

**C3192 FD  
GRAPHIC DESIGN  
& EMEDIA**

**GDEM1006**

**TYPOGRAPHY AND  
ND POSTER  
DESIGN**

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**HENRY VIII**

# Henry VIII Research



# Who is he?

Henry VIII was the most well-known and considered the most important monarch in English history. The Henry VIII story had taken place during the Tudor-period (1485 - 1603). He was notorious for the things he had done during his long and powerful reign. Originally, Henry was not inline for the royal throne of England. Instead, his life direction was with the church of Catholicism. This was until his older brother, Arthur, suddenly died and he became the heir.

The main thing that they teach in History class, about Henry VIII, is that he had six different wives, which he mistreated on his hunt for a male heir.

The history of Henry VIII started after his father, King Henry VII (7); the tyrant died ironically in a battle with tuberculosis. In 1509, this beloved prince was crowned King of England at age 18. At this time he was considered a beautiful, slim, elegant, charming young man with a soft temper. This is far from the tyrant King Henry VIII turned out to be.

When crowned king, the War of the Roses, a fifty-year-old war ended. It was he who had ended them, as the upcoming Yorkish rebellion settled down when they heard that Henry VIII would be king. They considered him, one of them. It was described in the documentation that King Henry VIII did not want gold,

gems or precious metals. Instead, he desired virtue, glory and immortality.

Many of the fighting countries lost kings that had no heir, then having rival houses take over. Henry VIII was afraid of this, so much that he would have and did do anything to get a son.

During his lifetime, he had a total of six wives which most ended up divorced, dead or beheaded (divorced, beheaded, died, divorced, beheaded, died).

He was bloodthirsty and hungry for war. He wanted to live up to what Kings in England were known to do... and that was to be a “Warrior King“, that fights in wars. Early on in his reign, he found an opportunity to join Italy in a fight against the French, after being gifted with Italian wines and cheeses. This was a scary time for everyone, especially Henry VIII and Catherine of Aragon, as he would be going to war without the safety net of having a male child back at home. Just before the war, Catherine had a miscarriage and later had a son, but tragically died a few weeks later.

He then went on to have a love affair with Anne Boleyn, who turned out to be the trigger to Henry’s tyranny. Henry secretly plotted to divorce Catherine of Aragon, with the argument that she had originally been married to his brother, Arthur. This case was too big to resolve privately in England and was made a European concern, more specifically referred to Rome. However, it was unknown that Rome was actually under attack by the Emperor, Charles V. Charles V was victorious in his siege of Rome and was now in control of King Henry VIII’s divorce request, however, he just so happened to be Catherine of Aragon’s nephew.

The Vatican had access to an exchange of letters from Henry to Anne Boleyn, where Henry begged her to be with him, proving that his original explanation for wanting a divorce was because of how he had felt guilty under the eyes of God, was false, instead he lusted after another woman.

With the dismissal of the divorce by the Catholic Church, Henry made the decision that he would pull his support for the church and create his own church. He employed a large legal team that would help him claim the rights to his own church. He convinced himself, that the Pope in Rome had no legitimate authority in England. However, because he was King of England, he was the rightful head of the English church. His new minister, Thomas Cromwell, did as he was asked and made it so, that King Henry VIII was the final religious authority in England.

After a long, drawn-out six years and three trials, the marriage went through and Henry was now married to Anne Boleyn. She soon after gave birth to a girl; Elizabeth. Then her second pregnancy ended in miscarriage. three months later, in confession, Henry VIII stated that this latest marriage happened because he was seduced by witchcraft and was considered null. So he planned to take another wife. Anne was falsely accused of adultery and was later slaughtered.

With a fall from his horse whilst jousting, he gave up on his sporting passion for good. twelve months of heavy eating later, he quickly put on a massive bulk of the weight. Both in stature and power. He had surpassed all of his predecessors and became the most powerful monarch in English history.

Jane Seymour became the new queen, she was expected to be the woman who would now convince the ageing Henry, that returning to the church was the best choice. However, by this time, Henry had enough of interfering wives and was now at the point of threats to her health.

In 1536, a Rebellion came, in response to his assault on traditional religion. The rebellion was built up by noblemen who recruited an army often times by pointing their pitchfork. Once built into an army, they marched south to meet King Henry VIII in battle. This rebellion was named, the Pilgrimage of Grace. They destroyed Henry's small army, proving that military-might would not put an end to this fight. This was the biggest threat to Henry's reign, throughout his lifetime.

The demands were met and charges were dropped, which was fine for the majority of the rebellion, however, when another forced, Henry was not so kind. The new army was wiped out and he proceeded to have hundreds of involved individuals executed for treason.

To protect his reign and his country, he demanded that fortifications be built all around, turning England into an impenetrable island of defence. A large portion of gold and efforts were placed into building another line of defence, this being the Royal Navy, a fleet of ships armed to destroy any opposing forces. This provided control over the narrow seas. England was now separated from Europe, allowing independence from the governing of other countries.

Henry developed a new bible, one written in English and required to be used at every Parish church. The imagery from the original bible suggests how Henry viewed himself more important than God, proving how

insane he had become. It shows people worship not god, but him. It also captures what happens when you deviate from the King's way. Those who challenged this new change were assumed guilty of treason and would be hanged for their crimes, those who supported full blown Protestantism, were then condemned and burned.

Jane Seymour finally gave birth to the son Henry had wished for, however, she died later that week due to postnatal complication. Everyone grieved and this was the only wife that Henry gave a legitimate Royal funeral.

Thomas Cromwell lined him up with another wife... Anne of Cleves. This was an excellent political marriage, as her brother ruled important strategic positions, right next to France and the current enemy, the Roman Catholic Emperor. This marriage had only lasted a few short months, as Henry believed that Anne was not a virgin and thus did not consummate the marriage. This was dissolved on grounds of non-consummation.

The fifth wife followed, this being Catherine Howard. This was a short marriage, only lasting a year. This became so when Henry VIII received news that Catherine Howard had been with two other men before they married. Even worse, there were confessions that she committed adultery whilst still being Queen of England. She and her lover were both executed for treason.

Catherine Howard and many potentially believed that Henry VIII had direct contact with God and was more than merely mortal. This shows how much religion controlled the believers.

Whatever the truth was, in reality, Henry was an ageing man who was in pain. From his jousting injury, he has chronic ulceration in his calve muscle. This caused him to be unable to walk, where he would have to be moved around in a wheelchair.

His sixth and only wife who escaped Henry VIII unscathed was Catherine Parr. She outlived Henry, when in 1547 he died from Septicaemia, at the age of 55.



# Globe Theatre

A theatre, located in Southwark, London. Known for its association with William Shakespeare.

The Globe Theatre was originally built by the Shakespeare Play Company in 1599. However, after a fire during a performance of "Henry VIII" the special effects cannon malfunctioned, eventually burning the Globe Theatre down to the ground.

Famous for the display of William Shakespeare's work and nowadays the recreation of Shakespearian classic plays.

This theatre is open to all people, not requiring a specific dress code or class of people. It tries to replicate the atmosphere of the original Globe Theatre, providing paying customers with a sense of what it was like to watch a famous Shakespearian play in the 1600s.



TimeOut, Globe Theatre, 2017



Great London Landmarks, Globe Theatre, 2015



Tohma, Globe Theatre, 2007

# Poster Analysis

As a start to this **SHAKESPEARIAN PLAY** poster design. I decided to research poster examples using both the internet and physical books from the library.

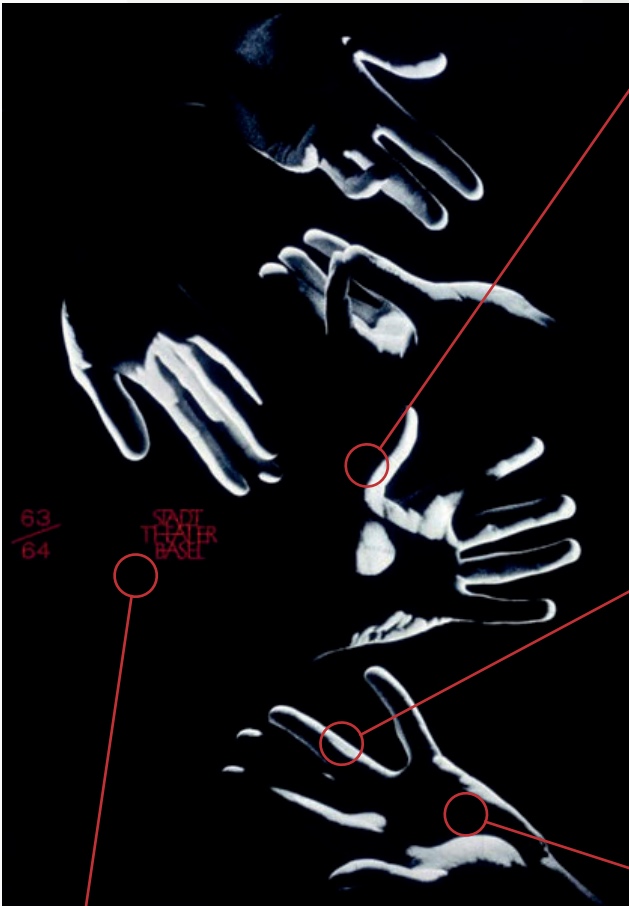
My research started by looking up some graphic designers with unique design styles (these include Wiktor Sadowski, Wieslaw Walkuski and Carlo Vivarelli) that have had an impact on my inspiration for the HENRY VIII poster.

# Swiss Style

A revolutionary design style piloted by famous Graphic Designers Josef Muller-Brockmann and Armin Hofmann. Swiss style is an international style that was further developed within Switzerland in the 50s with designs that place focus on legibility and simple design.

A large majority of the Swiss style designs have been constructed using grids and a select few typefaces. These include: Akzidenz Grotesk and Helvetica.

Armin Hofmann, Stadt Theater Basel, 1963



**COMPOSITION** - The images of hands seem to be aligned along the vertical center axis, however I can not figure out the main focus point as each hand is as emphatic as the next. There is a clear hierarchy between text and imagery in this composition. This is made obvious with the small point typography on the left side of the piece.

**IMAGERY** - I believe the hand gestures within the composition are supposed to be theatrical. This assumption is made by the title being "Stadt Theater Basel", which if being somekind of pantamime, would make sense.

**TYPOGRAPHY** - The choice to make the typography the size that it is, shows the confidence that the rest of the poster does a good job and grabbing the viewer's attention.

There looks to be no leading on the poster title, so the baseline and cap height connect.

**COLOUR** - The use of colour is interesting as the bright white/slightly blue hands are very dramatic and do cause a distraction from the typography.

The choice to include red type into the composition is interesting as it has a sinister ambience. I think making it white would have been a better choice.

**COMPOSITION** - A balanced poster design with the emphasis placed on the large typography (suggested by the size), however, still uses a giant image that is sized past the composition. This is done in a way that allows the viewer to still understand what the image is and provide a distinction between itself in the background and the typography in the foreground.



Armin Hofmann, Giselle Ballet Poster, 1959

**IMAGERY** - Beautifully photographed, it is an image of a ballet dancer in a recognisable costume and pose.

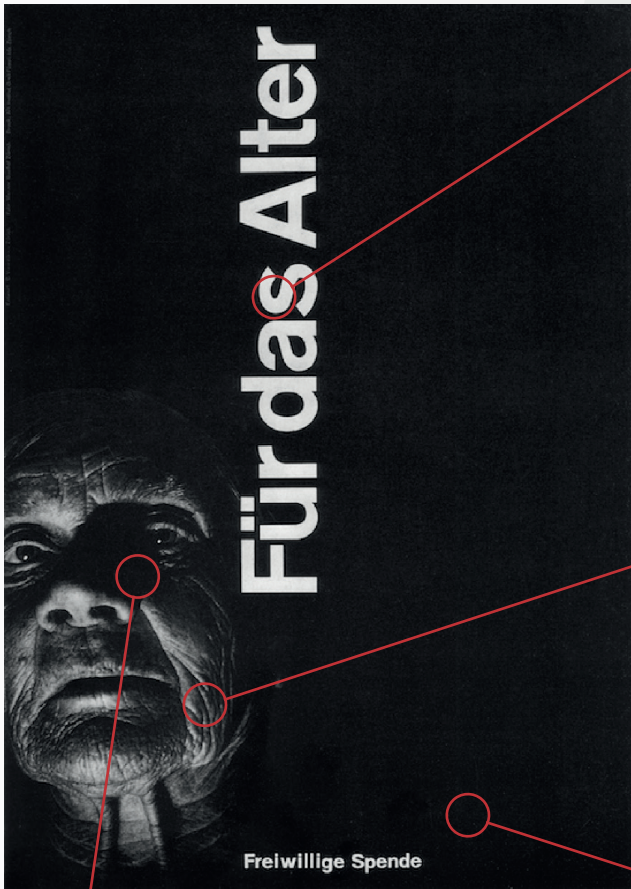
The image has been directed to show the movement of the model, which further suggests she is dancing, so there is no way to miss the fact that this is an advertisement for a Giselle ballet show.

**COLOUR** - Again this poster has been design with only using black and white. For this piece, it is done to have the most contrast and showcase the elegance of the design. If this was done with colour, the image of the women might take superiority over the typeface.

**TYPOGRAPHY** - Armin Hofmann's decision to include the Akzidenz-Grotesk typeface is very prevelant to the Swiss Style that he developed.

"Giselle", the name of the ballet performance has been rotated 90 degrees so that the baseline is along the left border of the composition.

Carlo Vivarelli, Für das Alter, 1949



**TYPOGRAPHY** - A minimalistic usage of the Helvetica typeface that is a good representation of the Swiss Style.

It has been rotated 90 degrees and the baseline has been placed along the center vertical axis.

**IMAGERY** - I'm not sure of the art direction of this poster as I don't understand the context, however the face looks like a ghostly figure appearing behind the typography. Perhaps this is a representation of old age, where you fade away into the dark.

**COMPOSITION** - The composition of this minimalistic poster is interesting in comparison to other examples shown as the focus is placed in the strong typography placed along the center axis.

**COLOUR** - I think this black and white composition is really effective at the job it has. Displaying the typography in a contrasting way, without being disrupted by the image of the face. This is successful as the strength of the off-white of the face suggests it is second in the hierarchy of the piece.

# Polish Poster School

The Polish School of Posters was a huge design movement in Poland starting in the 1950s and continuing onwards.

This movement was important because it was used to fight against the oppression during those times. Bringing colour and a positive message to the war-torn country.

All of the artists that contributed would bring a unique style and try to make it comedic by using metaphoric elements.



Wiktor Sadowski, Macbeth, 1984



**COMPOSITION** - This "MACBETH" poster design has a clear hierarchy, suggested by the image taking up at least 90% of the available space.

Focus has been heavily placed on the man in the artwork, more specifically the crown shape on his head.

**IMAGERY** - A very imaginative concept of what looks like a King. The crown has merged in with the rest of his head, which might represent the power of being royal, taking over his being.

The angle of the artwork and the expression on the face would suggest weakness or regret, as it looks down on him, whereas a strong character would be looked up to.

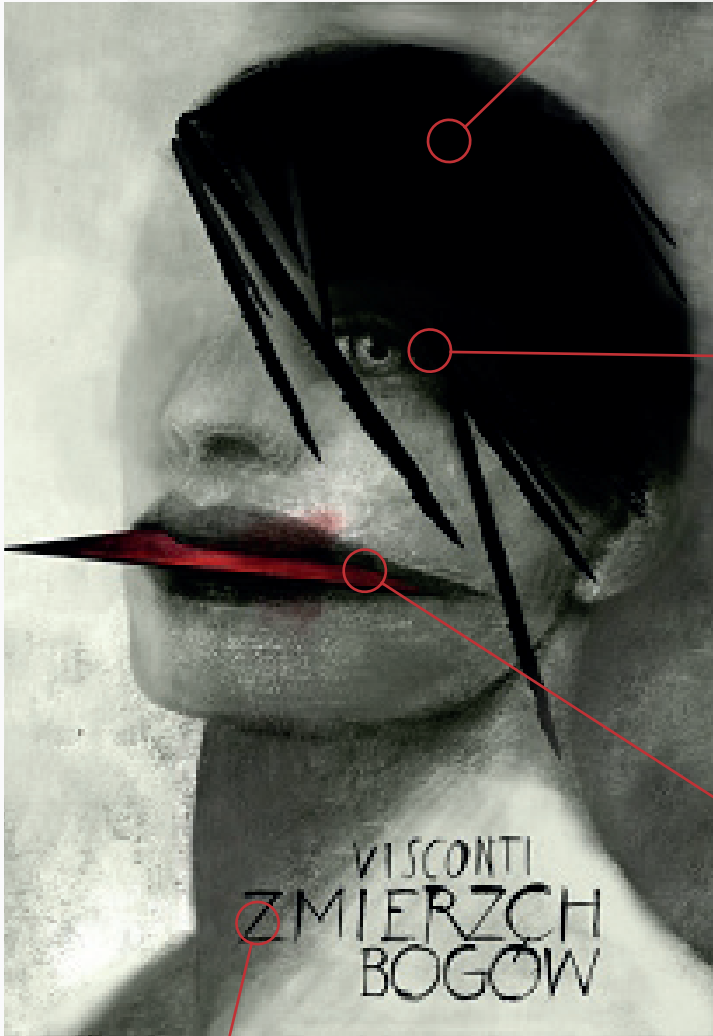
**TYPOGRAPHY** - The focus of this poster is not on the typography, however, the written visuals that can be seen are effective. Or at least portray a message that aligns with the dark imagery.

A thin and uppercase "MACBETH" holds the effect of being scratched into a white surface. This almost seems to be accidental, but in a strange way fits in.

**COLOUR** - The usage of colour, or lack, there of creates an airy representation of an already dark design. Using white to highlight the character pulls focus from the background, creating a complete separation.

The shadowing that has been added looks like a light charcoal grazing, which emphasizes the crown.

Wiktor Sadowski, Zmierzch bogow, 2009



**COMPOSITION** - The main focus points on this art piece would be the eye peering between the hair strands and the bright red mouth. It seems the mouth has actually taken the center point in the composition.

The positioning on the typography suggests that the title is not as important as the dark imagery. However, it has been placed on the neckline of the character, to have the best contrasting difference.

**IMAGERY** - The imagery does everything to suggest that this poster is for a horror story, featuring a paranormal being with incredibly human-like features.

Having the pitch black hair on a fairly detailed art piece is interesting as it completely splits up the composition of the image. This does a good job at making the one detailed eye stand out, and look as if it is looking straight at you.

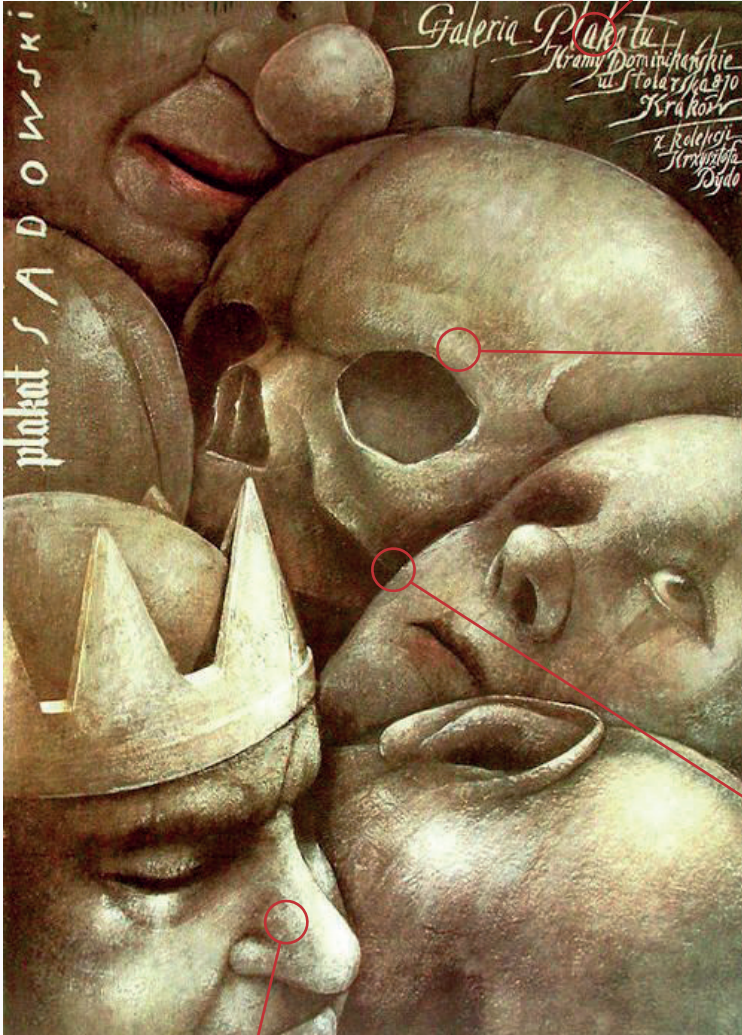
**COLOUR** - The overall composition is once again using black and white. The character itself, seems to be shadowed in the midtones which suggests a certain mysterious quality.

The red mouth is an interesting choice as it could give out an alternate message. Either it represents blood and gore, or perhaps even scarier, it turns the character into somekind of paranormal being. Which instantly can put the audience on edge.

**TYPOGRAPHY** - This poster has a very minimalistic approach to typography. The only text on display is the name of the project "Zmierzch Bogow".

Wiktor has made use of a similar styled, custom typeface as the previous example. It has an inked, handwritten and imperfect quality to it, which looks provides the poster with a sinister visual.

Wiktor Sadowski, Balkon, 1985



**TYPOGRAPHY** - Once again, Wiktor showcases his affection for the handlettering. This time he has produced an exaggerated script that replicates the aesthetics of a quill pen/fountain pen.

The issue I have with this attempt is that at a smaller typography size, it is impossible for be to clearly read it. Which for a poster, makes it pointless.

**IMAGERY** - The piling of various heads is a clever way of suggesting mass death or genocide takes place in this story, even without any grotesque visuals, it is obvious death has occurred.

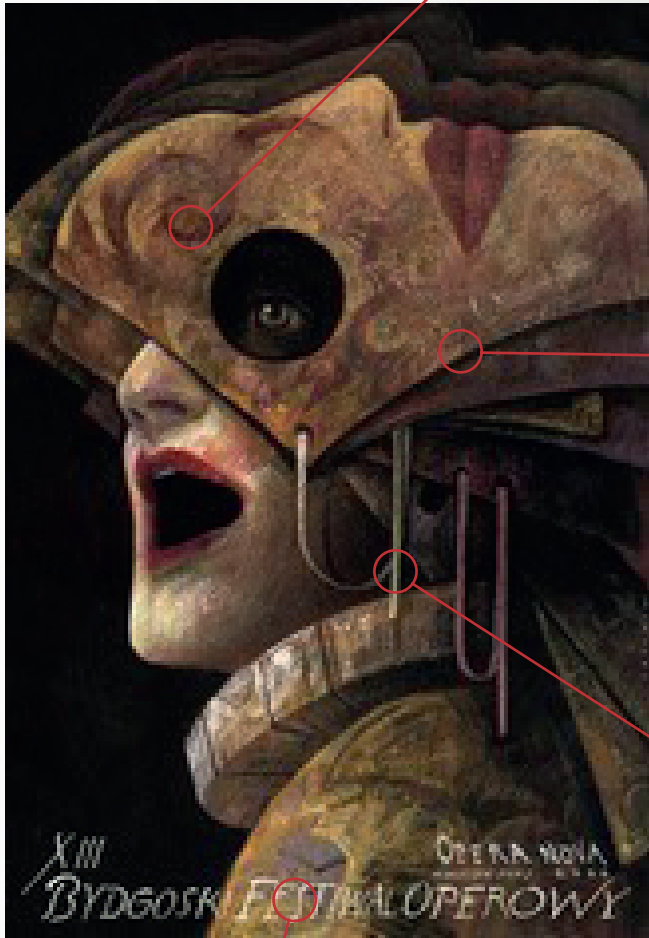
In the bottom left, the king seems to have also been killed, which might suggest that he has been overthrown, leading to the slaughtering of the others. However, the skull in center frame might mean this has been happening for a while.

**COLOUR** - Very simplistic colouring, with the addition of the yellow overtone, however, it colludes well with the dark brown and red shadowing effects.

**COMPOSITION** - This artistic piece really does make the most of the available space, filling the entire space with heads. However, focus seems to be placed on the skull. Not only as it is the most detailed section, but also it has been place from and center.

The typography, like with all of his work seems to be secondary to the visual imagery, and has been placed in a way that would not break up the image.

Wiktor Sadowski, Opera festival, 2006



**COMPOSITION** - A traditional composition inspired by traditional, painted portraits (favoured by previous English royalty and upperclass). The character is presented main stage, which takes up the majority of the composition.

The typography has also been presented in a way that has increase dominance over previous examples.

**IMAGERY** - An interesting concept that does a good job at representing the festival. It seems to be some kind of clown or jester, who hides his indentity behind a large variety of comedic masks.

The costume choice and portrait composition makes me think of upperclass 1600s.

**COLOUR** - Colours for this composition appear to be inspired by the old, painted portraits from English history.

Using warm yellows and reds, and browns has a rich appearance and does a good job at separating from the background.

**TYPOGRAPHY** - I would make the argument that this is the cleanest typography out of all of Wiktor's examples. It is still a handwritten script, however plays a bigger part in the composition, so using a contrasting colour, it stands out.

The typography styling is interesting as it is a mixture of a thin weight, uppercase, italic and some of the letters have serif attributes.

**COMPOSITION** - A very simplistic composition, displaying the character in a portrait-like fashion. This poster design does not have any significant typography (other than his signature) and focus' on the image.

The bright red colour is used to draw the attention of two key features, these being the face and the shoulder.



**IMAGERY** - This is a very interesting poster design as it makes be think of a freshly killed human being that is now left bloodied and leaning against a wall.

The character itself looks to be extra-terrestrial as it lacks the detailed humanoid features. This perhaps has a hidden message.

**COLOUR** - I think the high contrast lighting is really effective when separating the character from the dark background. It does a great job at exentuating the detail.

The bright red blood breaks up the composition and adds a sinister feel, without making the poster design look grotesque as it could still be percieved as something else.

Wieslaw Walkuski, Caligula, 1990

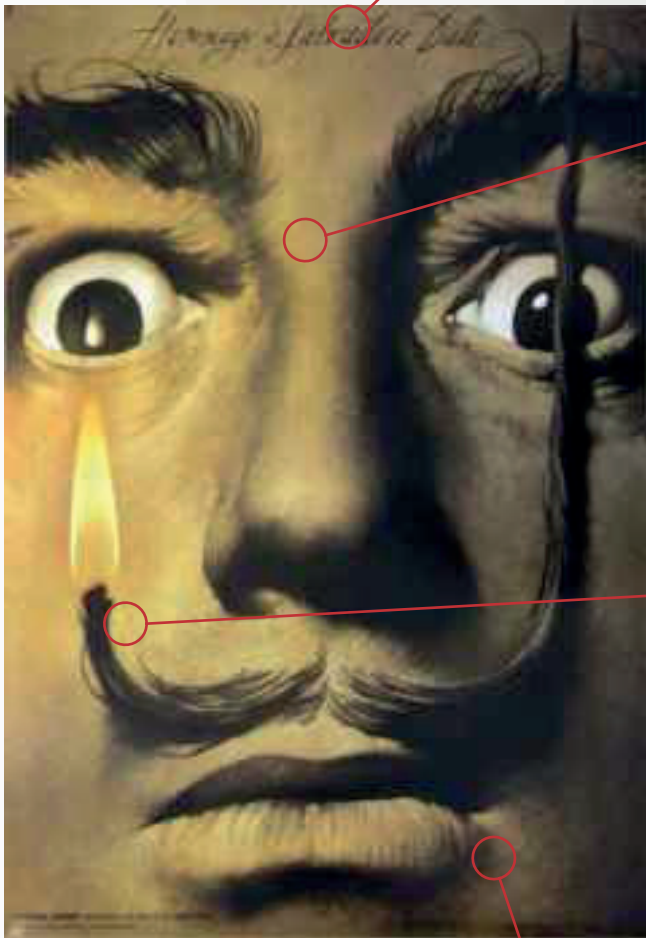
**TYPOGRAPHY** - Another minimalistic approach to the use of typography.

The typeface is a fancy, handwritten scripture with over-the-top descenders. I think this use of typography is pointless as it provides no extra information because of its size and similarity to the wild eyebrows.

**COMPOSITION** - This is a mostly symmetrical design which is visually pleasing. It pulls focus using the heavily contrasting eyes which seem to be aligned as if in a 3x3 grid.

The eyes then redirect the consumer to look at the burning mustache, which is probably an indicator as to what the poster is about.

**IMAGERY** - The appearance of gentleman seems to be of an older time. Perhaps 1910s-1930s (like from Peaky Blinders). The burning mustache has a similar likeness to the burning string of dynamite, suggesting that the character is on a timer, before something bad happens. His facial expression also supports this theory as he looks very concerned with what is happening.



Wiesław Walkuski, Hommage a Salvador Dali, 2000

**COLOUR** - The composition has a yellow over-tone, which is from the natural light of the flame, reflecting onto the man's skin. This makes the white in his eyes really effective in directing attention.

**TYPOGRAPHY** - Another minimalistic approach to the use of typography.

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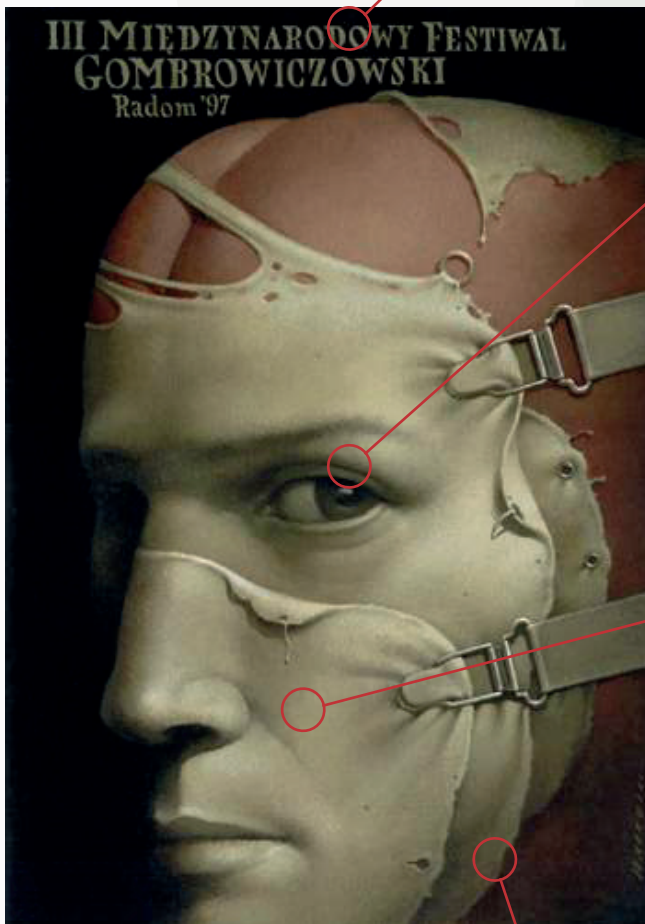
**COMPOSITION** - I like the artistic direction of this composition, as it has a clear center position. This center position being the eye of the mask.

Like a lot of Wieslaw's work, his priority is placed on the appearance of one of his characters, typically displayed in a portrait frame.

I can't help notice that the pink coloured skin captures my attention, intentional or not.

**IMAGERY** - His head being the shape that it is, looks like he has a butt on his head. This would make sense as to why he is wearing a mask to cover his identity.

However, the appearance of the mask and the straps holding it on share similar characteristics to the mask worn by Hannibal Lecter in *Silence of the Lambs*.

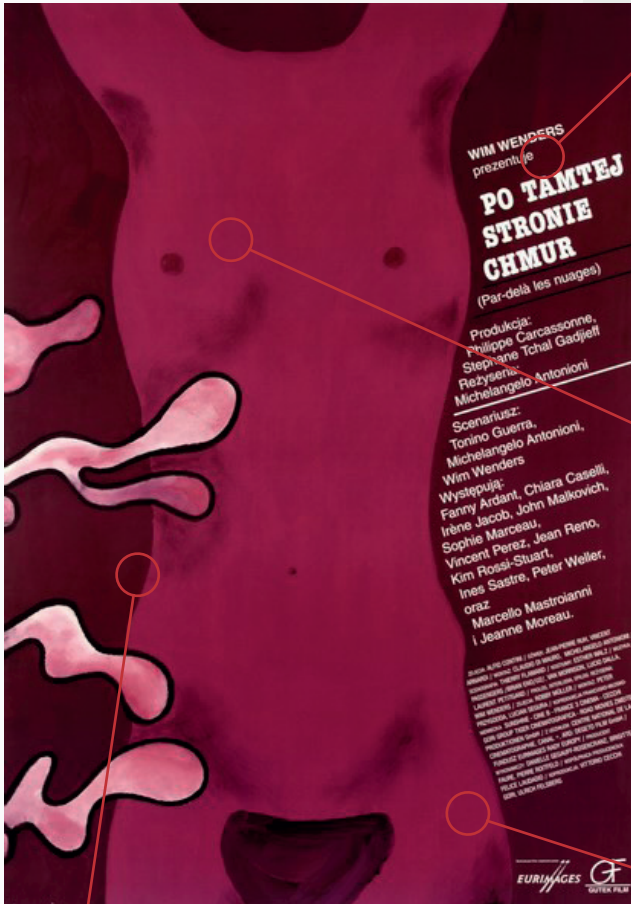


Wiesław Walkuski, Gombrowiczowski Festival, 1997

**COLOUR** - Green/off-white has been used as the leading colour in this poster. Used for both the typography and the mask.

When compared to the saturated skin colour, it has a mysterious quality that kind of conceals the wielder's identity.

Jan Lenica, Beyond the Clouds, 1996



**TYPOGRAPHY** - The typographic choices of this poster are courageous. Jan Lenica has used two different typefaces, one being a bold, slab-serif for the header and the other a simple sans-serif in a less dominant weight. It has been rotated 30 degrees counter-clockwise and wrapped around the image.

**IMAGERY** - I think this poster does a poor job at selling the content, as the imagery does not immediately represent the translated title "Beyond the Clouds". A painting of a naked, female body could be used to either display female dominance or the lack of it.

**COMPOSITION** - An abstract composition that has an initial focus point. The initial focus point is of course the naked female body which takes up the full height of the composition and is centered. This however does not seem to be the main focus, just a way to attract eyes. Then for me the bright, white typography pops and takes over the composition, almost making the body look to be shadowed in the background.

**COLOUR** - The warm red/pink/purple colourway is a satisfying choice in comparison to a lot of the Polish posters as it really makes the important elements such as the typography pop.

The colour choice does make the subject of this poster seem romantic. Perhaps a Romantic film or theatre production.



Jan Lenica, The Gordon Case, 1977



**TYPOGRAPHY** - With this poster, the typography is not prominently placed in the composition. Instead it is placed in the top in a small point, sans-serif typeface. This is strange because the header has been underlined, suggesting it is important, which goes against the layout.

**IMAGERY** - The abstract design reminds me of artists such as Andy Warhol. When I see this silhouette of a figure covered in wide open mouths, I think perhaps it represents the character who talks too much. Or the embodiment of all of the lies told during the Gordon Case.

**COMPOSITION** - The figure looks to be aligned along both the horizontal and vertical center axis, however this might of been an accident. The wide open mouth in the center of the composition is the focus point, which then reveals all of the other mouths. These are the focus because of the drastic colour change and because of the abstract artistry of them.

**COLOUR** - Using simple blends of black, white and dark blue for the main elements of the composition is popular choice in the Polish poster movement, however using red to provide emphasis in the art piece. This typically works well as it provides a clear center of focus.

Jan Lenica, Fedra, 1998



**TYPOGRAPHY** - The typography has been tightly packed into the right corner. Three different font weights and sizes have been used which typically is a no-go in design.

The black, bold "fedra" has been underlined, which in comparison to the last poster, does a good job at showing emphasis.

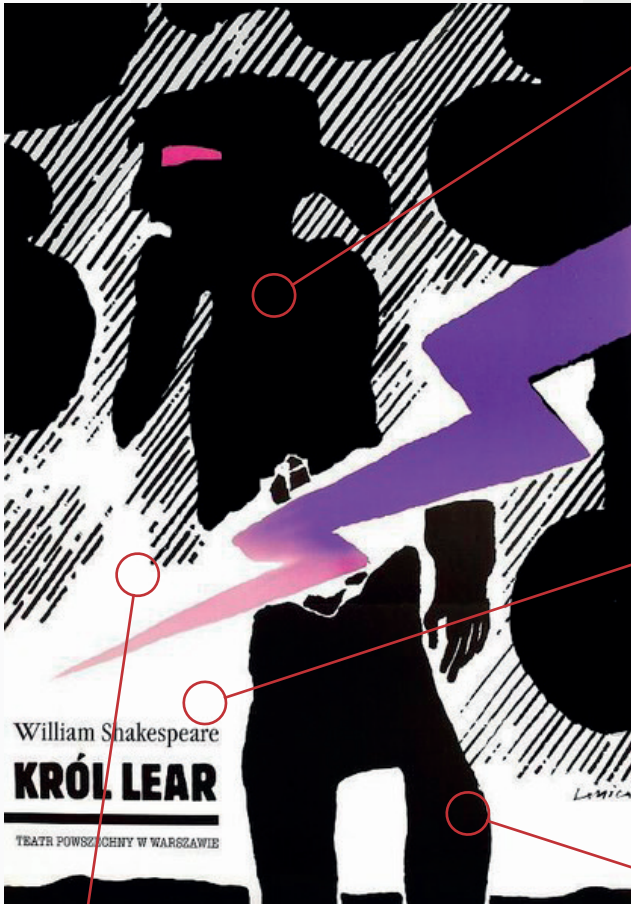
**IMAGERY** - The imagery shows a tall, slender woman holding a large bird above a birdbath. With it being a simple painted composition, it is hard to gather much data from it.

**COMPOSITION** - This poster doesn't seem to be incredibly composed and that is justified by the abstract artistry and the movement of the Polish Poster School.

The main hierarchy of this composition is placed on the corner or typography, even though the size difference says otherwise.

**COLOUR** - The elements of this composition consist of black and a gradient of grey. This was painted onto a white canvas.

Jan Lenica, King Lear, 2001



**COMPOSITION** - The acute bolt of lightning takes the center point, creating the focus, mainly because of the drastic change in colours. It was actually what made me choose the poster for analysis, as even in a small, thumbnail view, it stood out.

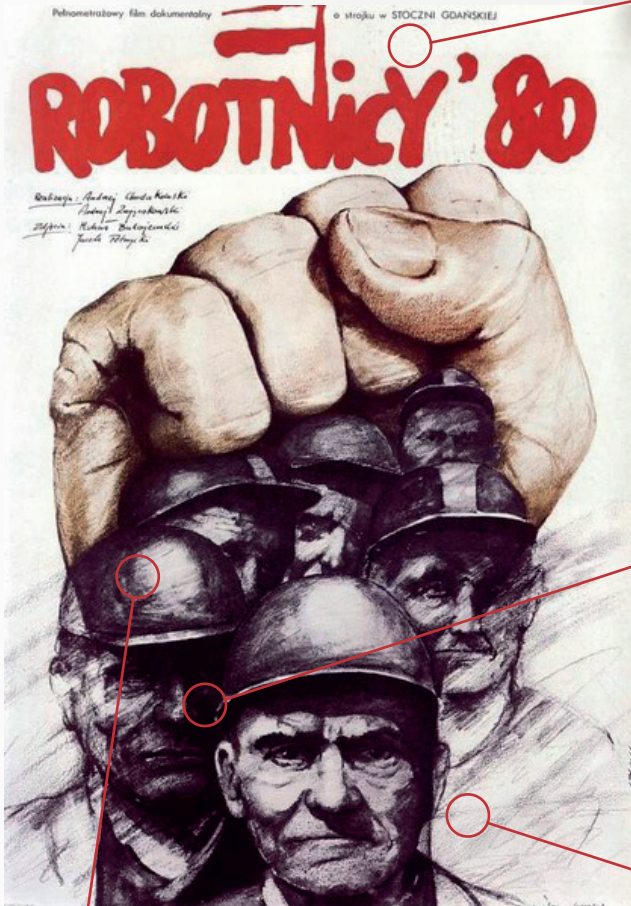
**IMAGERY** - The strike of lightning splitting the silhouette in half is metaphorical as it provides foresight into the tragedy of how the King in the Shakespearean play, gradually descends into madness, eventually leading to his downfall.

**TYPOGRAPHY** - With the strength of the imagery, the typography is of a second nature and does not play a major part in this composition.

Like a lot of Jan Lenica's work, he creates a block of varying font weights and sizes, including the bold and underlined header.

**COLOUR** - Colour choices within this King Lear poster do a perfect job at telling the story within. Without colour, it would be far more inferior. The pink and purple gradient, used for the lightning strike completely breaks up the dark and depressing composition.

Andrzej Pagowski, Roboters, 1980



**TYPOGRAPHY** - "Robotnicy' 80" has the appearance of hand drawn and thick paint brush. This is apparent because of the odd letter sizing and random curvature.

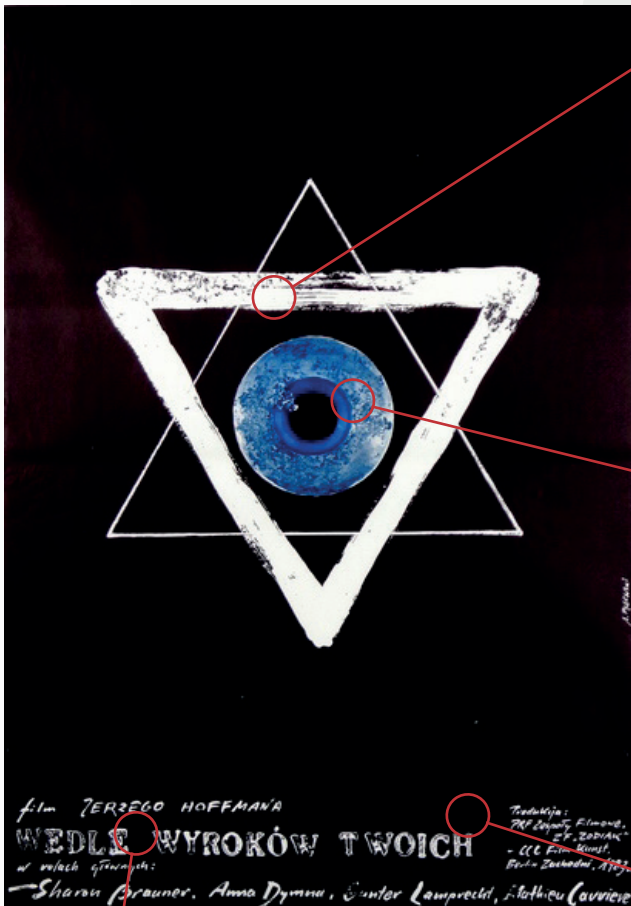
The font choice makes sense within the context of the poster as with the red colouring, it looks like blood.

**IMAGERY** - The illustration shows a group of workers or soldiers being mistreated by a power much bigger. I would perceive it as the Polish government treating the workers as slaves and numbers.

**COMPOSITION** - The blood red typography plays a major part in the composition as it further presents the metaphorical story. This would be the main focus of the poster, but would not be considered the most important element. The most important element would be the fist as it is large, colourful and centered in the middle of the composition.

**COLOUR** - Usage of colours within this poster is really effective as it plays a huge part into the story and the hierarchy of what is most important. The skin coloured hand shows the importance of it and having the workers be a sketchy black makes you think of how they are worth less.

Jan Lenica, After your Decrees 1984



**COMPOSITION** - I think the composition of this poster plays a large part as to why it looks so clean. The pentagram-like symbol has been placed so the eye rests along the vertical center axis.

The typography has been placed in the footer as to not disrupt the minimalistic design.

**IMAGERY** - The eye inside the pentagram-like symbol looks like either the evil eye, or the all seeing eye. Either way it is well fitting as the backstory for the movies is about a jewish girl in hiding during World War II.

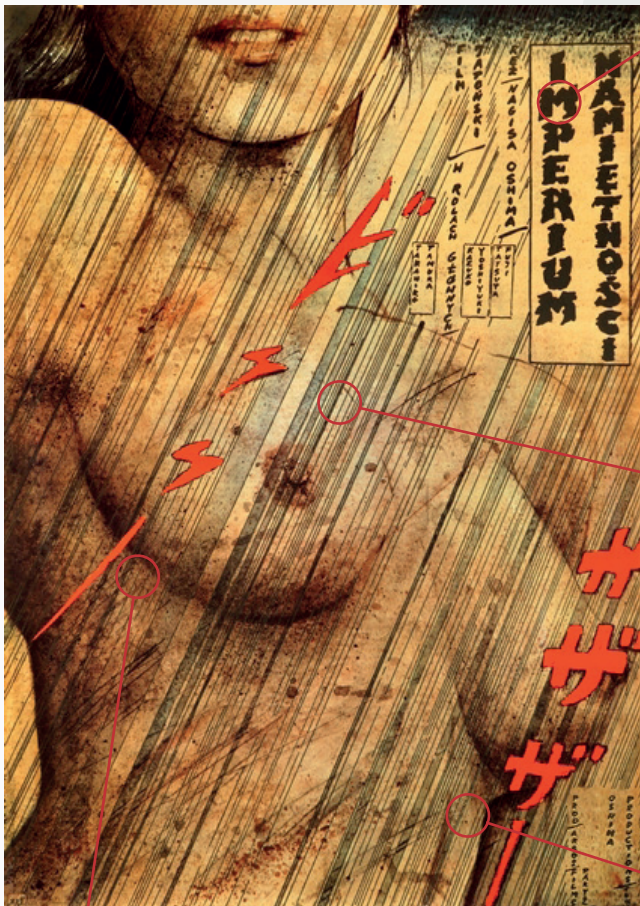
**TYPOGRAPHY** - Styling for the header is an interesting choice of typeface as it looks to be stamped with ink. This is apparent by the patchiness of the colouration.

The rest of the typography is small point sized, handwritten scripture. This does a good job at fitting alongside the perceived cult inspiration.

**COLOUR** - A very simplistic colour palette, however, this can be a positive sign, as just like this poster it plays well into the composition.

The white typography and shapes of course are used to contrast against the pure black background. The blue and detailed eye in the center is used to provide a colourful, human element to it, so the viewer can relate to it.

Andrzej Pagowski, Empire Empire, 1979



**TYPOGRAPHY** - Often times regarded as poor design technique, this risque poster uses a retro version of the vertical type tool. This for the most part is avoided because it can be difficult to read. This is backed up by the fact that when I originally picked this poster to review, I thought to the letters were Asian letters and symbols.

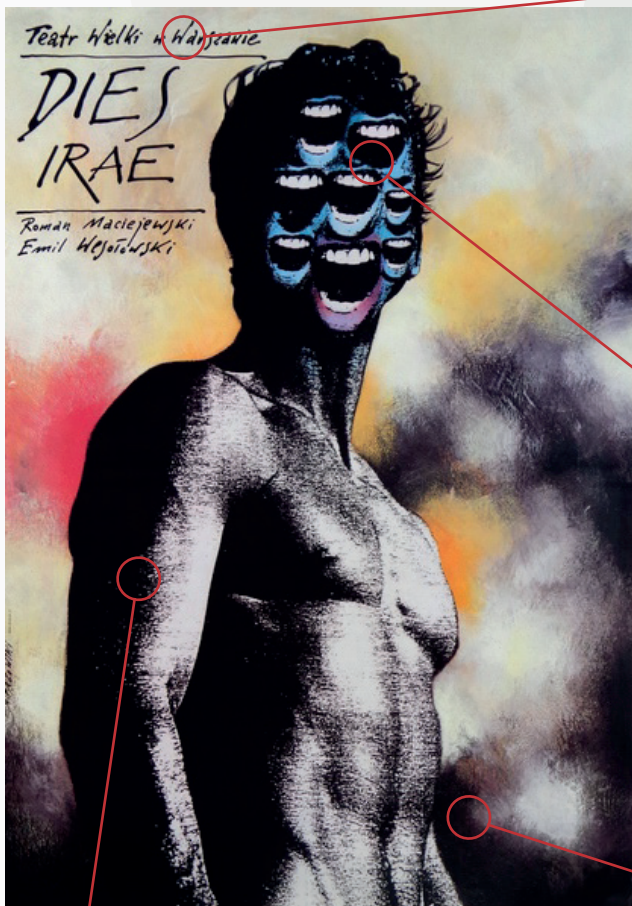
**IMAGERY** - The image apparently represents the subject well as it is a Japanese film about passion. It involve a young Japanese lady who happens to be naked for a large part of the film. This is obviously used as the selling point for this movie.

**COMPOSITION** - The focus of this poster seems to be wrestling. I'm stuck between thinking the red japanese letters are the drawing point, however the naked breast just "happens" to be center perfectly in the composition so that the nipple lines up on both the center horizontal and vertical axis.

**COLOUR** - I think the yellow overtone provides the composition with an interesting art piece, however I would think a red overtone would work better, considering the fact that the film is about the passion of love and jealousy.

This composition is purely using sex to sell the content of the film.

Andrzej Pagowski, Day of Wrath, 1991



**TYPOGRAPHY** - The typography on this poster is a thin, fountain pen inked, handwritten typeface. A handwritten script style like this is appropriate for the old, printed style imagery.

**IMAGERY** - The main image is of an athletic looking man standing in a super hero pose. He does however, have no face, instead it is covered with blue and pink open mouths. This turns the atmosphere from a serious situation into something comedic.

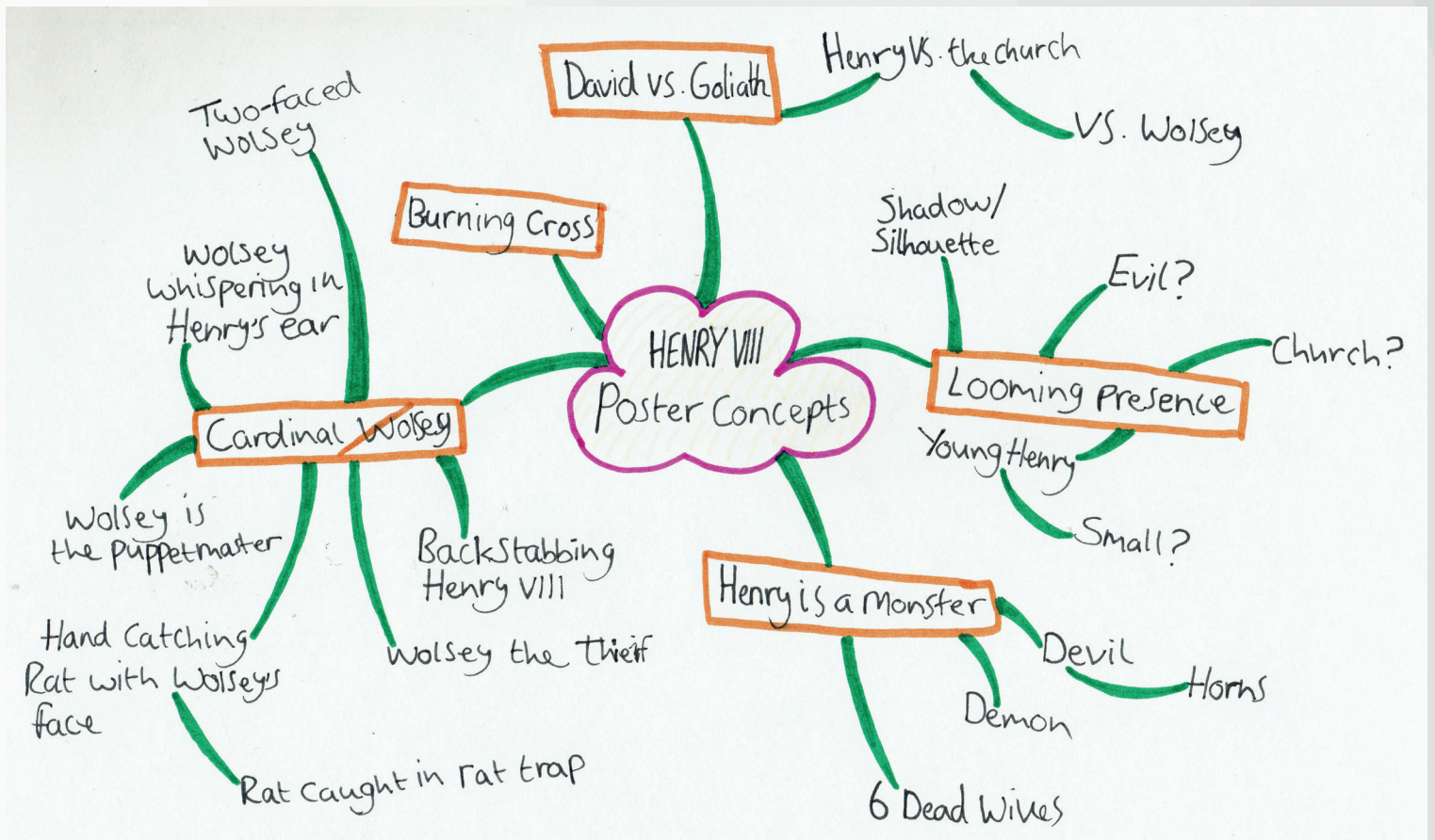
**COMPOSITION** - The chosen composition of this poster is interesting as all of the content has been placed in the first two thirds of the composition.

The focus point is placed on the eight colourful mouths and then I would say the highlights on the figure's chest.

**COLOUR** - Using various colours in the background of this composition allows for the figure to stand out and look heroic.

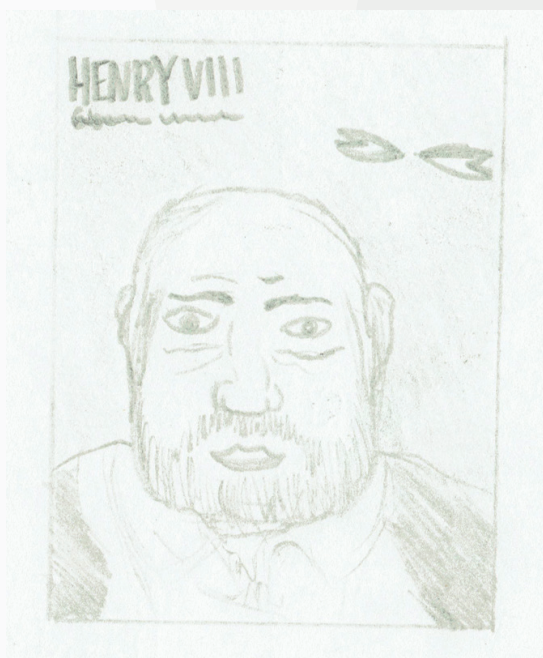
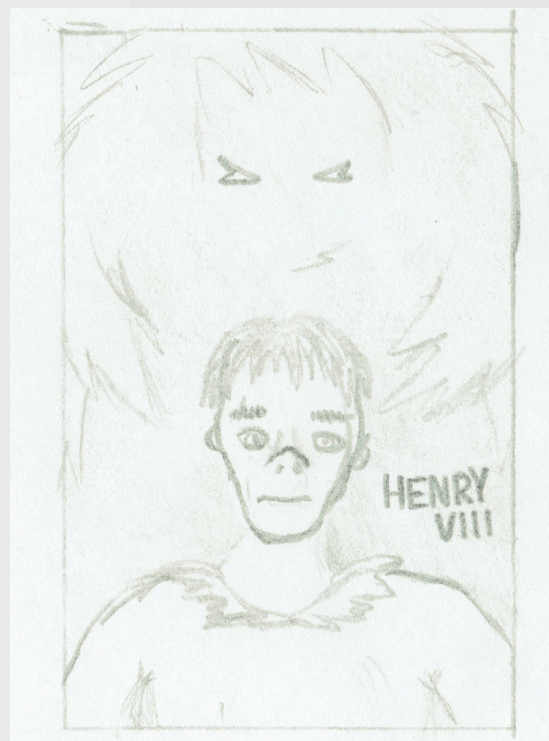
The body is made up of a blended black and white that looks like an old printed element.

# POSTER CONCEPTS





# Looming Presence



The first group of concepts that came to mind when the poster topic was revealed involved a young 18-year-old, fresh-faced King Henry VIII in the foreground and some kind of ghostly presence in the background.

This ghostly presence behind him is foreshadowing for how this innocent and loved King turns into a murderous and overall broken tyrant. The ghostly presence represents the future, evil.

The first concept was the original inspiration, however, didn't turn out right as ideally a young and small Henry would be sitting in the chair, however, whilst drawing it, it was realised that it would become way too illustrative and hard to reproduce at a professional level.



Some of the best developments within this collection of poster scamps. It develops on from the previous ghostly presence ideas and shows the shadowed being in a more monstrous design. This was actually inspired by the Mind Flayer from Stranger things season 2 (21 Laps Entertainment, 2017). However, the face of the shadow monster has a fleshy and stringy mouth which is much closer to the face of Venom or Carnage from the Venom Vs. Carnage comic books (Marvel, 2004).

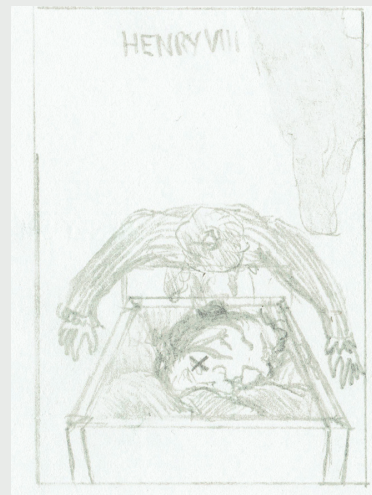
The poster scamp on the right is the best of them too as it gives the monster a darker, yet more grainy effect. In the body of the shadow monster, that is a contrasting silhouette (most likely a white silhouette in a dark grey background) which would be in the shape of King Henry VIII in the heroic stance found within all of the old paintings from royalty in the Tudor era.

# Henry is a Monster



The next few concepts are inspired by how the general public will perceive King Henry VIII; as a monstrous tyrant who kills for fun. Above two scamps depict the King as the Devil. On the left Henry is presented in a standard portrait fashion, honestly looks normal for the most part, however, he now has certain physical attributes that make him look honestly quite horrifying. He is fully equipt with demonic horns on the top of his head, black beady eyes (or simply black holes where his normal eyes would have been) and a stretched open mouth revealing sharp and dirty teeth.

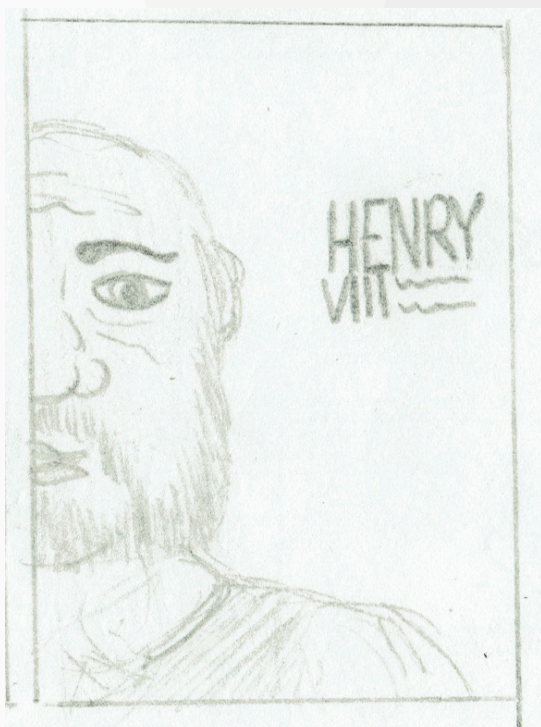
On the right, the concept is a little more subtle as it uses the stereotypical crown, however, this is slightly more advanced. The aesthetics of the crown itself should most likely look like the crown from the Tudor period, however, has a slight modification, which leaves ample room on either side of the crown for his Devil horns to slot into. This concept is rather clever as it is rather metaphoric, without being too hard to grasp as what is being implied.



Definitely, some of the more lack luster poster scamps out of the bunch as they depict what is generally expected from a Henry VIII narrative. On the left, you can see how Wiktor Sadowski (Balkon, 1985) has influenced the composition of the scamp. It shows a pile of heads, some detailed, some not so. These heads will be of the wives and main characters who have met their peril by the hand of Henry. Alongside those heads, we see Henry's head among them, representing how he pretty much killed himself with his tyranny.

On the right is front facing longshot of Anne Boleyn lifeless on the block with her head decapitated form her body. This poster concept would be a very grotesque image, with the character, scene and perhaps the foreground of the poster itself covered in blood. In fact, this concept would probably be overly gruesome.

# Henry Misc.



For the most part, these poster concepts are solely based on presenting the character of Henry VIII in an emotional and vulnerable way. It would have been interesting to show a character that many see for his tyrant behaviour and paint him in an unusual light. Inspired by the International Swiss style, more specifically how both Carlo Vivarelli and Armin Hofmann depict imagery and typography in a monotone overview, while still managing to remain powerful was an amazing thing to witness. So approaching this style of the poster would regular an equally elegant outlook.

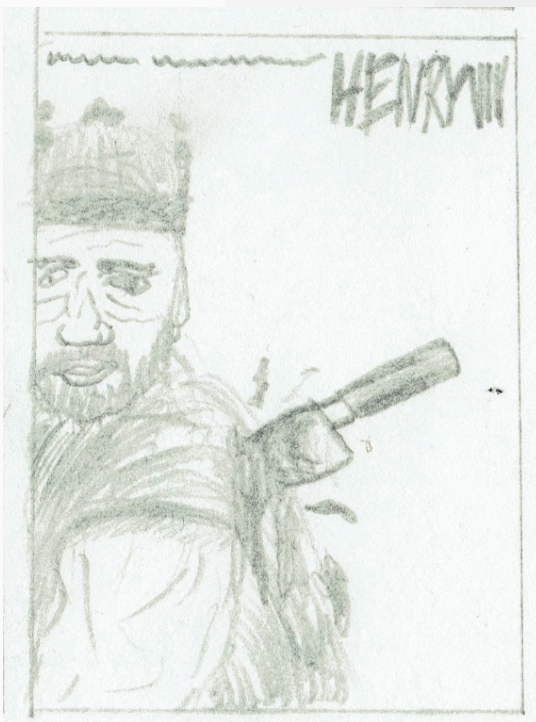
# Henry Stabbed in Back



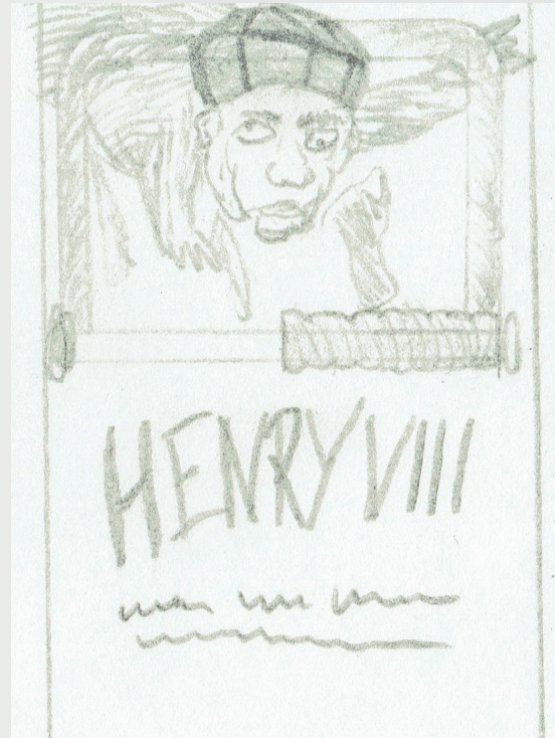
These Henry VIII poster concepts represent the story portrayed within the William Shakespeare interpretation. They each depict King Henry VIII dead/dying with a knife stabbed in his back. The narrative behind this is that Cardinal Wolsey has had a negative impact on not only Henry but England as a whole. Henry being stabbed in his back shows he has been betrayed, however, this could also be understood as Henry being a semantic image representing the country, as the royalty is often times what people think about when thinking of England.

For this concept, only three ideas have been created, each showing Henry stabbed in different positions. The images above are showing a behind shot of Henry, one from a medium shot and the other has a much closer view of the knife and the blood-soaked royal gown.

On the left, the position of the body is inspired by one of the researched Polish posters called Caligula (Wieslaw Walkuski, 1990). It showcases a dead Henry VIII absolutely drenched in blood, which will provide an eye-catching contrast between a black and white illustration and deep red blood.



# Wolsey in Rat Trap



This conceptual idea is most certainly a personal favourite as it fits multiple criteria. To break them down, the imagery shows a rat caught in a rat trap, however, it is no ordinary rat... It has the face of Cardinal Wolsey. Of course, this would be quite a grotesque poster design as the rat will be crushed and the rat trap will be covered in blood. This represents how Cardinal Wolsey was a mischevious and caniving character in the Henry VIII narrative, however, he was sooner or later caught because of his miss-steps by Henry. This is described in a semantic way using metaphorical concepts, which relates perfectly to the design schematics from the Polish Poster School influences.

The right scamp has the rat trap fill the entire composition which provides able room to showcase the gruesome mistake at the top and then. like a regular rat trap, a stamp with the play title and details can be placed on the space at the bottom. Honestly, this could be a really fun poster design to develop into an actual poster.

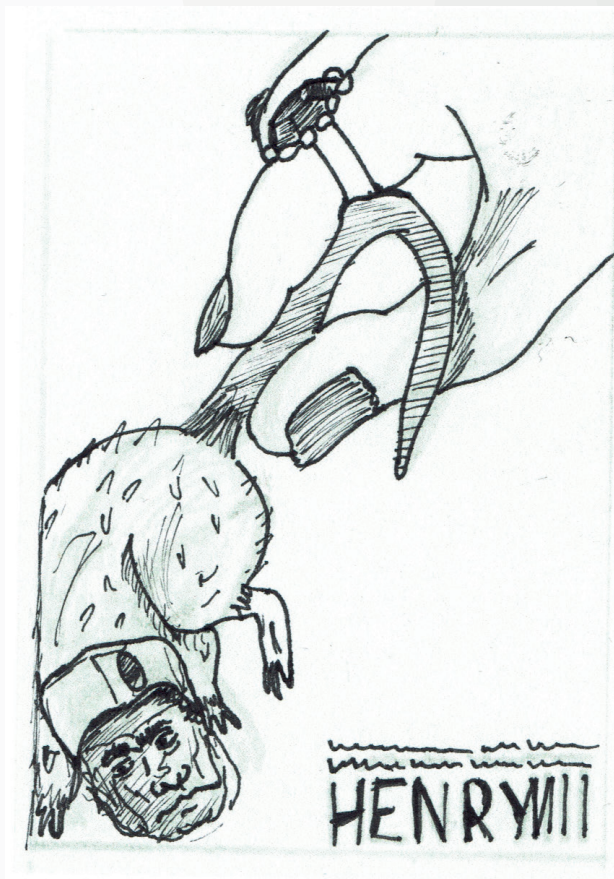
# Wolsey/Rat Caught by Hand



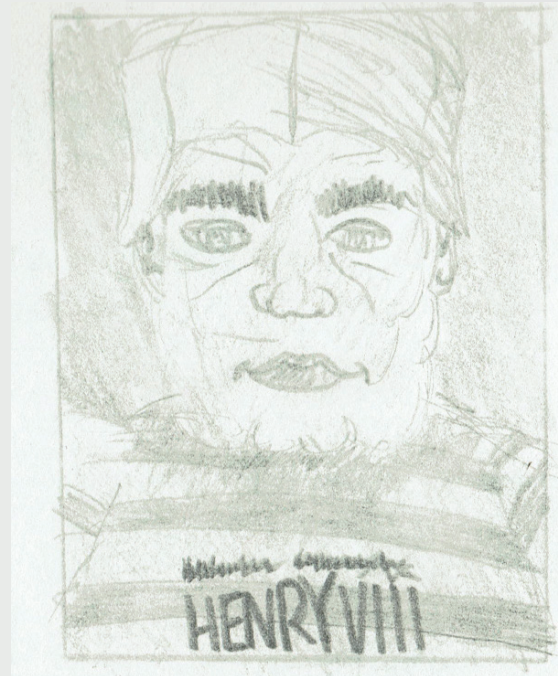
The best conceptual idea comes in the form of a hand holding a rat by its tail. It is actually the hand of King Henry and the rat, similar to the previous scamps has the face and red hat of Cardinal Wolsey. The narrative behind this projects the idea that King Henry VIII has just caught Cardinal Wolsey in the middle of his "rattish" behaviour.

Once the pencil scamp was complete, it was understood that the hand and rat lacked detail. To make up for this I added a frizzled cuff and jewelled ring to the hand so it looks more royal and the rat had dirty, wet and stuck back hair over the body.

It has an interesting composition that will have a lot of detail within the illustration, but still has a desirable "white-space" that is often seen in the Swiss Style and more specifically Polish Poster School research.



# Wolsey the Thief



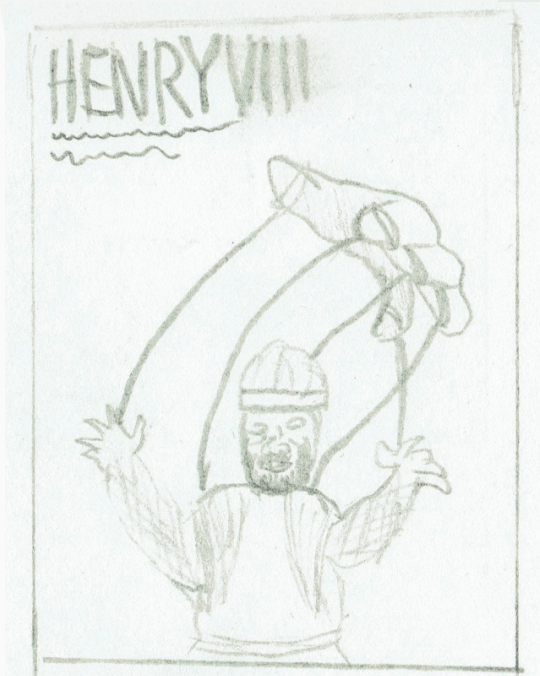
Above, two poster concepts have been created that depicts the same narrative, but in a very different manner. The narrative described by the concepts is the Cardinal Wolsey was a thief. In the history books and even in the play, it is mentioned how Wolsey had been stealing from Henry, the court and England as a whole just so that he could line his pockets.

On the left, Cardinal Wolsey is presented in a cartoon-like art style where the character has a screwed-up looking body and large head, he is equipping his iconic red hat, along with striping prison garb, which is found in a lot of cartoons that showcase thieves. He also has a gigantic sack slung over his shoulder, big enough as to be almost dragging him down.

On the right is a more menacing take on the concepts that could be captured either through the use of photographic techniques and image manipulation, or crafted using an illustrative skill. It is a front facing close up shot of Cardinal Wolsey wearing his iconic red hat and prison garb. This concept will have a dark overtone to it. The character would be sitting in the dark, with a small light emitting glow on his face (like from a candlestick), which would produce large and immersive shadows.



# Puppet Master



The concept behind the puppet master poster design scamps really is a stroke of genius and potentially could be an interesting poster design that would do a good job at showcasing the Shakespeare play, without being too obvious (using a crown, sword or simply Henry's notorious face). Both of the scamps use the same idea but present them at a different size and perspective. They both show a character which would look like a fat Henry VIII, however, his texture and overall aesthetic would be less human-like and more sack puppets. This is attached to strings where on the other end are attached to one or two giant hands. These hands are supposed to represent how Cardinal Wolsey played Henry in a way that would directly benefit himself. The issue is, would people understand that those hands are Cardinal Wolsey? Probably not. The thought of having a low angle shot of Cardinal Wolsey looking down at the Henry puppet was considered, however that would be a rather complicated illustration to produce.

# Wolsey Extras



The three poster concepts shown here are all miscellaneous designs involving Cardinal Wolsey to some degree. The top two concepts both have two heads on display. To the right is King Henry VIII and on the left is a side profile of Cardinal Wolsey's head. Wolsey is whispering into the King's ear, telling him lies and persuading him to do things. The idea of having Henry's head half cut off, resembles the importance of the King in the play, or lack of importance.

The poster concept on the left is simply a front-facing portrait of Cardinal Wolsey's face. Fully equipped with his iconic red hat. His face must be incredibly overweight and unattractive so show how much of a disgusting human being he is (representing both looks and personality). Half of his face would be covered in a dark shadowing, which may hide some of the features on one side of his face, presenting a rather dark exterior to the story.

# David Vs. Goliath



At the start of the project, having a David vs. Goliath themed poster seemed reasonable as it has a similar overarching story as Henry VIII.

In the concept to the left, we see King Henry VIII from an over-the-shoulder shot. He has a large sword wielded above his head, whilst standing in front of the great church. The perspective was not correctly captured in the poster as ideally in comparison to the church, Henry should be much smaller. This is where the similarities to the David vs. Goliath story lies as it depicts Henry as a similar character to David and the church is Goliath. This would project these massive feet into what it is, an incredibly immense accomplishment.

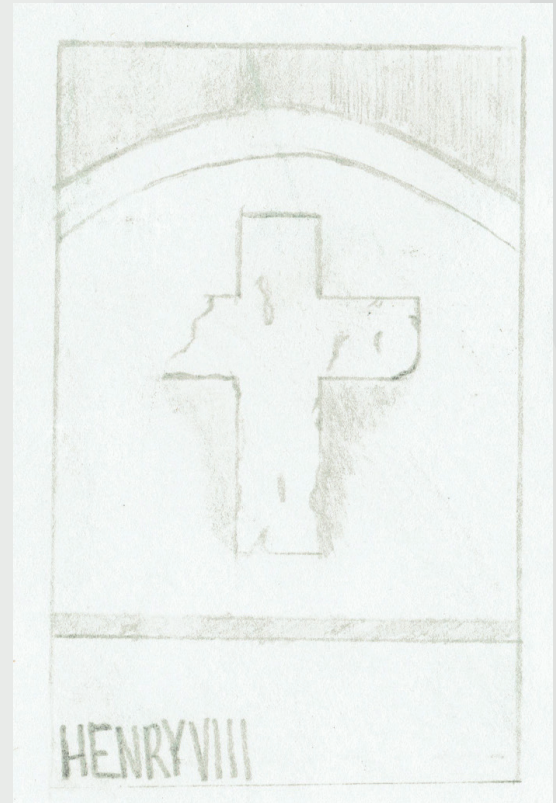
This concept soon became undesired because it would have been too illustrative and perhaps would affect the final poster design.

# Contemplation



A very basic poster scamp, however potentially a cool idea for a poster. It shows the top of Henry's head (from the eyes upwards) at the bottom of the composition. Above his head, there would be small symbols floating above his head like a ghostly presence. These symbols could be things like the cross to represent the Church, a new-born baby to represent his lust for having a male heir and maybe a pregnant wife. This would showcase his thought process of what he really wants. The design of this poster would share similarities to the research Polish poster: Macbeth (Wiktór Sadowski, 1984), mainly the sketchy and rough texture from what looks like a chalk drawing.

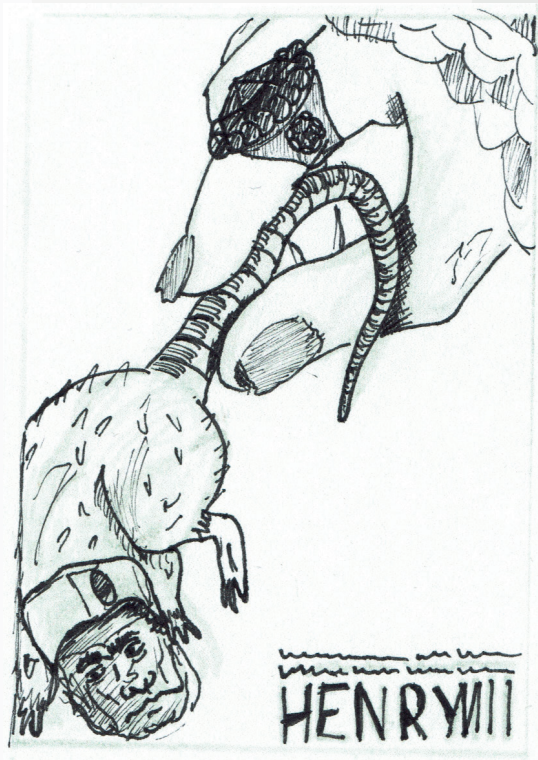
# Destroyed Cross

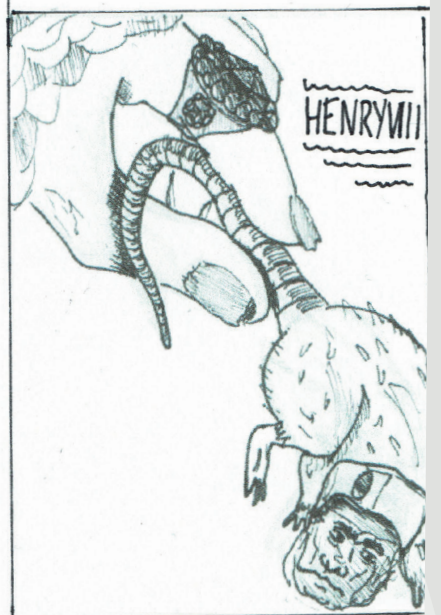
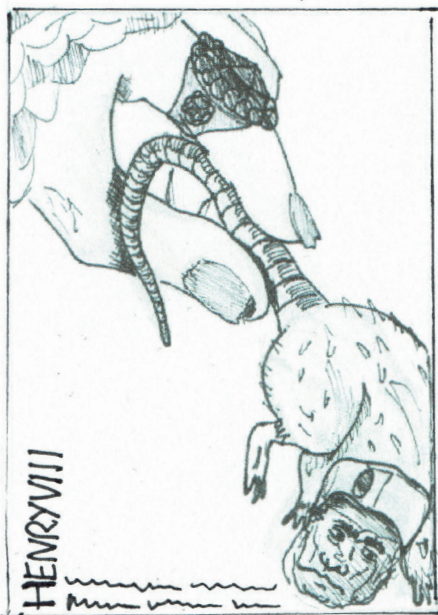
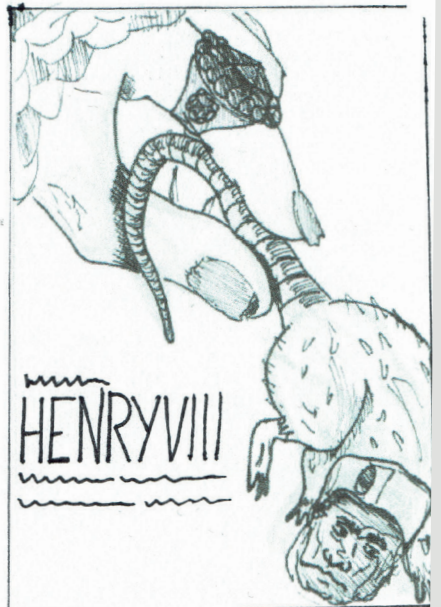
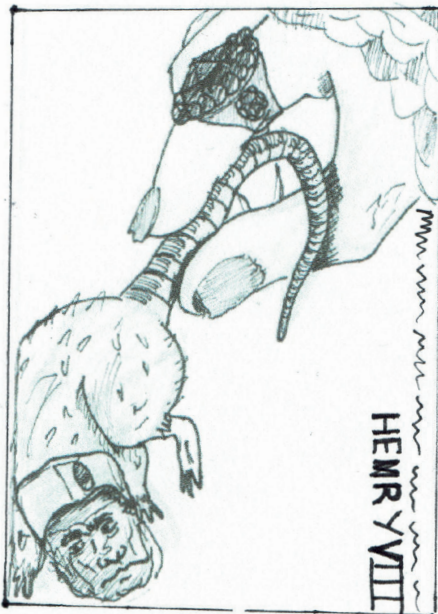
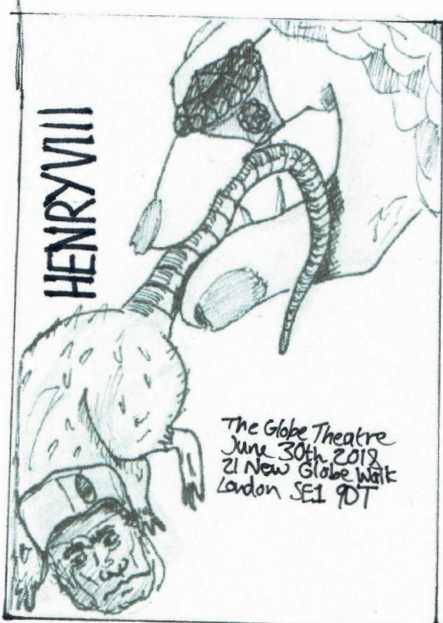
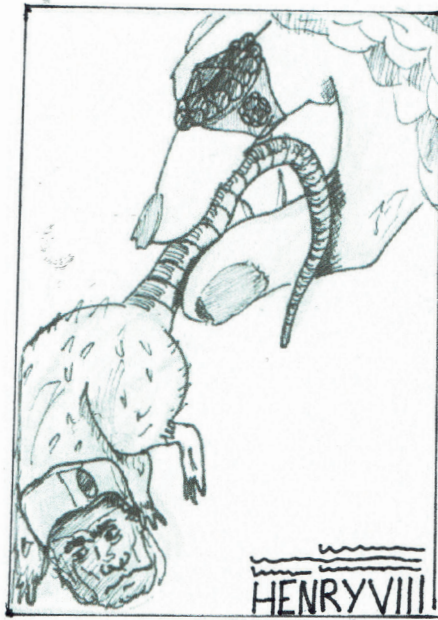
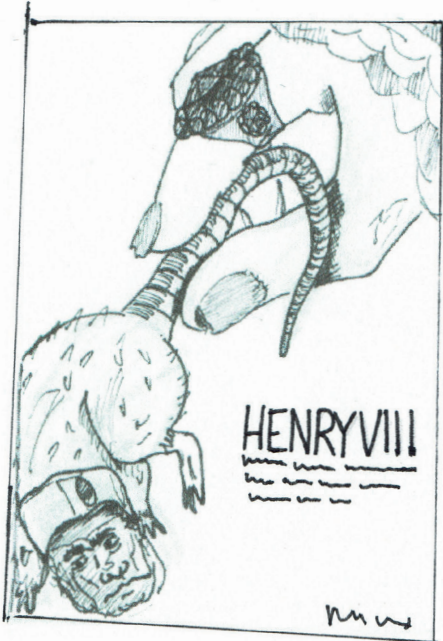


The destroyed cross poster concepts are arguably one of the most stable ideas out of the scamp collection. This is because it provides semantic imagery that can represent something else, whilst still showcasing favourable attributes from the Polish Poster School research.

The concept of the left depicts a burning wooden cross sticking out of the ground at a crooked angle. The ground could either be a dirt pile or the rubble from a collapsed church and could even be seen as a rough grave. This is a cool concept because it represents how Henry VIII "burnt" the church down to the ground. The concept on the right shows a crumbling and destroyed cross which is part of a concrete wall within a church. It could even be depicted as a stone grave. A poster like this would require a lot of detail, mostly the cracks throughout the concrete, but also cobwebs and dirt in the corners. Having a candle lit composition could provide an illuminous yet incredibly dark theme.

# TOP 4 CONCEPTS







To gain a better understanding of the composition of this poster concept, each element within the illustration was drawn separately at a larger scale. This provided the perfect opportunity to figure out the basic level of detail that is required to really grasp what each section is.

The drawing to the left is a sketch of Cardinal Wolsey. He has been drawn to specifically look ugly and old, with baggy and fat features. The expression on his face should be one showcasing sad/depressed facial features as he has just been caught red-handed being a rat. He also has a slightly sagging hat which he is notorious for wearing. This is a key feature of this poster as it potentially is required for people to realise that the rat is Cardinal Wolsey.

Probably the biggest improvement is the addition of a brand new hand model. After some peer feedback, the original hand was not an accurate shape of how a hand should look. To remedy this, a photograph was captured of a hand in the same position. This allowed for a much more accurate depiction of what a hand looks like. This has definitely improved the aesthetic, which is surprising as drawing hands is a very difficult task normally.





The concept for the ring on Henry's finger came out pretty well, however, there was a slight struggle when trying to get a perfectly crafted, three-dimensional cylinder that wraps around the finger itself. For some reason, while the additional detail was added it completely confused the shape.

With the extra detail in mind, it seems to have come out pretty well. On the top, a giant jewel can be located along with a much smaller version on the side. With the two components were separated, this will require some photographic manipulation once the elements have been scanned.

The last separate element that required drawing at a better detail level is the actual tail and body of the rat itself.

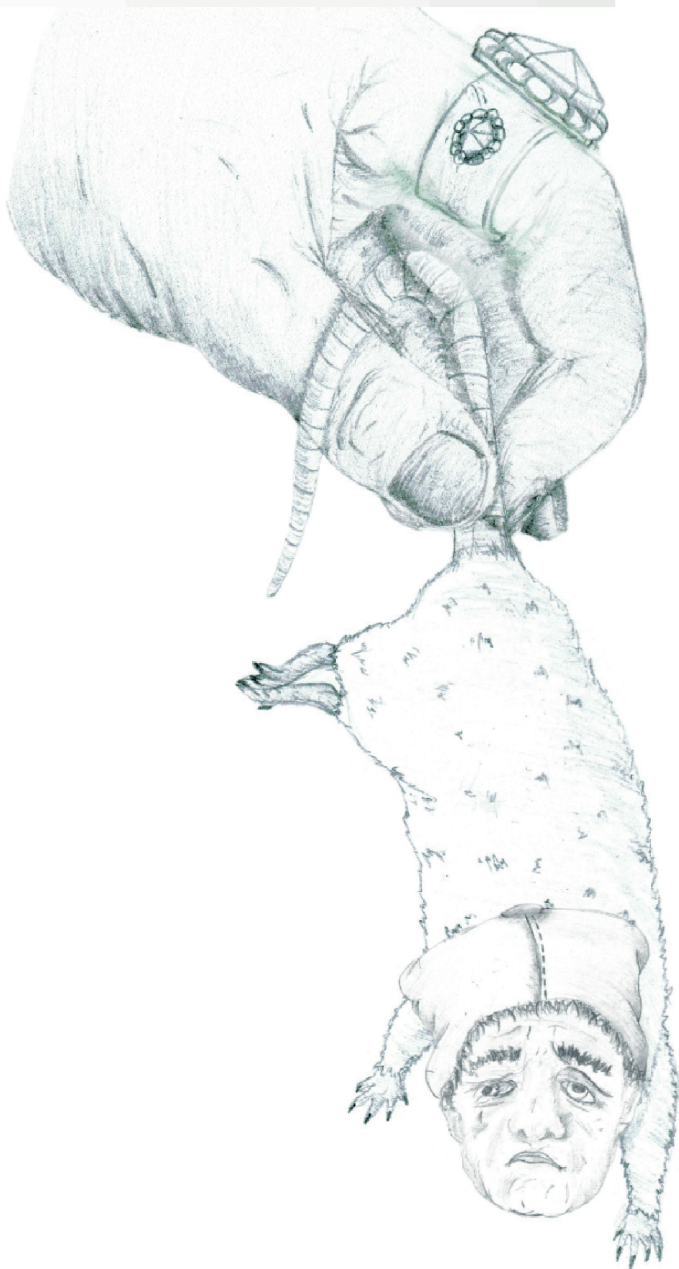
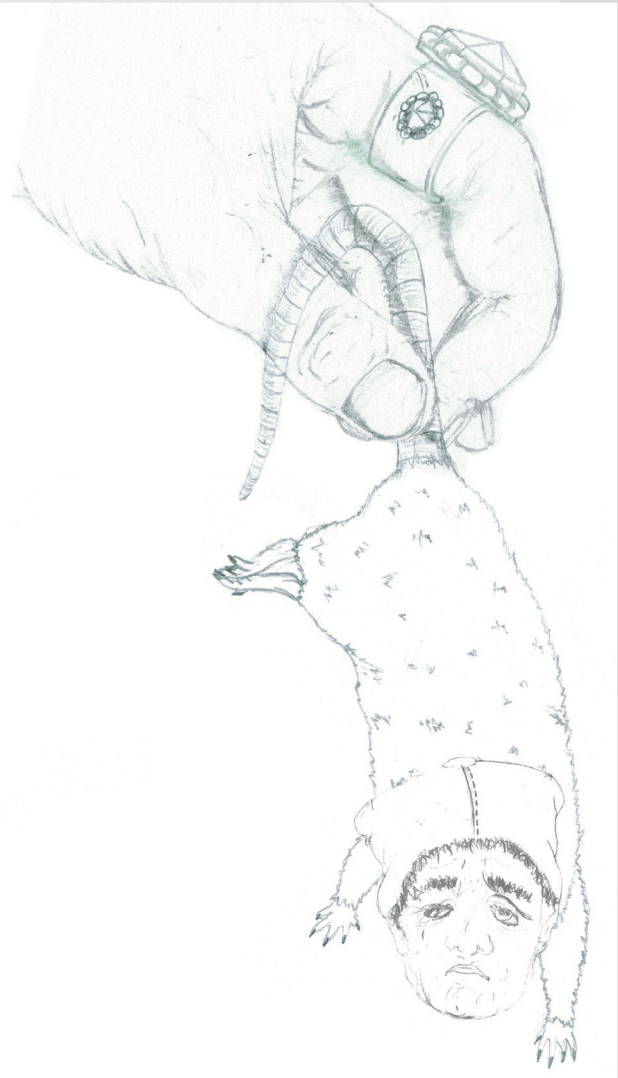
Drawing the rat body was a giant burden because there are not many sources online which showcase a rat being held by their tail (as it apparently can rip the tail from the body), this means a lot of trial and error was required to figure out potential body weight and shape, including the position in which a rat would be dangling, which would again depend greatly on weight, movement and where exactly the hand is holding the tail.

To make this easier the rat was drawn on a scanned image of the previous hand drawing, this allowed an accurate positioning of the tail, in the hand without potentially destroying the original drawing.



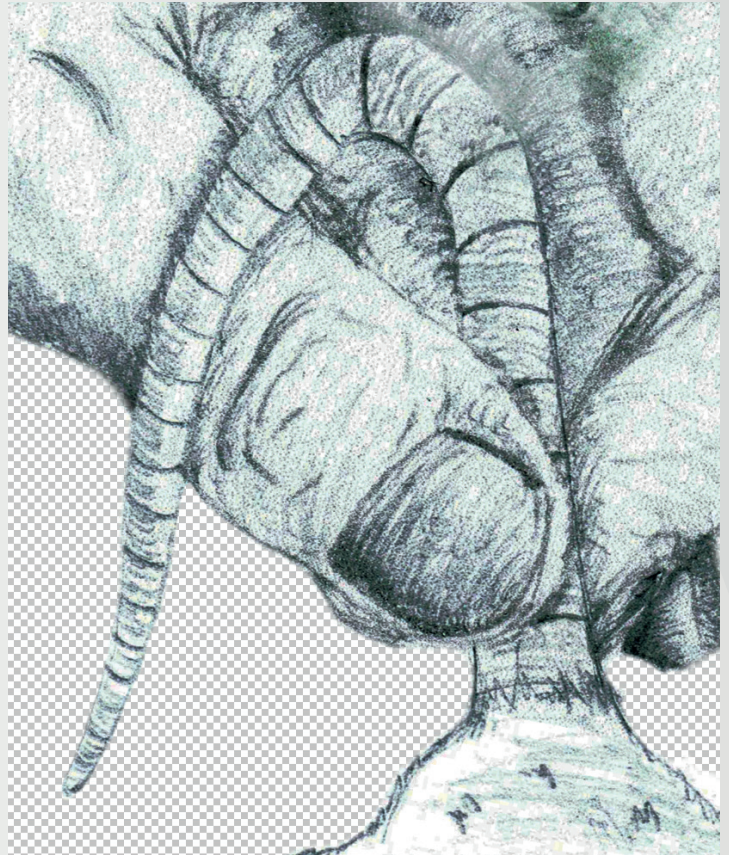
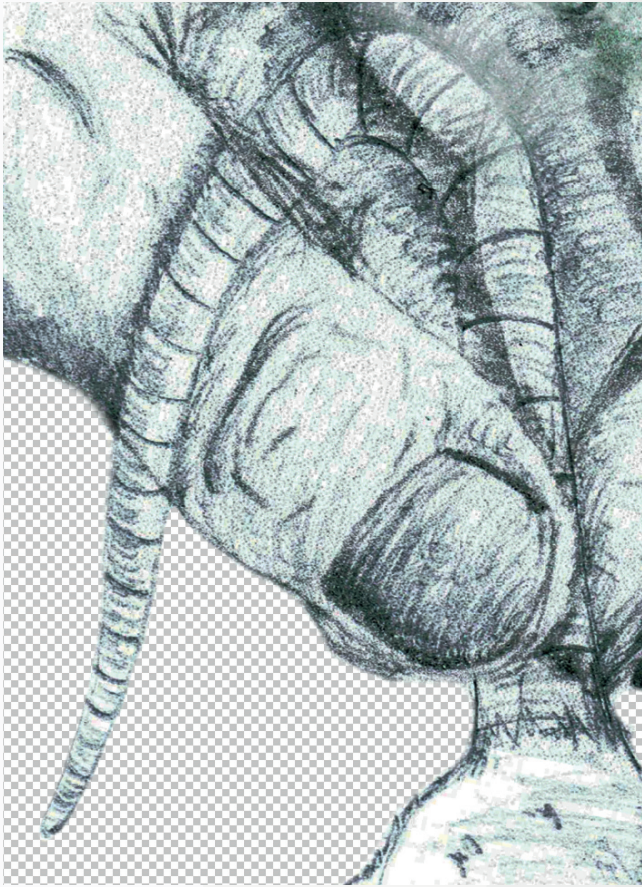


After scanning each individual drawing into the computer, they were all taken into an A4 canvas (slightly a miscalculation) and manipulated to exactly how was planned based on the original concept and the voted composition. This, for the most part, was a basic procedure, however, the ring was a little more time consuming as it required the band of the ring to be removed, and the second band was brought into position. However, this was way too small once it was pictured in the composition. To counteract this issue, multiple of the better band was cut up and combined together to create a slightly bigger and more realistic design.

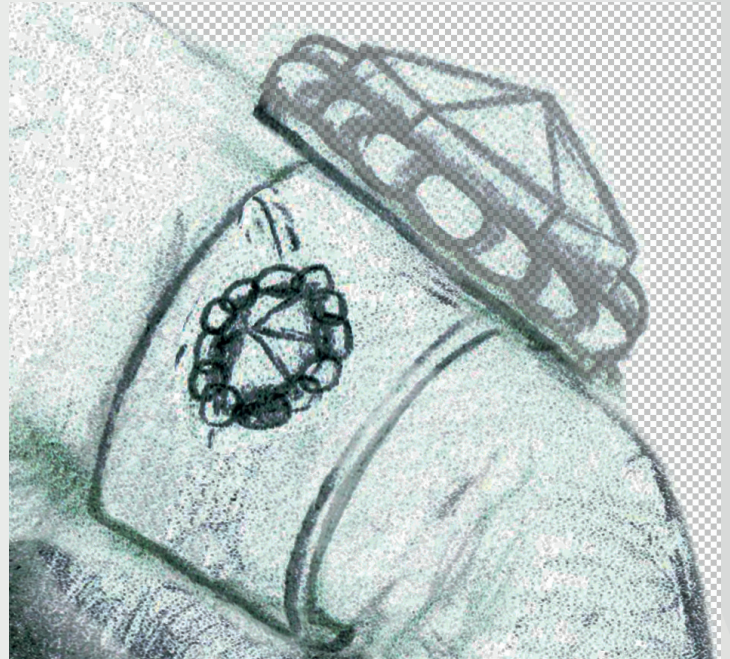


The next logical step was to print out the new "master" drawing and figure out where to best display extra detail. The goal of this step was to provide a bit of depth to the drawing, perhaps suggesting a three-dimensional shape and add lighting. This was definitely more difficult than expected as adding shadows and highlights to an object whilst taking an invisible light into account just does not seem natural.

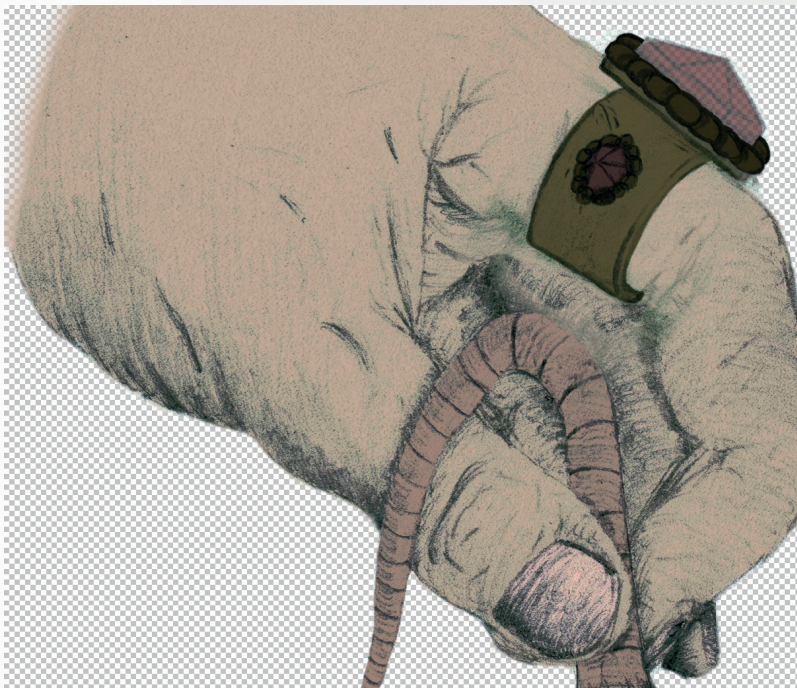
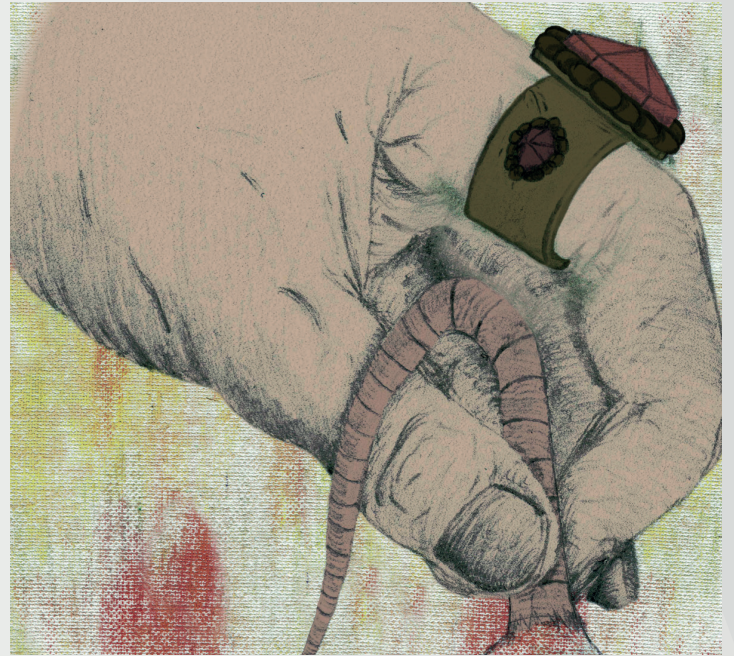
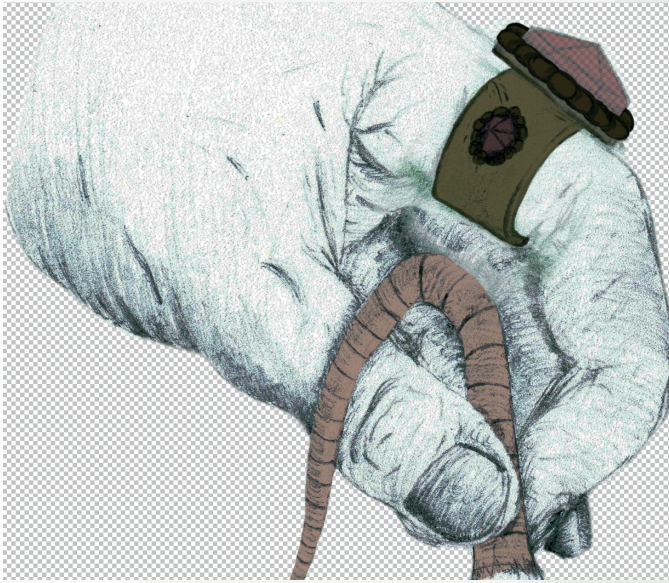
The actual end product is definitely an improvement to the previous aesthetic, however, does need returning to once the rest of the poster is figured out.



The finished and nicely detailed master image was then imported into an A3 sized canvas (which is the required size in the brief). This was a miscalculation as the drawing, once it is all combined is between A5 and A4 which means once scaled up it is incredibly pixelated. Once this was realised there was a decision about whether to stop and redraw at the A3 size or just stay how it is for now and play around with potential colours. Because the rat and tail were drawn on the top of a scanned image of the hand, you can see the lines of the hand through the tail. This was a no go. So to fix this problem, a low hardness stamp tool and removed an overlapping detail. This went better than expected and was fixed very swiftly. Then using the paintbrush tool, the tail in its entirety was coloured with a dark orange/pink tone. This was just a base colour to gain an understanding and provide a separation between the hand and the tail.



The next thing to create was the royal jewellery on the hand. Although the certain parts of the photomanipulation drawing had a slightly lower opacity than the surrounding sections. This mainly affects the upper part of the ring. Since this is just a test, continuing on with the colouring was fine as the issues would have been ironed out when creating the final creation. The metallic parts of the ring were coloured using a brown/yellow colour that was supposed to represent a dark golden band, however, this produced a muddy aesthetic. The outer details of the ring were darkened by using a slightly different variation of the same brown/yellow colour. The gems that have been submerged into the metal ring have been coloured using a bright red, however, because of the opacity issue with the drawing, the red colour had to be lowered in opacity to match it, as the diffraction between the black pencil lines and the colour were honestly a mismatch. These colour layers were separated to make changing colours easier than ever, these layers were also transformed into a Multiply layer mode so that the colouring was revealed the pencil markings and was effected by the awesome canvas texture beneath it.



The next step and probably one of the most important items of colour was the hand itself. This is important as at an A3 size, the hand will cover a large available space, therefore finding the correct colour levels and colouring perfectly "within the lines" will have a major impact on how the poster will look.

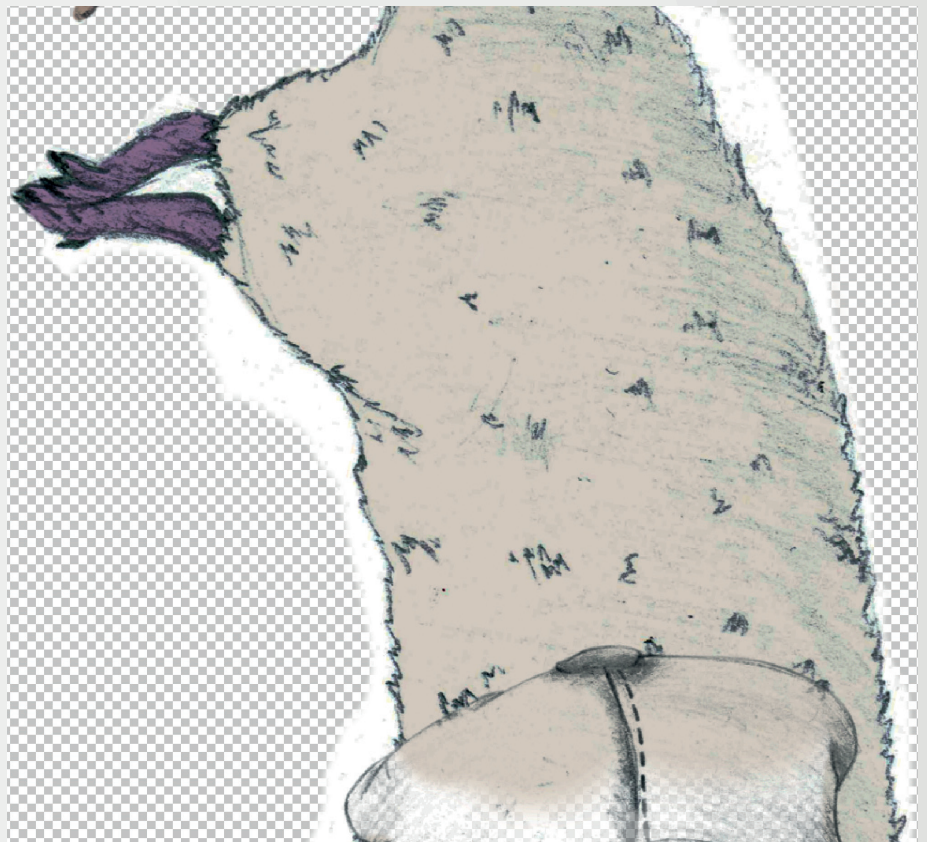
To start, the hand was painted over using a basic peach/brown colour on a layer with the Multiply layer mode. Immediately this added more character to the poster as it added a sense of life to the hand. A light pink has been used to paint the finger and thumbnails as a separation from the regular skin. Although the human nail is, for the most part, the colour of the skin, it added a bit of depth the drawing by having a slightly different nail colour.

These colours are definitely not set in stone, however, having a basic understanding of how each section of the manipulated drawing as provided a much-needed context that has helped to figure out the correct direction.



The next thing to colour was the rat itself. This includes the rat fur and the colouring of the skin, including the hands and feet. The fur was first coloured using a creamy grey tone, however, this will definitely be changed as the original concept was for the rat to either be a pure white rat or a dark grey rat and using this cream colour fits none of the criteria.

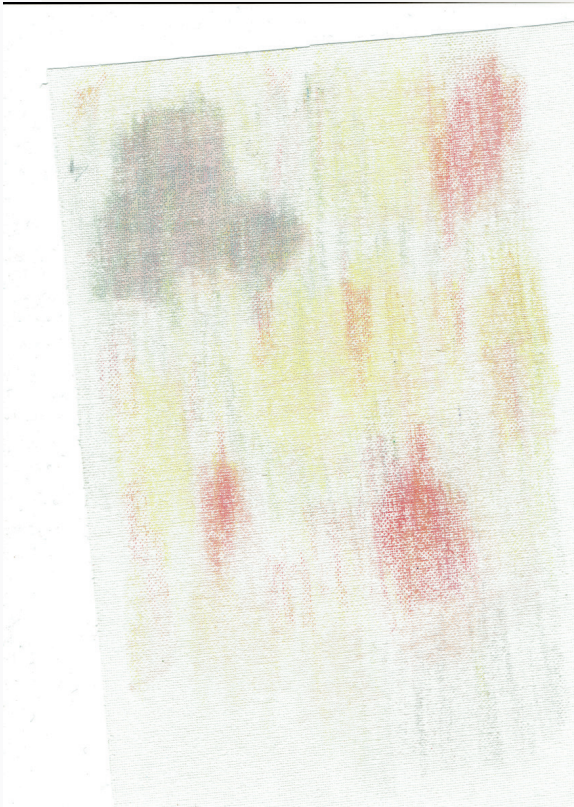
The rat skin was painted with a dark purple which again does not look great in combination with the colour of the rat fur. Ideally, the rat skin should either be a pastel pink or a low saturated, darker pink, however, this would depend on the colour of the rat fur.





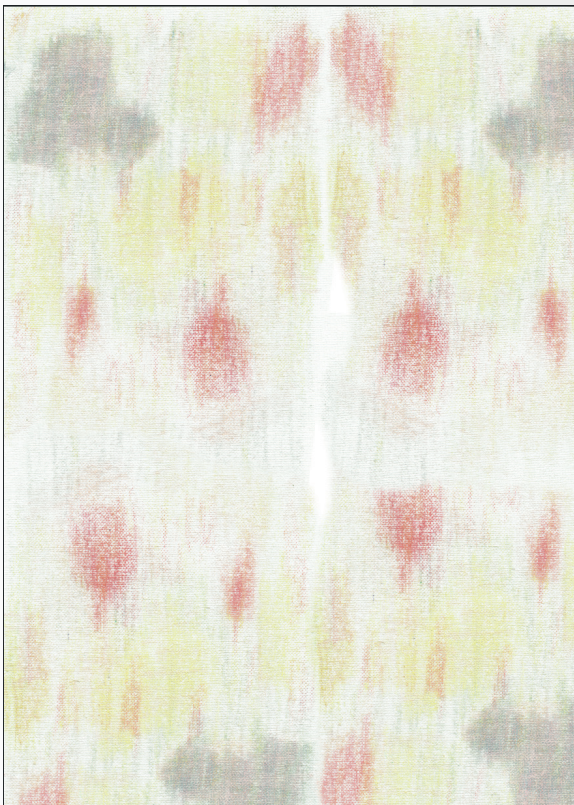
The final item of importance that required painting was the face on the rat. More specifically Cardinal Wolsey's face. At this point it was decided that the facial skin colour should be a similar colour to that of the rat's hands and feet, however, once that dark purple was added, it just did not do a good job at showcasing the ugliness of his face. To counteract this, it was decided that the skin colour of the face had to be a much lighter variation of that purple. This still had the aesthetic that it was rat skin, however still looked human-like which is an important part of making the poster look good, as the rat is supposed to be a symbol of how Cardinal Wolsey was a sneaky rat who was caught after being mischevious. Other details on and around the face were also painted, including the lips, the eye-whites, ciliary colour and the semantic red hat. All but that hat used subtle colours to blend in with the choice of skin colour, however it was always planned to have a bright red hat on his head as Cardinal Wolsey is famous for wearing a bright red hat, and for some people it is the only object that will provide the notion that it actually is Cardinal Wolsey and not just some random, old and wrinkly man.





Based on the research, this background attempt was inspired by the Polish Poster School design called the Day of Wrath (Andrzej Pagowski, 1991) and more specifically how he designed the background of one of his famous posters. He used a splash of red and yellow on a mixed black and cream background, which in his case provided a colourful contrast from the foreground elements which he had scanned in to look grunge-like.

For this attempt, I used a roll of canvas paper and the base and for the medium, oil pastels have been used to provide colour, however this was not the medium that was supposed to be used, instead a more chalky style of pastel should have been used which would have provided the ability to better mix colours together to create preferable gradients. This is something the oil pastels could not provide.





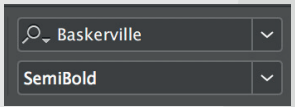
After photoshopping the background together (four images merged together using the clone stamp tool) the background texture, manipulated drawing and colouring were pieced together on a digital canvas which provided a deeper understanding of how this concept now looks.

However, at this stage, there were a few noticeable issues and some that were rather annoying. The drawing itself was actually made at a typical A4 paper size, which was fine for playing around and testing the aesthetics, however, the final poster is required to be of an A3 size. The drawing had to be scaled up to fit the area, which left a weirdly blue grainy texture that was noticeably affecting the aesthetic of the rat's body and at that stage, it was known that the poster must be redrawn at the preferred A3 size. Having to redo this was not the end of the world, because the hand-rendered poster still needed to be made and that means those assets used for the hand-rendered poster could be used for my final, digital poster, which is two birds one stone situation.

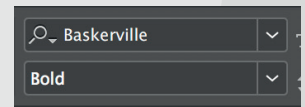
Overall at this point, even with the issues that had been presented, it was a positive step towards completing a good poster, as even with colours not being finalised, the composition of the design had been visualised and that was an important step within the design process.



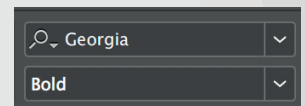
HENRY VIII



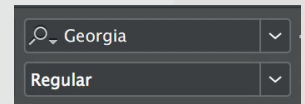
HENRY VIII



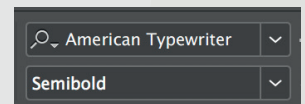
HENRY VIII



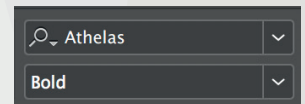
HENRY VIII



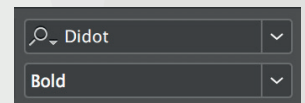
HENRY VIII



HENRY VIII



HENRY VIII

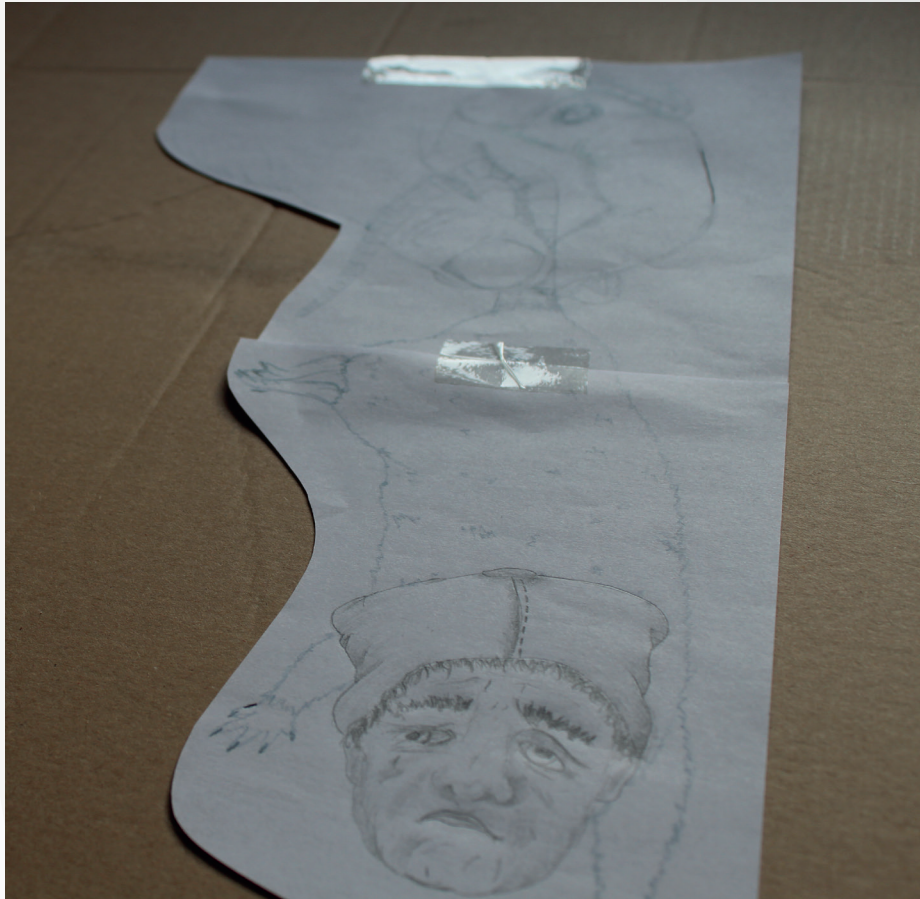


Choosing the correct typeface was an important step in finding the correct atmosphere developed for the poster as each typeface has a slightly different appearance, which can massively improve or ruin the style of the poster. Ideally a serif typeface was required for the Henry VIII poster, one that has a slight Old English vibe, whilst still being legible, unlike the Blackletter typefaces.

Most of the test typefaces were tested in a bold style as the play title would be placed in a thicker format to the descriptive text around it.

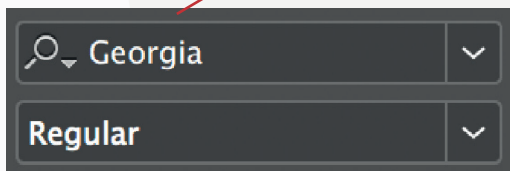
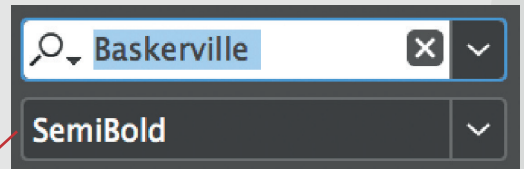
For the play title, Baskerville was chosen as a Semi Bold typeface that worked perfectly for what was required. It had interesting and block-like serifs, thick black stems and interesting looking letters, however, this typeface could not be used for the smaller, descriptive text as the numbers looked irregular. To prevent this that descriptive text was changed to a regular weighted Georgia typeface which has an almost identical shape of letters, however, the numbers have an increased legibility whilst still looking like it has been printed with an old typewriter.

# HAND RENDERED POSTER PROCESS



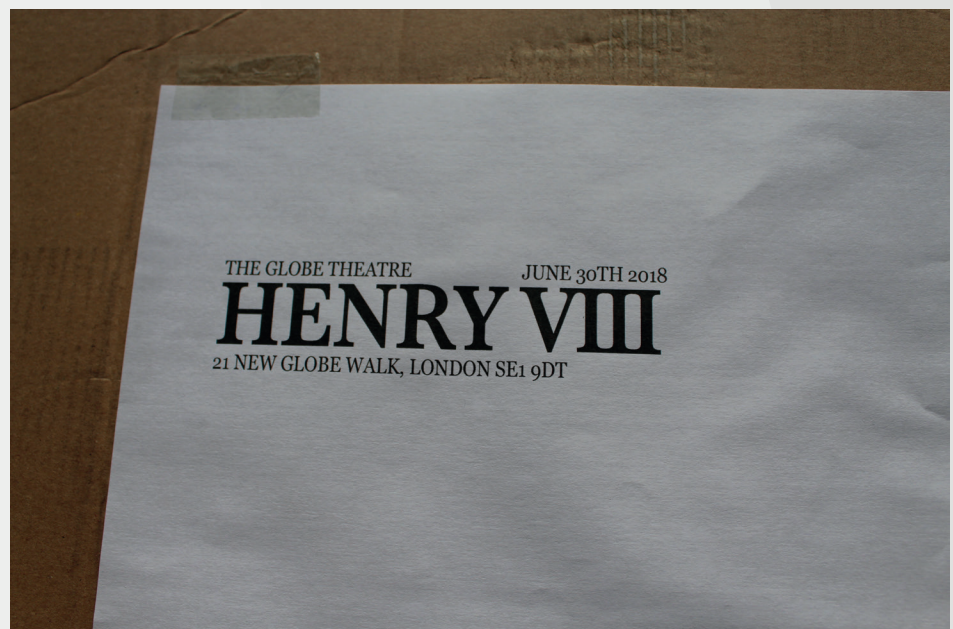
To start the hand-rendered poster, the originally drawn illustrations were pieced together digitally to gain an understanding of how the illustration should look. It was then scaled up in Photoshop from an A5 size drawing into an A3 sized print, which had to actually be split into two A4 printed pieces of paper because of hardware limitations.

This would be an incredibly important asset to the creation of the hand-rendered poster and most importantly the final asset that will be used in creating the actual final, digital poster.



The typography was treated in a similar way. Since the layout of the typography had already been decided, it was easy to recreate the composition using two different serif typefaces that were researched online and fitted the style of a Henry VIII poster design. The main typeface that was used for the actual play title "Henry VIII" was a slightly manipulated Semi Bold Baskerville. This typeface was used because of the style of the serifs found on the bold font, which provided an old, yet bulky aesthetic, that for some reason has an Old English vibe. The second typeface is the regular weighted but uppercase Georgia which has been used for the various poster information surrounding the title of the play. This was chosen for its intriguing dropped numbers which separate the numbers from the letters in a way that seems to replicate an old typewriter.

This was then printed out on an A4 document and will be used as a tracing asset when creating the hand-rendered poster.



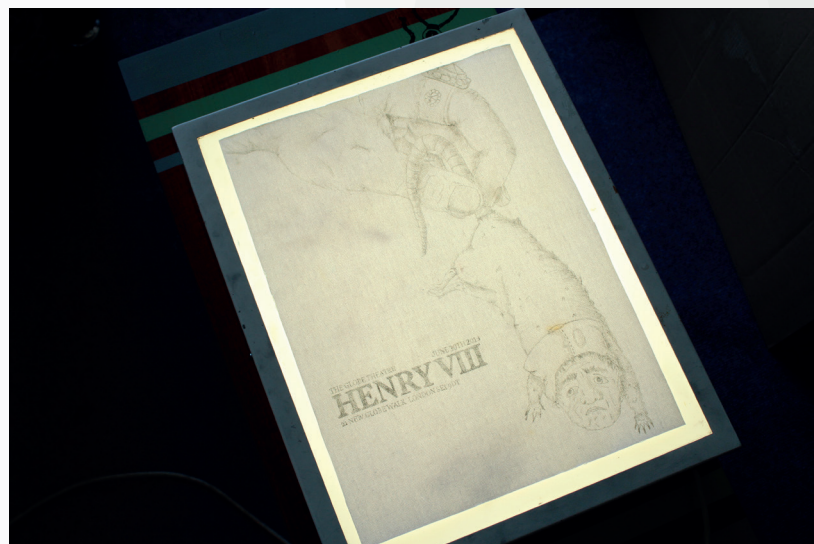


To create the final hand-rendered poster, an A3 sized lightbox was borrowed from a local art school, so that the assets could be copied from their rough printouts to the roll of canvas paper. Since the canvas is in a roll, a section had to be cut out around the size of an A3 piece of paper, however, some of the edges are a bit rough, however, this kind of adds to the aesthetics and doesn't really look bad. To make the most of the lightbox, the lights were turned off in a pitch black room so that the light from the box would be at its strongest.

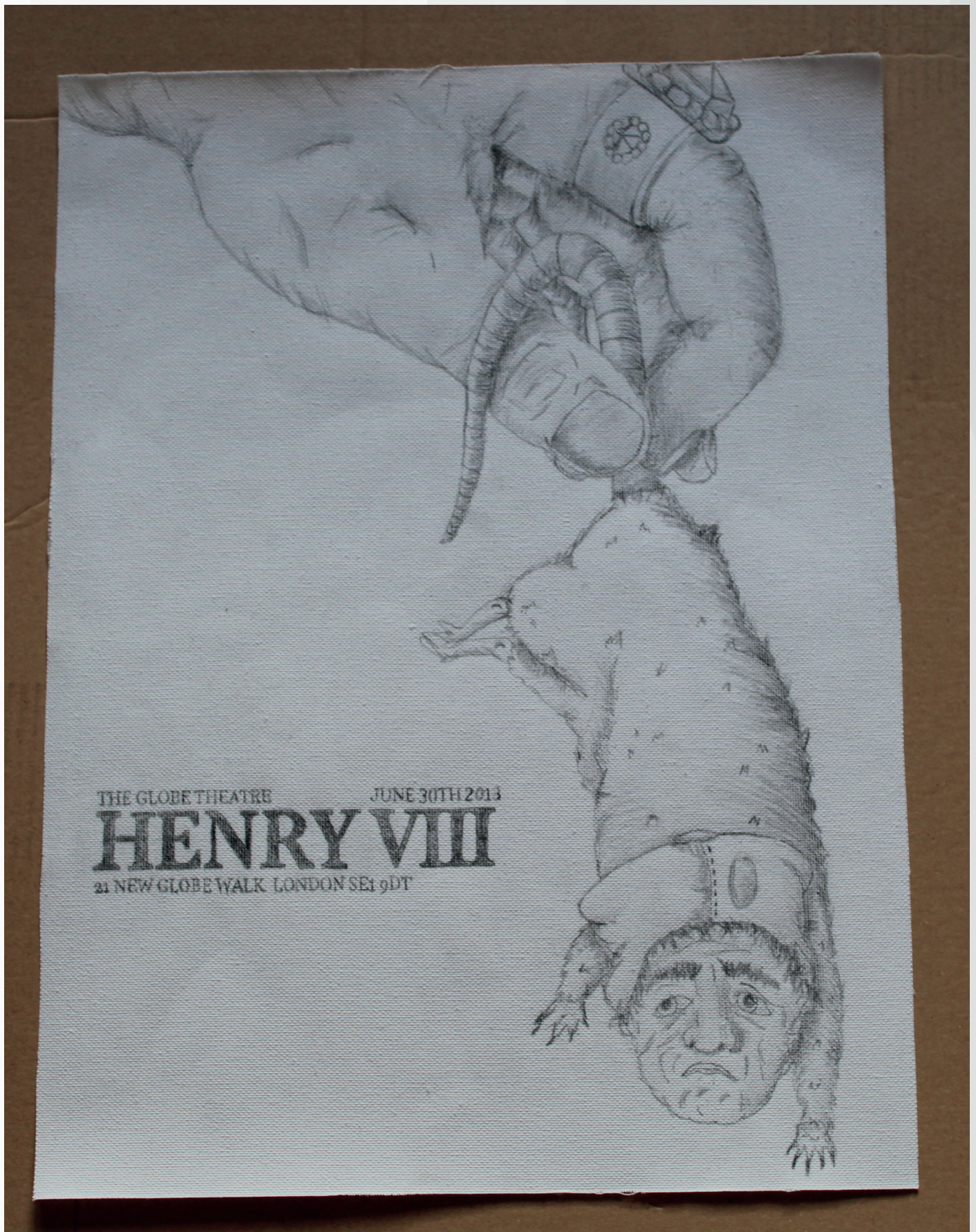


The next step was to move the printed illustration into position on the lightbox and with tape, it was held down in place, this same method was used for placing the typography printout.

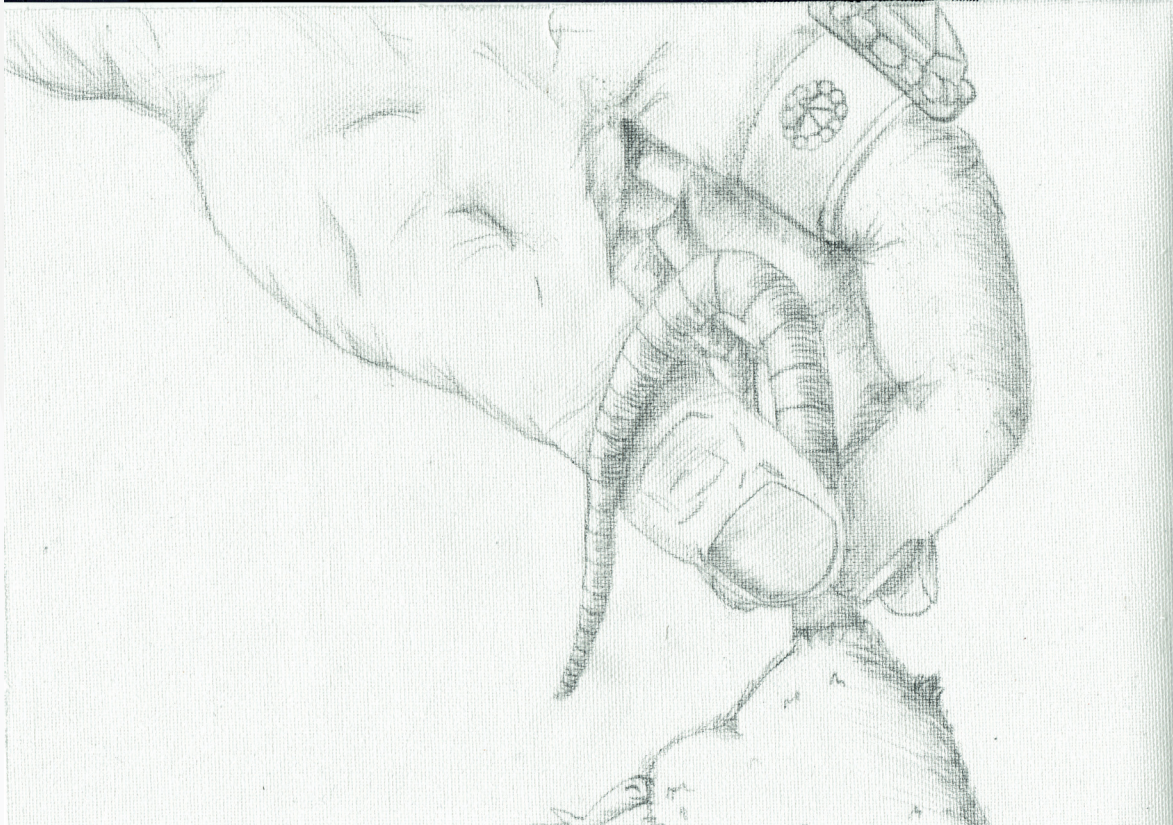
Once the layout was taped down to position it was ready to actually draw. So with a 2H pencil, the shape was traced onto the canvas, adding increased detail as time went on, mainly when it came to the markings on the hand and the fur on the rat's body.



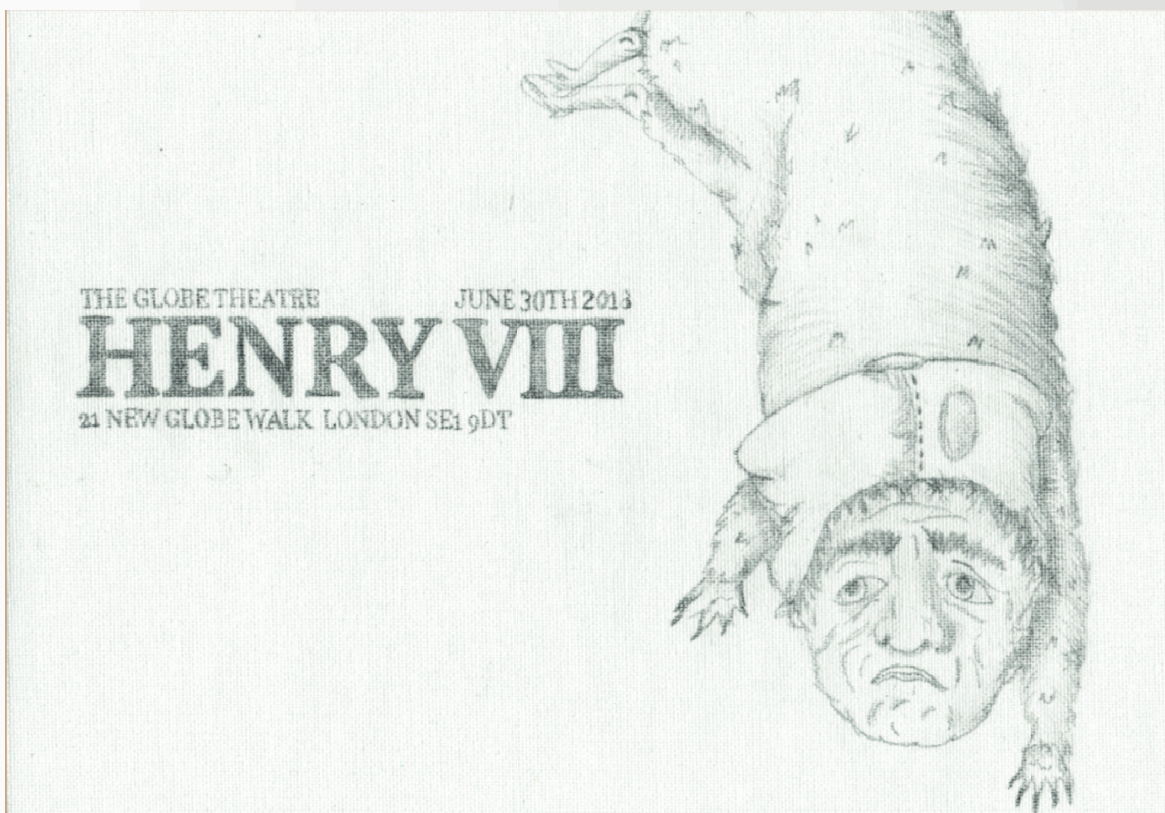
The copying was quite difficult because the pencil was having a rough time trying to create thick and noticeable lines so to counteract this, once the initial sketch had been completed, the lines were traced back over with a harder pressed pencil, making a more permanent mark on the canvas paper. The texture of the canvas paper had an awesome looking effect on the drawing itself as it creates the "perfectly imperfect" style that a lot of the Polish Poster School designs have.

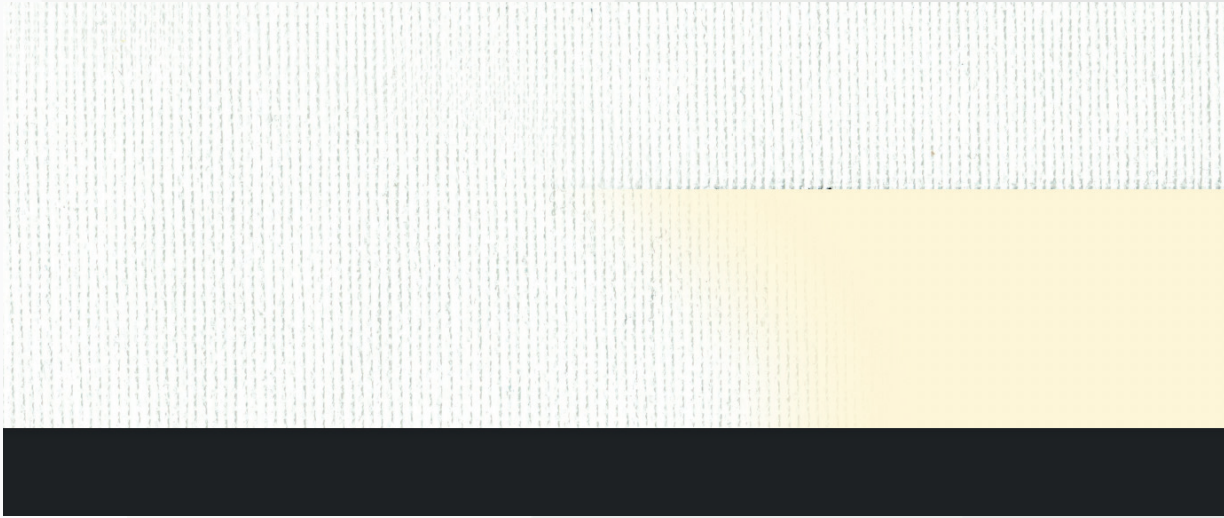


This is the final hand-rendered poster design for this project. It has been kept as a graphite pencil drawing on an A3 drawing because it was the most useful to the creation of the digital piece, as this final render will actually be used to extract the typography and the illustration as assets. If the oil pastel background was to be added to this, along with the illustration colours, it would look cool, however, would be a useless asset at the time of creating it.



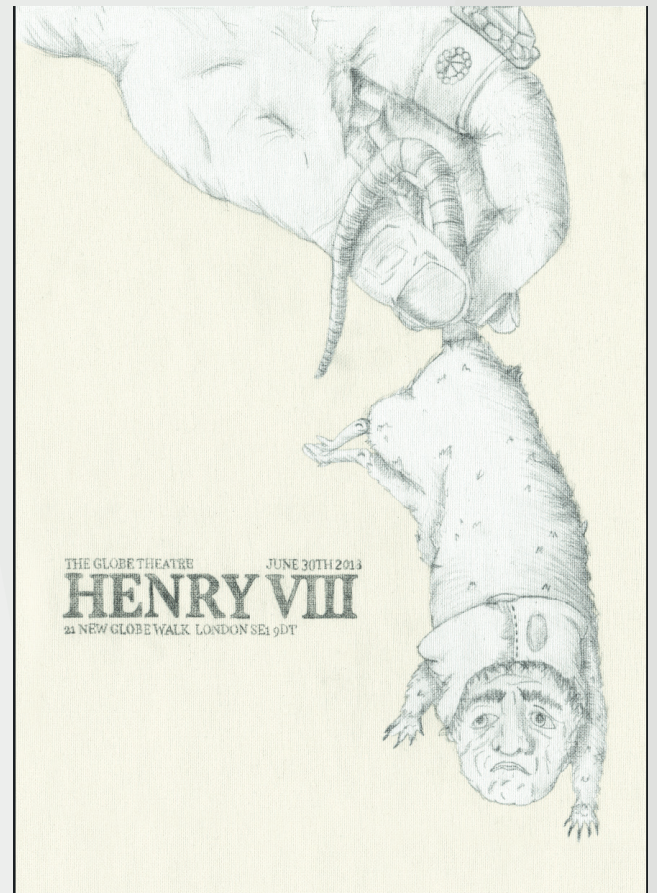
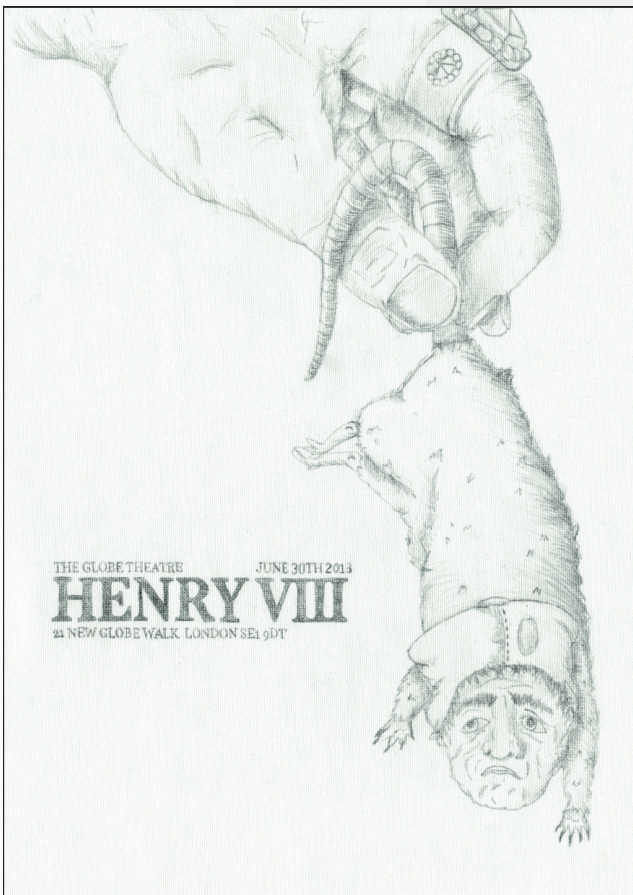
After creating the hand-rendered poster design, it was scanned into a digital form. However since the actual hand rendered version was made using an A3 sized piece of canvas-like paper, it was difficult to correctly scan it in as the Photograph scanner that was used is only A4 sized, so to compromise on this issue, one section of the hand-rendered poster was scanned at a time and would later be combined using the Photoshop software and tools such as the Clone Stamp tool. Making use of the hand-rendered poster was a great idea as the actually drawn elements were improved from their previous quality and it gained a natural texture from the canvas.

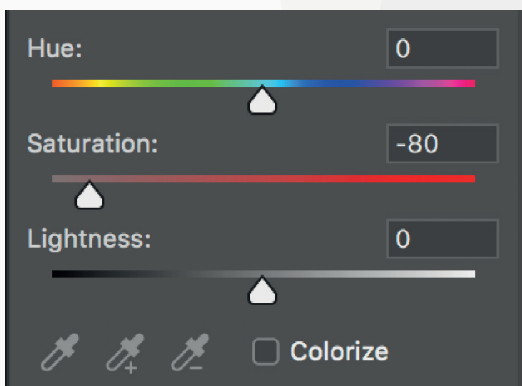
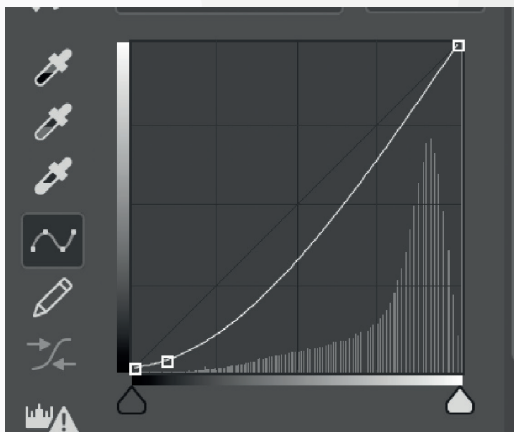
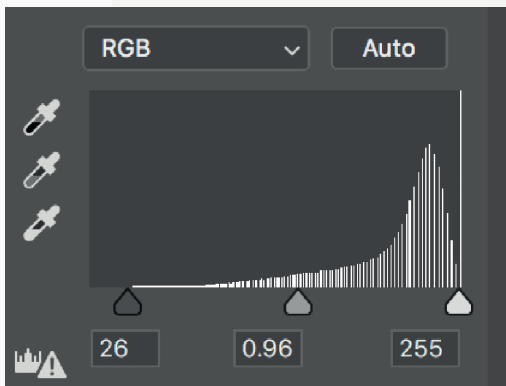
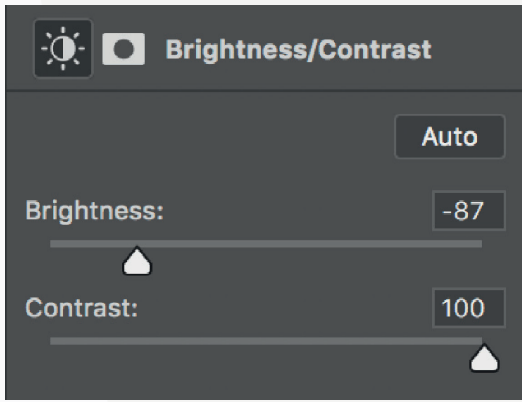




The first step to completing a working composition was to fix any miss happenings that might have occurred based on the poor quality scanning as the scanner that was used to transport the A3 hand-rendered poster was A4, which led to awkwardly trying to scan an A3 piece of canvas paper in two halves, which was only mildly successful and required a quick surgery in Photoshop where the drawings had to literally be reconnected at the seams. At the edges, notoriously the bottom right, top right and top left had unwanted pixels that were captured from the scanning being at a weird angle. This was fixed simply by using the Clone Stamp tool with a lowered hardness at only 6%. The white canvas texture was reused to quickly smooth over any discolourations that might have unnaturally occurred during scanning and hide any other found issues.

The illustration was masked so the texture around the illustration was removed and the illustration was separated into its own layer. This was so that the background could be fully customised separately from the illustration. As a test, a cream coloured layer was added as a background to provide a contrast between the white illustration and the background. This was helpful in removing any pixels that were missed when originally masking the shape.





Once the composition was, for the most part, laid out correctly using the correct graphical elements, it was time to attempt to reproduce a similar aesthetic to that of the Polish Poster School design called the Day of Wrath (Andrzej Pagowski, 1991). Ideally, the drawing would be modified in a way that would replicate the photocopied effect found on the foreground elements in Pagowski's poster. I used various layer adjustments to darken the blacks and bring out the midtones a little more. First of all, it started with the Brightness and Contrast adjustment where the brightness was lowered all the way to -87 and the contrast all the way to the top. This was the major change to the original, which took away a lot of the bright and unnecessary white colouration. The slight addition to the levels of the image was used to make the midtones have a dark grey overtone. The curves tool create an even more extreme variation turning the image rather dark, however giving the white areas a green haze which obviously was unintentional so the saturation was lowered to -80 in the Hue and Saturation tool, which finally took the green haze away, whilst still maintaining the required darkness in certain areas.





The typography for this hand created poster was definitely going to be a difficult hurdle to get across, however, the final result has a similar “perfectly imperfect” aesthetic that can be found in all of the research Polish Poster School designs. The first step was to separate the typography from the background canvas layer so that effects could be added that would only affect the typography.



Once separated into a different layer, it was decided that the surrounding texture needed to be removed. This was so it would not discolour once effects were attached to the layer and would actually be beneficial in creating a rough aesthetic. So using a graphics tablet and a vector mask, each letter was painted around with a paint brush, removing and pixels of the image that were not text. This did not need to be perfect as odd pixels would blend in with the background and add to the messy appeal.



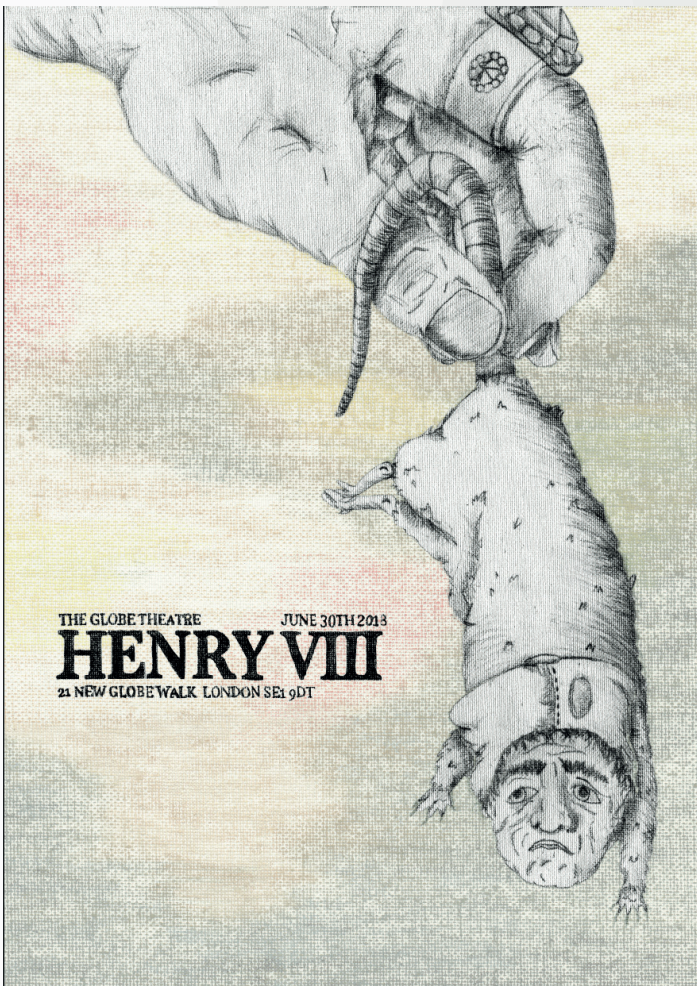
Once the typography was clean, the same layer adjustments that were added to the drawing were also added to the typography, which provided a much darker lettering which is much more legible once a crafter background pattern will be added. At this point, it was brought to the attention that the text reading “June 30th, 2018” actually hung over the large “VIII” beneath it. As this was a mistake, it was quickly fixed by simply making a selection around it with the lasso tool and then with the keyboard arrows, it was moved a few pixels to the left.





At this point, since the main graphical element that is required for this poster design had been added, it was time to attempt to recreate a background texture that is inspired by the Polish Poster School design called the Day of Wrath (Andrzej Pagowski, 1991). This was crafted using a similar medium as before, however, this time instead of using old oil pastels Neocolor watercolour crayons were used as a substitute as the wax of the crayons seemed to have a better effect on the canvas paper than the original medium did.

It turned out that working using a bigger piece of canvas paper actually played an important role in creating an interesting texture/composition as it allowed for more space to allow for a much more steadier approach to creating a gradient of colours. It started off by adding a large black section as a way to create an interesting and bold separation in the compositions and then a smooth mixture of cream, white and pastel yellow was used to create a subtly grainy pattern. As basic highlights, bright red and yellow spots were drops throughout the composition which although looked like a pepperoni pizza, would play an important role in creating an interesting aesthetic once the colours had been edited digitally.



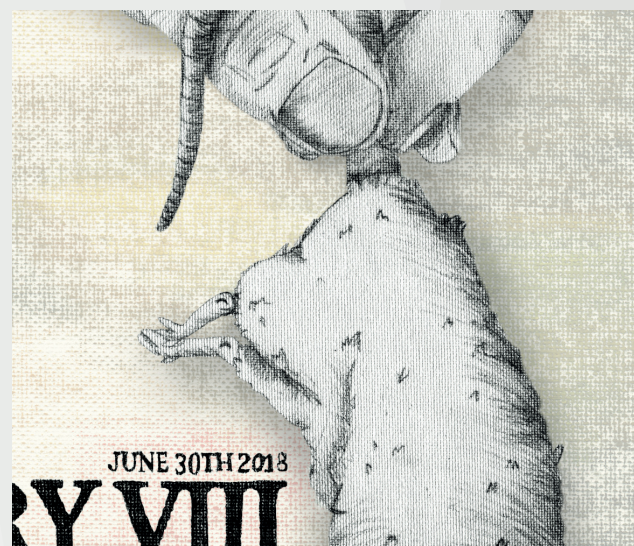
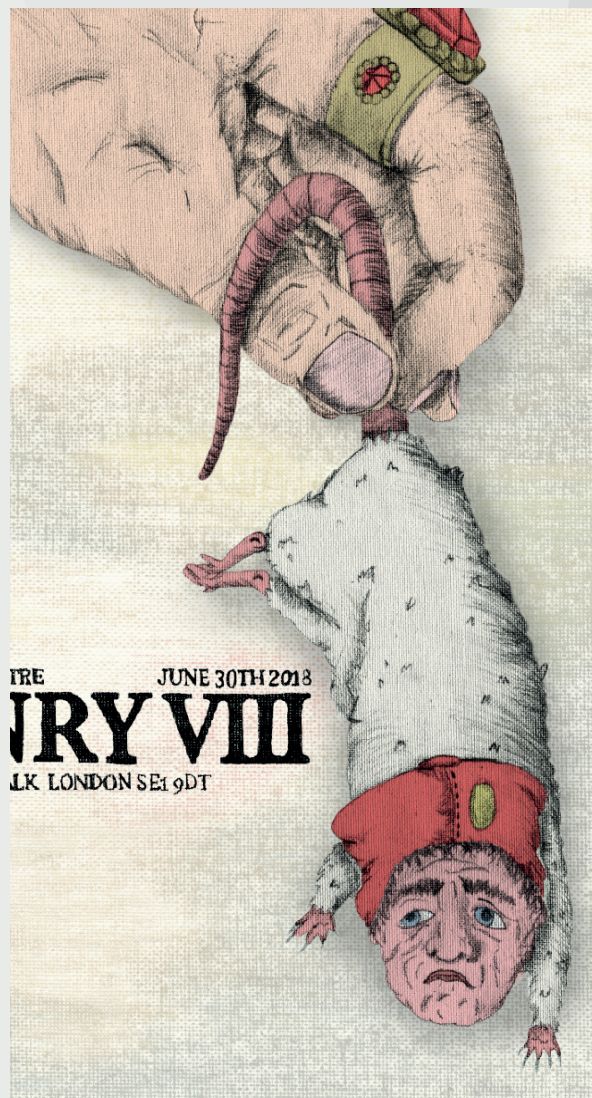
Once it was complete, the best area of the texture was scanned in and added into Photoshop where the image had to be sized up and rotated slightly to highlight the white sections left from poor scanning. The black and white graphical element was then made visible in the document and it was decided that the background texture would be better suited if it was rotated so the darker area was actually at the bottom as once the colours are changed digitally, that will be the area with the most detail and it would go to wait if it was hiding behind the hand. At this point, it looked good. The positioning of the hand and rat worked with the background and it was ready for the digital editions.

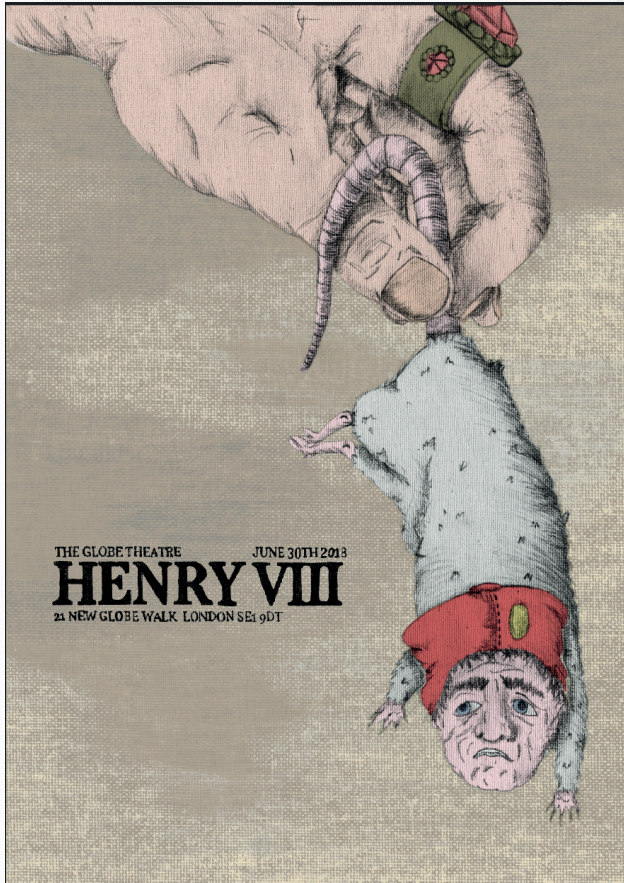


Once the illustration had been edited successfully, the next step was to create an artificial shadow that would provide the poster with a sense of depth that could only be provided by using a custom shadow.

To create the shadow, a graphics tablet and a low hardness black brush were used to paint black behind the illustration. Then that was transformed into a Multiply layer mode and had the opacity lowered to 23%. This created a light shadow that can be seen in certain areas, more so than others.

Although this does not represent a source of lighting correctly, it does add to the atmosphere in a way that separates the illustration from the intriguing background.

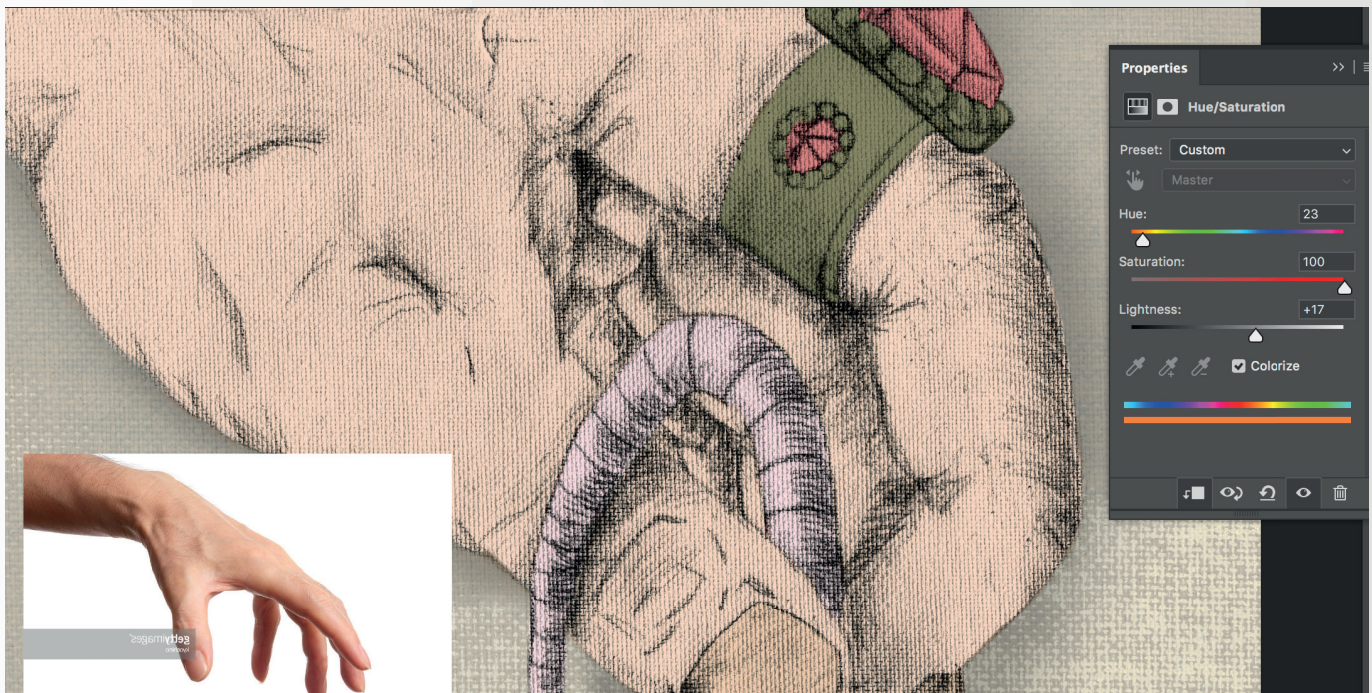


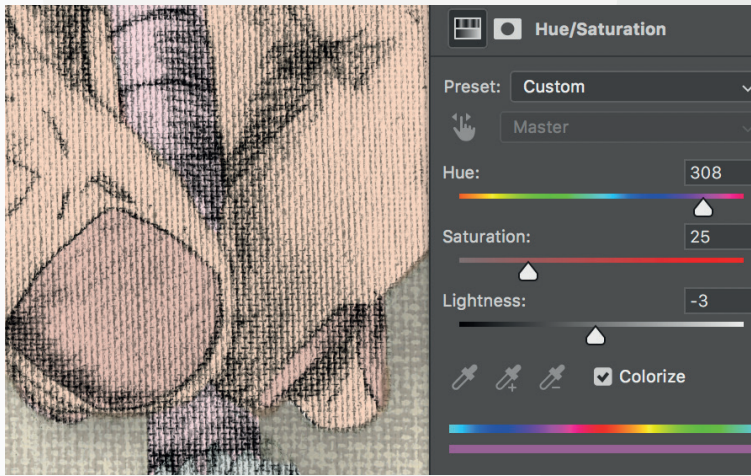


A basic colourway was created by painting over the illustration with similar colours to what was used for the original attempt at the poster. However, the only difference from the last was the colours were slightly manipulated to be a little more relevant to the topic. The hand is English, therefore it should not have much of a tan and the rat was decided to be a white-furred and pink skinned rat.

Once the base colours had been chosen a Hue and Saturation layer adjustment was added to provide an easy method of adjusting the colours, without having to manually change the colour that was originally painted.

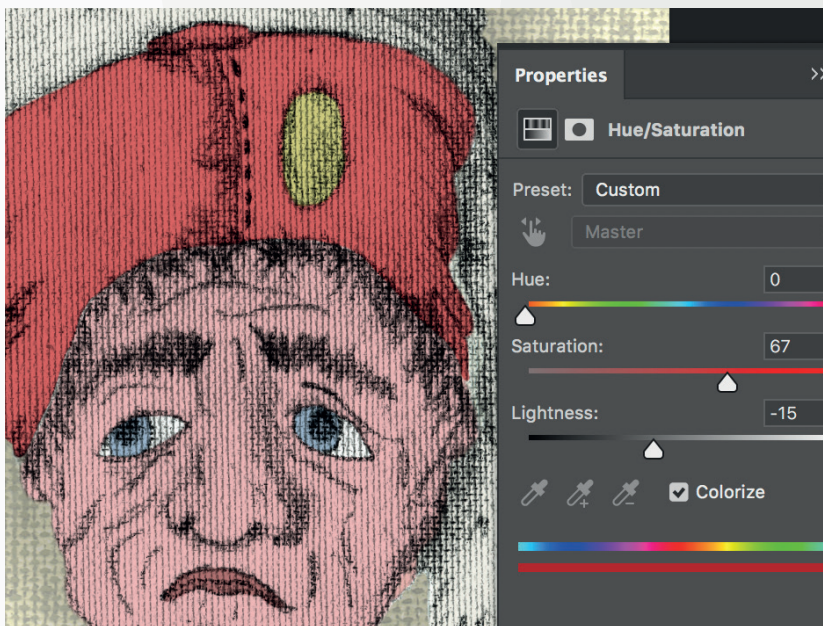
The Colorize mode was added so that the entirety of the original colour would change instantly to a strong colour that is manipulated by editing the Hue, Saturation and Lightness. The three choices were mixed to create a light peach colour that looks like a realistic skin colour from someone living in England.



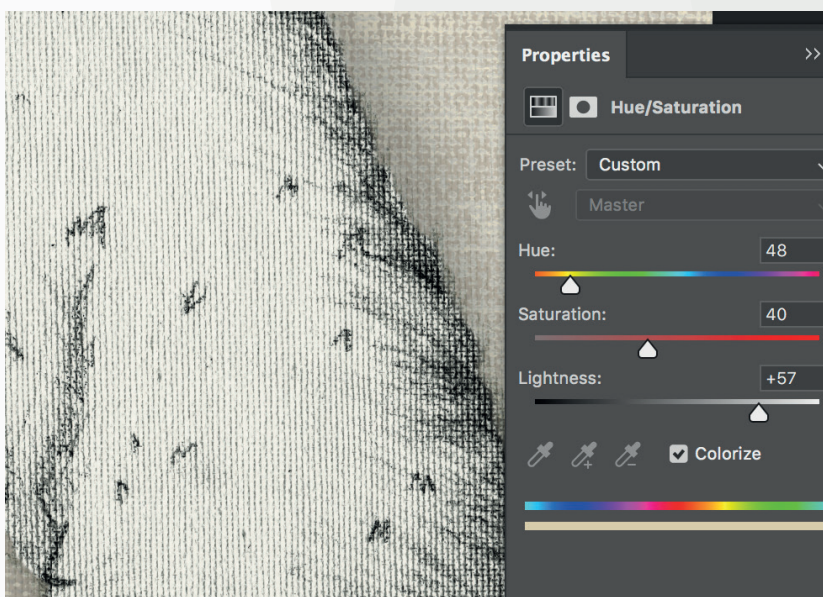


The rat skin itself is an important asset to making the illustration stand out. And personally, the rat skin needed to be a pale pink colour that was contrasting the hand and looks realistically attached to a white-furred rat.

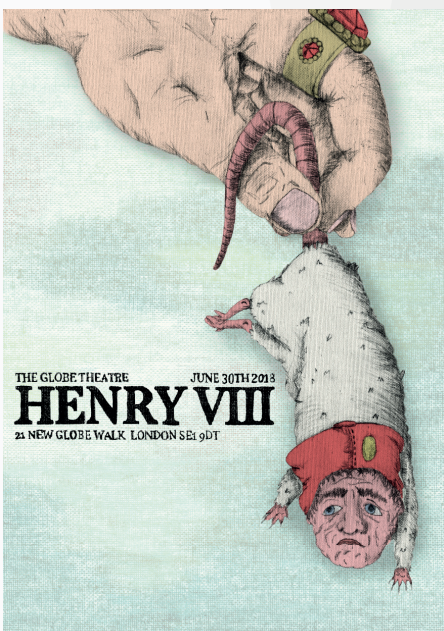
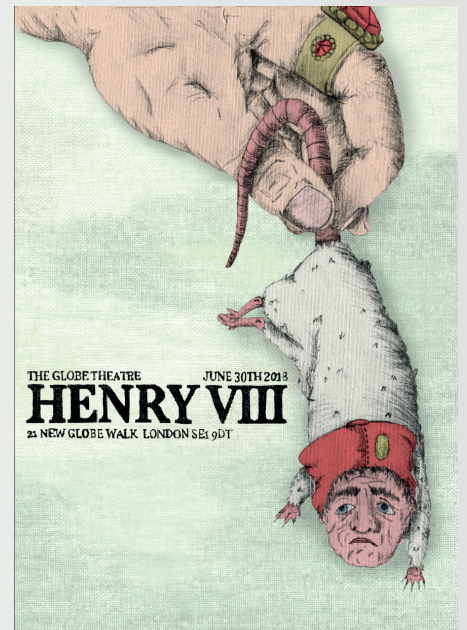
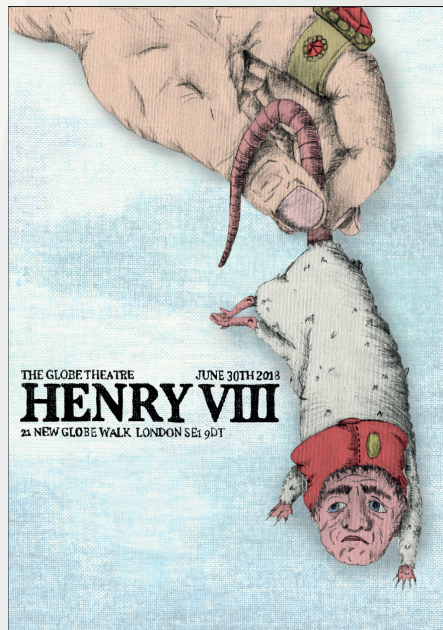
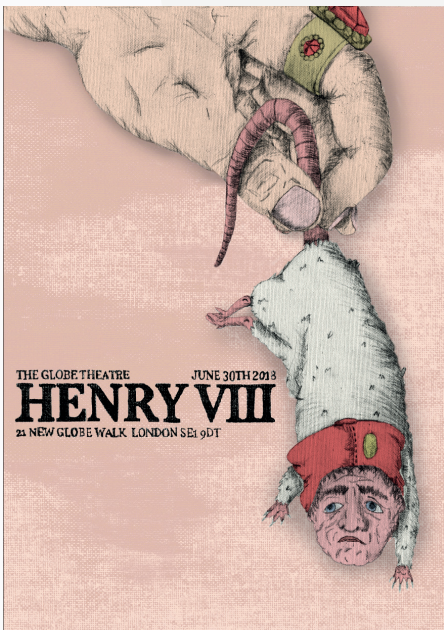
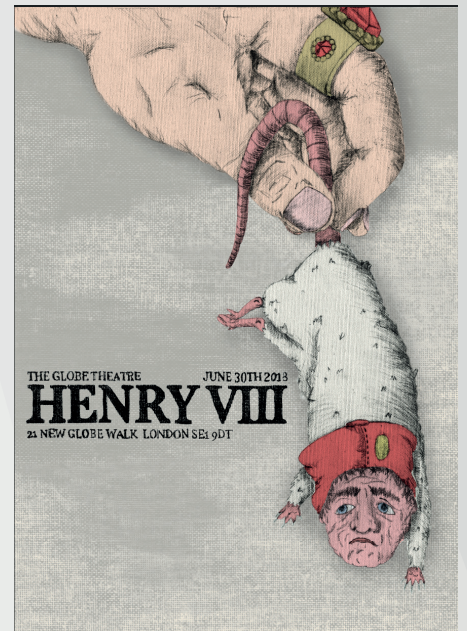
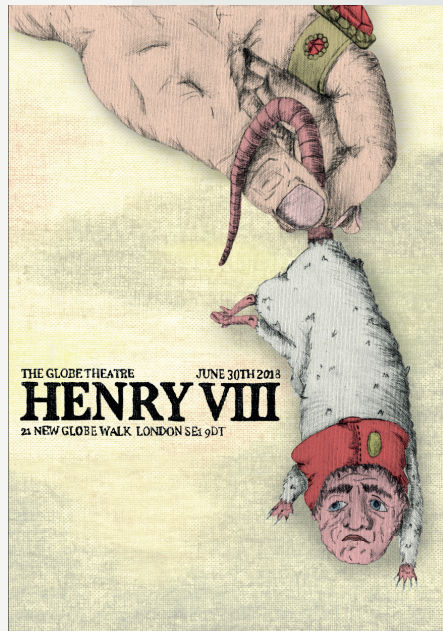
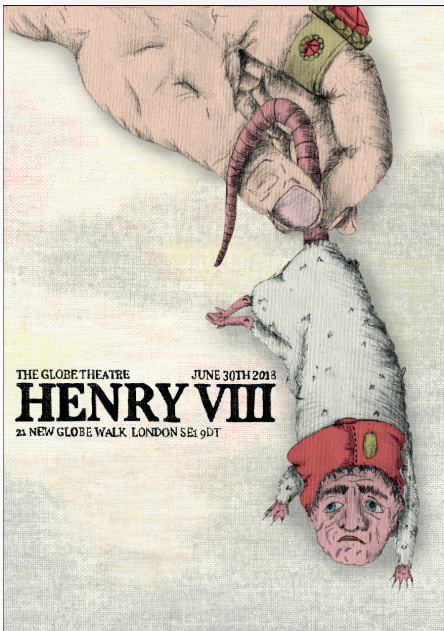
To get the correct colour, the Hue and Saturation layer adjustment were added and the hue was changed to be in the pink section of the scale. Then to take away some of the strength to the bright pink, the colourway desaturated, leaving a white/pink mix that played perfectly in representing what was required.



The colour of Cardinal Wolsey's face was a slightly manipulated version, one that was originally the same colour as the skin of the rat's hands and feet. However, having the face the same colour looks a little strange, so instead it was slightly edited to be red and not the original pink, however, the saturation was increased and the lightness was decreased. Also to make the result a little paler, the opacity of the Hue and Saturation layer adjustment was lowered to 66%, which created a similar aesthetic to the hands and feet, but a little more colourful and helps create a much-needed hierarchy.

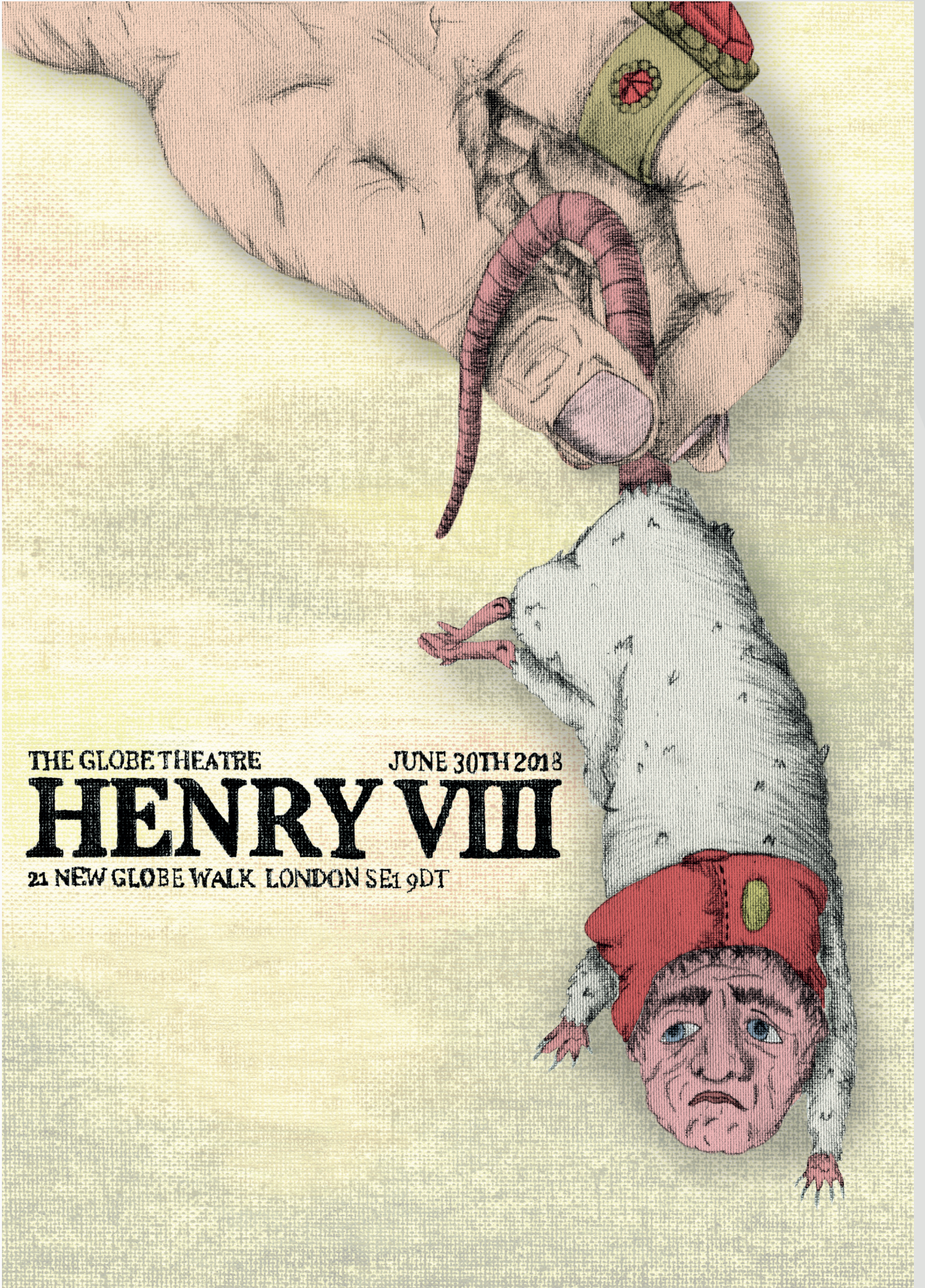


The rat fur was slightly edited as well, with the Hue and Saturation layer adjustment a Colorized yellow was applied to create a cream-white effect, however, to make this subtle the saturation was lowered and the lightness was increased to a massive 57. This still left an effective cream colour, however, it is a colour that creates a nice connection with the light pink skin of the rat.



To find the correct background, many colours and gradients were used to try and find a colour combination that compliments the illustration. These colours were located by using both the Photo Filter layer adjustment and the Gradient Map layer adjustment. Still using the crayon crafted background that was scanned in, the colours were transforming the pale looking image into intriguing concepts, some looking better than others.

Honestly, the first attempt of colouring (the yellow background) was probably the most relevant as it had a similar aesthetic to the Polish Poster design called Roboters (Andrzej Pagowski, 1980).



THE GLOBE THEATRE

JUNE 30TH 2018

# HENRY VIII

21 NEW GLOBE WALK LONDON SE1 9DT

# Project Evaluation

The Principles of Graphic Design project where a William Shakespeare poster was to be created based on the topic that was provided. In this case, his Henry VIII play was the title that was provided, which inevitably dictated what needed to be researched and eventually designed into a final poster.

To start the project, research had to be done to learn about William Shakespeare's play, however to start, a Henry VIII documentary called Henry VIII: The Mind of a Tyrant (Channel 4, 2009) was watched to learn about the real details about King Henry himself, both during his reign and as a child. It was a four-part documentary where each episode was an hour long of interesting information about his life. Watching this was both a positive and a negative. It was incredibly intriguing to learn about this interesting character that everyone knows about but no one knows details about. It provided many unique concepts that would not have been discovered if it was not watched, however, this was also the downside as the reality of King Henry VIII was completely different to the structure of the Henry VIII play by William Shakespeare, instead of focusing about his character and personality, it was about the poor council around him and how that inevitably lead to his demise. Researching in the order definitely had a negative effect on concept production as everything that was created was pretty much scrapped once the play was read as the concepts focused more on Henry himself.

Quickly into the project when researching various poster designs, a style of posters was discovered which instantly provided a wave of confidence about how the design of this kind of poster could look in a traditional medium. The style is referred to as the Polish School of Poster Design, which is a rather independent design school located in Warsaw, Poland. The style was developed during a time of distress in Poland and was seen as a form of fighting the government using bright colours, and semantic illustrations created using traditional mediums. Instantly it was known that a Henry VIII play would be perfect if influenced by their designs. A few of the interesting artists and their work was analyzed, mainly to learn about how they use composition, colour and typography to get their message across. Specifically how their work could inspire my final poster designs. It turned out that work from Andrzej Pagowski had heavily influenced how the Henry VIII poster would look, including the "perfectly imperfect" illustrations that he uses.

Once the research portion of this project was completed, it was time to move onto creating the scamps/thumbnails that would represent all of the potential poster designs that could be used. To start this process, a mind map was created with the intention to display as many intuitive ideas as possible. These ideas were completely inspired by the research that was done previously, trying to showcase the story of Henry VIII in an illustrative way, whilst being clever and using semantic symbols instead of being straightforward. It would have been much more simple to just create a sword or a crown and feature them as the main element on the poster, however that was completely against the ethics displayed by the Polish Poster School, old and new.

As the scamps went on, they were further developed to try and come up with different compositions and different ideas that would do a better job of displaying the concepts behind the play. All of the development of posters was done traditionally in a scamp like a method, instead of working digitally. After all, ideas had been exhausted, the final poster concept was chosen to be an illustrative piece showcasing a royal hand that represents King Henry VIII's hand holding a rat by the tail. The face of the rat is actually Cardinal Wolsey, one of King Henry VIII's council member, in fact, the closest member to him. This character was a mischievous man who had been manipulating the King to better himself financially. The hold by the tail represents the inevitable pain that the character will go through, as it is apparently incredibly painful for the rat if you hold it by its tail. Holding Cardinal Wolsey like this shows that he has finally been caught by the King and is not helpless under the whim of Henry.



When crafting the final piece there were a few issues that had eventually affected the process and potentially the final poster design. Using traditional mediums was chosen as not only to play around with the Polish Poster School designs, but also to provide a challenge as drawing is not a skill that comes naturally, so this provided the perfect opportunity to experiment with a concept that did not require the use of digital software such as Adobe Illustrator. Honestly it would have been much easier to produce this concept using the pen tool in Adobe Illustrator, however, this was ruled out instantly because this Henry VIII poster needed to be unique, and the best way to showcase this was through traditional mediums because each drawing has its own personality.

The typography on the poster is arguable because it is inspired by the Polish designs which rely solely on the illustration to present the story, whilst displaying the typography as a small sized, handwritten scripture. Therefore a similar kind of aesthetic was strived towards for this poster design. Scripture was not used as there was an understanding that the required information is important for selling the play, so after looking at various serif typefaces, Baskerville was chosen as the main typeface. Then in a similar method to the illustration, it was traced onto the canvas using a graphite pencil, which produced an interesting style which looked like a rough print from an old typewriter, where the ink has slightly worn away on certain letters.

If this project was to be done again, going back and creating more finalised posters would have been ideal, instead, poster designs were developed as scamps and then the final poster was created, whereas peers in the classroom have multiple digital poster concepts. This potentially is a non-issue, because of the choice to use traditional mediums to project this design, instead of relying on a computer. It would have been interesting to experiment with a variety of traditional mediums such as a chalky pastel, paints, thick graphite and Indian ink. Each of these could have provided a completely new and innovative design, which at this point will never be known whether or not it improves the aesthetic of the final design. Having the rough paint strokes or dusty texture, alongside the texture provided on the canvas paper could have really complimented the illustration.

At the end of the day, the concept behind the final poster is great, is showcasing the story of William Shakespeare's Henry VIII play in a way that provides a visual representation of the style used by the Polish Poster School, a unique art style that most people have never heard of. An interesting idea that did not ruin the story by spoiling the contents. The final design manages to reproduce the "perfectly imperfect" aesthetic that has been strived for, however, whether the poster as a whole is successful is subjective.

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