

Amigo the Devil

Process Book

By Anitra Meyer



I think she came over to feel worth
More than a body in the ground
I poured her a drink to calm her nerves
But this Earth's broken her spirits down

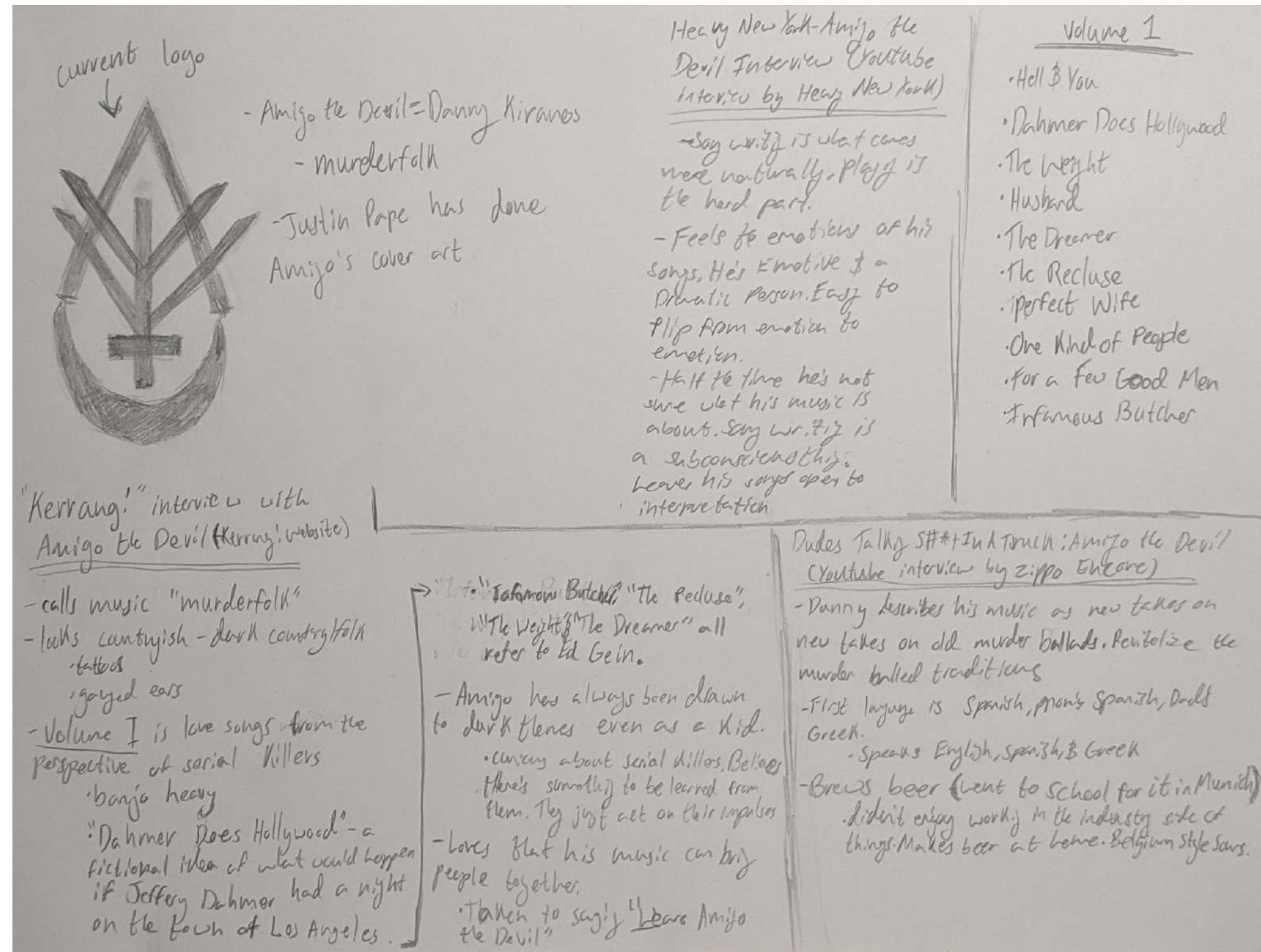
- *The Recluse (volume 1), Amigo the Devil*

This redesign of Amigo the Devil's album Volume 1 creates a scene of lust and greed. This redesign was done to give more voice to the music and the contents of the songs. The top desire was to give the viewer an emotional impression of the album before they even purchase it in order to draw in an audience that would enjoy the music the most.

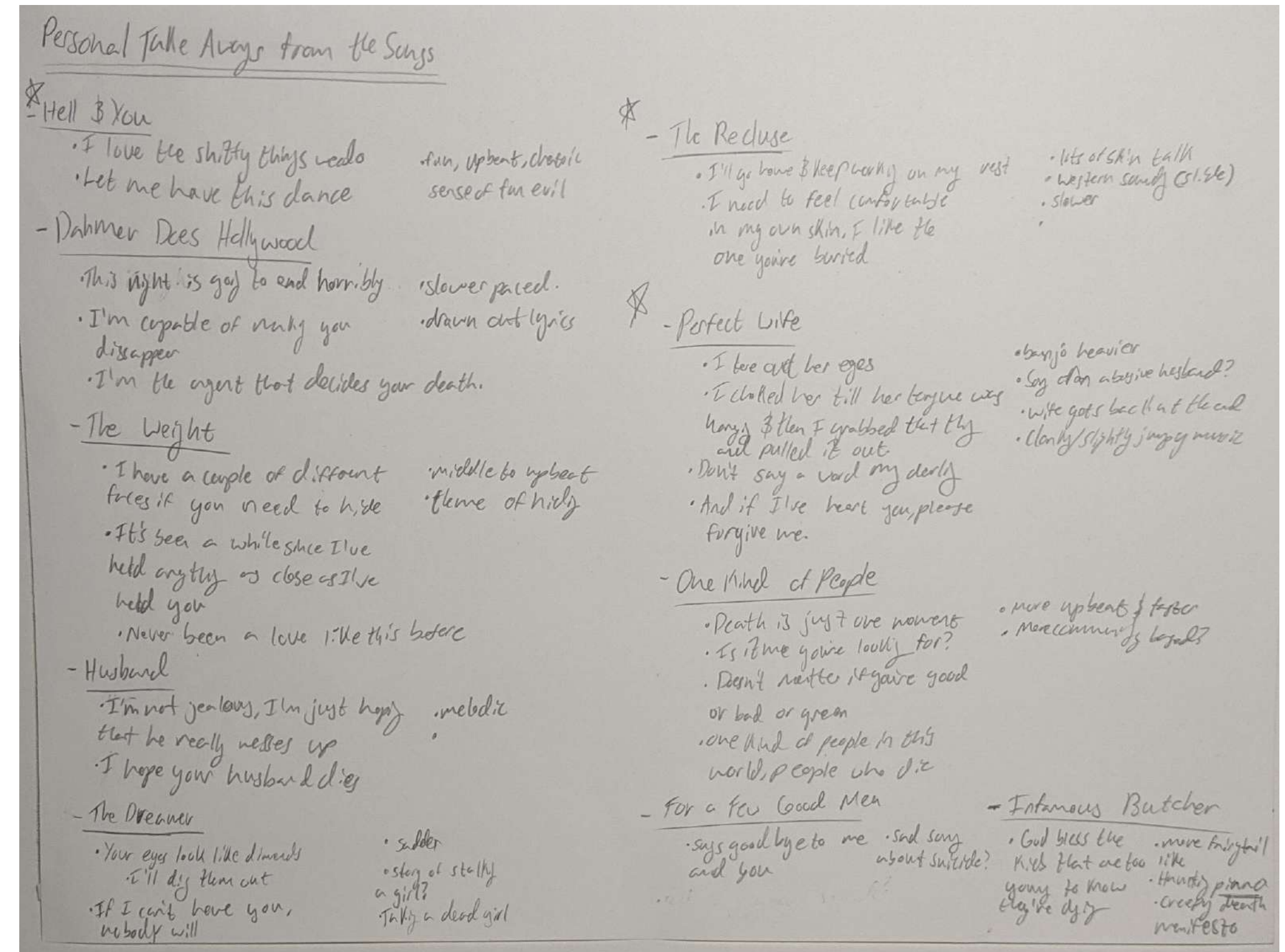


Research

Who is Amigo the Devil?



I began by reading and watching multiple interviews to get a better feel of who Amigo the Devil was as a person and how he branded himself and his music. My goal at this stage was to grasp what his music was about, what he thought of it, who he made music for, and how he wanted to be represented. I wanted to grasp what he wants to put out in the world as well as the audience he wants to reach.



I then listened to Volume 1 in its entirety and took notes on prominent and repeated lyrics as well as the emotions that I felt through the songs. I starred the songs that stood out to me along with the ones that I wanted to draw my inspiration from.

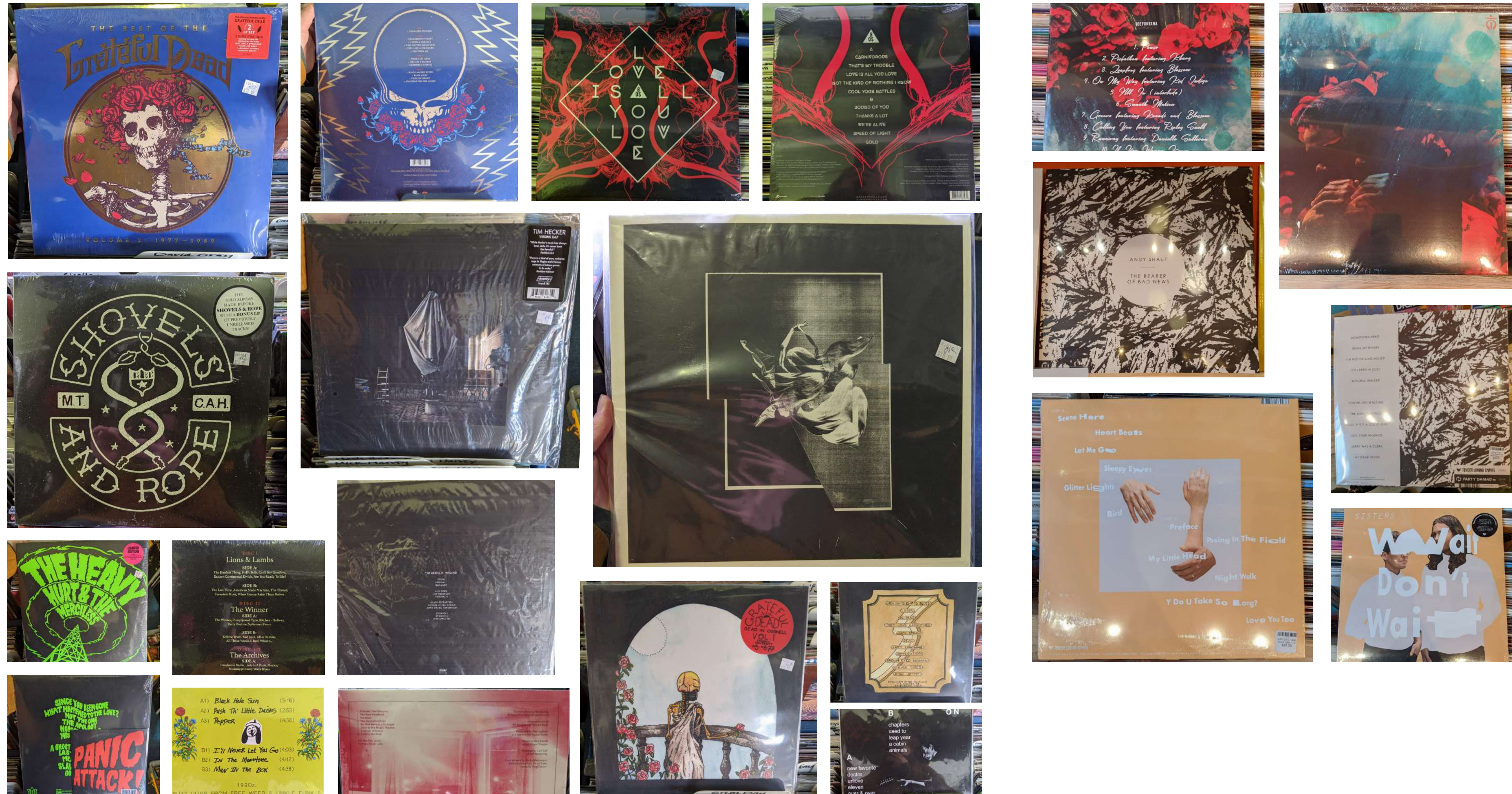
Research

In-Person Observations

My next step in research was to go visit record shops in my area to get a better idea for visual content as well as what was currently in stores. I took multiple pictures and then curated the images that I felt could be relevant and/or inspirational for my redesign.

2nd Avenue Records proved to be a treasure trove. I found multiple records that I felt related to the emotions that I wanted to convey in my design.

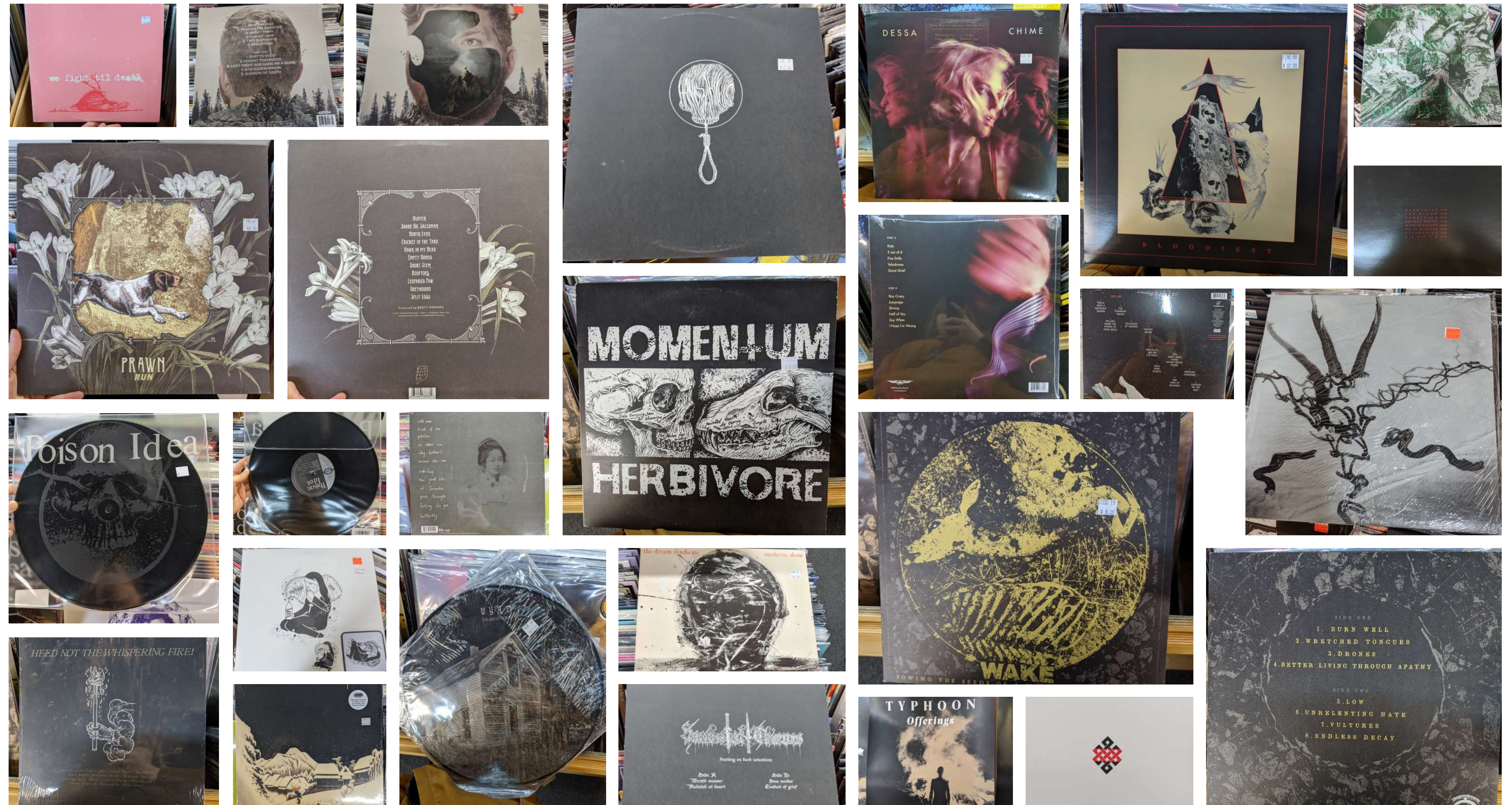
Tender Loving Empire was not as fruitful, but it gave me a great sense of how I wanted to use photography.



Research

In-Person Observations

Everyday Music had a much larger selection of darker themed music, metal, & lesser known musicians. From these records I began to form the core of my design; an illustrated cover with themes of mortality.



Round 1

First Ideas

After relistening to the entire album, I began my exploration by first writing down my ideas in a stream of consciousness. My ideas revolved around death, marriage, and plants. I starred the ideas I liked the most.

Ideas

- Singular person
- Flowers/Florals
- ★ - Plants
- Person encased in flowers
- ★ - Close up of a body part
- ★ - Multi level album where each time another layer is removed (ex- the sleeve & record from the cardboard album casing) another body part is discovered.
 - Telling a story of the viewer finding the dead body of a woman chopped into pieces.
- Dangling hand out of bushes
- Minimal/no blood?
 - Plover petals as blood?
- Close up of face w/ flowers
 - hanging eyeball
- ★ - Keep an element of dismemberment.
- Drowning in a lake?

- floating person (dead-man's float)

- Dead and Alive elements contrasting each other

- ★ - Woman marrying a dead person
- dead person in grave w/ bride looking down.
- viewer is in the grave
 - direct to the sleeve
- Bride facing off w/ dead groom?
- Mug shot, illustrated off the woman after killing her husband?
- ★ - Woman's face bleeding/morphing into flowers/petals
- Skulls (recognizable as a sign of death/mortality to people)
- Skull front & center is too tacky for this artist.
 - rule of thirds!
- Profile of skull
- Mix plants with skull

+ add another element to skull

- Basement light bulb (killer's basement)
- Human flesh element
- Shovel (grave digger)
- Knocked out teeth
- noose (suicide/forced suicide)
- Skull floating in a shirt

- ★ Murky setting
- Swamp
 - + could integrate plants better in this setting
 - + decrepitate theme
- Foggy field/sparse forest w/ thin hobby trees.
 - + fog adds element of disguise & mystery
 - + figure could be coming out of forest/cut from behind a tree that is too thin for her to hide behind, but she doesn't show on the other side.
 - + in the field would feel more barren.- ★ - Full body view of a person in a cramped position disintegrating into flowers/plants

Round 1

Moodboard

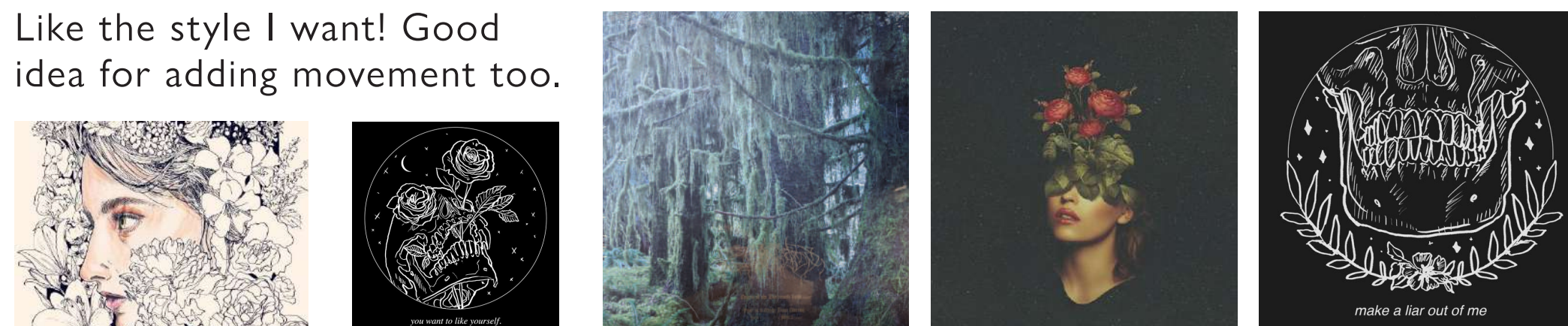
My first moodboards had a lot of floral and secluded elements. I became drawn to detailed pieces.



Great example of darkness mixed the plants.



Like the style I want! Good idea for adding movement too.



I really like the idea of integrating plants into skulls, bones, and lone body parts.



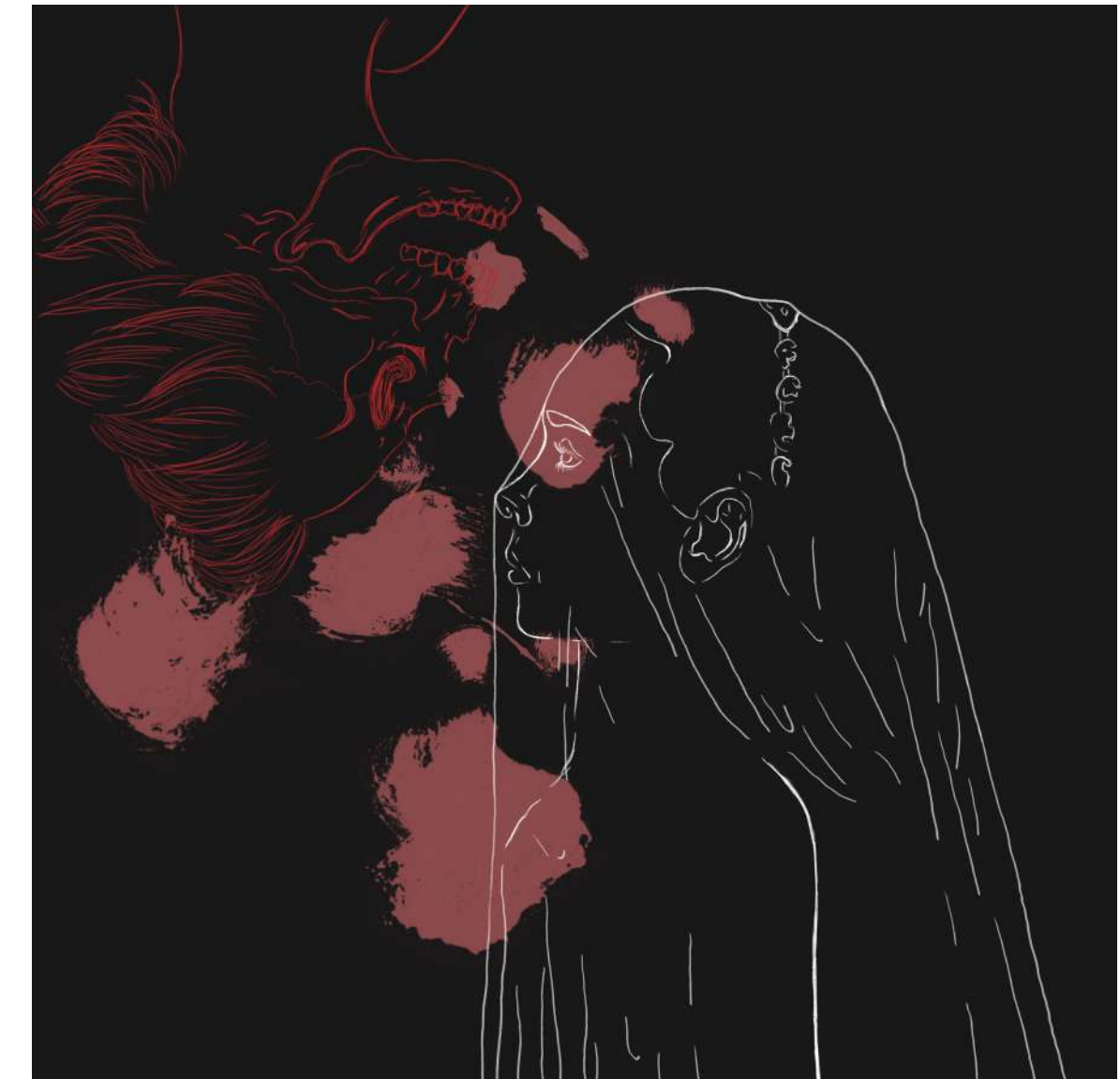
This is the kind of linework I am aspiring to.



Round 1

Initial Sketch Explorations

The first round of sketching showed me that my initial ideas were not the direction that I wanted to take the album thus calling for another round of refinement.

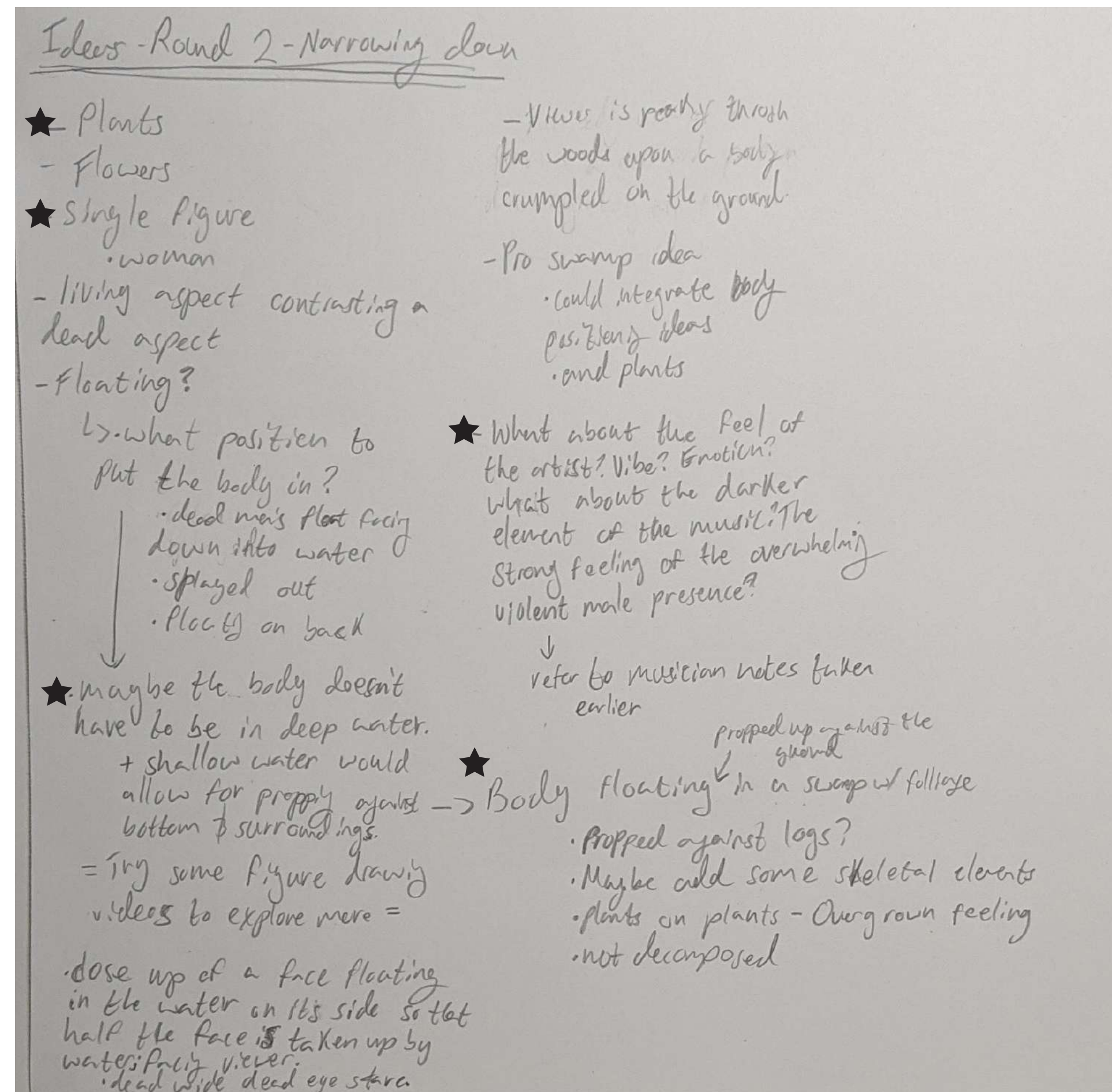


Round 2

Refined Ideas & Keywords

While feeling like I missed the mark in my first round of sketching, I did discover what sorts of imagery and emotions that I wanted to convey in my album art. I knew I wanted to include a woman and heavy plant usage depicting a scene as opposed to singular ungrounded/"floating" concept that lacked a story. I wanted to evoke the emotions and scenarios that I saw in my head while listening to this album.

To further cement my ideas I stepped back into my brainstorm to reorganize.



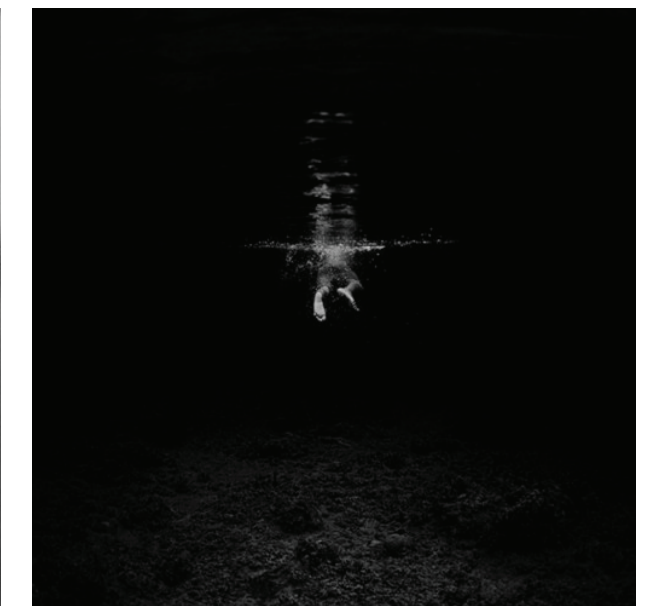
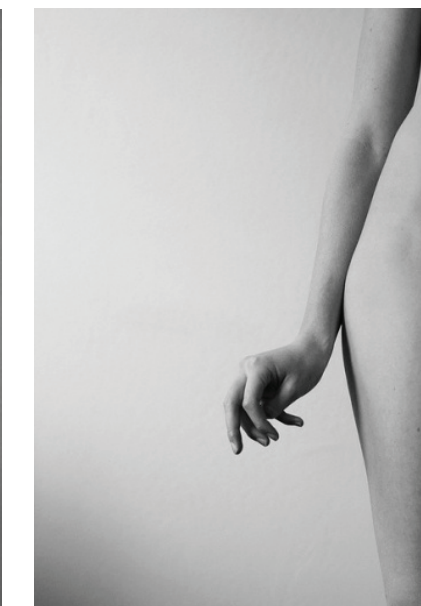
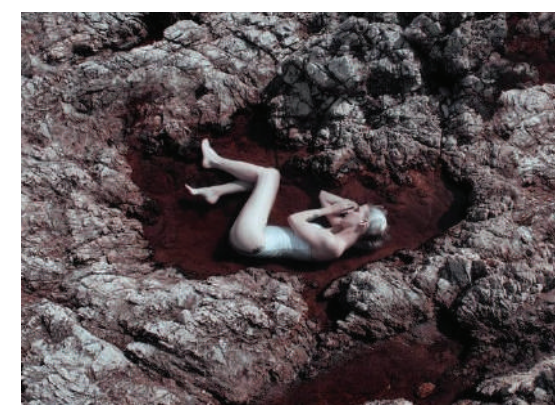
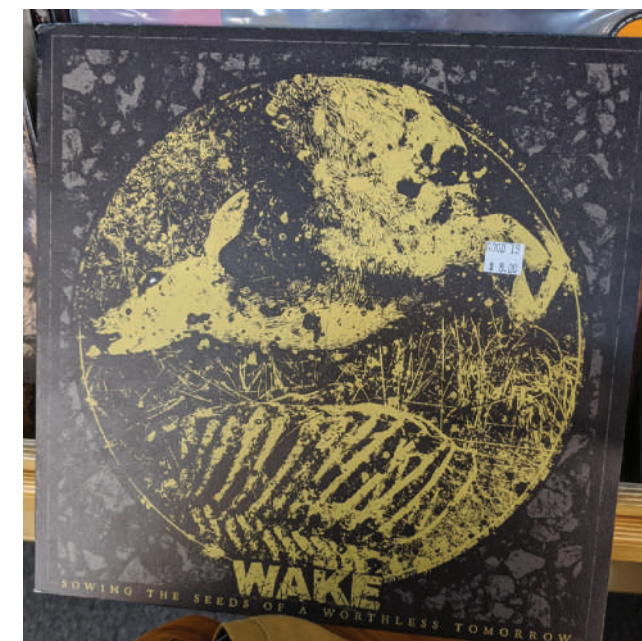
Keywords

Murderous
Mortality
Heartbreak
Tragedy
Womanizer
Suffocating
Dark

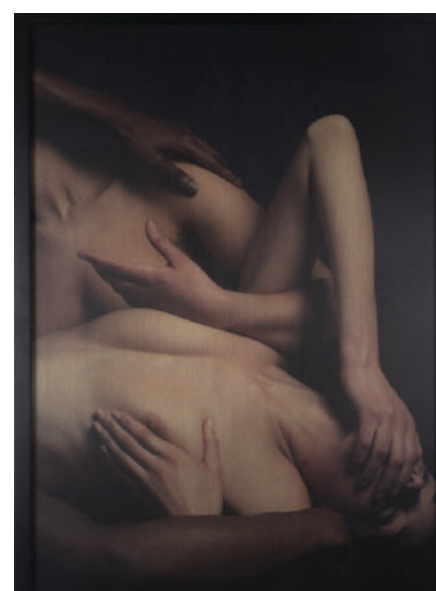
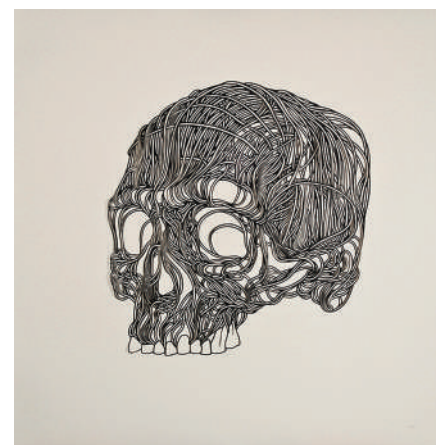
Round 2

Moodboard

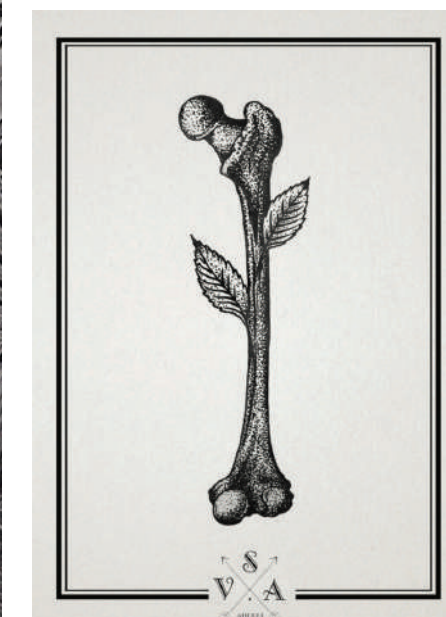
I dove deeper into the use of the female body as an element and I began to think about the imagery that would create the scene she was in. I became drawn to this tightly curled fetal position; this position felt defensive, stationary, and suggestive. I really liked the idea of not making her face visible because it encourages the viewer to create their own story and what they think she looks like. She could be anybody.



The idea of having so much texture and the hierarchy of the circular inspired me.



This piece had a significant impact on my design. It displays a lot of the concepts that I was thinking of.

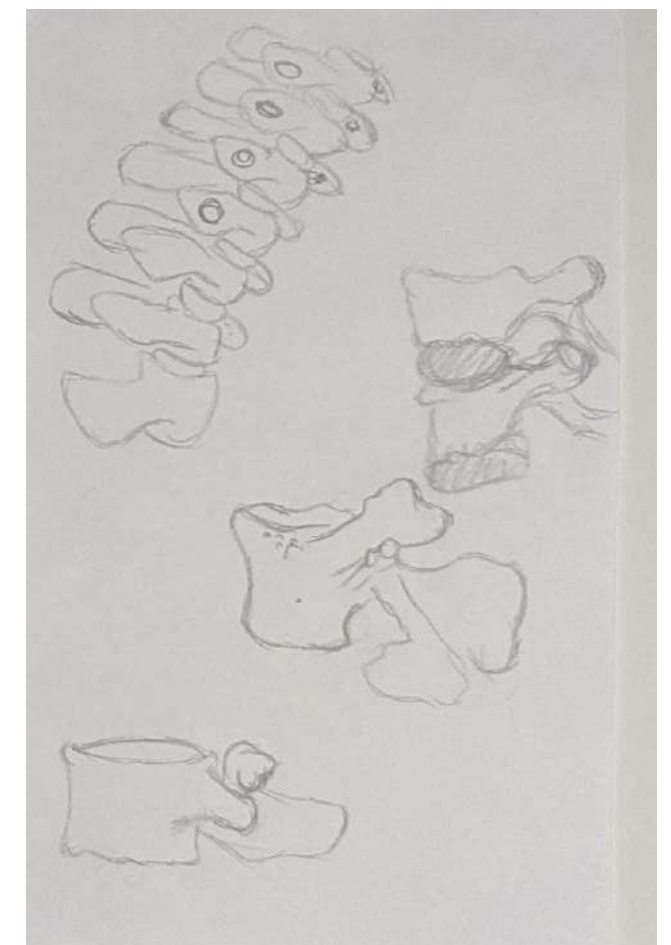
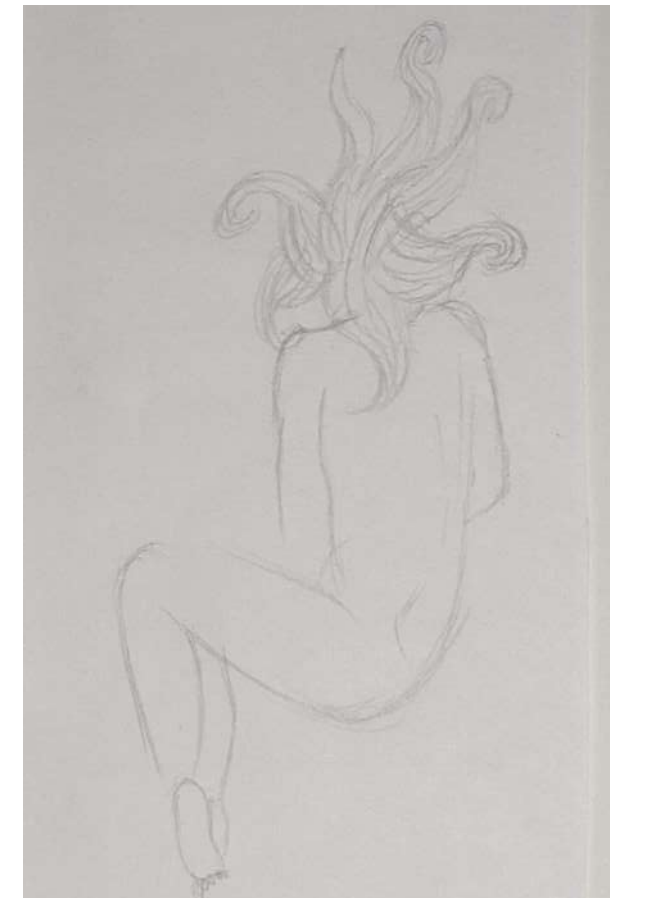


I love the shape of her body. The tightness of the curve of her spine and the addition of bones.

Round 2

Sketches & Concepts

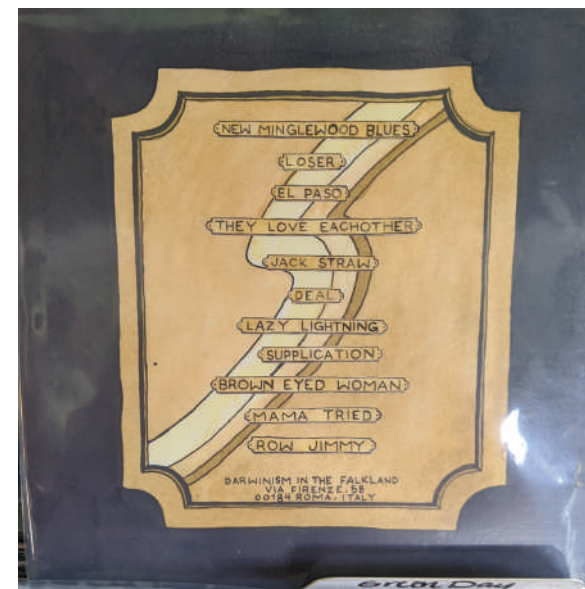
Now that I had a better idea of what I wanted, I explored more positions for the woman to lie in, but ultimately came back to the fetal position. I also began to experiment with placing vertebrae around her to extenuate the curve of her spine and her boniness.



Round 2

Album Back & Type

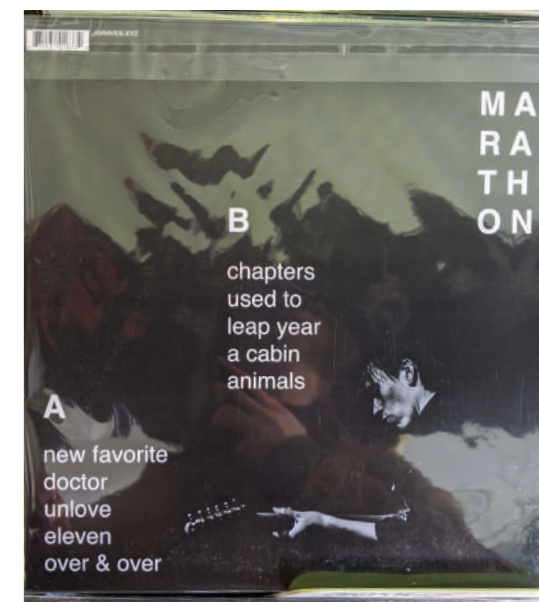
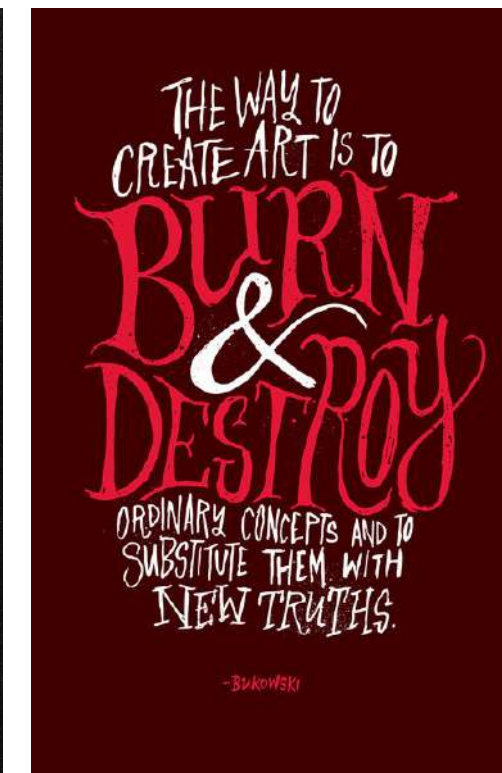
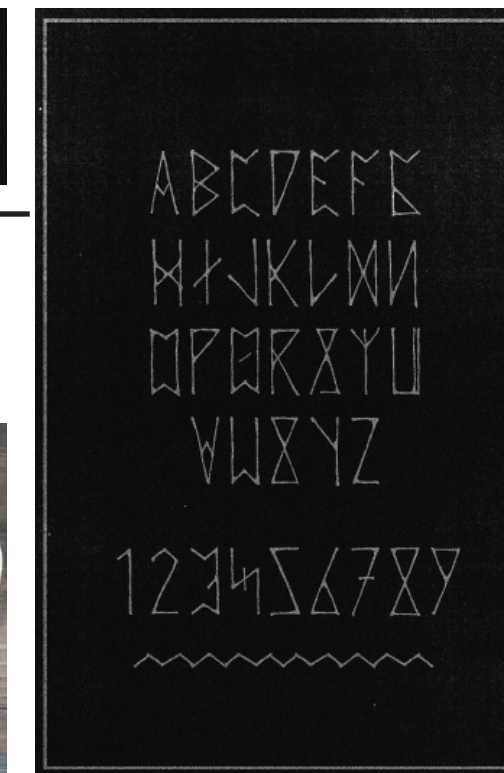
Once I felt as though I had a more direction for the album, I began to look at type and how I wanted to handle the back. I did not want the back to be distracting from the front, but I still wished it to add to the theme. I sought a thinner handwritten type.



MARCUS AU
RELIUS·MED
ITATIONS·A
LITTLE FLES
H, A LITTLE
H, A LITTLE
BREATH, AN
D A REASON
TO RULE AL
L-HAT IS M
YSELF·PENG

EYHEL VALUENI

Texture play and
thins are what I
would like.



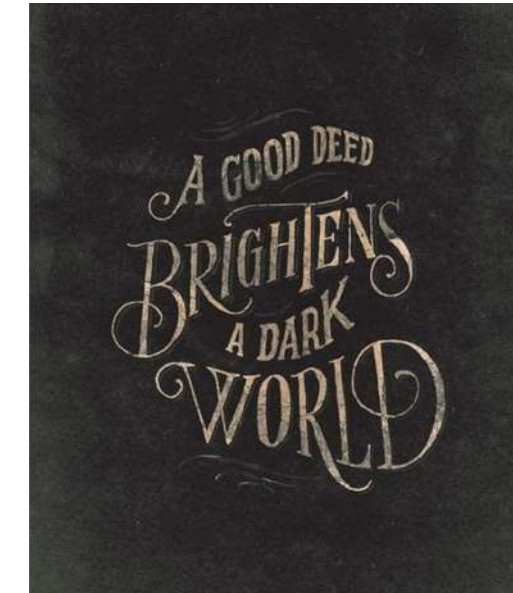
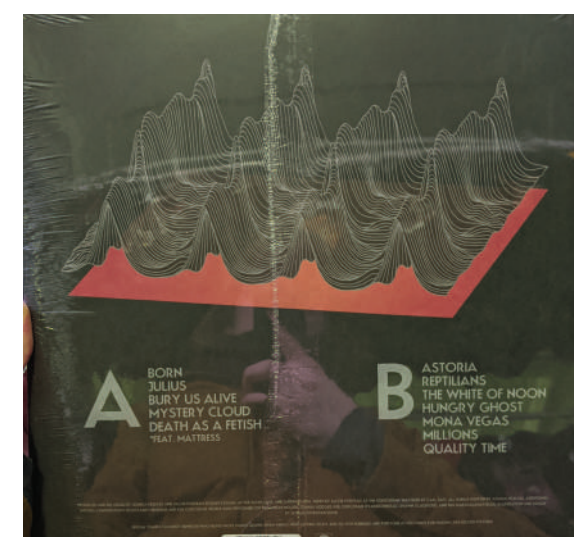
Vertical stacking



Love the
handwritten
aspect.



Anamorphic Regular Latin
It is a long established
fact that a reader will be
distracted by the readable
content of a page when
looking at its layout.



Round 2

Digital Roughs

I recreated my fetal position sketch and tried out two other variations of her. I did not like her encased in a circle, but I felt like she was too alone by herself so I settled on using the one with bones.

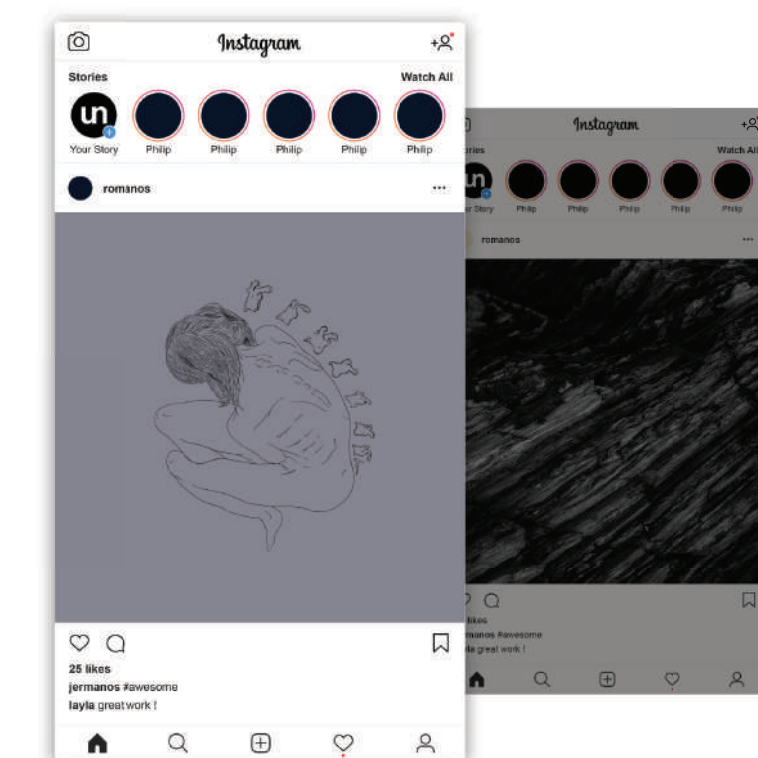
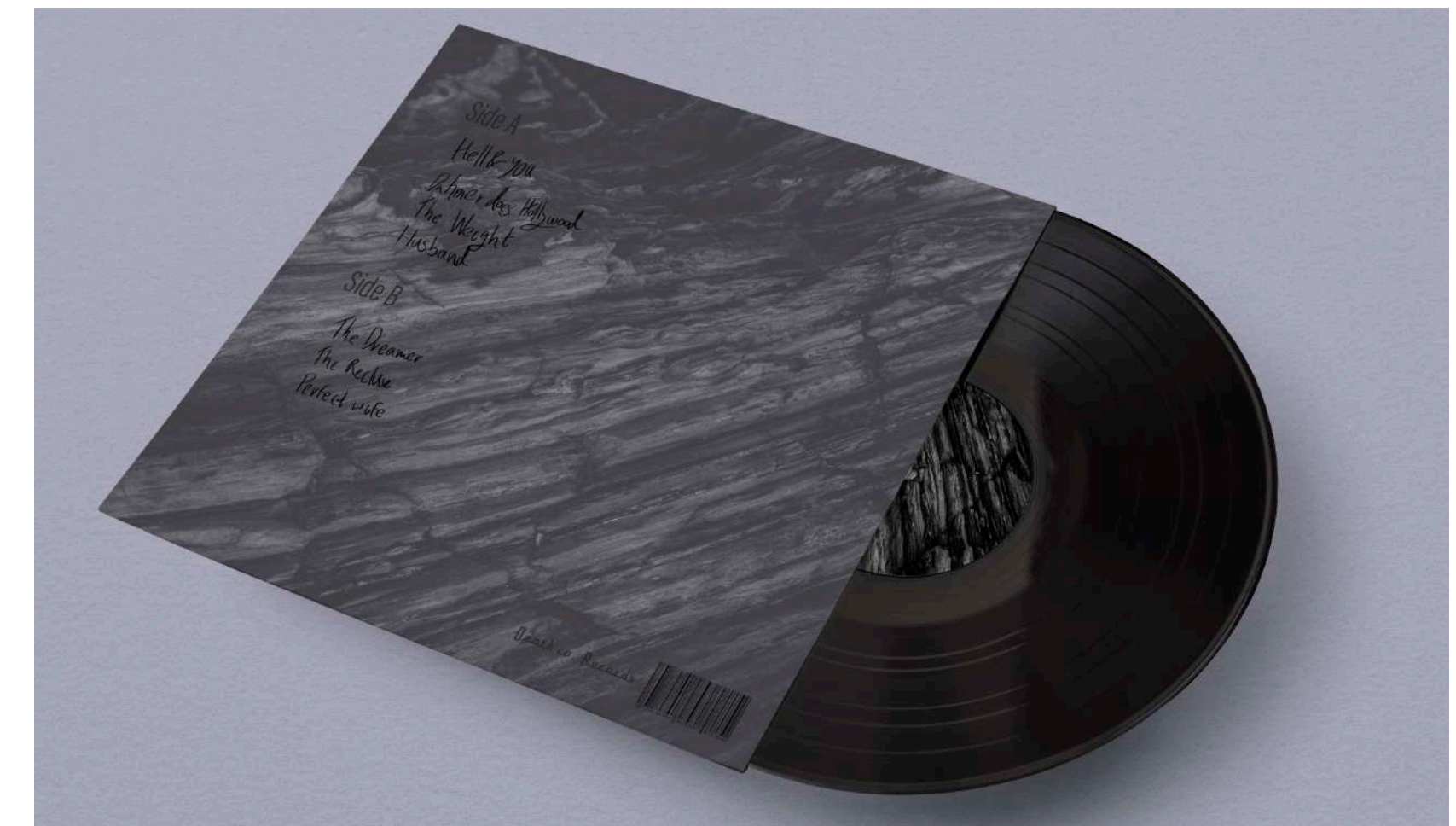


Round 2

Digital Drafts

In my first concept I took my illustration from my digital roughs and overlaid it upon a closeup image of tree bark to bring in the organic aspect that I was craving. I also included a flask for an example of possible merchandise.

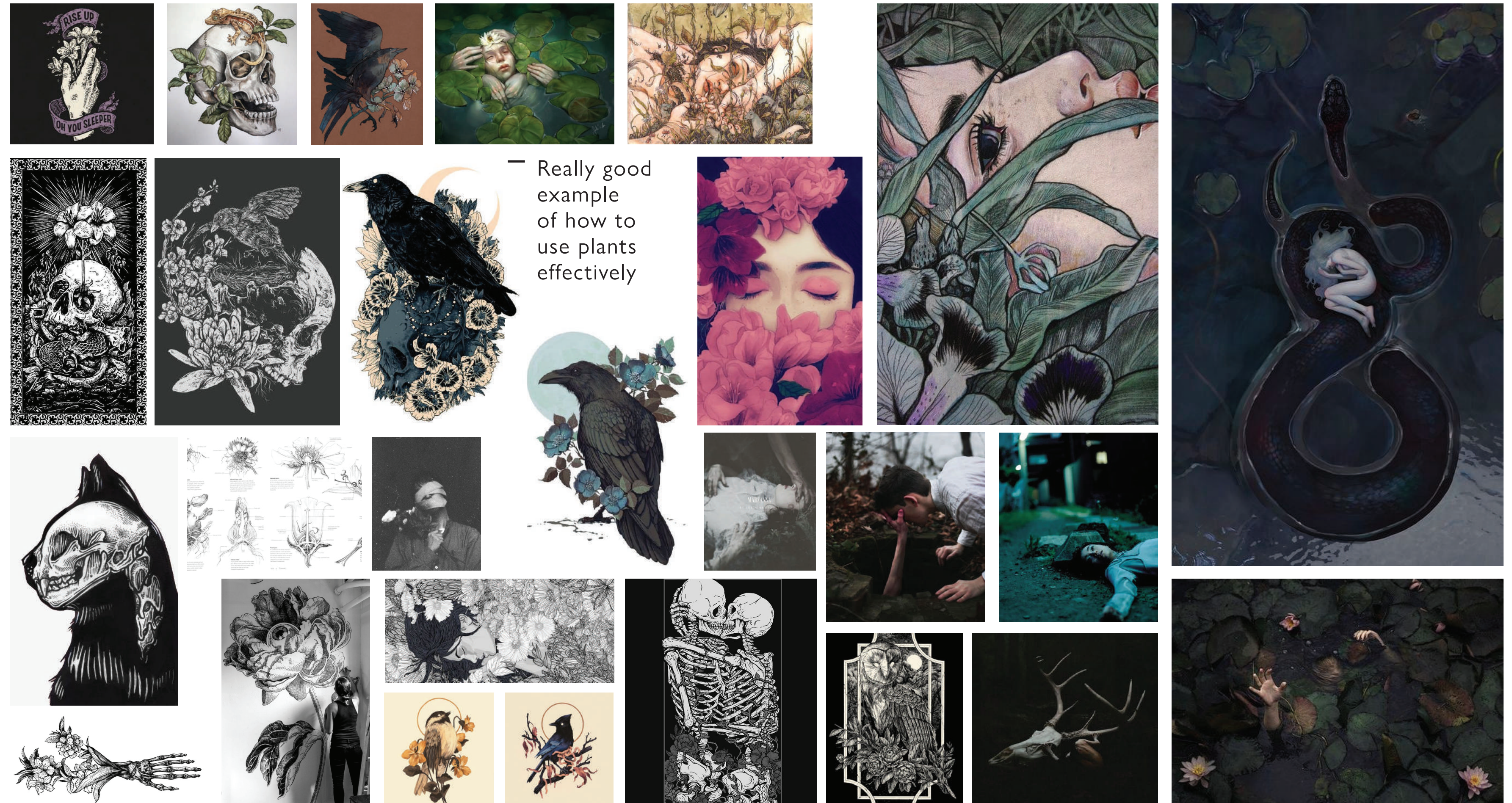
While viewing these mockups with fellow classmates it was noted that the line weight of the illustration was much too thin (especially too thin on the flask) and the background was still too busy for the illustration despite my attempts to calm it down. Both forms of type were disliked which I agree with. The Adso typeface has too many edges for such an organic piece, the hand-lettering is not well done, and placing black type on top of the darker background on the back of the album made it almost illegible. The idea was well received, but the execution was not. My classmates were particularly drawn to the illustration and I was encouraged to explore that route more



Round 3

Moodboard

I took into consideration the feedback I received and decided to fully commit to a fully illustrated version of my album art. I also decided to really lean more into the plant idea that I had thought of back in the beginning of round two.

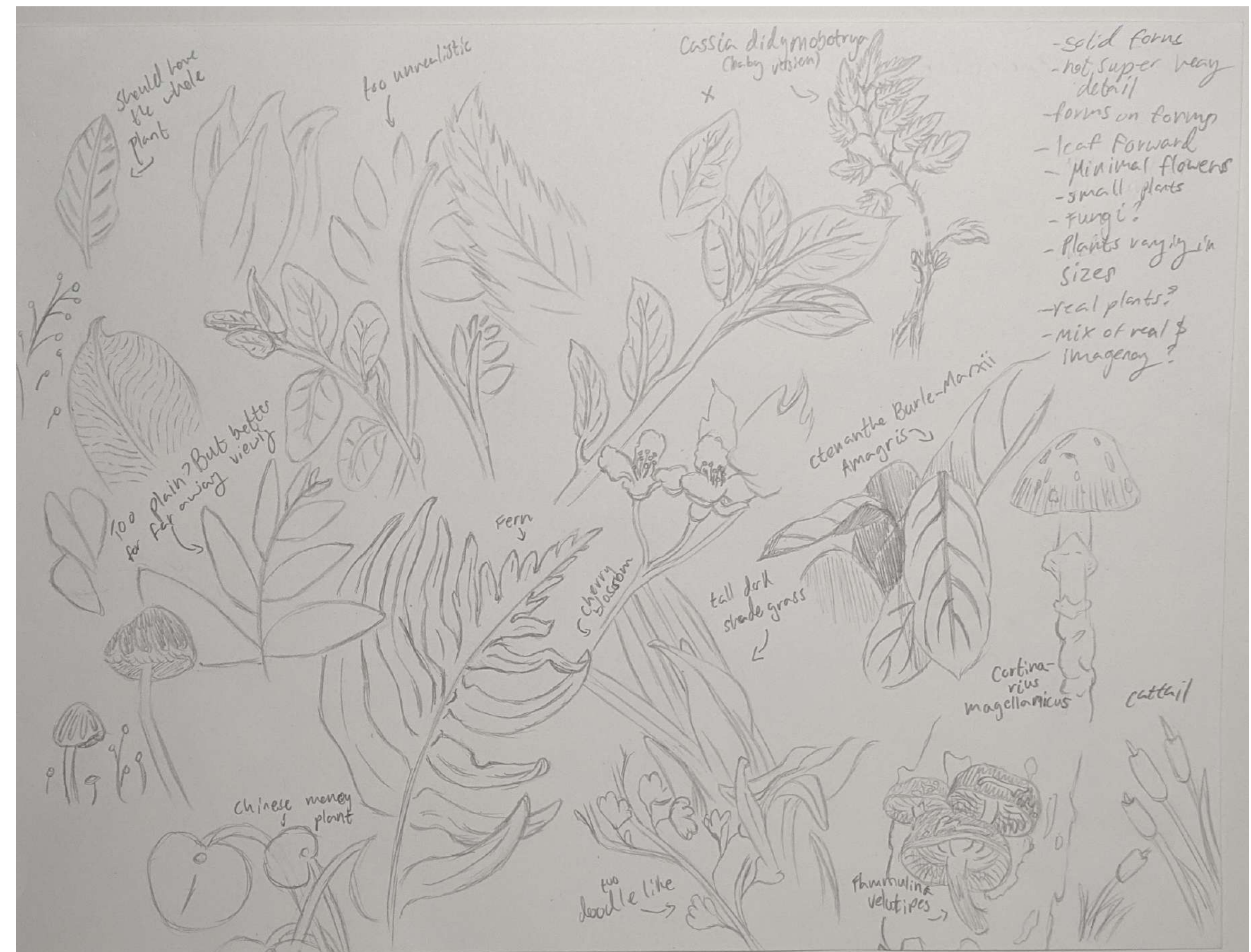


Round 3

Sketches

My classmates particularly liked the finer details of my illustration so I capitalized on this idea of small and also committed to small plants. I spent time researching plants, drawing from references, and making up my own plants.

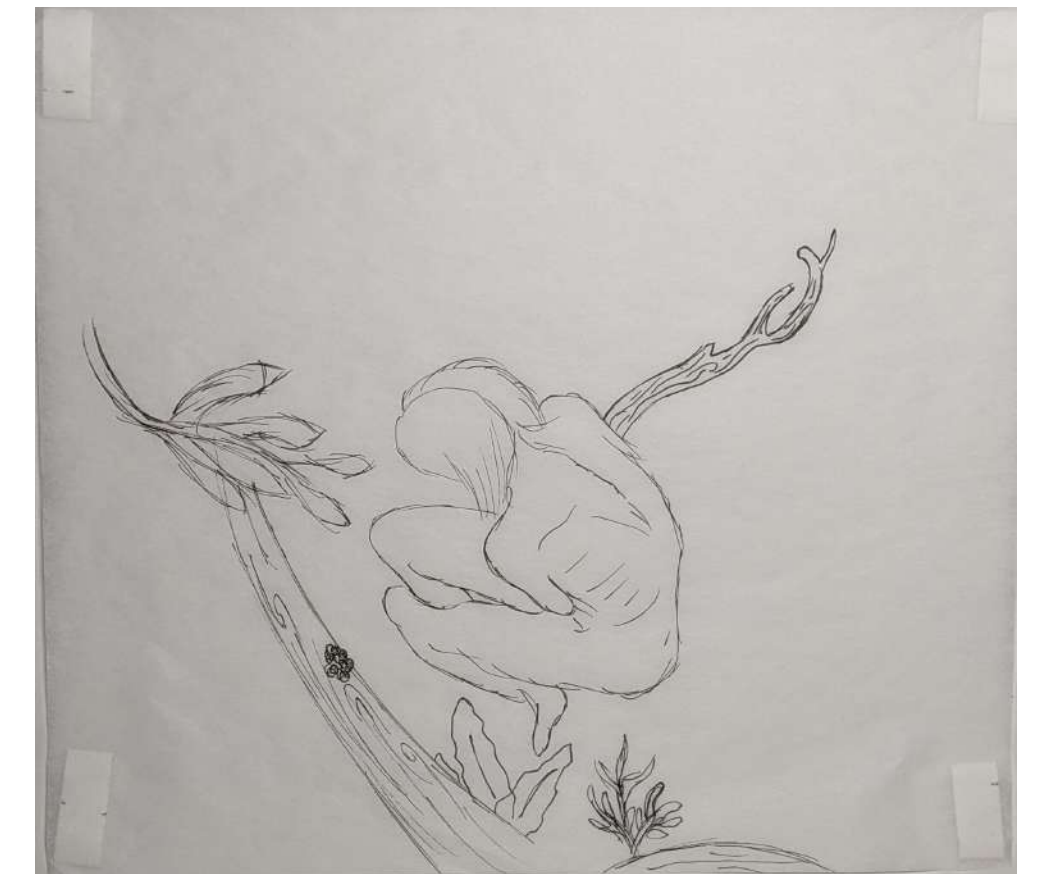
I used *Herbs + Flowers* by Pip McCormac and *Botanicum* by Katie Scott and Kathy Willis to buttress my plant sketches. *Forgotten Heritage* by Matthew Emmet was a huge inspiration for how plants grow/take over an area.



Round 3

Concepts

During this round of concepting I was searching for a way to enclose the former illustration and place her within a scene. I really liked one of my prior ideas of having her in a circle and while that did not pan out, I believe I found a way to achieve a more enclosed feeling. At first I began with florals, but decided those were too dainty for the scene I wanted. I added stiffer wood elements and put plants around them to create more of a bog/swamp scene.



Round 3

Type Studies

Despite desiring hand written type, I decided that it would be best to use a real typeface that would add more structure to a heavily illustrated cover. I have starred my winning typeface combination.

Mramor

Mramor, dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat

Trade Gothic

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Mramor

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DAUBENTON

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Tisa Pro

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DAUBENTON

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Gill Sans Nova

Gill Sans Nova, Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna ali

Garamond PP

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Gill Sans Nova

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Mramor

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Gill Sans Nova

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Mramor ★

Gill Sans Nova, Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna ali

Round 3

Refined Concepts

On the left in red is my flushed out sketch of the cover illustration and on the right in black is the finished line-art for the cover. I set the scene in a shallow swamp. I kept plants growing on her to a minimum to avoid hiding her and lessening her impact.

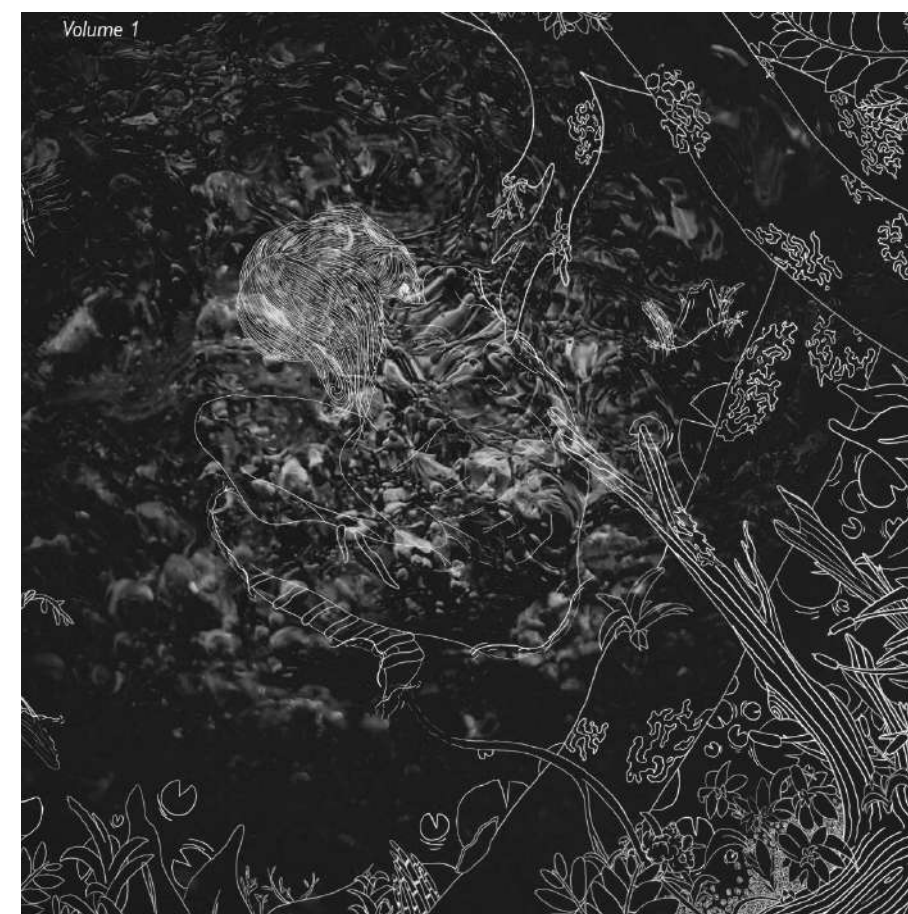


Round 3

Cover Drafts

I changed the line-art to white in order to emphasize the dark theme. I felt that my illustration was a bit too flat so I searched for more subtle textures that I could put behind it.

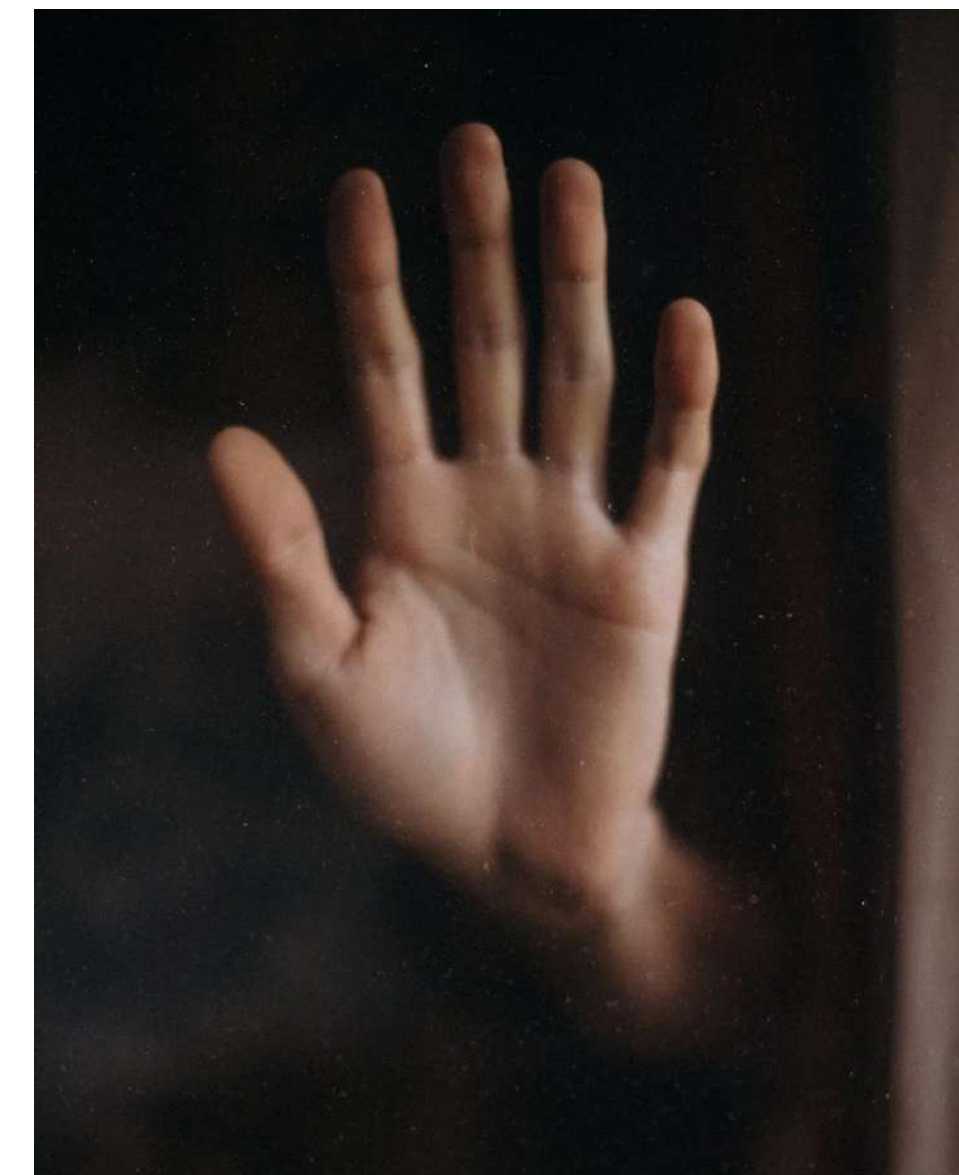
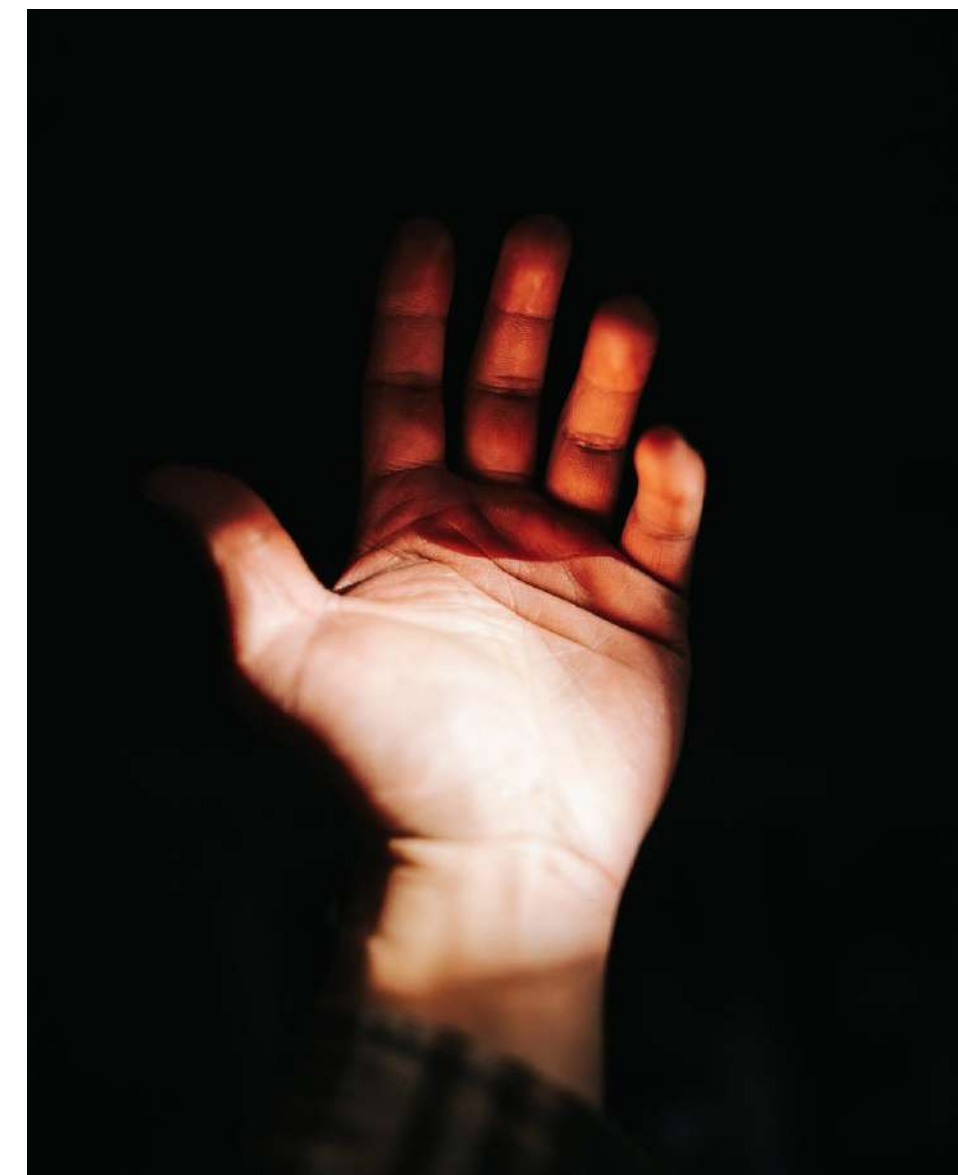
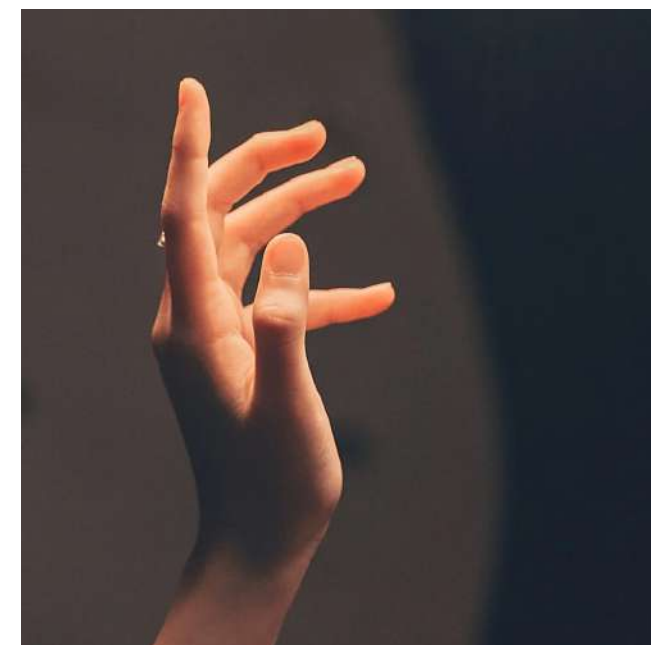
After many attempts to use a water background I tried a more metaphorical route and used a hand background seen here on the right. While this picture introduced color, it was minimal enough to not distract from the illustration and it helped add to the story I was trying to convey. Dark, claustrophobic, and symbolic.



Round 3

Back Sketches/Moodboard

Once I felt like I had a well established narrative and appearance for the album, I moves on to designing the back. I looked back at my record store trips and saw a hand background to the band SISTERS that I felt drawn to. I reviewed my moodboards and realized I included hands on all of them. Combined with the recent edition of a hand background to the album cover, I decided this was a great way to carry on the theme.



Round 3

Back Concepts

I turned an image I found on pexels.com to black and white to match the dark theme and added an offset to induce unease. I wanted the viewer to flip the album over and see the hands held up in a defensive manner.



Side A

*Hell and You
Husband
The Weight
Perfect Wife*

Side B

*The Recluse
For a Few Good Men
Infamous Butcher
The Dreamer
The Recluse*

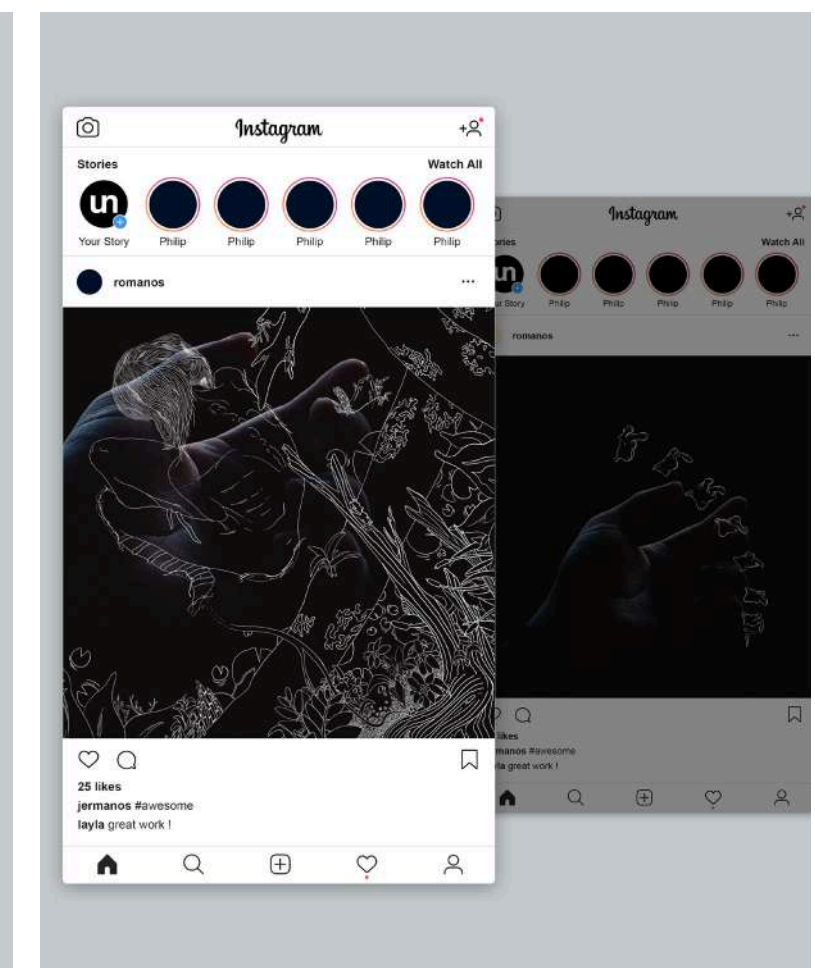
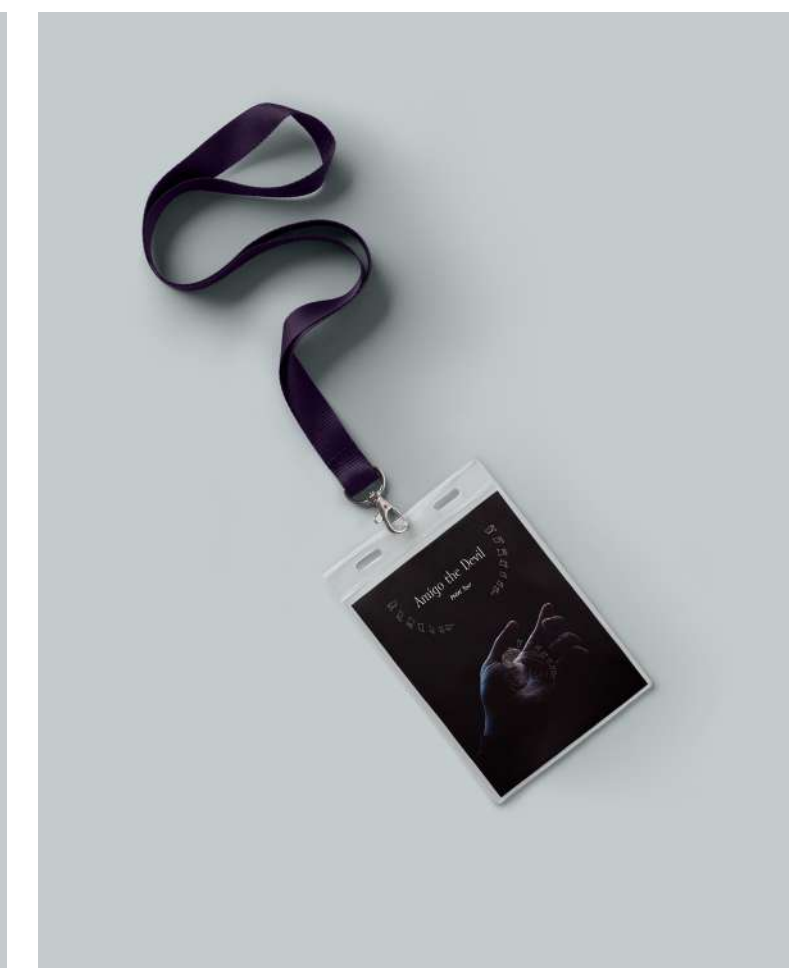
Death Co. Records



Round 3

Album & Collateral Drafts

This is the second completed draft with collateral. This version was received by my classmates a lot more favorably than the last version. However, I did get feedback that the Mramor typeface was not working as well as Gill Sans Nova. I got feedback that the back did not feel cohesive with the front since it had none of the colors from the front image and did not have any illustrated elements.

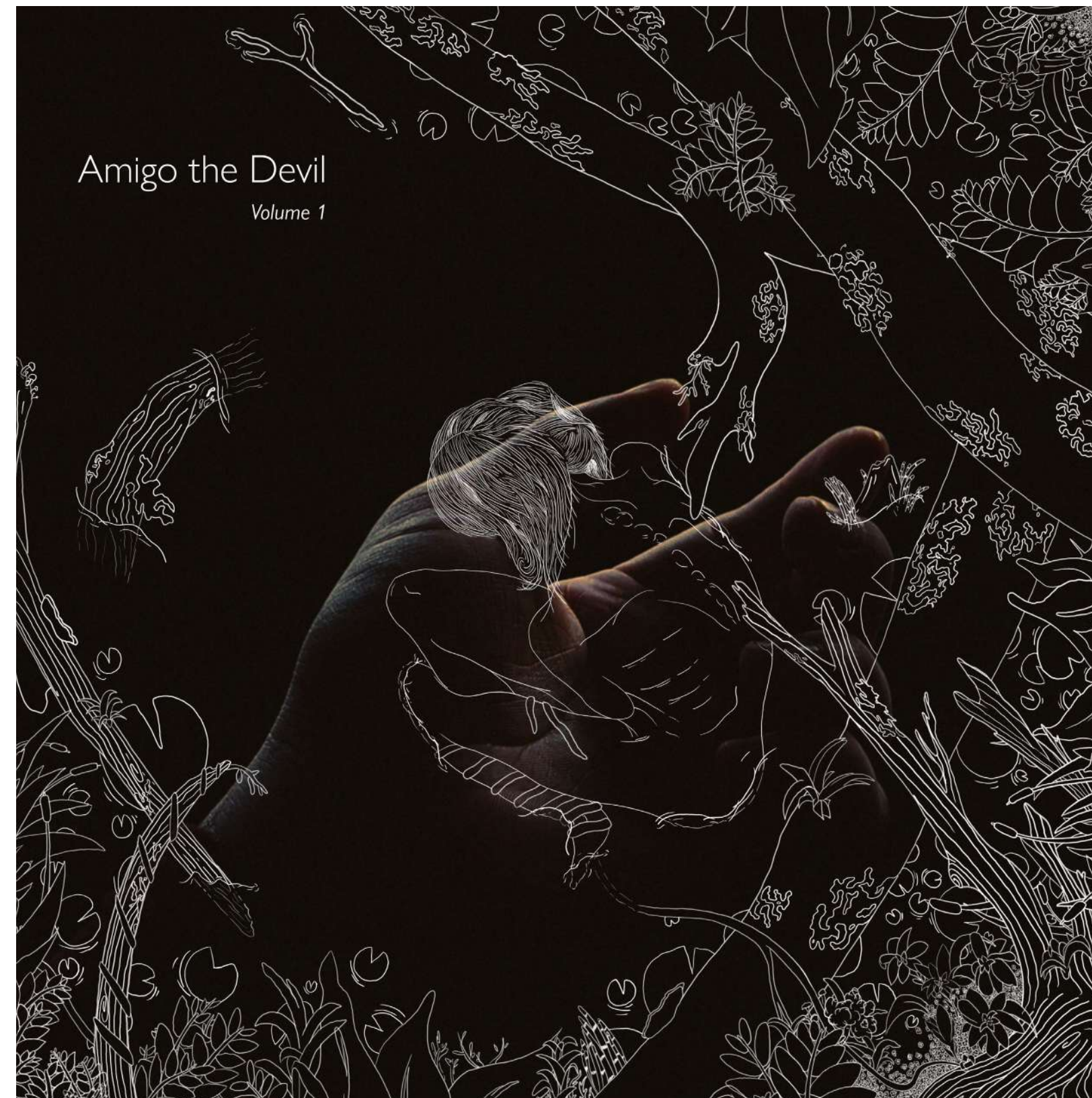


Round 4

Edits

I took the feedback that I got from the last round and set out to make my album cohesive from front to back. I added more illustration to the back, but kept it restricted to the corners so that I wouldn't make the back too busy for type. I took away the black column that I had down the middle of the back, shrunk the type down, and positioned it around one of the hands.

I ended up cutting the Mramor typeface from the whole album and put everything in Gill Sans Nova. Mramor was too pointy for the illustrations and Gill Sans Nova better suited the line thickness of the illustration. I also re-edited the photos I chose. I added more yellow to them to play on an older photography feel and added in noise and other fuzzy elements. This way the hands feel like they were being swallowed by darkness which helps the fine lines of the illustration stand out more.



Hell and You
Husband
The Weight
Perfect Wife

The Recluse
For a Few Good Men
Infamous Butcher
The Dreamer
The Recluse



amigothedevil.com
regime72.com

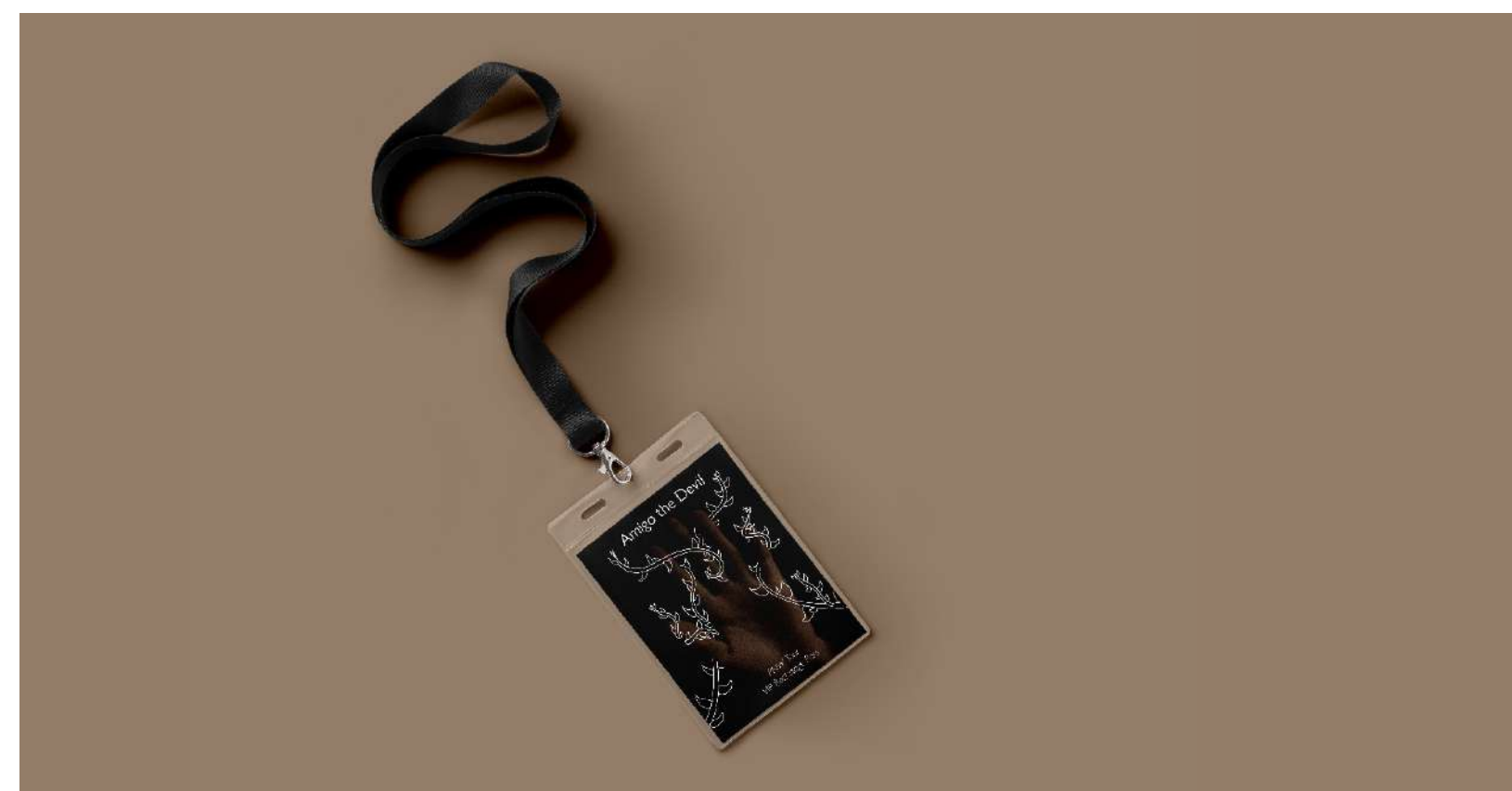
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Round 4

Album & Collateral

From the final album I took away the bone themed record sleeve because I felt as though it did not add to the album anymore since I was no longer using bone elements. I also redid my other two promotional pieces, a concert sign and a VIP pass, to have more elements of illustration to emphasize cohesiveness between all of my designs.



Round 5

Finals & Expansion

The last round of album art and collateral was very well received. I was able to achieve a cohesive feel between the front and back of the album sleeve which had been a struggle throughout this project. I felt very happy with the work that I produced, but wanted to push it that extra inch. To do so I chose to expand on the collateral and create a line of merchandise that could be sold at a concert.



Round 5

Finals & Expansion



Round 5

Finals & Expansion

Thanks for viewing!

