

Component 2: Graphic Communication

Standard Mark: 30

Performance Levels 2: Basic

	AO1	AO2	AO3	AO4
Mark	8	8	8	6
Performance Level	3	3	3	2

Moderator Commentary

This submission is by Tom, a Graphic Communication student whose passion for airplanes and flight drives his whole project. From the start, he focuses on fighter jets and aviation imagery, exploring their history from the First World War to the present day. His sketchbook shows a few typographic experiments, using words like F-22 and aerospace in different typefaces inspired by the US Air Force. Moving into Second World War imagery, he creates more abstract backgrounds to convey the chaos of conflict. Tom references Simon Cattlin, and his work shows this clear direction from the outset. He uses photo joiners to suggest speed and movement, supported by limited research at the Imperial War Museum. Influenced later by Peter Kennard, he explores an anti-war message, creating striking images such as a gas mask with missiles, symbolising danger, and protection.

His final work explores aircraft in motion, leading to a dynamic comic-style drawing of a fast jet. His final piece is a large jet with rainbow-like streamers instead of contrails.

Overall, Tom's project is focused and shows a personal response to a subject that fascinates him but loses momentum and struggles to go much further than Emerging Competent.

Tom - Component 2 Graphic Communication

Standard Mark 30

Performance Level 3: Emerging Competent

AO1	AO2	AO3	AO4	TOTAL
8	8	8	6	30



Component 2 Fine Art - Tom

PROJECT PROPOSAL

For my subtheme in relation to union I have chosen the air force. This is because I believe it best represents the word from my point of view. This is because the immense amount of talent in collaboration with team work is what makes the foundation of an air task force. In addition the airforce emphasizes teamwork, unity and collective effort in completing difficult missions. I want to focus on the reconnaissance period of the US aviation period. This is because around the 1960 and onwards the US military had taken a major leap in developing high performance planes with multiple uses. A plane that stands out the most from this timeline is the infamous SR-71 blackbird, a spy plane with the main purpose of stalking Russian bases and collecting intel. Therefore this aircraft was a technological marvel which represented the pinnacle of the US union of technology and innovation, which had given their military a competitive edge against the USSR. This aircraft was a union of aerospace groundbreaking breakthroughs and broke new ground for aerospace engineering. I intend on using colours and tones that most represent the planes, for example, black, red, white and grey. These colours have great potential when combined and will help me represent the strict colour code used on jets. I would like to communicate how airforce teams work as a union to execute difficult missions and why having unity is significant in a team.



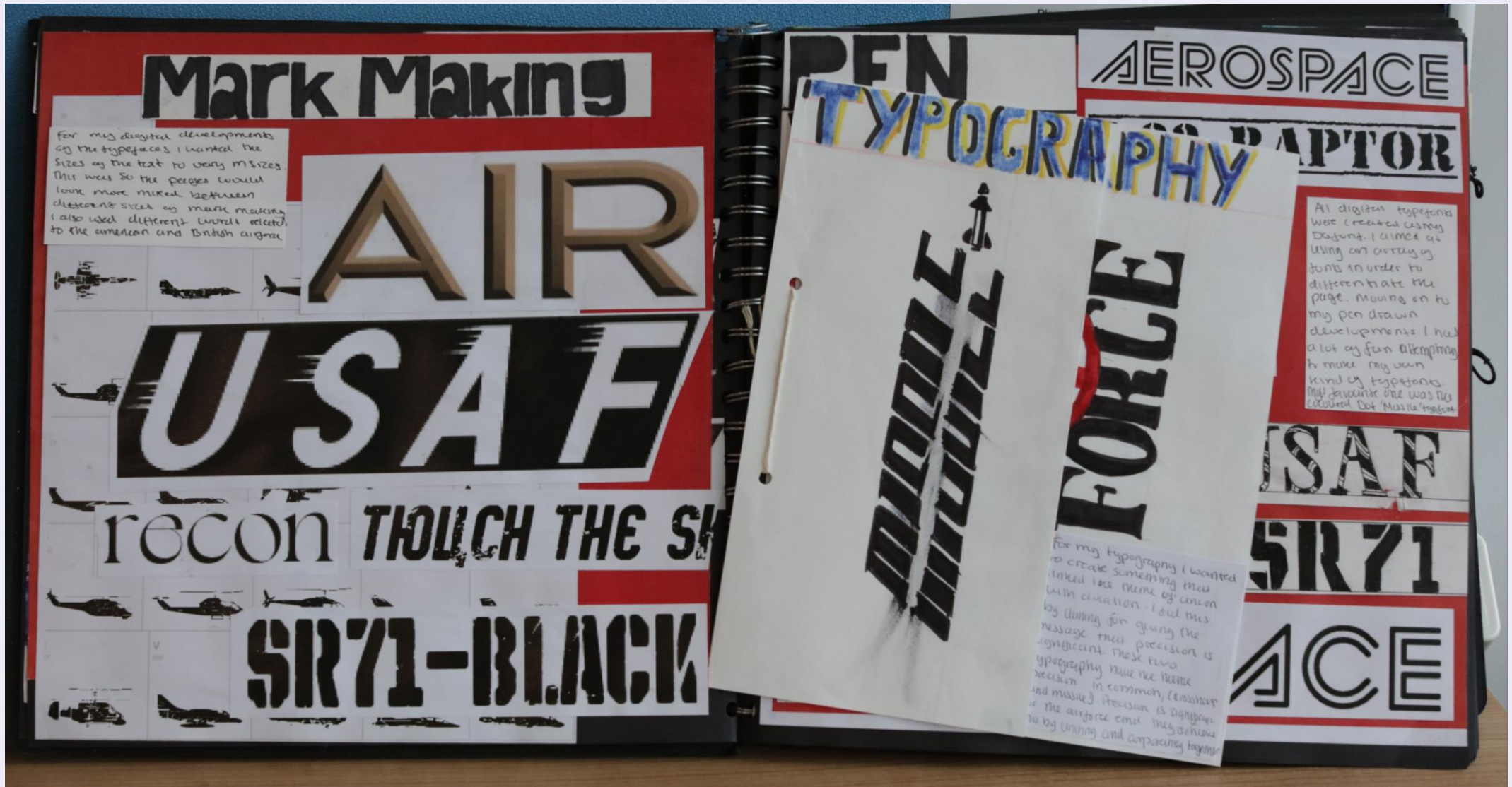
The first artist I have chosen is Paul Nash, he was commissioned to draw war art of aircrafts during the second world war, he uses pencils and watercolour sketches which enable him to create perspective, shape to create mood and movement. The second artist I have chosen is Simon Cattin who is well known for his aviation and aerospace illustrations. He uses premium oil paints and illustrates on pre-primed or cotton canvases. The third and final artist I have selected is Peter Kennard, he is deeply engaged in war and political issues, he uses a photomontage technique. All these artists involve hints of aviation in their work and are able to portray such rough and poetic settings with the selection of complexion used. I plan to use pastel, oil paints and pens for this theme. Overall all three of these artist are well established in displaying aviation illustrations throughout their portfolio which made them stand out to me



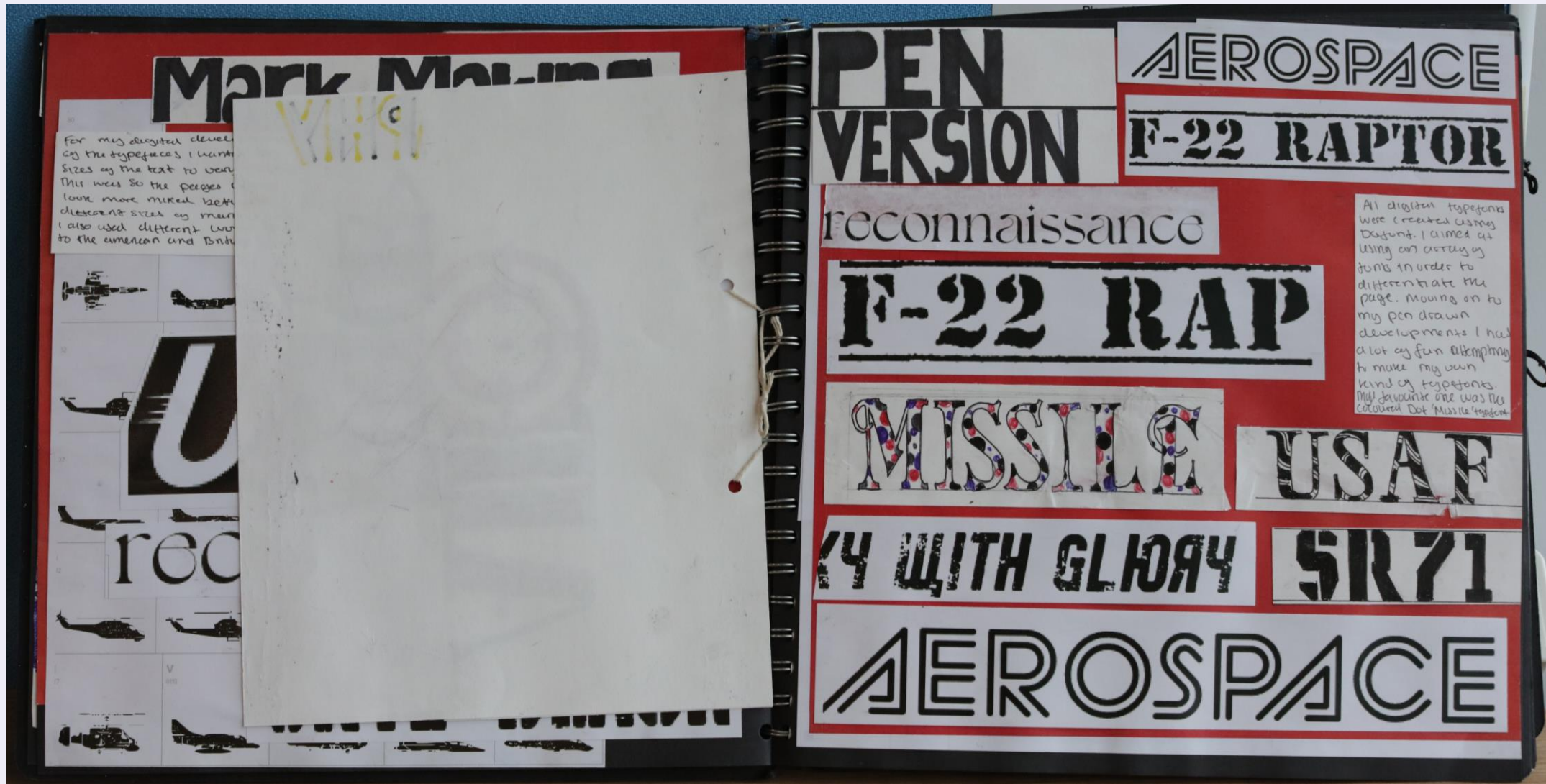
The base of my illustrations will be illustrated in pens, specifically biro pens. However, I want to use chalk and pastels for the background of the canvas, I believe this will allow me to give more expression. In relation to Peter Kennards way of communication I will use typography to forward the message of the importance of union. I also think newspapers damped inn coffee would add a nice touch to old ww2 themed aviation planes.

Something that inspired the idea of choosing the airforce in relation to the theme union was movies Top Gun (1986) and Top Gun: Maverick (2022). This is because these movies are a great representation of unison within the airforce. For example it showcases how teamwork and leadership pushes the American air force pilots to their maximum capabilities in order to achieve extremely difficult tasks they need to overcome. More examples of this are the pilots flying in strict formation as a union. What interests me the most about this is that this sort of chemistry is not built immediately, therefore explaining how union takes time and effort into being created as well as being uniform. Furthermore, union is significant in the air force as it is one of the main central elements when it comes to getting the job done for the task force.

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NASH

N

Paul Nash (1897-1946) is a British artist who focuses his techniques to create surreal illustrations. Paul Nash was commissioned to draw war art in world war 1 and world war 2. His upbringing in Buckinghamshire inspired his love for the English landscape. This resulted in him studying in the Slade school of Art where he studied landscape paintings. His experience in serving in the first world war resulted in him becoming a war artist and making images of conflict the main focal point of his work. This allowed him to develop his techniques of abstraction and surrealism as he explored themes of nature, history and memory. Nash did not serve during the second world war due to poor asthmatic conditions, although his health declined he focused on creating anthropomorphic depictions of aircrafts.

Paul Nash's world links to my sub theme the "air force" as he mainly focused on illustrating aviation and missiles. The world war was a crucial era where planes were used in combat, they were used for dogfights and bombing enemy territory, often flying in uniform formation. Even Though Nash mainly practised the landscape he was able to depict the planes in action. One great example of this is an oil painting that evokes intense aerial campaign between the British and the Germans. This painting is displayed and can be viewed in the imperial art museum in London.

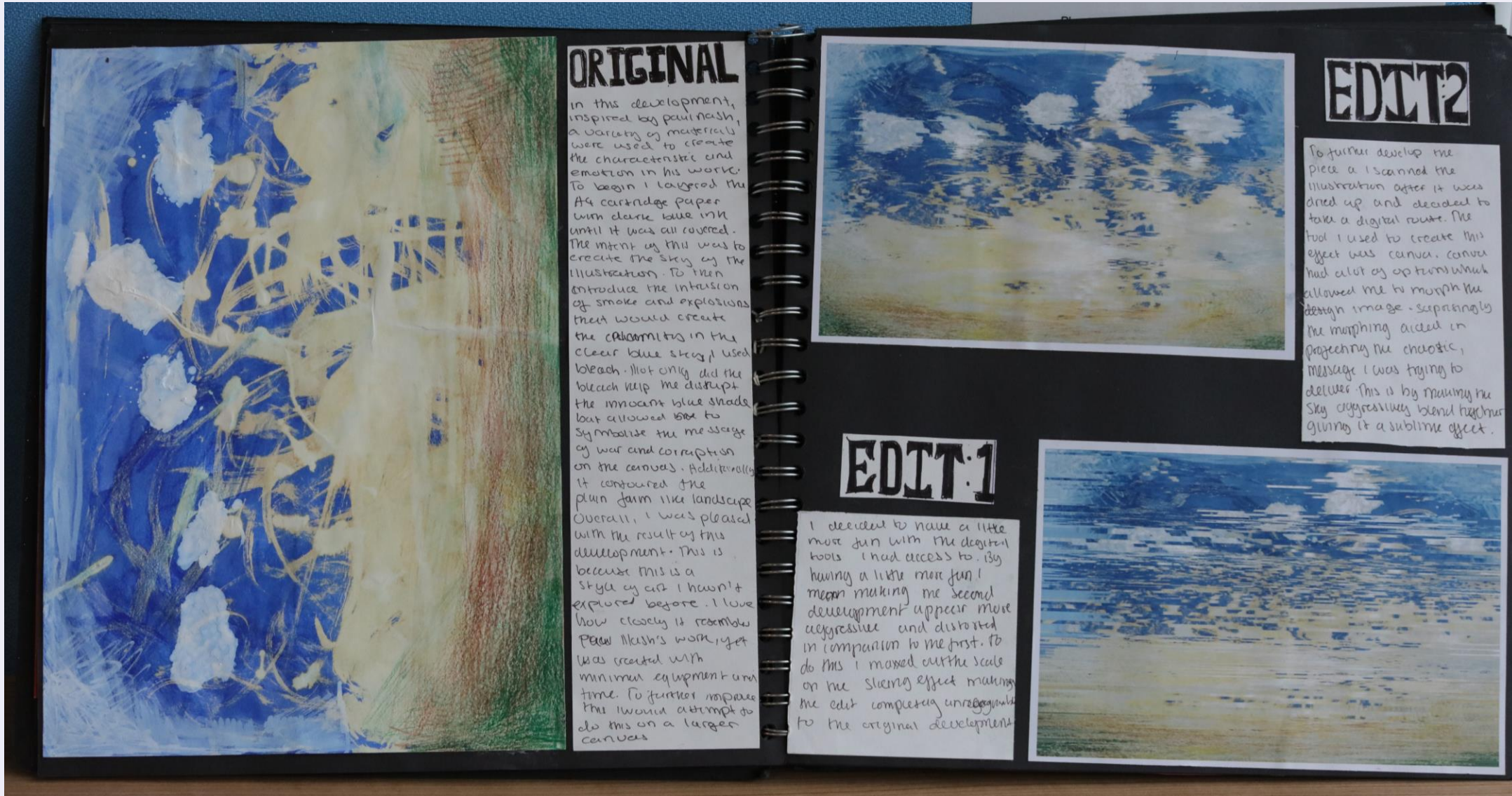


Looking at all my previous work I have never really shown much detail in the background. I plan on gaining inspiration from Paul Nash and creating immense landscapes that describe the scene of war. Paul Nash utilises an array of colours that compliment each other splendidly on the canvas. All paintings that illustrate day time use warm and bright colours that make the landscape appear extremely vibrant, on the other hand he also uses strictly dark colours and tones for night based settings. An excellent example of this is one of Nash's paintings "between dream and nightmare". These key steps really showcase what mood Paul Nash has attempted to create and he has executed this very well.

A painting from Paul Nash that struck me was "under the cliff". From looking at this painting you can see a Nazi war plane split into half and crash landed on the English coast. After doing further research into the origin of the painting I found further detail that this painting was inspired by a plane that had dropped bombs and was leaving the english coast when it was shot down by spitfire. The German pilot that ejected at low altitudes died after his parachute caught the tail of the aircraft. Paul Nash used dark and light tones to show realism in the painting when he illustrates the curves and bends of the plane. Despite the plane being a dark colour the subtle whites allow us to identify pretty well. Below is an image of the painting I'm referencing and the primary image Nash used as inspiration.



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EDIT 3

For edit three I went all out. This is the most chaotic looking edit out of all 3. The appearance of this digital edit looks like a broken and smashed up television screen. I find this edit to be the most interesting as it looks nothing like the original response.

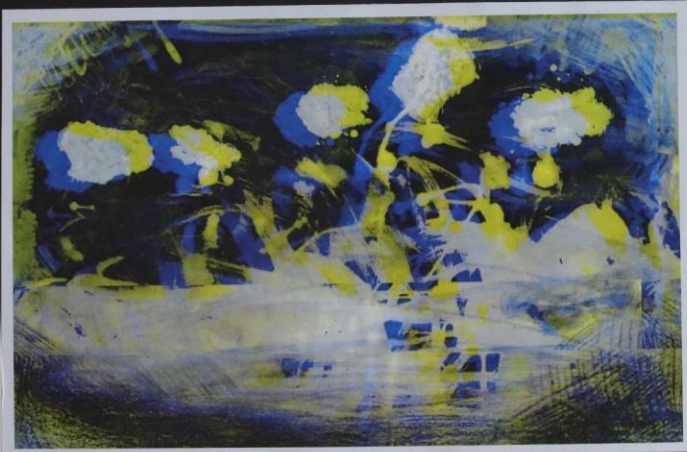


EDIT 5

To further develop this I used my journal edit as a template for my fifth edit. However I added typeface into the clouds consisting of the words, 'union, Explosion, war and Missile'. To make the typeface more interesting I added different opacity on the texts getting from faded and continuing to more clear, bold text (Missile → Explosion)

EDIT 4

For my fourth edit of my Peace Now digital developments I wanted to continue using the glitch effect. However I wanted the edit to be inspired by another template of colours. Therefore I messed around with the vibrancy setting making the colors appear more simplistic than edit 3, consisting of colours: blue, yellow, white and black. This gave the edit a negative background.



EDIT 6

For my final edit I used the same base as my second edit. But this time I wanted to add more words and type faces to distinct it from the other edits. I proceeded to use the term war and stacked it down the left side of the page. To make the words more appealing I used the same colour composition as the edit.



Component 2 Fine Art - Tom

SIMON CATTILIN

Simon Cattlin's life and work Simon Cattlin, who was born in Norway, grew up in Paris and moved to London in his early 20s where he continued to reside for the length of his life. British artist Simon Cattlin is celebrated for his emotionally charged oil paintings that often depict human and animal subjects in moments of silent intimacy. He was raised in the English countryside, and that background clearly informed his love of natural environments of domestic life. Cattlin - who studied Fine Art at the UK and has been displaying his art in a variety of European galleries, much of which is sold through galleries and private collections. His paintings usually depict close-up, intimate scenes and in them, in the moments before our attention moves on and away, transitory emotional expressions are mobilized like jets of art juice - a child resting on an animal, a dog looking up, a figure drenched in light and shadow. Mann's practice is in many ways about looking at these tiny emotional shifts and rendering them in gentle, expressive brushstrokes. His website, simoncattlin.com, and the artist's mutualart profile, www.mutualart.com sheds some light into his approach and philosophy. His practice allows viewers access to moments of quiet tenderness, where visual language is grounded in sensitivity and emotional subtlety

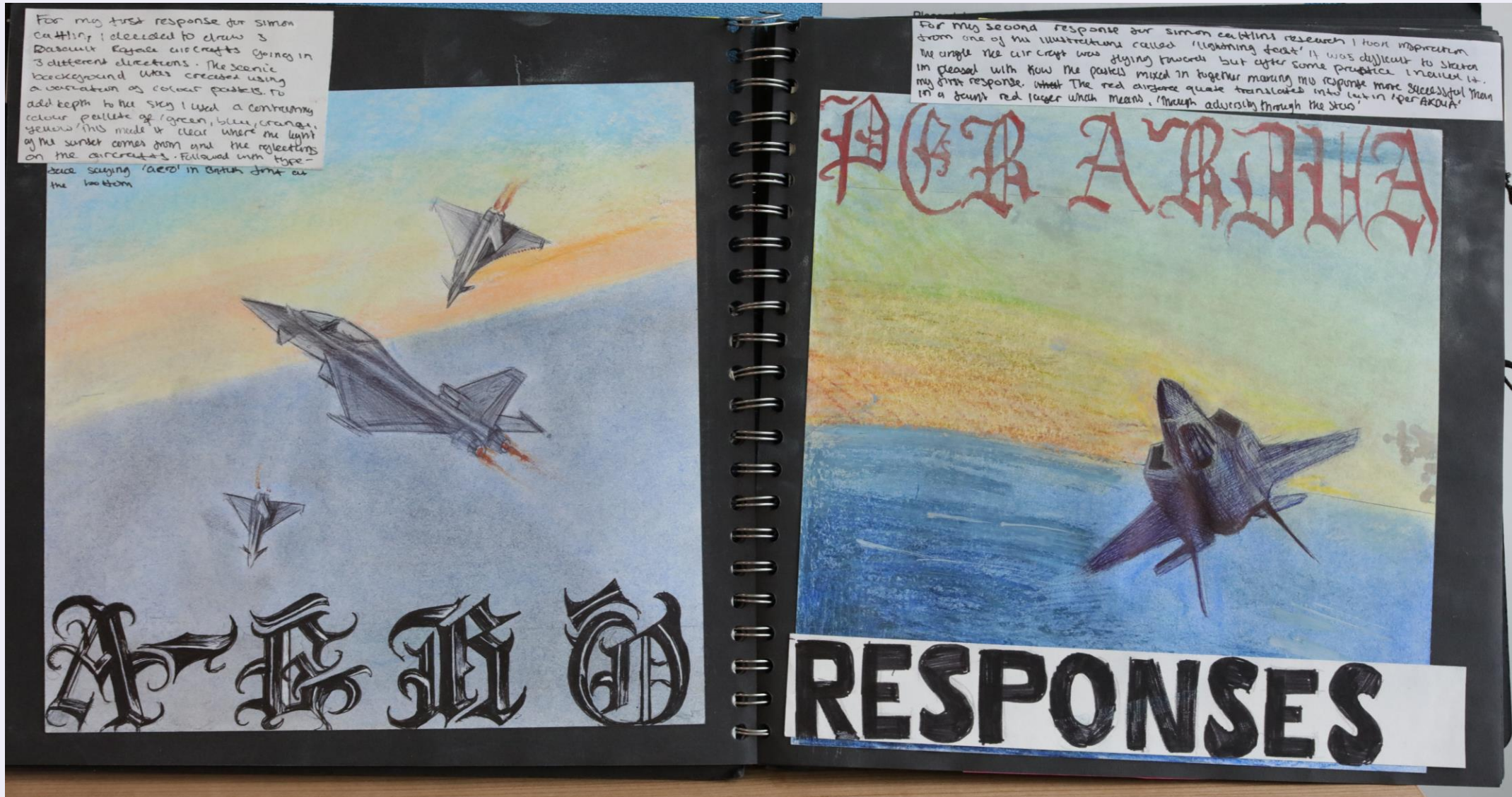
ARTIST RESEARCH

Connection to Sub-theme and Artistic Inspiration (Union) The sub-theme of union is particularly evident in Simon Cattlin's work - the emotional and physical connections of people and animals. A lot of his images show tender moments - a hand on a furry head, an animal snuggled into the arms of its protector - and there are obviously moments of trust, and protection, and emotional unity in those intimate Acts. His paint handling is suave and atmospheric, generally employing a palette of faded earth tones that melts the figures into their environment while enhancing the fusion between the subject and the surrounding. Light also plays a symbolic role in his work, bathing his subjects in a warm, golden glow that implies peace and proximity. In contrast to artists who capture grand scenes or abstract symbolism, Cattlin delves into the small, everyday moments when union is at its greatest depths - in comfort, care and presence. And the way he gets across so much with so few details but with so much emotion makes me think of the connections in my work. I wish to research how he uses composition to transition and eye connections between the people as well as the animals, and of emotional symbiosis and interdependence.

The second section of analysis can be more intensive. In his painting, Cattlin depicts a young woman with her cheek against a dog, bathed in soft, golden light, emitted from just above the dog's head. The background recedes, drawing our focus to the warm composition of the woman and the dog. The brushwork delicately blurs one into the other. This adds to the sense of oneness and unity. In another work that represents his pieces, Cattlin depicts a lamb in a soft meadow. The tones are cool, earthy and soft, with an emphasis on gesture rather than detail. The liberated attitude of the lamb and the eyes of the child sealed in peace and common feeling. In both, he eschews the dramatic or bold colour, preferring instead to heighten the mood, nuanced body language, and a natural setting. His focus is less on the version and more on an emotional presence - something that offers a powerful, calming take on union.

Layzell contrasts and overlaps become clear when we compare his work with that of other artists, such as Tim Layzell and Peter Kennard. If we look at the power and the synergy of human and machine, Cattlin approaches it from a softer, more emotive angle - from trust, stillness and the act of mutual care. Peter Kennard, famous for his images that are full of political content, looks at joining from a socio-political position, often portraying human and environmental themes combined to critique war, capitalism or ecological disaster. Though Cattlin does not engage directly with political questionings, his work chimes with Kennard's concern with connection - between people and animals, or between people and the land. There's a potentially fascinating creative tension there, between Layzell's bold composition, Kennard's conceptual precision and Cattlin's emotional realism. For instance, I could portray union not just by way of literal relationships but by way of visual metaphor - mixing realism and abstraction, or using lighting and body language to communicate deeper ideas about trust, dependency, care. Cattlin's quiet emotional tenor will keep me focused on centering my responses in truth and intimacy.

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Digital

Developm

Per Ardua

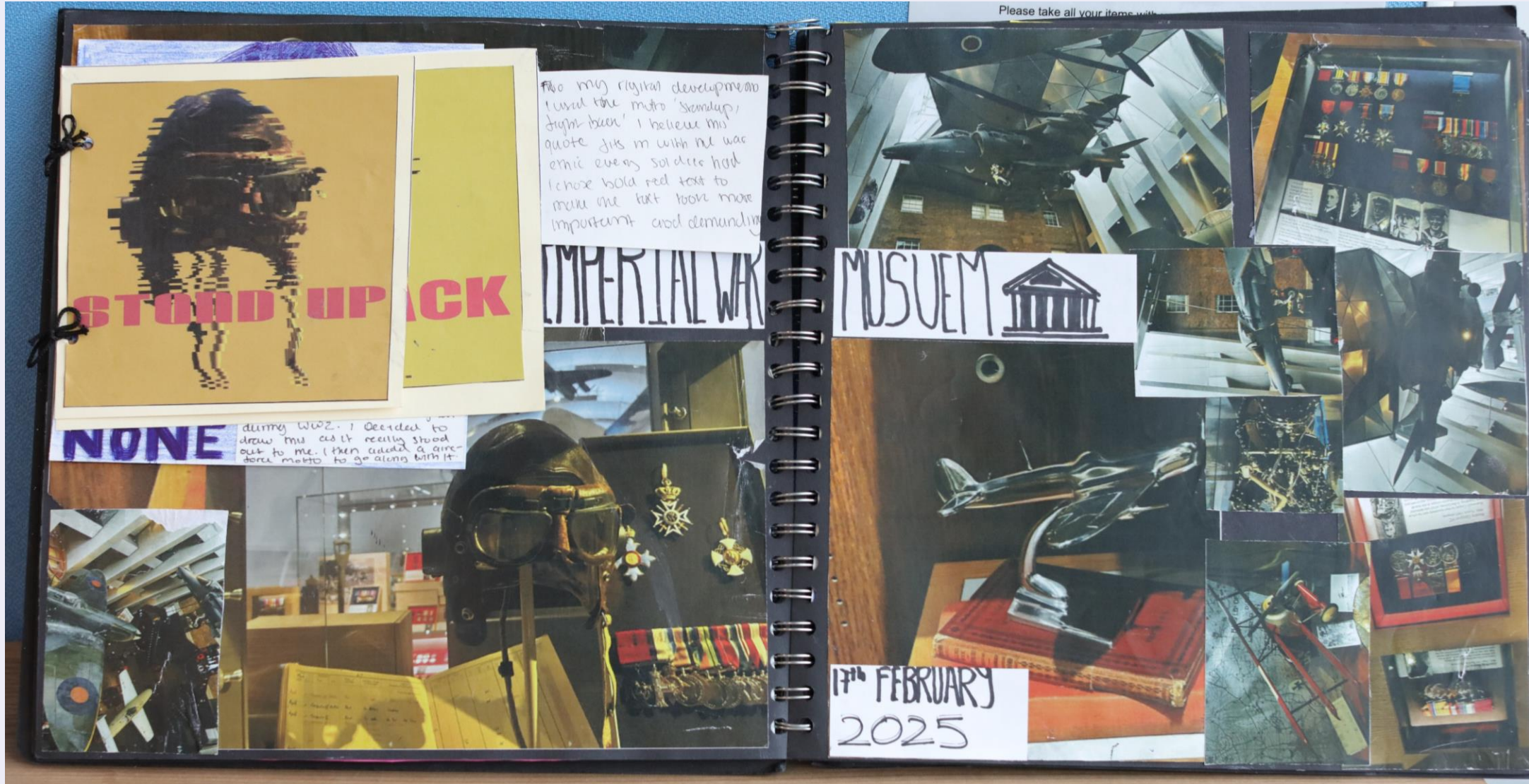
Development

For my first and second digital edit on my personal response I used a mirrored slice effect which distorted the image everywhere vertically. This made the image appear more digital and rigid. To further improve I reverse 'Per Ardua' in a similar colour on the bottom as the I didn't want the message to be forgotten.

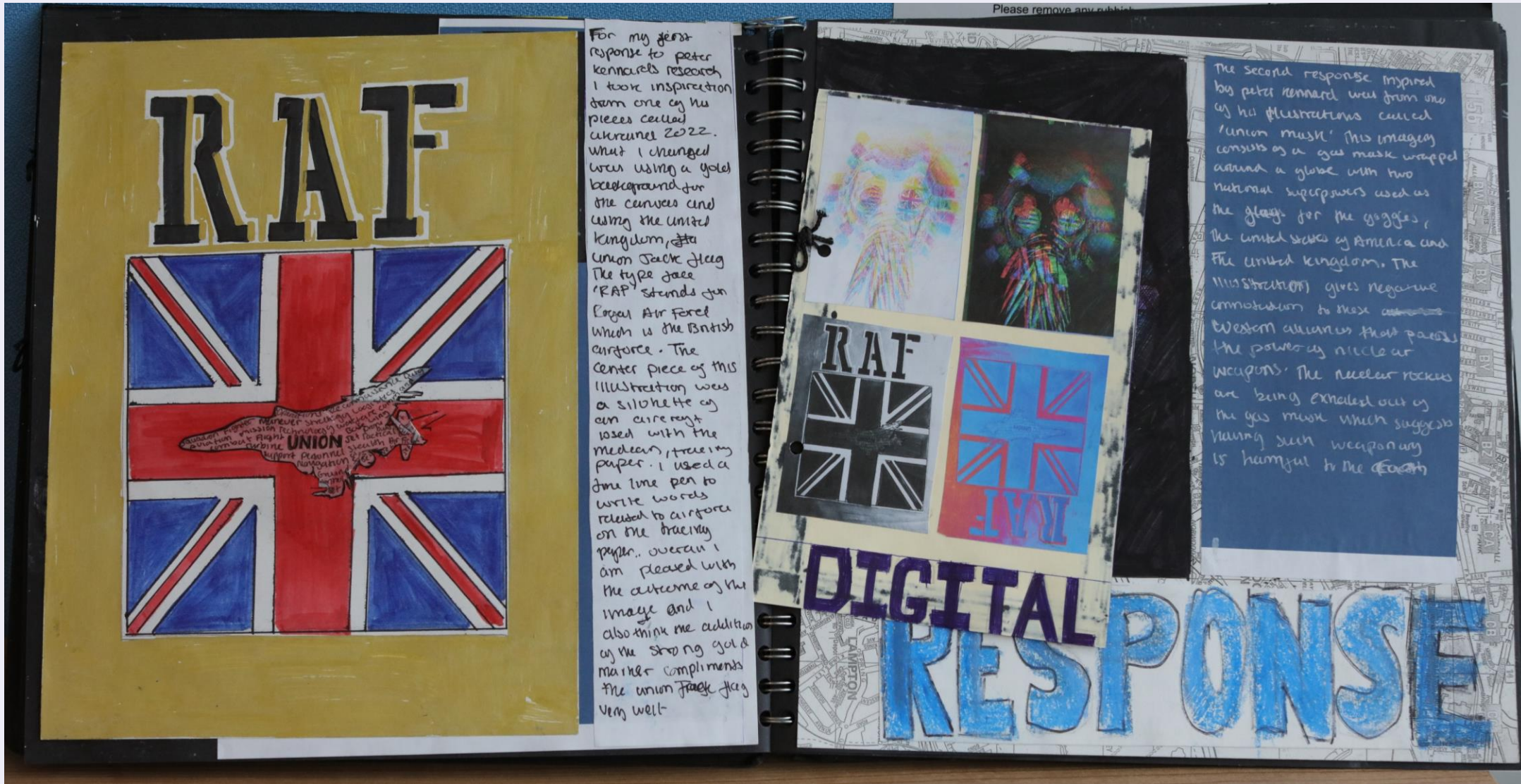
Using the mirrored slice jitter on the edit with lower counts of cuts made the image less appealing. However I am fond with how the straight line created by the sky and the clouds now make the sunset in the background more mysterious, altered and skewed. The elements are also not in one piece which gives it a visual effect of a broken and layered image. This is a representation of confusion and our complex environment.

For my fourth edit development I lowered the offset making each slice distort the image even greater as well as lowering the count of mirrored slices. This meant that blocks being separated making the distortion even greater. However I wasn't pleased yet therefore I placed a more 'fuzzy' filter, this made the edit seem more glitched and out of proportions. Overall I was proud to make the edit appear normally like the original which I achieved at.

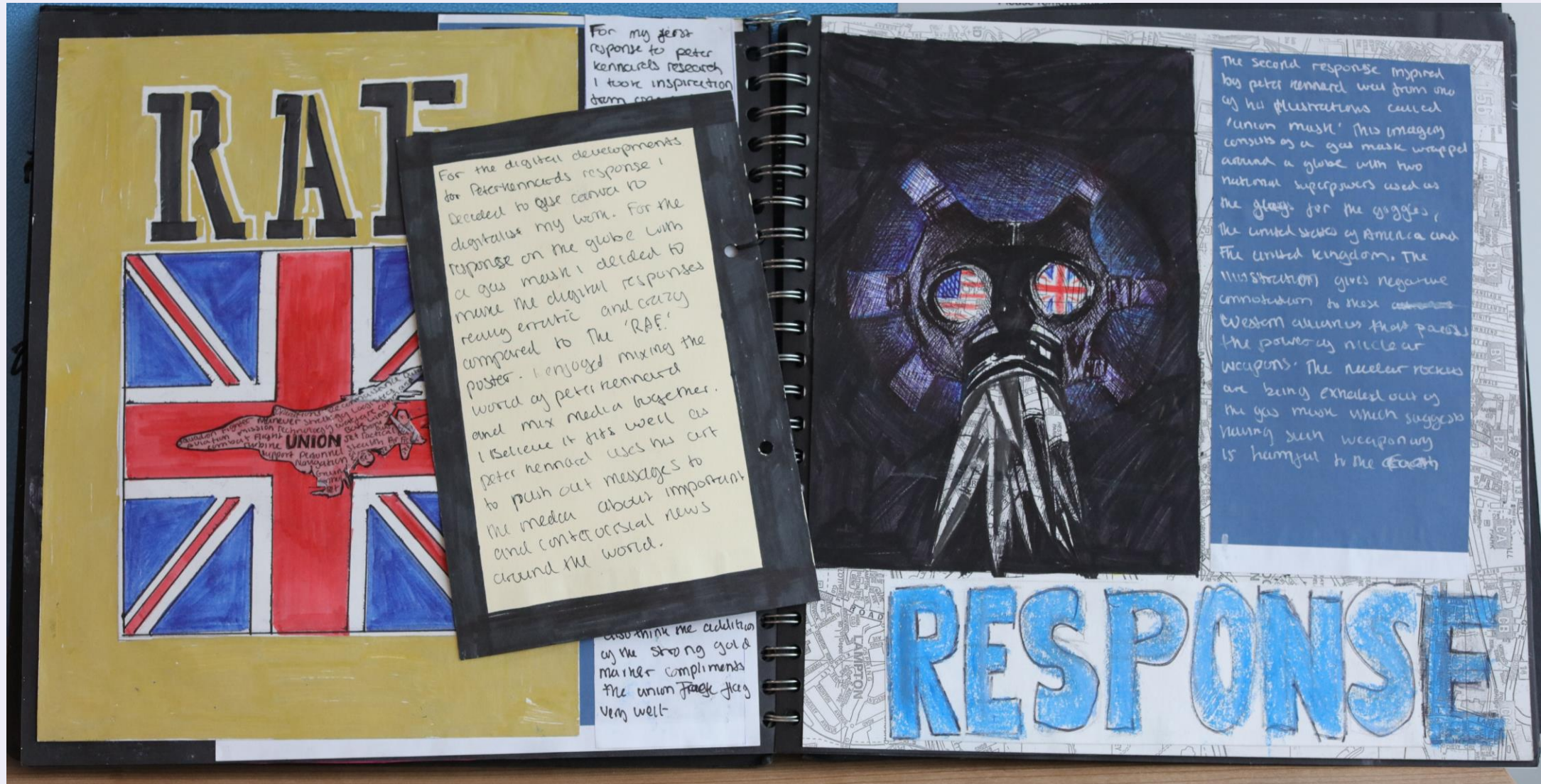
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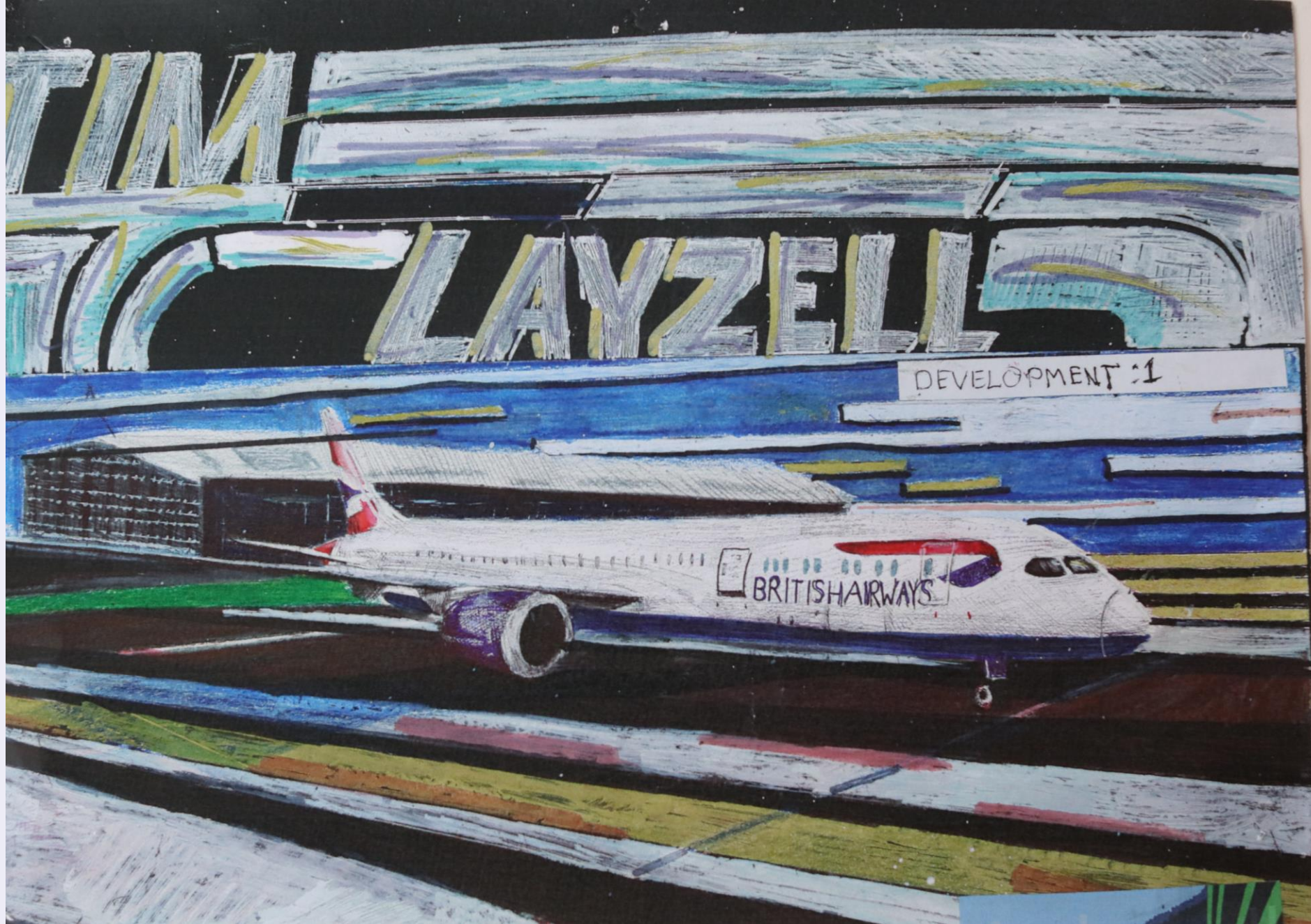
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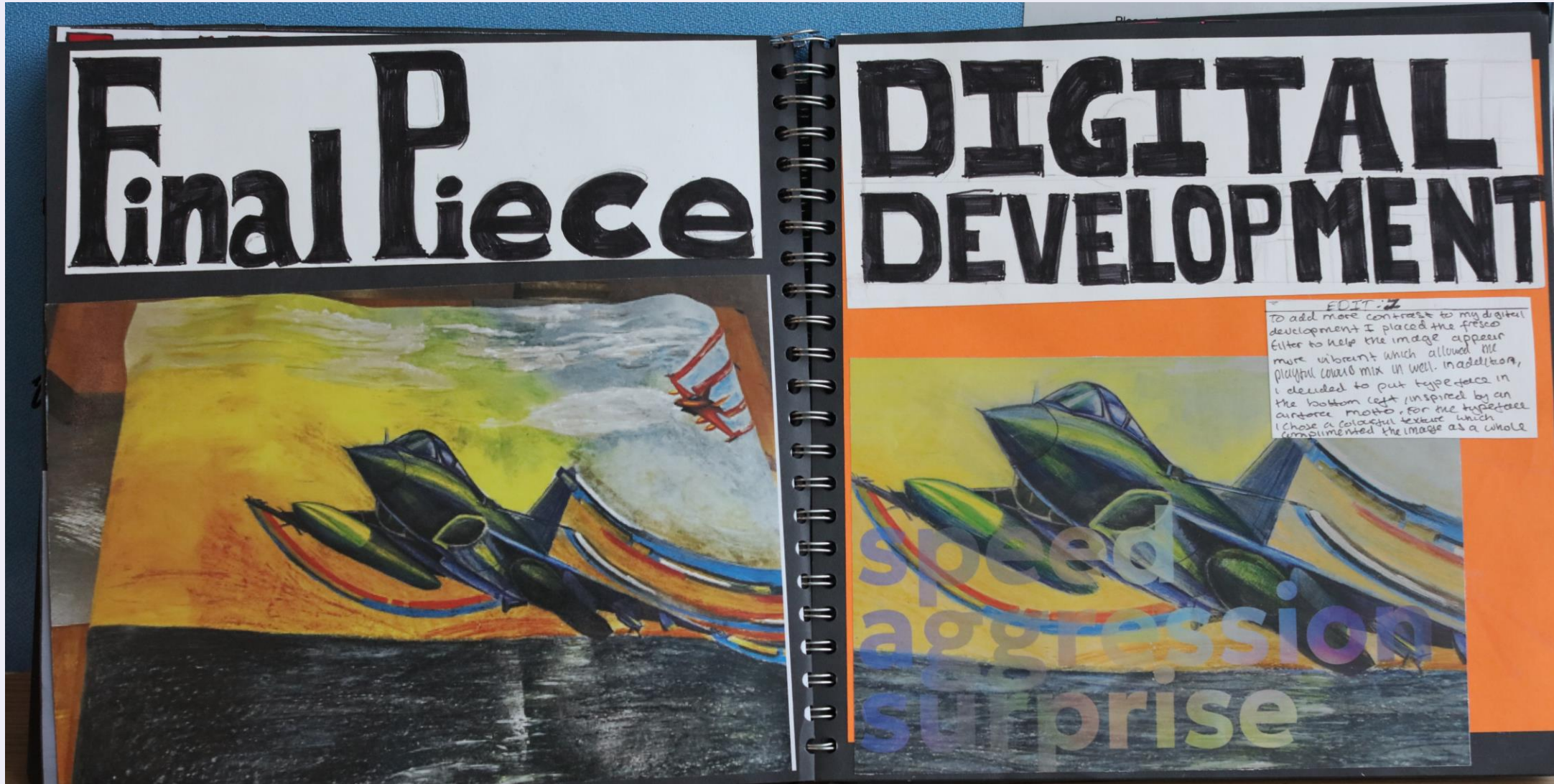
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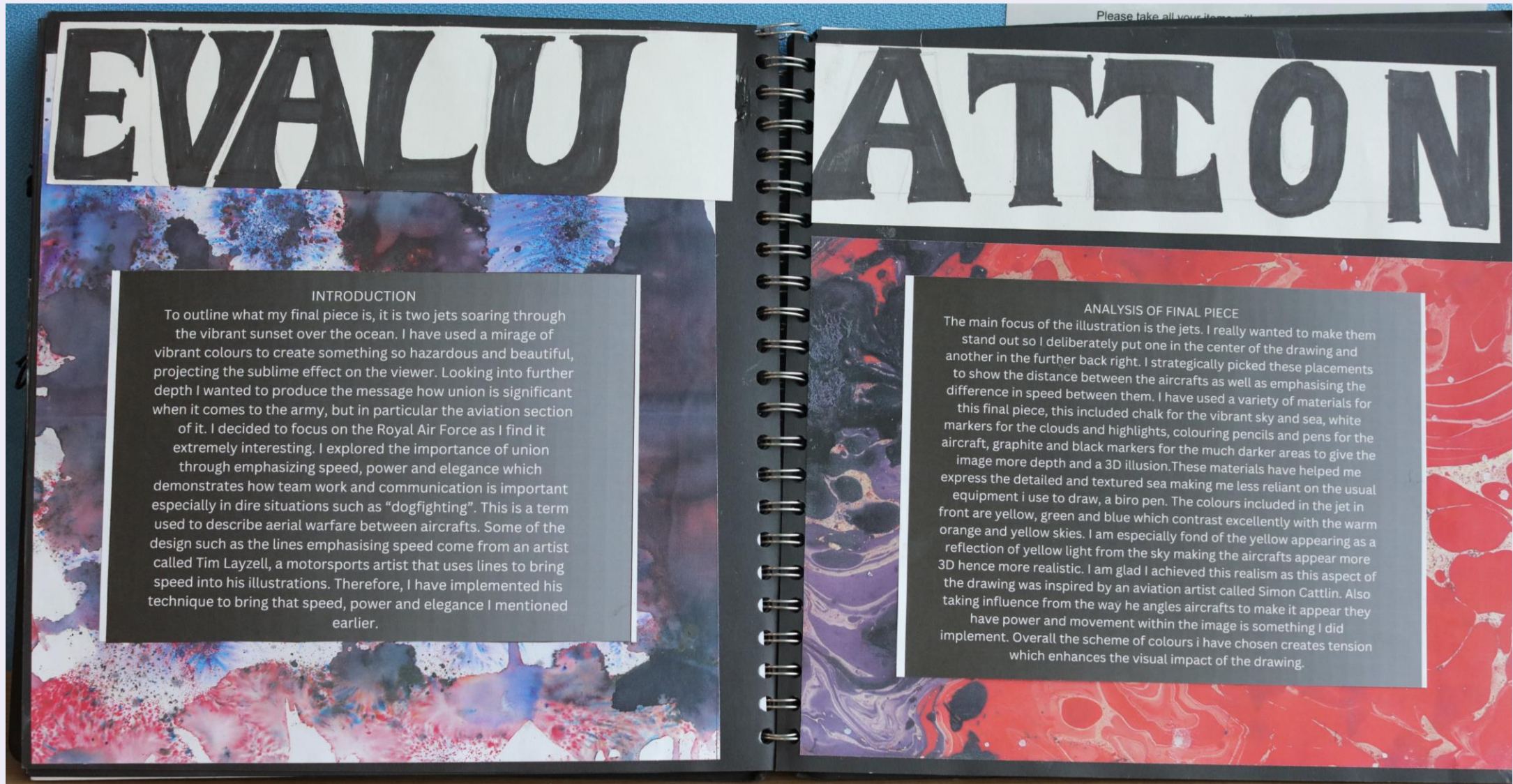
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EVALU

INTRODUCTION

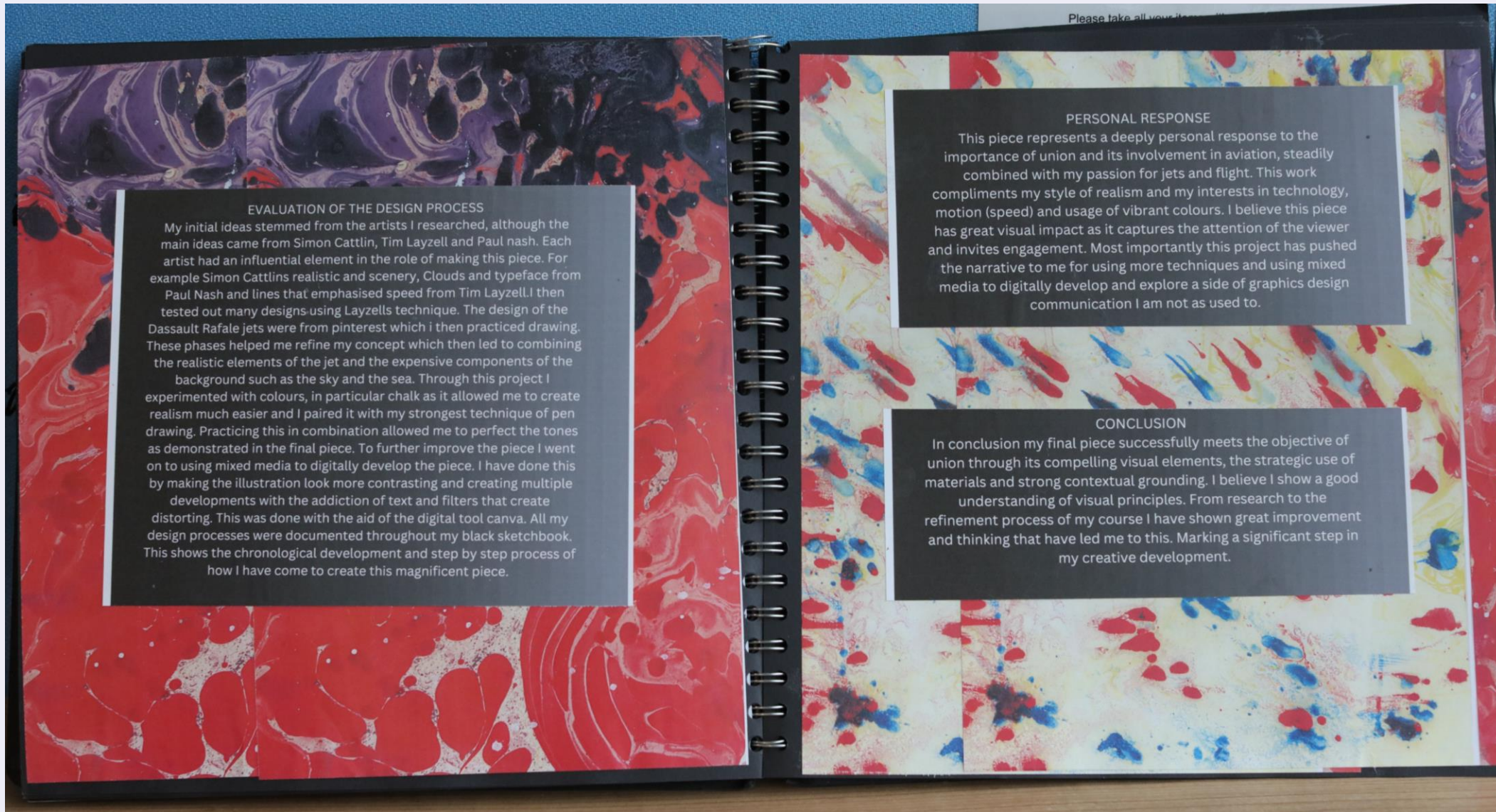
To outline what my final piece is, it is two jets soaring through the vibrant sunset over the ocean. I have used a mirage of vibrant colours to create something so hazardous and beautiful, projecting the sublime effect on the viewer. Looking into further depth I wanted to produce the message how union is significant when it comes to the army, but in particular the aviation section of it. I decided to focus on the Royal Air Force as I find it extremely interesting. I explored the importance of union through emphasizing speed, power and elegance which demonstrates how team work and communication is important especially in dire situations such as "dogfighting". This is a term used to describe aerial warfare between aircrafts. Some of the design such as the lines emphasising speed come from an artist called Tim Layzell, a motorsports artist that uses lines to bring speed into his illustrations. Therefore, I have implemented his technique to bring that speed, power and elegance I mentioned earlier.

ATION

ANALYSIS OF FINAL PIECE

The main focus of the illustration is the jets. I really wanted to make them stand out so I deliberately put one in the center of the drawing and another in the further back right. I strategically picked these placements to show the distance between the aircrafts as well as emphasizing the difference in speed between them. I have used a variety of materials for this final piece, this included chalk for the vibrant sky and sea, white markers for the clouds and highlights, colouring pencils and pens for the aircraft, graphite and black markers for the much darker areas to give the image more depth and a 3D illusion. These materials have helped me express the detailed and textured sea making me less reliant on the usual equipment I use to draw, a biro pen. The colours included in the jet in front are yellow, green and blue which contrast excellently with the warm orange and yellow skies. I am especially fond of the yellow appearing as a reflection of yellow light from the sky making the aircrafts appear more 3D hence more realistic. I am glad I achieved this realism as this aspect of the drawing was inspired by an aviation artist called Simon Cattlin. Also taking influence from the way he angles aircrafts to make it appear they have power and movement within the image is something I did implement. Overall the scheme of colours I have chosen creates tension which enhances the visual impact of the drawing.

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Component 2 Fine Art



Component 2 Fine Art – Final Outcome



Component 2

Fine Art – Tom

Final Outcome ESA



» Pearson

