparring match with a fellow soldier. She focused on her breath, her steps, her strikes, and blocked out the distractions around her. Each clang of metal against metal was a reminder of the challenges she had overcome and the ones she was yet to face.

Mulan's brow furrowed in thought. "I know, General.

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#### TONY BANCROFT

A native Californian, Bancroft grew up in Orange County. After a two-year stint at Cypress College, he enrolled in the character animation program at CalArts. This led to a summer job as a production assistant with filmmaker Ralph Bakshi and ultimately to an internship in California with Disney Feature Animation followed by a full-time position at the new Florida animation facility. Bancroft (along with his twin brother Tom) was selected to be among the first group of animators to work at the Disney-MGM Studios. During his one-year stay in Florida, he had his first official assignment as an assistant cleanup animator on *Roger Rabbit* in *Roller Coaster Rabbit*. This was followed by a credit as animating assistant on *The Rescuers Down Under* (1990) working on the character of "Frank the frill-necked lizard".

#### THE HUNS, WHO ARE LED BY THE

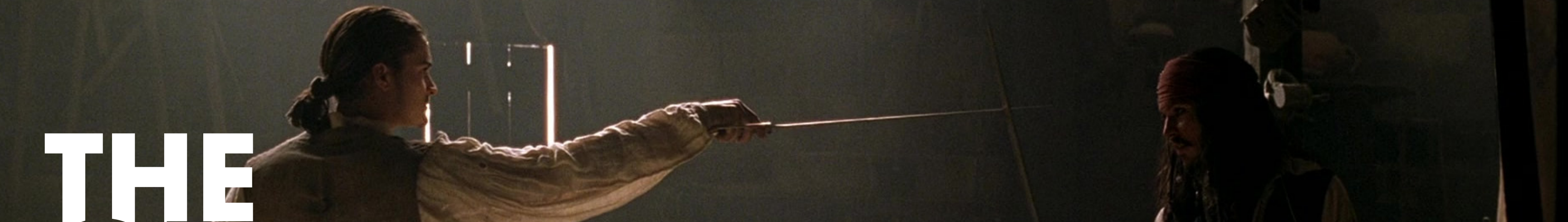
ruthless Shan Yu, invade Imperial China by breaching the Great Wall. In the Imperial City, the Emperor orders a general mobilization, with conscription notices requiring one man from each family to join the Imperial Chinese Army. To the South, Fa Mulan is an adventurous and active young woman to the dismay of her family, who hope for her to bring honor to the family. She is arranged to meet a matchmaker to demonstrate her fitness as a future wife, but following a few mishaps, the matchmaker deems her a disgrace to the family.

Mulan's elderly father Fa Zhou - the only man in their family and an army veteran - is conscripted into the army. She tries to dissuade him from going, but he protests that he must do his duty. Fearing for his life, she cuts her hair and takes her father's sword and armor, disguising herself as a man so that she can enlist in his stead.



# PIRATES *of the* CARIBBEAN





# THE STORY

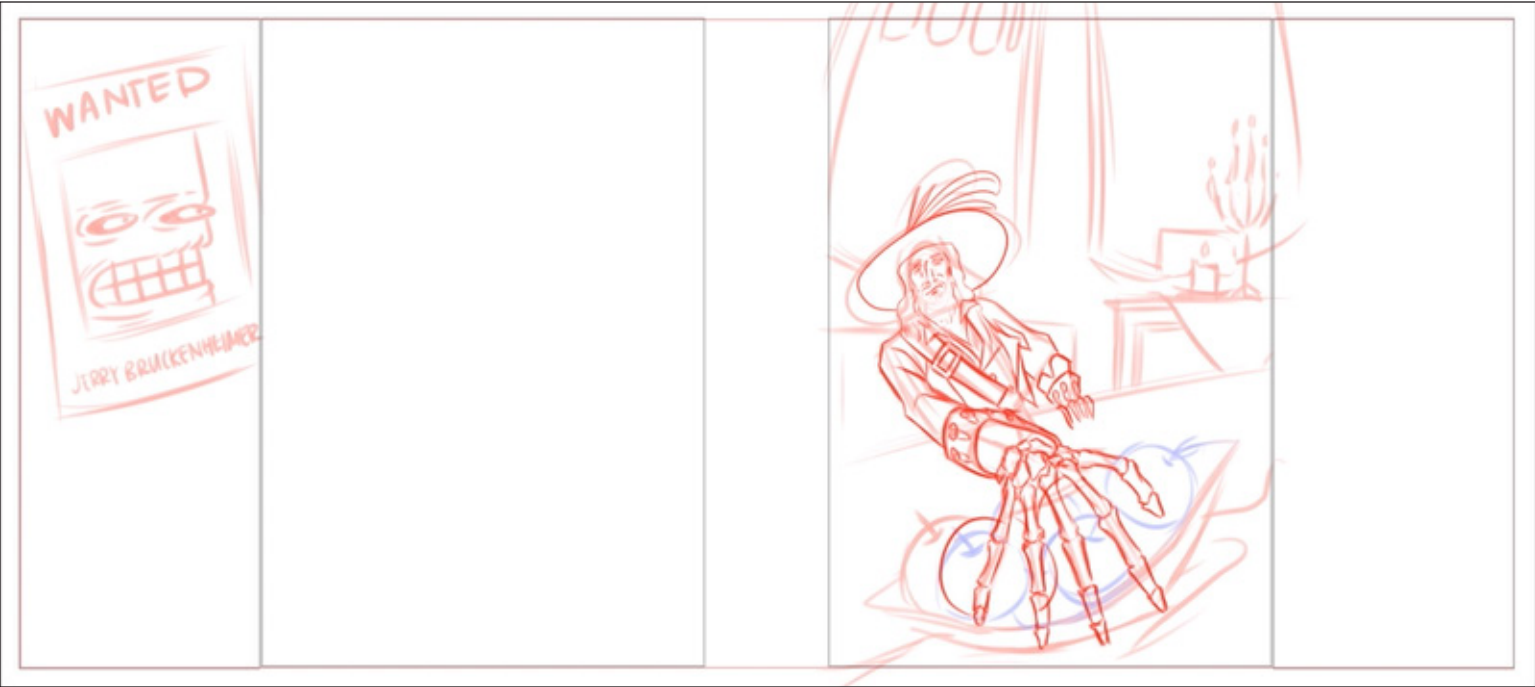
“Not all **treasure** is silver and gold, mate.”

Pirates of the Caribbean opens with a ship drifting gently along the ocean when the men suddenly spot a boy overboard and a flaming ship just behind him. This mysterious boy is wearing a necklace with a gold coin attached to a chain. Flash forward nearly a decade later, and we see the boy from the shipwreck is the swordsmith for the woman’s family that saved him. The young woman’s name is Elizabeth Swan, and she keeps the necklace from long ago hidden in a drawer with a false bottom, wearing it on occasion.

She inadvertently falls into the ocean in a later scene, and a shockwave is sent out from the coin on the necklace. Elizabeth is saved from drowning by Jack Sparrow, former captain of the Black Pearl, then he is found by authorities and narrowly escapes their cruel treatment. The shockwave from earlier calls pirates to Elizabeth’s hometown, which is ransacked, and she is captured. After a series of perilous events, we learn that the pirates aboard the Black Pearl left Jack Sparrow for dead in the past and have been saddled with a

terrible curse in their pursuit of treasure. This curse leaves the men as living dead, and their true form is revealed under the moonlight. The crew wishes to return to their natural state, and they need the gold coin on Elizabeth’s neck to break the curse and complete Hernan Cortez’s treasure. To complete the treasure, the blood of a true pirate must be spilled on the coin somehow. In the end, the captain of the Black Pearl is returned to his human state only to be killed for good.<sup>11</sup>

inspiration & process





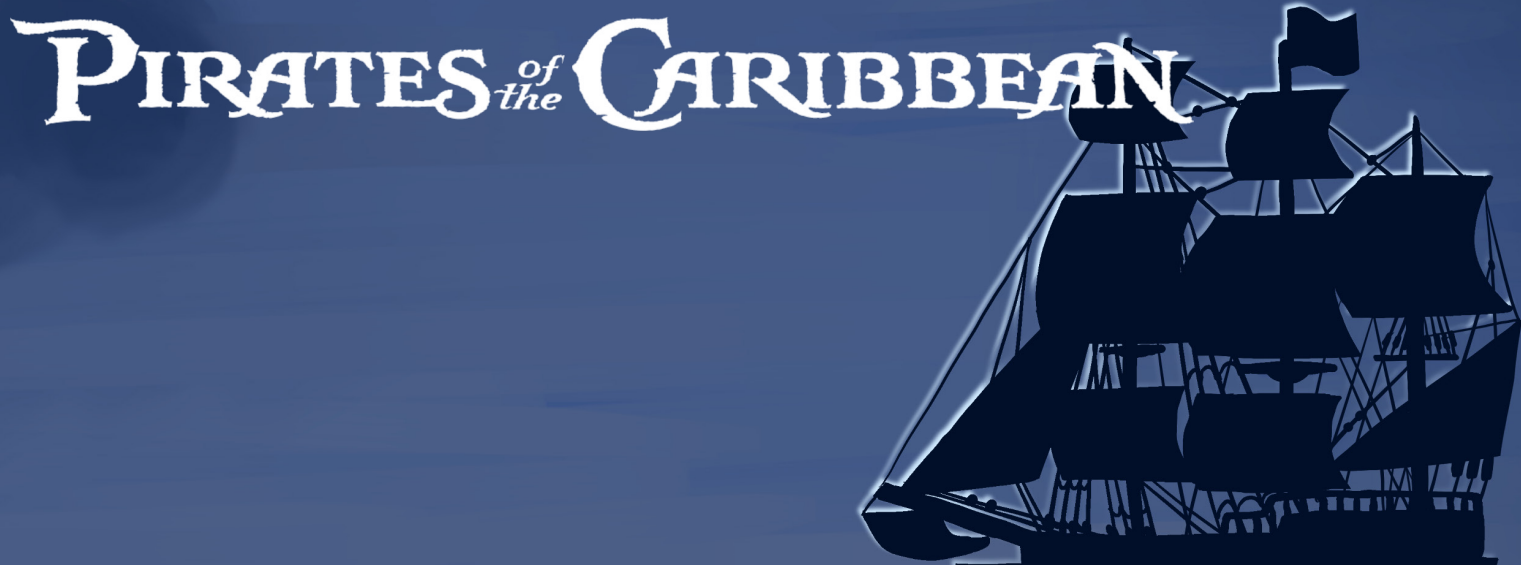
# THE ART

I wanted to create something for this book cover that pulls the reader into the art. The front cover features the captain of the Black Pearl, Barbossa. Barbossa is one of the living dead, so I wanted to show the change from living to dead when exposed to moonlight. This composition captures the reader's attention and calls for further inspection. Pirates of the Caribbean merchandise is usually found to be red and gold, and I thought that it could use a new look. The first installment in the Pirates of the Caribbean franchise is rather gloomy

in mood and aesthetic. Many of this film's events happen in the dark or near darkness. I thought that instead of blackening the cover, I would give it a more blue tone to get across moonlight rather than complete darkness. This piece's perspective creates a sense of foreboding and movement simultaneously. Reaching out with trepidation written on Barbossa's face tells the reader that this curse is something to fear. The warped perspective also moves the reader from the hand to the face. The green apples match the background's cool

tone but pop against the warm tones of the wooden table. The title is carved into the table right underneath the bowl of apples, which also helps carry the eye around the page, interacting with the art itself. The back of the book cover shows the Black Pearl bathed thoroughly in moonlight at a distance from the viewer. Since the book is called The Curse of the Black Pearl, I wanted to add both elements to the cover. The "curse" is on the front of the book, while the "Black Pearl" is on the back. The endpapers show an essential part of the

story when Cortez's treasure is completed with a pirate's blood atop the coin. The spot illustrations resemble Mulan's, taking up an entire page. As maps are such an iconic symbol of pirates, I thought it would be remiss not to include them in the book somewhere. The spot illustrations feature essential places from the story. Rum Runner's Isle is where Elizabeth and Jack Sparrow become stranded. Tortuga Tavern is where Jack Sparrow gathers a crew for sailing. Isla de la Muerta is where the final battle with the treasure occurs.



### SHADOWS OF THE PAST

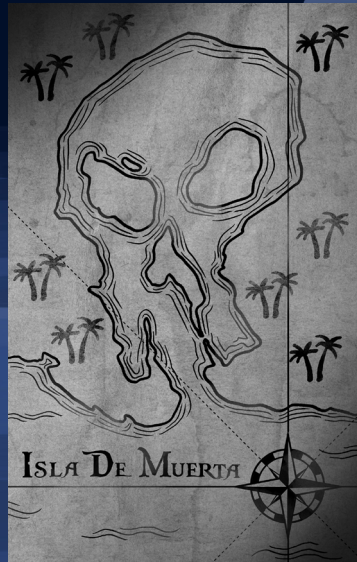
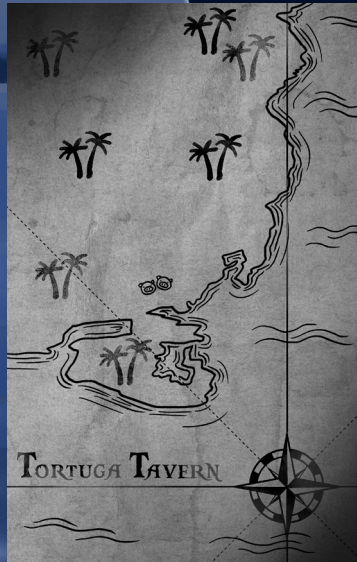
The moon hung low over the Caribbean waters, casting a pale shimmer across the deck of the Black Pearl. Captain Jack Sparrow, his eyes glinting with a mixture of mischief and determination, stood at the helm, the salty wind ruffling his unruly hair. Beside him, Elizabeth Swann leaned against the railing, her mind still grappling with the extraordinary events that had unfolded.

"Jack," Elizabeth began tentatively, "what's become of those cursed pirates? The ones whose blood was spilled on the Aztec gold?"

Jack's lips curled into a wry smile, revealing a hint of his notorious charm. "Ah, love, those cursed souls, they're neither dead nor alive, trapped in between, as the stories go. The moonlight reveals their true forms—skeletal and condemned to an existence filled with longing."

A shiver ran down Elizabeth's spine as she recalled the sight of the moonlit crew, their skeletal bodies a haunting testament to the supernatural forces at play. "And you, Jack? How do you know so much about this curse?"

Jack's eyes flickered with a mixture of memories and shadows. "The Black Pearl was once mine, you see. And that



**JERRY BRUCKHEIMER**

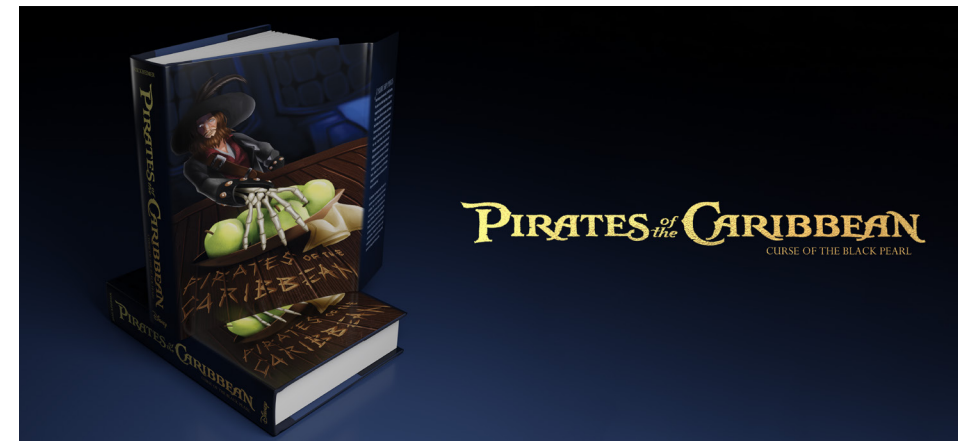
is an American film and television producer. He has been active in the genres of action, drama, fantasy, and science fiction. His best known television series are CSI: Crime Scene Investigation, CSI: Miami, CSI: NY, Without a Trace, Cold Case, and the U.S. version of The Amazing Race. At one point, three of his TV series ranked among the top 10 in the U.S. ratings—a unique feat in television. For Disney, he produced several films, such as Remember the Titans, the Pirates of the Caribbean franchise, National Treasure, The Sorcerer's Apprentice, and many others listed below. He had a partnership with Don Simpson, which lasted from the early 1980s to his death.

Bruckheimer was born on September 21, 1943, in Detroit, Michigan, the son of German Jewish immigrants. He graduated from Mumfords High School in 1961 in Detroit, at age 17, before moving to Arizona for college. Bruckheimer was also an active member of the Stamp Collecting Club. He graduated with a degree in psychology from the University of Arizona.

**A MASSIVE SHIP EMERGES**

from the gray and unnatural fog. The HMS Dauntless, the pride of the British Royal Navy, is sailing on a voyage from England to the British settlement of Port Royal, Jamaica. While the Dauntless sailed through the Caribbean Sea, young Elizabeth Swann stands at the bow rail, gazing at the sea while singing a pirate shanty. One of the sailors, Joshamee Gibbs, warned her about "cursed pirates" and, after Lieutenant Norrington intervened, stated his superstition about singing about pirates in the unnatural fog. Although Elizabeth expressed her fascination for the subject of piracy, both Norrington and her father, Governor Swann, showed their concern, with Norrington stating that he intended to see all pirates get "a short drop and a sudden stop."

The Dauntless then happened upon the wreck of a merchant vessel, which Gibbs took to be the work of pirates. Prior to this, Elizabeth spotted a lone survivor: young Will Turner, lying unconscious on a piece of driftwood. After being brought aboard the Dauntless, Will roused in time for he and Elizabeth to introduce themselves before he lapsed back into unconsciousness. Elizabeth then noticed a gold medallion about his neck, which, after seeing a skull, gave her the thought that Will was a pirate.







# THE STORY

“We need to find our **own** inspiration Kiki, sometimes it’s not easy.”

Kiki’s Delivery Service follows a young girl learning to be a witch. Kiki, a witch in training, is just about to leave her family and find a town to practice her craft. Kiki and her trusty familiar Jiji set off with no destination in mind, hoping the wind might lead them to a great village. On her travels with Jiji, Kiki ends up sleeping in a bale of hay on a traveling train and wakes up to cows tickling her toes. Kiki and Jiji have found the perfect city with an ocean view. Kiki is serious about finding a place to stay, so she asks anyone she can find. In

her travels, she meets a young boy named Tombo and is rather brusque with her responses as she often feels different from other kids. Kiki is often seen putting up walls and convincing herself that no one likes her for being different, even though none of it is accurate, and her differences are what makes her unique. Kiki lands a home in a bakery after helping the pregnant owner return a binkie to a woman far away down the hill by riding her broom to catch up. Impressed with her skills, Asono, the owner, tells Kiki to start a delivery service.

After a few failed or nearly failed deliveries and mishaps, Kiki ends up losing her ability to fly because she doesn’t believe in herself anymore. Kiki decides to take a break from delivering and slowly regains her powers after a few small victories. Kiki discovers that even if she is different, that doesn’t mean she’s worthless. She makes her strengths work for others in a way that satisfies herself, her friends, and her customers.<sup>12</sup>

inspiration & process





# THE ART

Initially, I had a few ideas for his book cover since I love the movie so much. I had a few different concepts ranging from a simple cover showing Kiki and Jiji delivering items to showing Kiki working in the bakery. Typical of Kiki's Delivery Service merchandise and various media, the covers usually feature the characters going about daily activities or relaxing around familiar scenes from the movie. Since I don't usually draw settings like this, I figured this would be a nice change for my book covers. Even with all this in mind,

I had a stroke of genius while developing ideas for this book cover. I had the idea to make the book look like it's one big package being delivered by Kiki herself. Even though my other ideas were solid, and I was relatively excited about completing them, I found that this book cover was an opportunity I simply could not pass up. As mentioned in the plot summary, Kiki is a witch in training that picked up a delivery service job because she can fly. Kiki's Delivery Service is suggested to take place sometime in the 1950s, which is why I took

on a slightly older style of packaging with the fancy indicia and collectible stamps. The book is "wrapped" in brown paper and adorned with various packaging stickers. I wanted all the text and illustrations to be inky as if they had been stamped or written with a pen. On the back of the package, we can see that Jiji has stepped into ink and onto the box. This same element is reflected in the spot illustrations, which are more ornamental than usual spot illustrations. The endpapers are meant to look like a receipt book that Kiki would

use to complete her deliveries. In the movie, Kiki has a small book she uses to track payments, completed shipments, and signatures. Ultimately, I am happy that I came upon such an excellent concept for this book cover, and I think it worked out well.



FRAGILE  
HANDLE WITH CARE

## a sky full of dreams

Kiki stood on the rooftop of her cozy apartment, the wind playing with the ribbons in her hair. Below her, the bustling town of Koriko was alive with the hum of daily life. She gazed at the horizon, where the sun dipped below the edge of the sea, casting the sky in shades of pink and gold.

Beside her sat her faithful companion, Jiji, a black cat with wise eyes and a penchant for honesty. He blinked lazily as he observed Kiki's wistful expression.

"Thinking about something, Kiki?" Jiji asked, his tone a mixture of curiosity and familiarity.

Kiki sighed, her gaze never leaving the horizon. "I've been thinking about my place in this town, Jiji. I've made new friends and started my delivery service, but sometimes I wonder if I'm doing enough. If I'm truly making a difference."

Jiji leaned closer, nuzzling her hand affectionately. "You're doing more than you think, Kiki. You bring joy to people's lives, and that's a kind of magic in itself."

A melancholic smile tugged at Kiki's lips. "I know, Jiji, but there are days when I doubt myself. Like I'm not as skilled as the other witches, like I'm still finding my way."

Jiji's eyes glinted with understanding. "Kiki, everyone has their own journey. Just because you're still growing doesn't mean you're not already amazing. Remember, even the most seasoned witches started somewhere."

Kiki looked down at Jiji, her heart warmed by his words. "You're right, Jiji. I shouldn't compare myself to others. Maybe I should give myself more credit." Jiji stretched, his paws extending

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## whispers of the wind

Kiki soared through the azure sky, the wind whistling in her ears as her broomstick carried her effortlessly over the picturesque coastal town. Her heart swelled with a sense of freedom, her worries momentarily forgotten in the exhilaration of flight. The town of Koriko unfolded below her like a patchwork quilt, its red-tiled roofs and bustling streets a testament to the vibrant life it held.

As the sun began its descent, Kiki began her gradual descent toward a familiar rooftop. With a graceful arc, she touched down and dismounted her broomstick, the polished wood warm beneath her fingertips. Her trusty black cat companion, Jiji, hopped down beside her, his eyes gleaming with curiosity.

"Kiki, you're getting better and better at flying," Jiji purred, his tail swishing contentedly.

Kiki grinned, her cheeks flushed from the wind's embrace. "Thanks, Jiji. Flying never gets old."

They settled down on the rooftop, gazing out at the town below. The fading sunlight painted everything in hues of gold and amber. Kiki's mind, however, was preoccupied with thoughts of her recent challenges.

"Jiji, do you ever feel like you're not good enough?" Kiki asked, her voice tinged with uncertainty.

Jiji stretched lazily, his eyes filled with wisdom beyond his feline form. "Of course, Kiki. Everyone has moments of self-doubt. But what matters is how you deal with them."

Kiki traced a finger along the edge of her broomstick, deep in thought. "I used to be so sure of myself, but lately, it's

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## skyward soaring

The coastal town of Koriko bustled with life under the warm sun, as Kiki stood before her broomstick, a sense of both excitement and apprehension coursing through her. Her black dress, adorned with a red ribbon, fluttered in the breeze, mirroring the sense of freedom that tugged at her heart. She was on the cusp of her biggest challenge yet - starting her own delivery service.

With Jiji, her wise and talkative feline companion perched on her shoulder, Kiki took a deep breath. "Jiji, this is it. The beginning of something amazing. I hope."

Jiji gave a reassuring purr. "You've got this, Kiki. You've always had a knack for flying and a heart full of determination. This delivery service is your chance to spread your wings and shine."

As Kiki leapt onto her broomstick and pushed off the ground, her heart raced with a blend of exhilaration and trepidation. The wind whistled past her ears as she soared into the cerulean sky, the world beneath her taking on a new perspective.

The coastal town stretched out beneath her, its red-tiled roofs and cobblestone streets weaving a tapestry of everyday lives. Kiki's destination was a bakery on the outskirts, where a warm batch of cinnamon rolls awaited delivery.

With the town's map tucked safely in her bag, Kiki navigated through the currents, her broomstick responding to her every shift and sway. The wind carried the scent of the sea and the promise of adventure, and Kiki couldn't help but feel that this was where she truly belonged.

As she landed gracefully in front of the bakery, a warm

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hayao miyazaki is a

japanese animator, filmmaker, and manga artist. A co-founder of Studio Ghibli, he has attained international acclaim as a masterful storyteller and creator of Japanese animated feature films, and is widely regarded as one of the most accomplished filmmakers in the history of animation.

Born in Tokyo City in the Empire of Japan, Miyazaki expressed interest in manga and animation from an early age, and he joined Toei Animation in 1963. During his early years at Toei Animation he worked as an in-between artist and later collaborated with director Isao Takahata.

Miyazaki co-founded Studio Ghibli in 1985. He directed numerous films with Ghibli, including Ponyo, Kiki's Delivery Service, and Spirited Away. His 2001 film Spirited Away became the highest-grossing film in Japanese history, winning the Academy Award for Best Animated Feature, and is frequently ranked among the greatest films of the 2000s.

KIKI'S DELIVERY SERVICE		
DELIVER BY 12/19 7pm		
DELIVER TO Phillip Worthington		
QTY	ITEMS	FEE
1	Birthday Cake	12€
		TOTAL 12€
SIGNATURE <i>Phillip Worthington</i>		

KIKI'S DELIVERY SERVICE		
DELIVER BY 12/22 6pm		
DELIVER TO Penelope Teller		
QTY	ITEMS	FEE
1	Jello Salad	10€
1	Figgy Pudding	8€
		TOTAL 18€
SIGNATURE <i>Penelope Teller</i>		

KIKI'S DELIVERY SERVICE		
DELIVER BY 12/20 8am		
DELIVER TO Mildred Dunley		
QTY	ITEMS	FEE
2	Bows	1€
1	Dress	3€
		TOTAL 4€
SIGNATURE <i>Mildred Dunley</i>		

KIKI'S DELIVERY SERVICE		
DELIVER BY		
DELIVER TO		
QTY	ITEMS	FEE
		TOTAL
SIGNATURE		



one blustery day,

thirteen-year-old trainee witch Kiki lay idle on a field listening to her dad's radio, when she hears an announcement that the evening would be clear with a beautiful full moon. She rushes home and informs her mother, Kokiri, that she plans to leave home that very evening instead of the following month as she had originally planned. As Kiki rushes to her room to pack, Kokiri informs her client Dora of the age-old tradition that 13-year-old witches had to leave home for a year on the night of a full moon to pursue their skill through training.

Kokiri is worried about Kiki leaving tonight because she didn't get a chance to learn about her mother's skill making potions and Kiki barely knows how to fly which is one skill every witch trainee needs to know how to do by the time they are thirteen. Ms. Dora assures Kokiri that everyone has their own interest and Kiki could find a skill that is new. As Kiki packs her belongings upstairs, her companion, a talking black cat named Jiji points out they were supposed to wait till next month as they planned and she tells him that if she meets a boy or something else occurs, she would have to extend her stay and not leave at all.



ponyo



# THE STORY

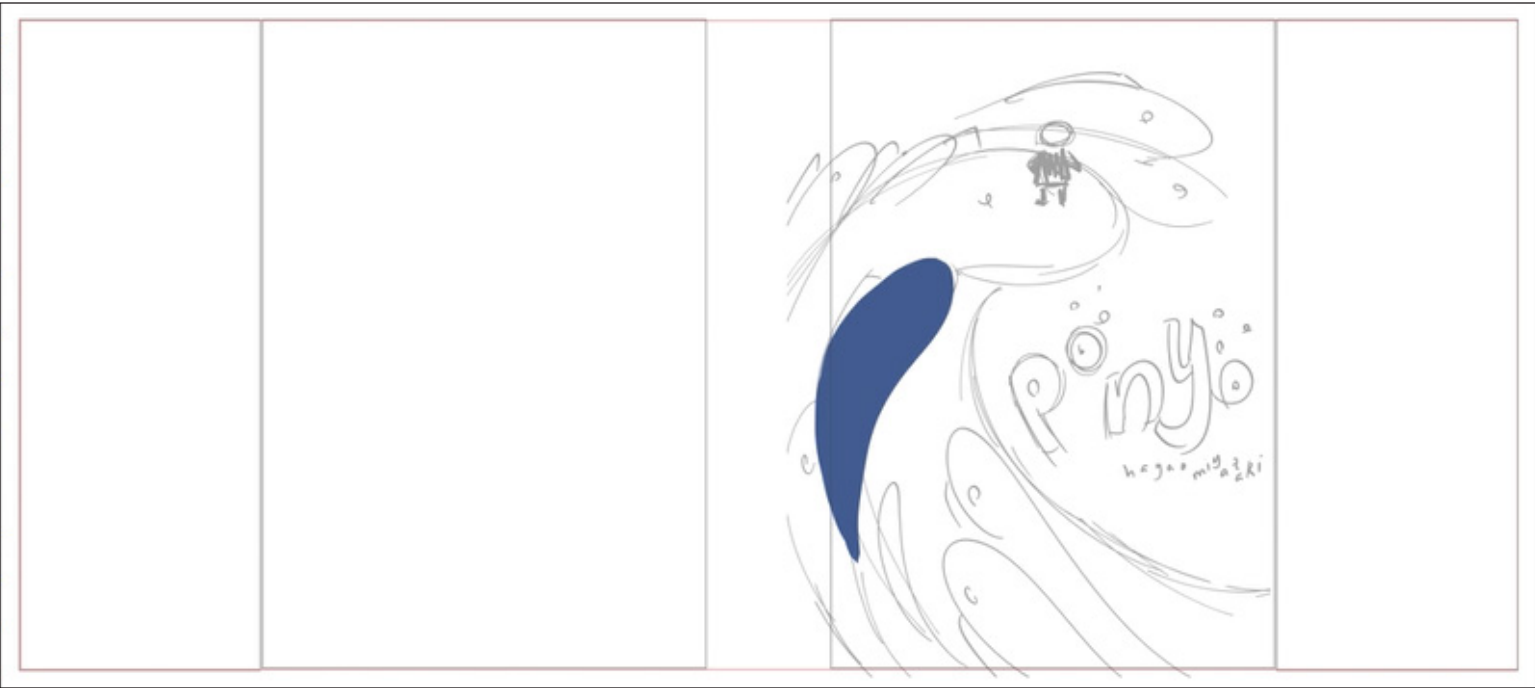
“You should **never** judge others by their looks.”

Ponyo by Hayao Miyazaki is the story of a little girl who is half fish and half human. Ponyo lives with her father, a former human turned wizard and protector of the sea. Ponyo’s mother is the goddess of the sea. While Ponyo’s father is helping other sea creatures, she sneaks out of her father’s submarine and kisses her sisters goodbye. Making her way up to the surface, Ponyo gets tossed around by a ship collecting trash from the ocean floor and gets stuck in a glass jar. Sosuke, a boy playing by the sea, finds Ponyo and tries to get her out of

the jar. Sosuke cuts his thumb, and Ponyo licks the blood up as a thank you for saving her. Sosuke puts Ponyo in a green bucket filled with water to keep her hydrated and safe. Unbeknownst to her, this taste of human blood helps Ponyo shift into her human form. Ponyo’s dad is frantic in his search for her. Ponyo’s father finally rescues her and keeps her in a giant fishbowl to keep her from running away again. Ponyo, being mischievous, breaks out of her confinement and unlocks her father’s vault full of magical potions. Water floods into

the vault, and the vat full of magic spawns prehistoric creatures and creates tidal waves that look like fish. Ponyo runs atop these tidal wave fish and finds Sosuke. We see Ponyo’s parents discussing her future and discover that the only way to keep the balance of nature is for Ponyo to turn back into a fish or become a human forever. In the end, Sosuke promises Ponyo that he will love her forever, and Ponyo becomes a human for eternity.<sup>13</sup>

inspiration & process



# THE ART

With this book cover, I wanted to try something I was uncomfortable with. Instead of drawing a scene or making the book cover look like something else, I tried illustrating something more abstract. The front and back covers mirror each other; compositionally, they hold a lot of movement. The cover's monochromatic nature also makes Ponyo and Sosuke pop off the background nicely. This one was equally difficult for me but also straightforward to tackle once I had the idea. This turned out to be among

my favorite book covers I've ever done. The composition on the front cover is asymmetrical, but the wave and the title balance each other to create a moment of movement and stillness. The difference between the poses of Sosuke and Ponyo shows their differences as humans. Being not wholly human, Ponyo can walk on top of the waves while Sosuke simply falls through them. As mentioned, Sosuke kept Ponyo in a bucket of water, so adding the green bucket shows that she has grown beyond it. I chose the salmon color first to

contrast against the blue background, but it is also the color Ponyo wears throughout the movie. I also developed the typeface shown on the front cover and used it in the spot illustrations to have a fun and playful, almost bubbly sort of look. The bubbles on the flaps and the spine also match the simple lineart quality of the endpapers and the bubbles in the spot illustrations. My main goal for this book cover was to try something new and challenging. I think it is among the more successful compositions I surprised myself with.

# Ponyo

## ◡◡ chapter 1 ◡◡



The seaside town was a tranquil haven, where waves whispered secrets to the shore and the salty breeze carried tales of the sea. In a cozy cottage perched on the cliffs, Sosuke, a young boy with boundless curiosity, peered out of his bedroom window. His eyes sparkled with anticipation, for he knew that today would be a day of discovery.

Down below, the vibrant fish of the ocean danced in the crystal-clear waters, but one fish stood out among them all. Ponyo, a curious and enchanting creature, had yearned to explore the world beyond the waves. Today, her dreams would be realized.

With a determined leap, Ponyo transformed into a little girl, her vibrant red hair shimmering like a cascade of flames. Her laughter echoed like a melody as she scampered along the rocky shore, her eyes aglow with wonder.

Sosuke, his heart racing with excitement, rushed down to the beach to meet his newfound friend. "Ponyo, you made it! You're human!"

Ponyo twirled around, her laughter like a symphony of joy. "I wanted to be with you, Sosuke. To explore your world and see it through your eyes."

Their bond was immediate and unbreakable, a testament

## ◡◡ chapter 3 ◡◡



The sun hung low in the sky, casting a golden hue upon the tranquil sea. Ponyo, a curious and enchanting fish with a yearning for the human world, gazed up at the shoreline with wide eyes. Beside her stood Sosuke, a young boy with an adventurous spirit, his hand extended towards her.

"Come on, Ponyo," Sosuke urged with a grin. "You can do it! Take my hand."

With a determined leap, Ponyo breached the water's surface and clasped Sosuke's outstretched hand. A surge of energy pulsed between them, a connection that defied the boundaries between land and sea.

As they stood there, hand in fin, the world seemed to shift around them. Water surged and swirled, forming a magnificent whirlpool that spiraled towards the heavens. Ponyo's transformation from fish to girl was underway, a journey that defied the natural order of things.

Sosuke's eyes widened in wonder as Ponyo's form shimmered and changed. "Ponyo, you're becoming human!"

Ponyo's laughter echoed like a melody as her body continued to transform. "Sosuke, I want to be with you, to see the world through your eyes!" With a final surge of magic, the

## ◡◡ chapter 6 ◡◡



Sosuke stood on the rocky shore, the salt-scented breeze ruffling his hair as he gazed out at the churning sea. It had been days since he had discovered Ponyo, the enchanting fish who had transformed into a girl with a longing for the human world.

Ponyo's vibrant red hair billowed in the wind as she stood beside Sosuke, her eyes filled with wonder. The bond between them had deepened with each passing day, a connection that transcended the boundaries of land and sea.

The sea itself seemed to respond to Ponyo's presence, the waves dancing in harmony with her every movement. Sosuke had never seen anything like it. "Ponyo, you really are special."

Ponyo turned to him, her voice filled with a childlike innocence. "Sosuke, being with you makes me feel alive. I want to be human, to be with you forever."

Sosuke smiled, his heart touched by Ponyo's words. "We'll find a way, Ponyo. We'll be together, no matter what."

Their determination was put to the test as they faced a storm of mythical proportions. The sea roared and thunder rumbled, but Ponyo's magic and Sosuke's unwavering courage saw them through. With Ponyo's help, the storm calmed, and the sea became a canvas of wonders, filled with breathtaking creatures



### Hayao Miyazaki

is a Japanese animator, filmmaker, and manga artist. A co-founder of Studio Ghibli, he has attained international acclaim as a masterful storyteller and creator of Japanese animated feature films, and is widely regarded as one of the most accomplished filmmakers in the history of animation.

Born in Tokyo City in the Empire of Japan, Miyazaki expressed interest in manga and animation from an early age, and he joined Toei Animation in 1963. During his early years at Toei Animation he worked as an in-between artist and later collaborated with director Isao Takahata.

Miyazaki co-founded Studio Ghibli in 1985. He directed numerous films with Ghibli, including Ponyo, Kiki's Delivery Service, and Spirited Away. His 2001 film Spirited Away became the highest-grossing film in Japanese history, winning the Academy Award for Best Animated Feature, and is frequently ranked among the greatest films of the 2000s.

### Ponyo and her siblings

are on an outing with their father in his four-flapped submarine, Ponyo sneaks off and floats away on the back of a jellyfish. After an encounter with a fishing trawler, she drifts to the shore of a small fishing town in a glass jar where she is rescued by a five-year-old boy named Sosuke. Shattering the jar open with a rock, Sosuke cuts his finger in the process. Brunhilde licks his wound, causing it to heal almost instantly. Meanwhile, Fujimoto is looking for her and his waves tell him, he believes she has been kidnapped.

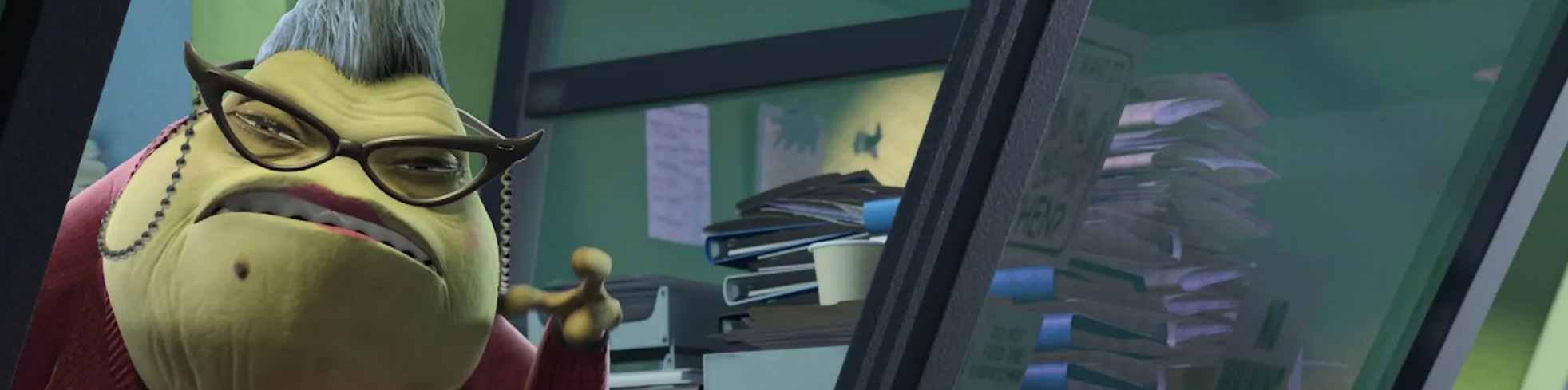
Sosuke puts the fish in a green pail and fills it with water, she likes it. Fujimoto using a water canister sprays water so he can walk on land. Sosuke's mother Lisa thinks it's weed killer but Fujimoto tells her that it's ocean water. Lisa drives away before he can say anything else. While driving Lisa comments on how pretty the fish looks. Sosuke names her Ponyo and promises to protect her, even offering her some of his sandwich, while she turns down the bread, she devours the ham. Meanwhile a distraught Fujimoto searches frantically for his lost daughter but gets caught by all the waste in the ocean.





MOVISTERS INC.

# THE STORY



“I’m watching you, Wazowski. Always watching. **Always.**”

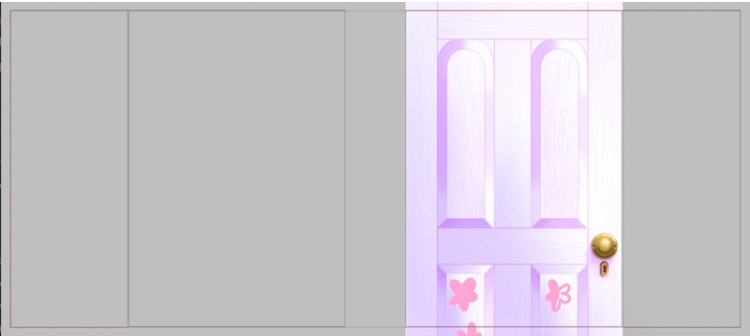
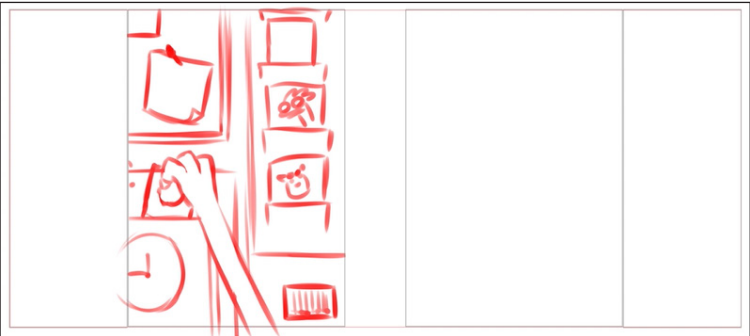
Monster’s Inc. provides a clever take on the classic tale of the “monster in your closet.” The viewer is shown the inner workings of Monstropolis, a city full of working monsters living lives not much different from our own. Mike, a cyclops, and Sulley, a giant hairy monster, are roommates, and they work closely together at Monster’s Inc. Monster’s Inc. is a company that harvests the screams of children to power their world. We see that Monster’s Inc. works by taking physical closet doors from all over the world and using them as portals

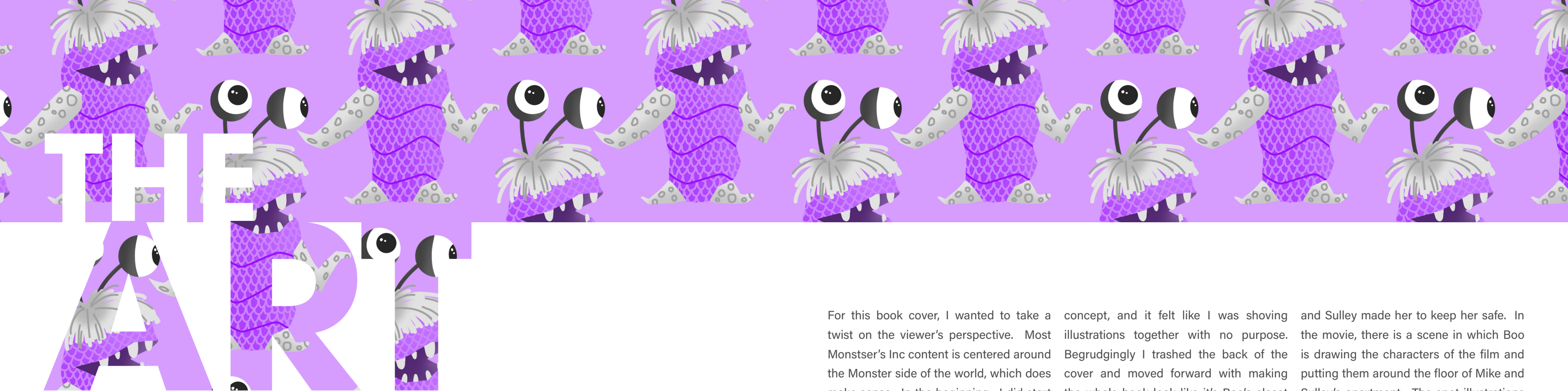
to enter children’s rooms to scare them. Scaring the children creates electricity, which is collected in metal canisters. Mike and Sulley work together on the scare floor at Monster’s Inc. Sulley is always the top “scarer,” getting the most screams out of children. Randall, his close competitor, is not happy about being second best. One day, a little girl escapes from the human world and ends up scaring Mike and Sulley more than they ever did her. Human children are considered toxic, but this is soon found to be false as the little girl, Boo,

is cuddly and safe to touch. To keep her safe from other monsters, Mike and Sulley make a costume out of an armchair to make her look like a proper monster. Randall is making a torture device that sucks the screams out of children to facilitate his need for first place. Mike and Sulley end up saving Boo, sending her back to the human world, and defeating the villains of the story. Mike finds out that laughter is far more potent than screams ever were and completely revolutionizes the industry.<sup>14</sup>

<sup>14</sup> Monster’s Inc, directed by Pete Docter (2001. Pixar, 2023), DVD.

inspiration & process





For this book cover, I wanted to take a twist on the viewer's perspective. Most Monsters' Inc content is centered around the Monster side of the world, which does make sense. In the beginning, I did start with a Monster-centric design. I was going to make the back cover look like the Monster's break room, and the front cover would have Boo's closet door like it does currently. I drew the clock-in station and a corkboard for flyers. I felt I had a solid idea for the back of the book, but the front was not feeling right. I didn't have a strong

concept, and it felt like I was shoving illustrations together with no purpose. Begrudgingly I trashed the back of the cover and moved forward with making the whole book look like it's Boo's closet door. I then had the idea to make the book and all its pieces look as though they were from Boo's perspective instead of the Monster's perspective. The front cover features Boo's door with drawings of Mike and Sulley taped to the door. The back cover is just the same. The endpapers show a pattern of Boo's costume that Mike

and Sulley made her to keep her safe. In the movie, there is a scene in which Boo is drawing the characters of the film and putting them around the floor of Mike and Sulley's apartment. The spot illustrations are meant to show the drawings Boo did in that scene. I did the spot illustrations before tackling the titles on the book cover, and I am glad it worked out that way. I think writing the book cover letters the same way as the spot illustrations facilitated the theme and connected the two illustrations.

# MONSTERS INC.

• Chapter 1 •



## Morning in Monstropolis

In the heart of Monstropolis, the city that thrived on screams, a most unusual partnership was forming. Mike Wazowski, the one-eyed green monster with a penchant for comedy, stood at the door of a child's bedroom, a clipboard in hand. Beside him, Sulley, the towering blue behemoth with a heart of gold, awaited the impending scare.

As the door creaked open, a soft and gentle laugh emanated from within, catching both monsters by surprise. Instead of the usual cries and screams, they were greeted by the sight of a young girl, Boo, with her infectious giggles filling the room.

Mike blinked, his single eye wide with disbelief. "Sulley, did she just laugh?"

Sulley's own azure eyes were filled with wonder as he watched Boo. "It seems she did, Mike. I've never heard anything like it."

Boo, oblivious to the monsters' astonishment, continued to laugh and play, her innocence and curiosity lighting up the room like a beacon.

Over time, Boo's laughter became a daily occurrence in Monstropolis, an unusual and heartwarming sound that had never before been heard in the monster world. She had bridged the gap

• Chapter 10 •



## A Little Human Visitor

In the heart of Monstropolis, beneath the towering spires of Monsters, Inc., a world unseen by human eyes thrived. Monsters of all shapes and sizes went about their daily lives, fueled by the energy generated from the laughter of children. But this day was unlike any other, for something extraordinary was about to happen.

Mike Wazowski, the one-eyed, green monster with boundless energy, hurried through the bustling corridors of the company. His best friend and colossal coworker, James P. Sullivan, or Sulley as he was known, lumbered alongside him, his furry blue form radiating an air of authority and charm.

"Mike, we're running late!" Sulley bellowed, his deep voice resonating through the halls.

"I know, I know," Mike replied, his singular eye darting around. "But you won't believe it when I tell you."

Sulley raised an eyebrow, his curiosity piqued. "Tell me what?"

Mike's voice dropped to a conspiratorial whisper. "There's a human loose in the factory!"

Sulley stopped in his tracks, his eyes widening in disbelief. "A human? Here?"

Mike nodded vigorously. "Yes, and it's the strangest

• Chapter 16 •



## The Scarefloor Showdown

The clock was ticking in the bowels of the monstrous factory, where colossal scream-extracting machines loomed like titans. Sulley and Mike, drenched in sweat and determination, knew that time was running out. They had to rescue Boo, the young girl whose laughter had changed everything.

Clutching a battered door that had become their portal to the human world, they dashed through the labyrinthine corridors, pursued by Randall Boggs, a chameleon-like monster with ill intentions. Randall had been using Boo's screams to power Monstropolis, and he would stop at nothing to protect his sinister operation.

The chase led them to the factory's rooftop, where the setting sun cast long shadows over the city. The winds howled, and a storm brewed on the horizon, mirroring the brewing confrontation between good and evil.

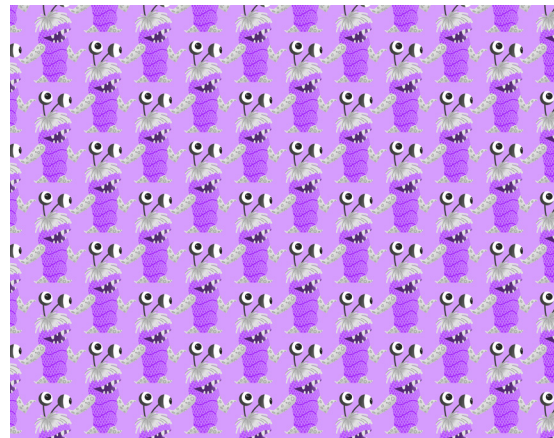
Randall cornered Sulley and Mike, his venomous eyes narrowing as he slinked towards them. "You can't stop me, Sulley. I'll get Boo back, and your precious company will crumble."

Sulley, his voice firm, stepped forward, his immense frame towering over Randall. "Randall, you're done. You can't scare Boo anymore."

## John Alan Lasseter

is an American animator, director, producer, screenwriter, the former Chief Creative Officer of Pixar, Walt Disney Animation Studios, and Disneytoon Studios, and former Principal Creative Advisor for Walt Disney Imagineering.

Lasseter was born in Hollywood, California. His mother, Jewell Mae, was an art teacher at Bell Gardens High School, and his father, Paul Eual Lasseter, was a parts manager at a Chevrolet dealership. Lasseter grew up in Whittier, California. His mother's profession contributed to his growing preoccupation with animation. He often drew cartoons during church services at the Church of Christ his family attended. As a child, Lasseter would race home from school to watch Chuck Jones cartoons on television. While in high school, he read The Art of Animation by Bob Thomas. The book covered the history of Disney animation and the making of a book about Sleeping Beauty, which made Lasseter realize he wanted to do animation himself. When he saw Disney's 1963 film The Sword in the Stone, he finally made the decision that he should become an animator.



## At the Monsters,

Incorporated factory, skilled monsters employed as "scarens" venture into the human world to scare children and harvest their screams, through doors that activate portals to children's bedroom closets. The work is considered dangerous, as human children are believed to be toxic and capable of killing a monster through physical contact. Energy production is declining because children are becoming less afraid, and the company's CEO, Henry J. Watermoose III, is determined to prevent the company's collapse.

One evening after work, James P. "Sulley" Sullivan, a top-ranking scare, discovers that an active door has been left in the station of Randall Boggs, his rival. He inspects the door and accidentally lets a young human girl into the factory. Frightened, Sulley unsuccessfully attempts to return the girl, who escapes into Monstropolis, interrupting Mike Wazowski, Sulley's best friend and assistant, on a date with Celia, his girlfriend and the receptionist of Monsters Inc., at a sushi restaurant. Chaos erupts when other monsters see the girl, but Sulley and Mike escape with her before the Child Detection Agency (CDA) arrives and quarantines the restaurant. Forced to keep the girl hidden in their apartment for the night, Sulley soon realizes that the girl is not toxic and her laughter is very powerful.



THE  
GUND  
OF  
Music

# THE STORY

“The hills are **alive** with the sound of music.”

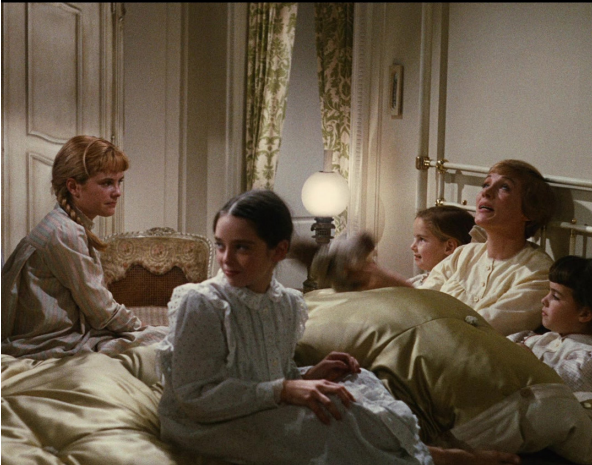
The Sound of Music follows the story of Maria, a woman practicing to be a Nun in the Abbey. The other Nuns understand Maria to be very earnest about wanting to become a Nun, but she is just not cut out for the life of a Nun. Maria just needs to understand this concept. Maria loves to sing, frolic, and bask in the morning sun, which is not very becoming of a proper Nun. A few miles away sits the Von Trapps, a regimented, military-like family of one father and seven children. Mr. Von Trapp's wife died a while ago, and he was left to

raise the children on his own the only way he knew how. There was little to no fancy or fun to be had in the Von Trapp house, as Mr. Von Trapp was a military man at heart. The children still loved him, and he treated them with kindness to boot. When the Von Trapp family needed a new governess, Maria answered the call to see if she could truly live the life of a Nun. Maria brings great joy to the children, much to Mr. Von Trapp's initial dismay. After warming up to Maria's personality and way of life, Mr. Von Trapp slowly falls in love even though Maria

feels she cannot because she is learning to be a Nun. Maria teaches the children how to sing and makes up songs they can sing with their newfound skills. Maria and Mr. Von Trapp finally admit their love for one another and get married. Right after their marriage, Mr. Von Trapp is urged to finally submit to the Nazi cause and support the party's wishes. Knowing this, the Von Trapp family escapes after devising a plan and makes their way out of Austria once and for all.<sup>15</sup>

<sup>15</sup> The Sound of Music, directed by Robert Wise (1965. 20th Century Studios, 2023), DVD.

inspiration & process



# THE ART

This was the most challenging book of them all for me to complete. This book felt wrong from the start, as this was my first time doing something like it. I am so glad I persevered through the many trials I faced while drawing this book cover. This is easily a favorite book cover of mine as it is ornamental, something I need to get used to doing. I took a great lot of inspiration from Ryan O'Rourke's project of hand lettering and illustrating book posters. I love to hand letter, but this was immensely difficult for me. I find drawing a scene that

looks real with all the proper lighting and atmosphere much easier because physics informs my decisions. When I had to come up with the placement, color, and texture of every element on the book cover, I almost gave up. It is immensely difficult to make decisions like that and ensure they work together well. For the title, the "S" and "M" are meant to intertwine into a makeshift treble clef. It's facing the wrong direction, but the intent is still there. The swirls and doodles surrounding the title feature all of the "things" from the song

"These are a Few of My Favorite Things" Maria sings to the children. For example, you may find amongst the doodles crisp apple strudel, girls in white dresses with blue satin sashes, and a brown paper package tied up with string. The back of the cover mimics the front in its ornamentation, featuring the gazebo Maria and Mr. Von Trapp shared their first kiss. The color palette was arguably the most challenging thing to accomplish. I went through dozens of color palettes before landing on a pink, blue, and cream theme.

The endpapers show the pattern of the curtains Maria cut the children's clothes out of. The spot illustrations are simply a callback to the ornamentation and hand lettering on the front cover.<sup>16</sup>

# THE SOUND OF MUSIC



## The Hills are Alive

The hills surrounding the von Trapp family's Austrian villa were alive with the enchanting sound of music. Maria, the spirited governess, led the seven von Trapp children in a playful romp through the lush meadows, their voices rising in joyous harmony.

As the children twirled and sang, the sun-kissed landscape seemed to come alive, echoing their youthful exuberance. Their laughter, like musical notes, danced on the breeze and filled the air with a sense of unbridled freedom.

Maria's own heart soared with happiness as she watched the children discover the simple pleasures of life. She had arrived at the von Trapp home with a head full of dreams and a heart eager to embrace her new role as their governess. Now, she felt like a part of a family, and the melodies of their shared moments were sweeter than any song.

But beyond the joyful interludes, there were shadows of uncertainty in the world beyond the villa's idyllic boundaries. The rumblings of war cast a pall over Austria, and the von Trapp family's safety was no longer guaranteed.

Captain Georg von Trapp, the stern yet loving father of the children, approached Maria with a mixture of concern and



## Melodies of Change

The sun dipped below the Austrian mountains, casting long shadows across the garden of the Von Trapp villa. A gentle breeze rustled the leaves of the trees, and the air was filled with the scent of flowers in bloom. Maria Rainer, in her elegant governess attire, stood at the threshold, gazing out at the hills that rolled endlessly into the horizon.

The hills were alive with the sound of music, a melody that seemed to emanate from the very earth itself. Maria's heart swelled with a profound sense of belonging, as if she had found her true home in the embrace of the Austrian Alps.

Inside the villa, the Von Trapp children gathered around the grand piano. Liesl, her once-rebellious spirit now tempered by love, played the keys with grace. Friedrich, the ever-responsible older brother, harmonized alongside Louisa, who had found her mischievous spark once more. Kurt, with his shy smile, contributed his voice to the chorus, and the younger ones, Brigitta, Marta, and Gretl, added their innocent enthusiasms.

Captain Georg Von Trapp, a man transformed by the healing power of love, joined his children. The sternness that had once defined him had given way to a newfound tenderness. His gaze, however, remained fixed on Maria, a woman who had not



## A Symphony of Love

The hills surrounding the von Trapp family's Alpine home were alive with the sound of music. Maria, the vivacious governess, stood atop a green knoll, her arms outstretched as she sang a sweet melody that echoed through the valley. Her voice, a pure and uplifting force, drew the attention of the children, who emerged from the house one by one, their curiosity piqued.

Gretl, the youngest of the von Trapp children, approached Maria with wide eyes, her innocence a stark contrast to the world's uncertainties. Maria knelt down and held out her hand, inviting Gretl to join the song.

"Come, Gretl," Maria said gently. "Sing with me. Let your heart be light."

Gretl hesitated for a moment, then tentatively sang a few notes. Her voice, small and trembling, blended with Maria's in a poignant duet that touched the soul.


As the other children gathered around, their voices gradually joined in, creating a harmonious chorus that swelled with joy and hope. Liesl, the eldest, held a guitar and strummed along, her eyes fixed on the beautiful melodies weaving through the air.

Captain von Trapp, who had initially resisted the music



THE EMPEROR'S  
**NEW GROOM**





# THE STORY

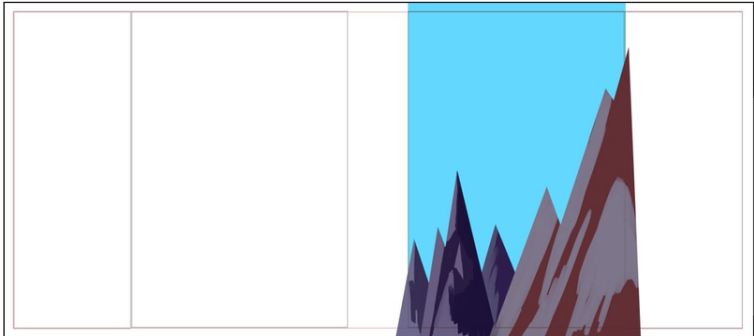
“A llama? He’s supposed to be **dead!**”

Emperor’s New Groove tells the story of Kuzco, ruler of the Incan Empire, and his failed assassination attempt at the hands of his advisor. The story opens with Pacha, leader of a local town, traveling to the palace because Kuzco needs to speak with him. After a long montage of Kuzco being a spoiled rotten, selfish ruler, we are shown the meeting between him and Pacha. Pacha is excited about what this meeting pertains to as he assumes it will benefit the people of his town. What Pacha does not know is that Kuzco is a

selfish little man. Kuzco tells Pacha that he will demolish Pacha’s town for his new summer home, Kuzcotopia. Pacha is taken aback and leaves the palace feeling dejected. Kuzco and his advisor, Yzma, have a dinner to celebrate his new venture. Yzma tries to kill Kuzco with the help of her henchman, Kronk, but instead gives Kuzco a potion that turns him into a llama. Kuzco wakes up and is promptly knocked out by Kronk, who is supposed to throw him over a cliff. Kronk is too gentle to do something so terrible, and he inadvertently

loses Kuzco in the throws of the city. Kuzco ends up on Pacha’s wagon and is taken to his town. Through many more assassination attempts and Kuzco belittling Pacha to no end, Kuzco finally realizes that he’s been a terrible person for a long time. Kuzco and Pacha travel back to the palace and rekindle their friendship. In the end, Kuzco and Pacha defeat Yzma by accidentally turning her into a kitten, and Kuzco still builds his summer home on the hill right next to Pacha’s.<sup>17</sup>

inspiration & process





# THE ART

Traveling is an integral part of this story, so including it on the book cover only made sense. The front of the jacket shows Kuzco's palace in all its shining golden glory. The back of the book cover is the town Pacha is chief of. This illustration also shows that Kuzco finally has his little summer home on the hill next to Pacha. While the compositions are very similar, the two images have many meaningful differences. Both illustrations show a general overlook of the space each character lives in. The front, showing Kuzco's palace, represents

the beginning of Kuzco and Pacha's physical and emotional journey. The colors are a bit gloomy but also glamorous to show Kuzco's mean-spirited nature and his spoiled outlook on life. Also, the surrounding mountains in the foreground and background are sharp and unyielding. The back cover shows where Pacha and Kuzco end up on their physical and emotional journey. The hills are soft and round, and the surrounding mountains are smooth. The colors are brighter and more inviting. This not only serves to show the

physical path Kuzco and Pacha took, but it also represents Kuzco's change in attitude. At the movie's beginning, he is prickly and mean, but by the end, Kuzco is kinder and more understanding. The endpapers show a simple pattern of the potion bottle Yzma used to kill Kuzco. The spot illustrations show the potion bottles as well. The first bottle shows the "deadly" potion marked with a skull. Upon further inspection, the label on the first bottle is simply flipped down, and it's a llama potion. Finally, we see the potion Kuzco took to turn human.

# THE EMPEROR'S NEW GROOVE



## The Poison for Kuzco, Kuzco's Poíson

In the heart of the opulent palace of the Incas, shadows danced along the crimson walls, concealing a sinister secret. Yzma, the cunning and power-hungry royal advisor, paced the dimly lit chamber. Her ambition knew no bounds, and she was determined to seize the throne for herself, no matter the cost.

Kuzco, the young and frivolous emperor, oblivious to the treachery that swirled around him, reclined on a gilded throne, his appetite leading him to indulge in a lavish feast. His trust in Yzma was unwavering, his naïveté a weakness she intended to exploit.

In a hidden alcove, Yzma's clawed fingers meticulously measured and mixed a concoction of rare and deadly poisons. Her eyes gleamed with malevolence as she whispered incantations, invoking the dark forces that would make her devious plan a reality.

The poison, a viscous liquid as dark as her intentions, dripped from a vial into a goblet. With a deceptively kind smile, Yzma approached Kuzco, who greeted her with a cheerful grin. "Yzma, you're just in time! Try this delicious drink."

The emperor extended the goblet towards her, unaware of the peril that lay within. Yzma's heart raced as she contemplated her audacious scheme—a sip from that goblet would end Kuzco's



## A Touch of Treason

In the heart of the grand palace of the Incas, a mystical mishap unfolded, altering the fate of the young and arrogant emperor, Kuzco. Unbeknownst to him, Yzma, his scheming royal advisor, had cooked up a potion to rid herself of Kuzco and claim the throne for herself. But fate had other plans.

As the ill-fated goblet was handed to Kuzco, the world around him twisted and contorted in a kaleidoscope of colors. He clutched his throat, gasping for breath, but instead of meeting his demise, an astonishing transformation overtook him.

Kuzco's limbs elongated, his skin sprouted coarse fur, and his fingers fused into hooves. In a matter of seconds, the once-arrogant emperor found himself staring at his own reflection—only he was no longer human. Kuzco had been turned into a llama.

The palace erupted into chaos as Yzma's plan spectacularly backfired. Gasps and shrieks filled the air as courtiers and servants fled from the bewildered llama that now occupied the throne room.

Yzma, stunned by the unintended outcome, blinked at Kuzco in disbelief. "What did you do? You were supposed to be... gone!"

Kuzco, now a llama with all the expressive powers of a



## A Transformative Friendship

The journey to return Kuzco to his human form had been nothing short of a rollercoaster ride filled with trials, tribulations, and unexpected bonds of friendship. With Pacha, the humble farmer, by his side, Kuzco, now a humble llama, had learned more about the world and himself than he ever thought possible.

Deep within the lush and vibrant jungles of the Incan Empire, they had embarked on a quest to find the elusive potion that would restore Kuzco to his rightful form. Their path was fraught with dangers, from treacherous waterfalls to encounters with jaguars and other untamed creatures. But Kuzco, once the arrogant emperor, had found newfound strength and determination.

As they reached the heart of the jungle, they stumbled upon a hidden temple, an ancient place shrouded in mystery and guarded by mystical forces. Inside, an ornate chamber held the legendary potion that could reverse Kuzco's transformation.

Pacha, his voice filled with encouragement, gestured to the potion. "There it is, Kuzco. The key to becoming human again."

Kuzco, his llama eyes filled with a mixture of hope and trepidation, approached the potion. With Pacha's guidance, he carefully sipped the elixir, his fate hanging in the balance. The



### David Reynolds

is an American screenwriter for television and film. His credits include the Disney animated films, The Emperor's New Groove and Finding Nemo.

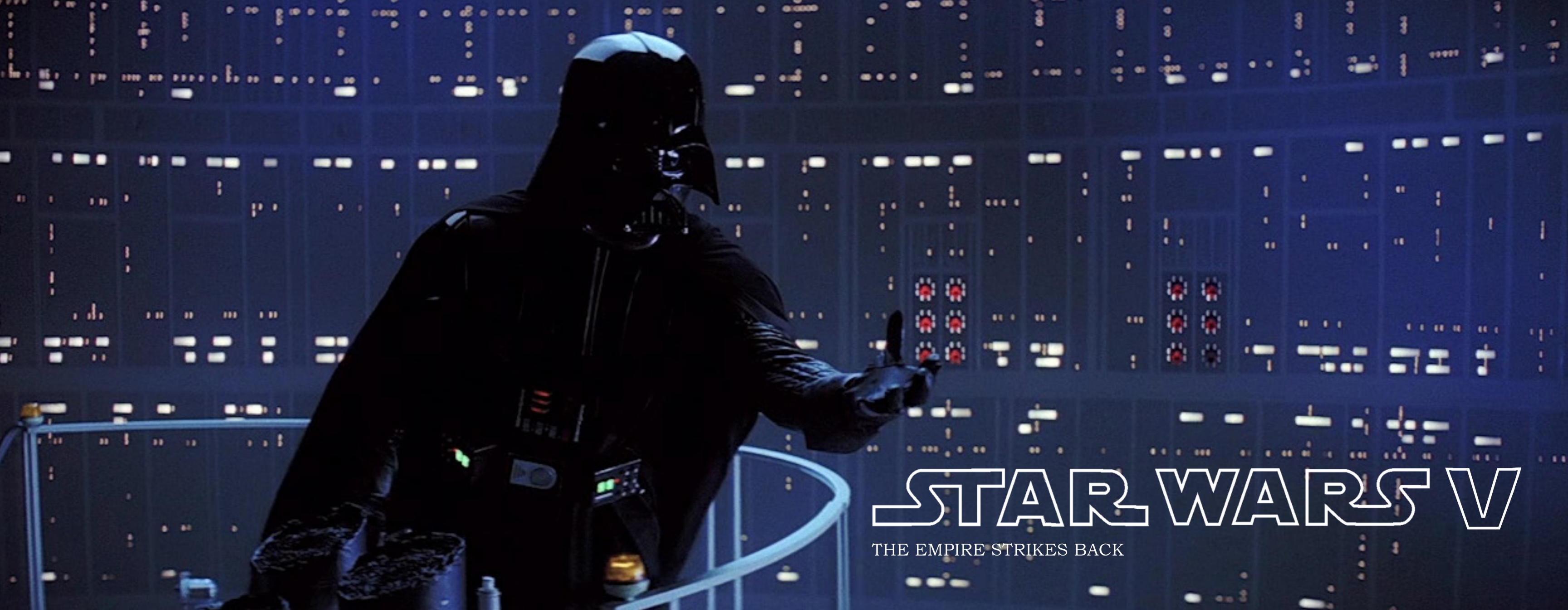
In the early 1990s, he became a television writer. He made his writing debut on the late-night television series, Late Night with Conan O'Brien. Afterwards, he started to trend into film with his theatrical debut as additional story material on Mulan. After the success of Mulan, Disney gave Reynolds a "six-year contract" deal to work for both Walt Disney Feature Animation and Pixar Animation Studios. Some later works with the "Moose-House" included additional writing on the story for A Bug's Life, writer of the best segments on Fantasia 2000, and got his official writing debut with The Emperor's New Groove.

**Arrogant young Emperor Kuzco** is transformed into a llama by his power-hungry advisor—the devious diva Yzma. Standed in the jungle, Kuzco's only chance to get back home and reclaim the high life rests with a good-hearted peasant named Pacha. Together, they must return Kuzco to the throne before Yzma tracks them down and finishes him off.

Yzma orders Kronk to knock Kuzco out, take him outside the city, and kill him. An attack of conscience and a series of mishaps causes Kronk to drop the sack containing the unconscious Kuzco-llama; the sack lands on the back of Pacha's cart, and Pacha leaves the city before Kronk can catch up to him. Kuzco awakens in Pacha's backyard, having lost some of his memory. Believing Pacha transformed and kidnapped him, Kuzco orders Pacha to take him home. However, Pacha refuses to help unless Kuzco promises not to destroy the village.

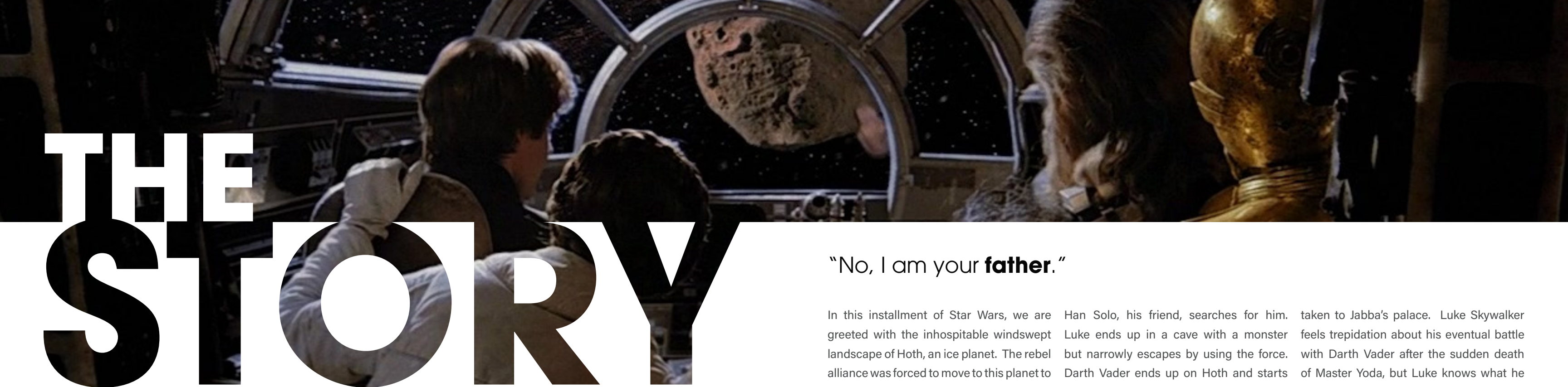
Despite Pacha's warnings, Kuzco ventures into the jungle alone; he is pursued by jaguars, but saved by Pacha. Kuzco begrudgingly agrees not to build Kuzcotopia if Pacha takes him home.





# STAR WARS V

THE EMPIRE STRIKES BACK



“No, I am your **father.**”

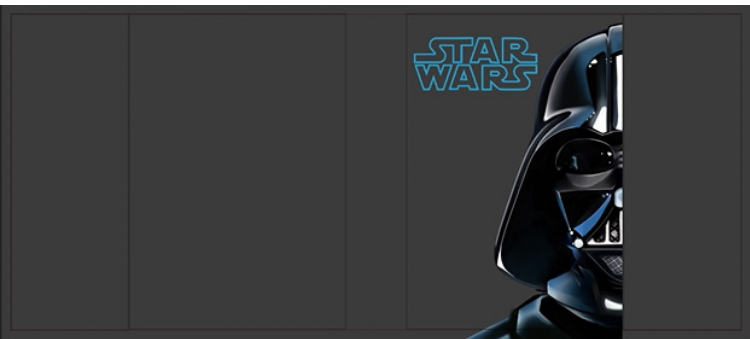
In this installment of Star Wars, we are greeted with the inhospitable windswept landscape of Hoth, an ice planet. The rebel alliance was forced to move to this planet to escape the clutches of Darth Vader. Darth Vader is searching for Luke Skywalker, a young man who came about when the galaxy thought they had seen the last of the Jedi. Luke Skywalker resides on Hoth with the rest of the rebel alliance, but one of Darth Vader's probe droids suddenly ends up on Hoth, meticulously searching for Luke Skywalker. Luke disappears, and

Han Solo, his friend, searches for him. Luke ends up in a cave with a monster but narrowly escapes by using the force. Darth Vader ends up on Hoth and starts a battle with the rebel alliance. The main band of characters narrowly escapes Hoth with Darth Vader on their tail. Luke runs to Degobah to learn the ways of the force under Master Yoda, while the others end up in Cloud City. In Cloud City, Han Solo is greeted by an old friend who soon betrays him and turns them in to Darth Vader. Han Solo is frozen into carbonite and

taken to Jabba's palace. Luke Skywalker feels trepidation about his eventual battle with Darth Vader after the sudden death of Master Yoda, but Luke knows what he must do. Luke enters Cloud City, and after a long battle, Luke finds out that Darth Vader is his father. The movie ends with Luke losing an arm and falling out of Cloud City.<sup>17</sup>

<sup>17</sup> Star Wars: The Empire Strikes Back, directed by Irvin Kershner (1980. Lucasfilm, 2023), DVD.

inspiration & process



# THE ART

The Empire Strikes Back is arguably the most iconic film of the three original Star Wars movies. This movie has a lot of unforgettable scenes and memorable moments. With all this in mind, I had difficulty determining which moments to include on this cover. After considering Han in carbonite, tauntauns, and Cloud City, I came up with the perfect idea. Non-Star Wars fans know the iconic line “No, I am your father,” which lent itself to my final decision. Darth Vader is such a powerful symbol of the series, and I thought there

was no better time to include his visage than on this book cover. When Vader tells Luke the truth about his lineage, all the pieces come flying together, and it quickly became one of the most replicated and well-known phrases in cinema history. I drew Darth Vader’s helmet as an almost chilling view of his gaze. I rendered this piece as realistically as possible to sell the reflective nature of his helmet and the pristine quality of his figure. The background is black to make Vader seem as if he is part of the background. When

considering Vader, one may think of making his accompanying color red, the color of his lightsaber. I considered this, but I thought it would be more interesting to flip that on its head. Blue is the color of Darth Vader’s lightsaber before he turns to the dark side, and I wanted to remind the reader that while Darth Vader is a villain, he is still a human behind the mask. I wanted this illustration to be as sleek as the Death Star interior, so I kept everything minimal. The vertical stripes on the flaps are the lights that can be found on the

walls of the Death Star. The barcode is also the ship that Darth Vader flies in. The endpapers also match the color scheme, representing the “jump to hyperspace” these ships take to travel quickly over large distances. The spot illustrations show the Star Wars common language called Aurebesh, underlined by none other than Darth Vader’s lightsaber.

# STAR WARS V

THE EMPIRE STRIKES BACK

↓E7VM



The Millennium Falcon soared through the inky void of space, navigating the asteroid field with the deftness of a seasoned pilot. Inside the ship, the atmosphere was tense, as if the very walls bore witness to the looming darkness that had descended upon the galaxy.

Han Solo, his rugged features etched with worry, piloted the Falcon alongside his loyal co-pilot, Chewbacca. Leia Organa stood nearby, her thoughts a mix of determination and fear. Beside her, C-3PO and R2-D2 bleeped and whirred, their own anxiety palpable.

But it was Luke Skywalker who bore the weight of the galaxy on his shoulders. His Jedi training had led him to Cloud City, where his destiny would collide with that of Darth Vader. As the Falcon touched down on the floating city, Luke's heart raced with anticipation.

Cloud City was a vision of grandeur and luxury, its architecture a stark contrast to the battles raging in the far reaches of the galaxy. Lando Calrissian, the city's administrator and a friend of Han's, greeted them with a charismatic smile, though there was a hint of unease in his eyes.

"Welcome to Cloud City, my friends," Lando said,

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↓E7VM



The cold expanse of space was a canvas of stars, each one a glimmering reminder of the vastness of the galaxy. Within this cosmic tapestry, the Rebel Alliance had found refuge on the ice planet of Hoth. Luke Skywalker stood on the frigid surface, his breath visible in the air as he gazed out at the horizon, the weight of his destiny pressing upon him.

The events on Tatooine had thrust him into a world of adventure, but now, as he trained under the guidance of Master Yoda, doubts gnawed at the edges of his determination. The revelation that Darth Vader was his father had shattered his understanding of his own identity.

Leia Organa, with her unwavering spirit, approached him. "Luke, are you alright?"

Luke's gaze was distant, his thoughts a tempest of conflicting emotions. "Leia, I thought I knew who I was. But now... everything has changed. I can't escape the truth."

Leia placed a hand on his arm, her voice steady. "Luke, the Force runs through you. It's a part of who you are, but it doesn't define your destiny. You have the power to shape your path."

Luke's eyes met Leia's, gratitude mingling with his uncertainty. "I'm trying, Leia. But I can't shake the feeling that

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↓E7VM



The galaxy hung in an eternal dance of light and darkness, and within its expanse, the Rebel Alliance fought against the oppressive grip of the Galactic Empire. Among the stars, a young Jedi named Luke Skywalker stood on the frigid planet of Hoth, a sense of urgency and destiny pulling at his heart.

Inside the dimly lit command center, Luke's gaze was fixed on the holographic display before him. The tension in the room was palpable as the Rebel leaders debated their next move. The Empire's relentless pursuit left them with limited options, and Luke's connection to the Force seemed to whisper of impending challenges.

As the meeting continued, Leia Organa's voice cut through the air, her determination unwavering. "We can't allow the Empire to crush us. We need to find a way to fight back."

Han Solo leaned against a console, his cocky grin a façade for the concern lurking in his eyes. "I've outrun Imperial starships; not the local bulk cruisers, mind you, I'm talking about the big Corellian ships. She's fast enough for you, old man."

Leia shot him a pointed look. "The situation is dire, Han. We need a plan."

Amid the debates and strategies, Luke's thoughts were

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## GEORGE LUCAS

is an American filmmaker. Lucas is best known for creating the Star Wars and Indiana Jones franchises and founding Lucasfilm, LucasArts, Industrial Light & Magic, and THX. He served as chairman of Lucasfilm before selling it to The Walt Disney Company in 2012. Lucas is one of history's most financially successful filmmakers and has been nominated for four Academy Awards. Lucas personally directed or conceived 10 of the 100 highest-grossing movies at the North American box office, adjusted for ticket-price inflation. Lucas is considered to be one of the most significant figures of the 20th-century New Hollywood movement, and a pioneer of the modern blockbuster. Despite this he's remained an independent filmmaker away from Hollywood.

After graduating from the University of Southern California in 1967, Lucas co-founded American Zoetrope with filmmaker Francis Ford Coppola. Lucas wrote and directed THX 1138, based on his student short Electronic Labyrinth: THX 1138 4EB, which was a critical success but a financial failure. His next work as a writer-director was American Graffiti, inspired by his youth in the early 1960s Modesto, California, and produced through the newly founded Lucasfilm. The film was critically and commercially successful and received five Academy Award nominations, including Best Director and Best Picture.



THE EMPIRE STRIKES BACK

STAR WARS V

GEORGE LUCAS

STAR WARS V

GEORGE LUCAS

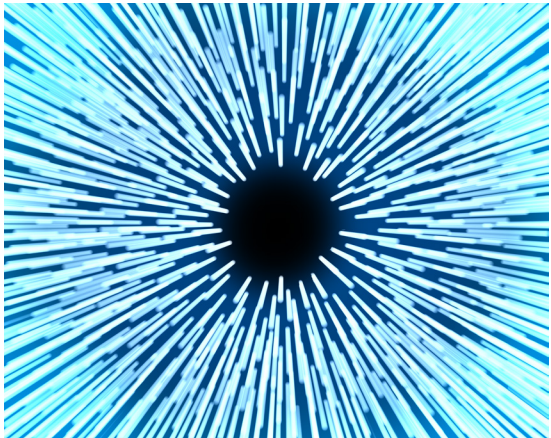
THE EMPIRE STRIKES BACK



## THREE YEARS AFTER

the destruction of the Death Star[2] the Imperial fleet, led by Darth Vader, dispatches Probe Droids across the galaxy to find Princess Leia's Rebel Alliance, with one probe locating the rebel base on the ice planet Hoth. A wampa captures Luke Skywalker before he can investigate the probe, but he escapes by using the Force to retrieve his lightsaber and wound the beast. Before succumbing to hypothermia, the Force spirit of Luke's deceased mentor, Obi-Wan Kenobi, instructs him to go to the swamp planet Dagobah to train as a Jedi Knight under the Jedi Master Yoda. Han Solo discovers Luke and insulates him against the weather inside his deceased tauntaun mount until they are rescued the next morning.

Alerted to the Rebels' location, the Empire launches a large-scale attack using AT-AT walkers to capture the base, forcing the Rebels to evacuate. Han and Leia escape with C-3PO and Chewbacca aboard the Millennium Falcon, but the ship's hyperdrive malfunctions. They hide in an asteroid field, where Han and Leia grow closer amid the tension. Vader summons several bounty hunters, including Boba Fett, to find the Falcon. Evading the Imperial fleet, Han's group travels to the floating Cloud City on the planet Bespin, which is governed by his old friend Lando Calrissian. Fett tracks them there and Vader forces Lando to surrender the group to the Empire, knowing Luke will come to their aid.



# gallery exhibit



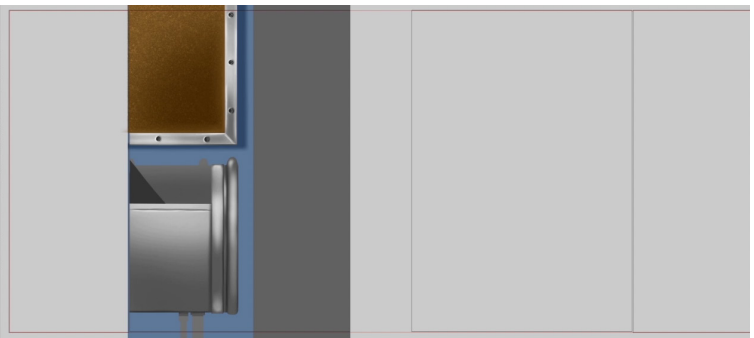
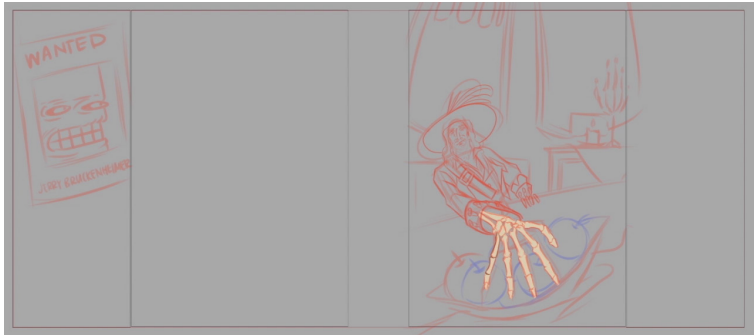
For the Gallery Exhibition, I wanted to keep everything relatively simple. I needed to have all parts of the whole project represented. For each book, I have the dust jacket, the endpapers, and the three spot illustrations laid out flat. I wanted there to be at least a small amount of color coordination so I organized the book covers accordingly. The covers with darker colors are together and the covers with pinks and

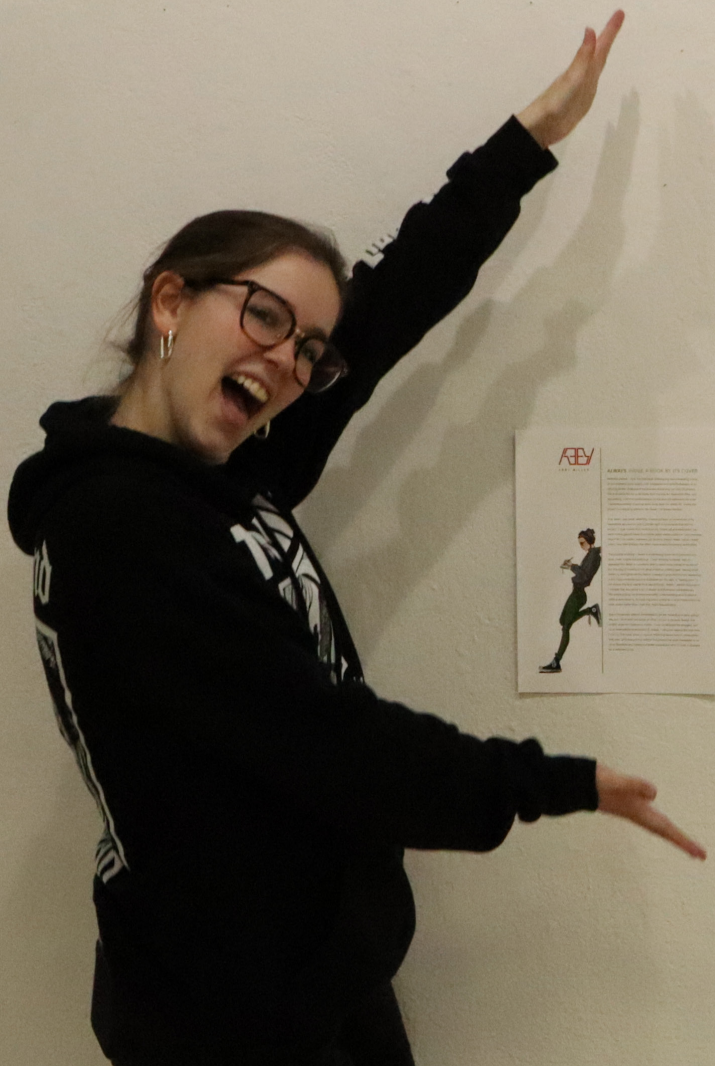
purples are found together. Over to the right, I have an iMac showing my process in real time. I created a video in After Effects that is playing in real time. The video shows recorded timelapses of my illustrations as they were created. At the beginning of each timelapse is a mockup of the book. I am satisfied with how this project turned out and how it was presented.

gallery exhibit



screenshots from timelapse





# conclusion

At the end of the project, to ask myself again whether or not this project was a success would be farcical. I put countless hours into this project and really sat down to analyze these movies I loved when I was little, and just that effort alone makes this project a success. The process of taking a film and narrowing down all its parts into one book cover is quite the challenge. I kept thinking, “Well, if I squeezed this detail in, I would be able to cover more events of the movie.” But this way of thinking is not what ended up working best. Having small details to strengthen an illustration is always a great addition, but squeezing many elements into one illustration for the sake of “having more” is not always the best way to think about things. Before I started this project, I felt that way about a lot of design and illustration work that I did. Recontextualizing my process and better understanding what it takes to distill a story down to its most important moments is what made many of my book covers better

than what they could have become. Do I think I have a solid portfolio? I would certainly hope so after all this time. I really made an effort to think of things from every angle, and I think it paid off. I have never done a self-driven project as large as this one, and I think I am only better for it. Was it immensely difficult sometimes to get the motivation to keep going? Yes. But do I also know that creating and making is what I am meant to do? Yes. Do I know what it takes to make a convincing narrative illustration? I think I am better at what I set out to do, but one project does not make me a master. I now understand the struggles and know what pitfalls to avoid, but as always, I can grow even better with time. From my first book cover to my last, there has been a general improvement in composition and color schemes, and it is evident this project has been invaluable to me as an illustrator and helped me better understand what it takes to illustrate a book.

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signatures

Always Judge a Book by Its Cover







Abby Miller

Department of Graphic Design

Honors Research Project

Submitted to

*The Williams Honors College*  
*The University of Akron*

Approved:		Accepted:	
			
Honors Project Sponsor (signed)		Honors Faculty Advisor (signed)	
	11-15-23		16 NOV 23
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Honors Project Reader (signed)		Department Chair (signed)	
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