

What are some of the key techniques
used when working inside of the industry
of concept art?

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Introduction

I will be looking to delve in to the world of concept art for my final project at university and I would like to use this part of the course to explore as well as self-teach about the vast areas in the art industry which concept artists pick at.

Role

Many of the artists which make conceptive pieces like to describe their drawing as something much more inclusive. They create scenarios that help us to understand a story, and like Matt Rhodes suggests,

“Stories are one of the things that help to perceive the world outside of the reach of our senses” (AlbertavArts, 2016).

We often see design as a language of its own when working. It's a way to freely and heavily express a mood and story, or the story could be rather delicate and hidden towards the background, with the foreground taking to our attention. It can be bustling with shapes and colour, or it can show very little. It can be whatever someone wants it to be.

“Concept art is the beginning, the middle and the end” (Art Station, 2016).

In order to be a concept artist, you must throw yourself in to the process, and your art is supposed to bring something in to reality. You play a big role in moving a project forward toward its destination. Your art is what motivates the whole project or it could be as small as the details of a rock. It gives the team of developers something to work towards, something to strive for. But one very important part about being a concept artist is you must make sure that you don't go and fall in love with your art. Working for a game or film company for example you need to be on your feet. You are creating a visual of their world alongside their writers, sound team and story boarders. You must work quickly, and if they don't like your first, second, third piece, then you must restart until you have created their imagined atmosphere accurately.

“Solving the problem is number one” (Art Station, 2016).

Once you are given a problem you must make the solution creative and visible. It must be clear enough for other teams to be able to understand what your response to the brief was. Your role in the team, like mentioned in the book, *The Art of Horizon Zero Dawn* book, is

“Something like being an explorer” (Davies, 2017).

It is to roam and experiment with endless possibilities of outcomes until you find the one. It's all about achieving believability through realism, so that when someone looks upon your work, they intake an entire story. They should be able to feel what the picture feels.

“Having a focus is not the same as knowing a direction” (Bucci, 2017)

This goes for both looking for a job in this industry, and how you should see these types of briefs when given them. Your art needs to be imaginative and have personal flare. If you focus too much on getting a job, and let it get to you it can become very restrictive. You shouldn't obsess over a singular idea of how something should look, because you will be at risk of crushing your art's independent attraction and it can, like Marco Bucci says,

“Choke your creativity instead of making it flourish” (Bucci, 2017).

This will greatly affect your job opportunities as companies don't want artists that blends in, because that would make their games blend in. What they want is someone with a voice, and someone who stands out from the rest.

One main comment that I kept hearing whilst researching about this artistic field is that your art must feel real to the audience, and your art need to feel like

“It pushes the boundaries” (AlbertavArts, 2016).

Throughout art history, we see signs of concept showing vividly through time such as stories of Jesus and Greek gods. We anthropomorphise things that would most likely never have emotions like us humans have to feel a connection, and we always end up giving them a face so that we can feel more related to them. Often times we give them the consciousness of a human being but the significance of an existence so grand that we fall under them. Another example of humans doing this would be the stars. We create Zodiacs from constellations, and supernaturals who are affected by our very moon. However, none of these man-made fairy tales are real. They are all concepts.

There are many key fields that take place in the process of making an effective conceptual piece. I am going to use this written piece to explore three or four in particular. These will be character design, colour and light, structure and dimension, gesture, and how these key factors will all tie a good piece of concept art together.

Character Design

“When working on a specific brief for a client, it is crucial to do good research so you can be precise with your design” (Nunez, 2019).

When doing paid work, concept artists work towards a trail of thought that is given to them by the client. Character designers have a job to convey a personality. It doesn't necessarily have to be human, but more than likely will have human emotion. This is due to what I earlier explained with anthropomorphism. We feel a connection to characters we relate to, so companies use that to get our minds to like a character.

“A powerful expression and dynamic perspective can bring a design to life”
(Nunez, 2019).



(Nunez, R, 2018)

So, often when creating concept art of this type, the creator will use perspective to their advantage to enhance and dramatize their wanted expression. An example being if you were to have an angry character drawn from an above angle, would make the eyebrows deeper in to the eyes themselves, creating a large-scale scowl. Another would be if someone felt powerful, they would be drawn at a lower angle so that they would be overpowering the scene below.

Other than expression, the artists can use things like gesture to communicate, because this gives design movement. The personality of a creation will flow through the pose and give the character more of a personality for the viewers because there is clarification within gesture. Gesture is the way they walk, the way they eat, the way they react with their body to new things.

“Most feelings and emotions have poses that people recognise and understand”. (Jadraque, 2019)

So, going out and drawing people from life should let an artist recognise the poses mentioned. Witnessing the experience first-hand will give even the initial sketch a better chance of being able to successfully convey such an emotion in to a piece. A fully completed design with personality, clothing and a grounded background should

“Capture the essence of life through the inclusion of overlooked every day moments”. (3D Total Publishing, 2019)

This would include the smallest of details, and the tiniest of niche tricks or interests. Something as small as wrinkles or little trinkets or gestures could send a lot of discreet messages within someone's expression

Research is highly important when working for companies, especially if you are making something that is religious, race based or disability inclusive, that your design has nothing that would be deemed offensive or else it will have back lash on not just yourself, but the company as a whole. Good and very thorough research will dull that possibility to a minimum. An artist should interrogate and squeeze information out of a character, question their every fashion choice, their every move. Do they go out a lot? Do they stay indoors a lot? Why do they do the things they do?. All of the answers will generate a solid personality.

"Knowing your character inside out is one of the most important aspects of character design" (Vries, 2019).

To truly create an effective character concept you need to treat them like a real person, even for relatively simple designs. You should consider every choice and decision so that when asked a question about them you should be able to answer instantly, or even if it's not something you've put thought in to yet, you should be able to vaguely understand how your character would react to this new situation anyway.



(Jadrake, I, 2017)

“It is often recommended to start with geometric shapes” (Cupova, 2019)

If you are making more than one design it is easy to make things a little too similar but by starting with different shapes you can make sure that you have a diverse crowd. Characters with different silhouettes are easily differentiated by the audience. This technique also helps because it gives you a really good foundation when starting on a brief for a client, another good technique to use in conjunction with this is to allow keywords along with aspects of their personality and wanted physic because when paired with the shape advice, this should give you a unique and imaginative design.

“ Following your instinct is a must” (Vries, 2019).

Each of those characters that concept artists churn out holds a small piece of them. An artist sees everyday life differently to those who don't hold creative minds. The imagination is a lens that lets you see dragons and elves and monsters of all kind. When this is combined with an artist's mind, it can make even the most mundane item on the planet come to life in a simple sketch. Your job is to shape your client's idea into something tangible and to evoke an emotional response from the audience, to make them care about the object or person you are showing them. The way that the human brain works should be considered as there is always a reason why people connect with things more than others, this can be based on a myriad of reasoning. Sometimes the audience themselves don't realise why they care about one design more than the other so it's up to you to instinctually find what makes you relate to the subject matter. This idea is important because if you can strongly relate to your own character then other people should be able to as well.

“make sure your inspirations are as diverse is a possible “, (Cupova, 2019)

So that your creations are different and innovative new designs that haven't been seen before, and companies can see that within your portfolio, which will then make you a desired and employable artist. Connecting character design to scenery, you should encompass the scope of the concept, context and philosophy of a story in a single frame. It's a good idea to have a backlog of ideas and concepts that you can draw from to add influences and nuanced feel to your work. A decent amount of

thumbnails is useful so that you can Skim through your mind 's trail of thought and pick out different angles to the same situation. You should This will help finalise a decision on zone into one idea because you will naturally be drawn to it over all the others. You can create personalities that within the right scene truly blossom before the eye.

I have very similar opinion to many of the artists who have had their say in the character design quarterly. Developing characters that have very intricate emotions is like delving into the deepest parts of your soul. To the artist it's more than just a drawing it's a creation, and a visualisation of their own experiences and past. This is why it's very important for character designers to closely observe life around them. From these real-life experiences, they can pick up small but important aspects of theory and gesture behind human emotions. Using these real feelings within the design of a character can give them not only relatability but also individual flare.

Having characters with different body shapes, facial features, personality, and backstory can make for distinctive designs that don't blend in with one another. If you are creating a game for example this is very important otherwise your main character will become one with the background cast. Having a character that blends in with the scenery and fits in with the games aesthetic is important but they also really need to catch the eye otherwise people will not be invested. You can make a character stand out very simply by adding a colour that hasn't been used on others. This could be hair, body colour, figure or just a simple mark on the outfit that differentiates them. What is important is that your main character has more flare than the others,

however this does not mean that your background characters should not be interesting, it just means that your main character needs to be very intriguing to those playing them which can be very hard at times.

Colour and light

For this next part of my writing, I will be looking into colour and light as well as some of the techniques used to create the desired effects. I found this to be important within the world of concept because colour can make or break a piece. I didn't specifically look at concept artists for this section, but rather mainly chose to use a highly reviewed book for realist painters. The reason I chose this book is because a good concept artist should be able to make strange worlds and creatures feel real.

The study of how light affects and reflects off surfaces is an important tool for a concept artist as it is our job to breathe life into scenes and ideas that aren't restricted by reality or reason, and make it visually appealing.



(Gurney, J, 2017)

When I first started my research into colour and light I quickly realised it can be easy to get lost in the minutia of detail as there is a lot of science to explain the natural order and how light is intertwined with colour and just generally why things are the way they are. It is almost impossible to create something in your imagination that exists in isolation and put it into a piece of art. It was this realisation that made me understand the immense importance of this topic in relation to concept art. This is due to fact you need to have a good grasp on how things should react and look in order to bring a level of believability and familiarity to a piece so that the viewer of the piece can identify with what is being shown.

“When white light is bent or refracted by prism or rainbow, it separates into a continuous graduation of colours. Wrapping those colours around a circle creates a hue circle, better known as a colour wheel” (Gurney, 2010).

it this understanding of the principle that white light is made up of all the colours visible to the human eye that help us understand why things look the way they do. This is because when light hits an object, some of it is absorbed and some of it is reflected based on the composition of the material, this is due to each colour wave has different wavelengths ultra violet being the shortest and infrared being the longest. The wavelengths are either absorbed or reflected and it is the colours that are reflected that we see the object as. For example, a blue object absorbs all the colours of the spectrum except blue, which is reflected.

“Colour and light are not separate topics, but rather closely related” (Gurney, 2010)

For art, it is rather scientific, but is extremely relevant when discussing concept art, the way that you position your lighting is so important to capture the mood and to give you a better understanding of which colours will be most effective. It is easy to just look at aspects of art as separate things or building blocks but by researching the colour wheel and why we see things the way we do has helped me look at things in a different light.

“Colour has a huge storytelling power. It can express so many different things; Emotions, contradictions, and the meaning of sequences “(Gurney, 2010)

It has the ability to create a tone and to get your desired emotions to jump out from the page to the viewer. It is vital when you set out you have a clear understanding of what you're going to do and plan out what you want the viewer to feel, and the subtle cues you wish to convey. Any character or setting can emit a wide range of tone that can further a story just by how the scene is lit. Direct sunlight for instance has three main points of illumination the sun, the sky it hangs in and the things it reflects from. Direct sunlight creates a lot of shadow which in turn allows for a lot of contrast, this can be used to subconsciously draw the eye to where you want it to go, which is important in concept art as you want to keep focus on the characters but still showing how they fit into their surroundings. This is useful to also create warmer and open scenes which are usually connected to happier emotions due to

the brighter colours and sense of freedom where as a picture lit by a luminescence may feel more mysterious with generally cooler colours that graduate instead of harsh contrasts and feel more alien or magical due to its rarity in common life.

“The form principle is the analysis of nature in terms of geometrical solids.

Which can be rendered according to laws of tonal contrast” (Gurney, 2010).



(Bucci, M, 2017)

When you are thinking about lighting it is important to remember about how shadow will outline and push focus to brighter points of focus. By breaking up the way shadow looks on a shape or texture we can predict and accurately portray a realistic depiction of how light looks. It is worth keeping in mind how shadows can make colours that are darker such as blacks or greys can look brighter than a white in shadow. It is also worth noting how shadows cast at a distance lose their

sharpness, for instance as the shadow makes its way across a landscape the more blended it becomes. Shadows are a useful tool to a concept artist, when used correctly they can heavily affect the mood or add intrigue to a character to inform the audience about their personality before even hearing or reading a line of dialogue.

The other part of this tightly intertwined sub topic is colour. Colour can be used in so many meaningful ways with so much thought put into each stroke of the brush however much like lighting often gets overlooked by the general person looking at a finished product. However, to the artist every detail has a purpose no matter the content. Everything from the intensity (chroma) to the number of colours in the piece must be consciously and cautiously picked to make sure the goal of expressing all of the emotion, mood, the way colour works when in softer or sharper shapes and shades are captured in one snapshot with one eye kept on how the colours chosen will fit into the grand picture with every other design as to not look too similar or too juxtaposed to feel out of place.

“The entire group of possible colors for a given painting is called a *gamut*. It's shown as a polygon superimposed over the color wheel. Good colour comes not just from what you include in a composition but from what you leave out of it” (Gurney, 2010)

As this quote states gamut mapping is a particularly useful way to keep the piece in a harmonious colour composition and gives you an idea of which chroma of other colours you can use these are known as subjective secondaries this is because

of an effect known as the saturation cost. which colour chroma is the most neutral between the subjective primaries you choose will not usually be a purely neutral grey, using the gamut mapping technique will help you establish which colours are the neutrals within the colour scheme you choose.

When planning on a colour scheme it is absolutely vital to understand what you are trying to capture and display, taking a simple image and imbuing it with the feelings and context of their imaginary world, a representation of the events that has been created. Colour has a massive part to play in this “the viewer will see the subject, but feel the colour and light” (Gurney, 2010). One of the most effective ways to accomplish this is by understanding the connections of warm and cool colours, how they can evoke feelings by association and this can be used in a variety of ways such as reinforcing those effects or mixing both cool and warm to create a sense of mystery, to draw the eye or to clearly establish an opposition that can subtly represent a struggle between characters and personalities. In media there is a golden rule, show don't tell, this usually refers to showing actions and motives instead of telling us. This is a good thing to keep in mind in the concept stage too, when showing a character or scenery colours instantly give us the impression of what mood this is setting or how this personality is reflected in the colours associated with them.

“I find a lot of inspiration in renaissance art where light was used to draw focus and create drama” (Gurney, 2010).

Despite having an innumerable number of colours to choose from it can be an enormous benefit to limit your palette, more colours can make a piece feel crowded, aimless, chaotic and loud this can be very unappealing as the visual bombardment can make it tiring to understand what is trying to be shown. During my conversation with Murphy J Winter they were explaining their inspiration for the way they work with colour and light. With less colour this can allow you to focus on the subtleness of the details, connect with a feeling as the harmony of the colours working in unison tell a concise story instead of pushing against themselves to grab your attention.

Monochrome colour schemes can make us feel nostalgic as the mind instantly connects to how up until recently most photos and tv was in monochrome, simple white and black illustrations can enforce the sharpness and duality changing something like a simple portrait to a moody representation of an internal struggle of ideals. Colour accents on largely muted backgrounds can reach out and grab attention of the viewer shattering the status quo giving the feeling change.

Throughout my research of concept art, I have come to a better understanding of two aspects of art most people take for granted and just how fundamental they are to any artists toolkit, it is what changes a rough idea of a character or a place into a tangible personality and intriguing world.

Structure and Dimension



(Huston, S, 2019)

To create a three-dimensional piece within the 2D canvas is very similar to working with clay you must bend and take away and add until the result is deemed fit. If your client doesn't like your eye, you must change the shape of your sculpt until you have a solid outcome. Structure It is an important part of the process because it is the skeleton you need to form to which you must layer on top of at a later date. It will make for your base and most important layer, and will also give the art form and stability. With a stable start you can truly work on detail at a later date, because the form of the piece has less chance of falling flat when added to.

“Making the right marks for the right job” (Huston, 2016)

When a client commissions you, they may ask for an emotion to fall through the piece's strokes. This is when you must consider what brush type or medium you are using. This is because if something is tense or angry in feeling, using a sharp-edged digital brush for example to complete your work will give it a jagged and unwelcoming shape. If something were to be about love or happiness then one may use softer tools such as water colour or pastels. These materials don't have edges. A simple soft digital brush would work as well.

The second part to think about when making something is how much you want it to pop from the page. You can use marks on paper to move the viewer's eye over the form, if you do then you are using a technique known as creating dimensional space. Working with dimension can make art work trick the brain into feeling like the area in which is drawn is three dimensional when, in fact, it still lays as a flat 2D piece of paper or screen. Even if you were to be making a two-dimensional art piece, you would still need to think about structure. When sketching a base layer, we can move anything. We can change the world that's already drawn, copy and paste, delete or transform the shapes. Our sketches form into a core idea, and will become effective map to guide you. A sketch showing the structure of the work is your mind's core translated into the language of art.

Gesture

“Gesture is the connection, the relationship between shapes. Gesture is the lifeline” (Huston, 2016).

Another thing that concept artists must consider when creating a fantastical scene is gesture. It's one of the most important parts when including living figures within your art. It will make things appear as though they have movement and flow, and these things will make your work more interesting because of you will follow the movement of the character. You can also use gesture, if working for a company, to give more of a direction towards a project and aid other teams in moving forward. This can help to elaborate a plot as the developers can then question what it is your character is doing, and question what they are seeing that's out of the frame. A lively and energetic quality is wonderful for the other teams if your work is to inspire the plot line further. Every living creature requires liquid, fluidity is the signature of life, which is why curved lines bring more energy to a stance. Fluidity in a work that involves movement can make the scene more realistic and understanding on the eye. There shouldn't be static lines, as gesture is like a rhythm to stay still is devoid of gesture. The shapes should be flexible, and unshackled from the chains of creative restraint. As a concept artist, having the full flow of your creativity at your hand will make you far more flexible.

Using the fundamentals to create art work

“Depict something that excites your imagination or elicits your sympathy

“(3DTotalPublishing, 2016).

To create a successful piece of concept art is to Generally, work on something that you can feel strongly about. when speaking about this field we want to create something that the viewer can connect to. Your goal would be to make something that invites you to look closer as an artist you should have your own unique way of working that allows you to maximise your own creativity and combining this into concept art as an area of work, you need to make sure that your art has that attraction that people want. Generally, the attraction is the consent to being engulfed into a world that isn't real.

When planning your scenery, you must think about how to show a realistic sense of depth. It is fundamental if you are to have a background and foreground to plan how far back your image is going to actually go. A good way to make a visual representation of this would be to set your palette to greyscale. The reason for this being affective is due to the fact that you can separate your shadow and light.

As for the direction of the artwork, it is a good rule of thumb to work within a flowing nature instead of randomness. This means that your trees, buildings, hills and so on need to guide the eye of the audience from one section to another. You can also use subtle clues like making your character look in the direction you want the

viewer to but that can only be done if you do, in fact, have a character in your drawing.

“Lines limit your creativity. Paint strokes, however, can be interpreted in many ways and inspire ideas” (3DTotalPublishing, 2016).

Sometimes when working on a brief, sketching structure may not be the way to go. An example of this would be if you were to experience art block, or you are struggling to portray the emotion within the piece that you have been asked to portray. This way you can tap into your mind using colour theory which will then hopefully trigger an idea based on that mood.

It's always important to remember that it's okay if you go off a thought as you have exercise that idea and naturally it has not held your attention, it is an important part of creating something to fit a purpose. It doesn't mean it was a bad idea and it can be changed into something but this will allow you to create a base of your visualisation for you to then extend on. If you're working this way instead of using sketches, you still need to think about how to move the viewers eye around the composition. Even though through this piece of writing I have researched and given my opinion on is about certain ways in which a concept artist would work, it's important to remember that everyone works in their own way. There is no right or wrong way because every artist has a different work flow, and a different approach depending on their mediums and art styles.

“Light can be used to emphasise part of the environment to create visual interest “(3DTotalPublishing, 2016).

Like mentioned previously, you need to guide the viewers focus. One way of doing this is by using light. Once you're happy with your piece, it's always a good idea to flip the entire image because when you do this you can see if your drawing still reads the way you want it to when it's the other way around.

“Success is never final, failure isn't fatal” (Booth, 2019).

If the image is not as you had planned, making massive changing can be troubling however it is a necessary learning curve to be able to risk demolishing part of your work to improve it. There will be times where an artist will become upset by their work if they think that they have failed, but what is more important is that the artist finds a way to overcome this failure and become better for it.

A good rule of thumb that concept artists seem to use is to explore from macro to micro this way they can identify each step that has been spoken about in this essay; character, colour and lighting, gesture, dimension, structure and atmosphere. The techniques can be stacked on top of one another and re stacked if necessary to create a fully rendered piece that would start as simple shapes to then later become refined detailed pieces the longer it has been worked on. Every artist in this world is still learning and forever will be for there is no finish line when it comes to knowledge. A great way to develop is to draw from real life whether it's going out doors or taking

photo graphs because this is a way in which they can push their art. There is nothing closer to life than life itself.



(Walt Disney Company and Firm, P, 2001)

Lastly, I am going to be talking about one or two concept art pieces that have been used to create some very well-known names. Above are the early character design sketches for Sulley who is from a film named Monsters Inc. If you have seen the film you will know these are all very different in appearance from the final results, but you can see the end characters peering through in each sketch. The individual sketches are a diamond in the rough and over time, with a lot of trial and error and everything in between, you begin to shape a very strong and confident idea. There's a lot of play on expression in each of these sketches, and I think this is a crucial step as it makes you question what you want the character's expression to be. The end goal is to create a likeable character that is functional for the animation team and who's story and personality is consistent. The sketches will work towards a character that is flattening and will lose boring elements over the time of development.

In the photo shown, each Sulley is in a different style. I'd like to comment on and refer back to my character design and gesture paragraphs over the mark making done here. The first Sulley has a green hue that almost stains the blue out of him. The colouring is very jagged and it makes him appear a lot more grunge-like than the others. The second one looks like it has a goofy personality so the artist has used curved lines for the entire design. Having no sharp lines makes a character appear soft in personality.

This can be evidently compared to the fourth Sulley, who is drawn out of only rigid lines. It matches and brings out his angry and offended expression. If the artist of number four were to use the style of number two for the same expression, it wouldn't come across to the viewer as instantly and clear, because the mark making would not represent the mood. I previously mentioned that Art must have fluidity in order to feel real. In my opinion the ones with smoother lines look more lively over the jagged one. However, the company's final design looks far more like the one I feel looks the stiffest out of all six.

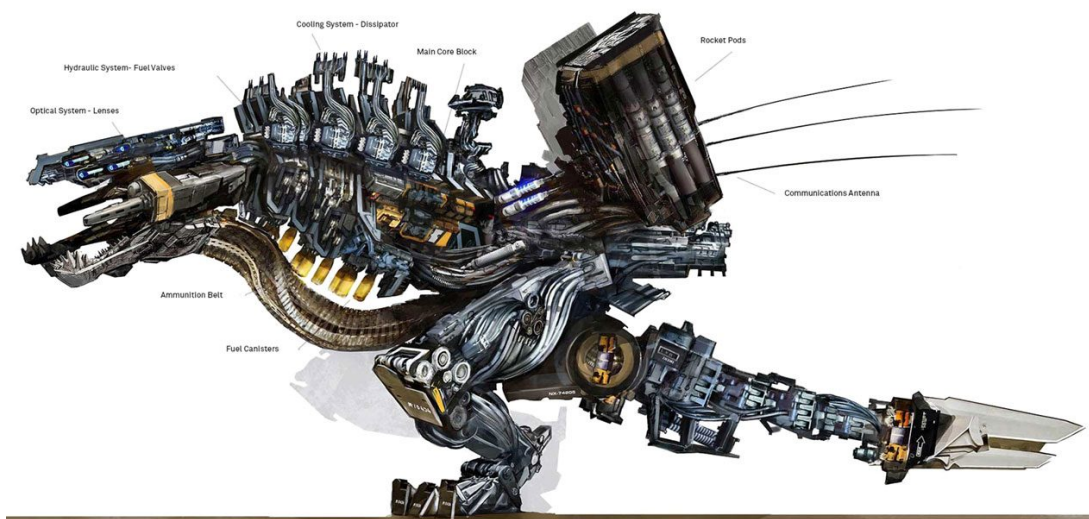
This argues with my points and I feel it works none the less because anger's flow is unpredictable and sharp. The character looks flatter and less personality shows through except anger and annoyance. This may have been what the company asked for. Even though with the marks the flow isn't coming through, it actually is still there. This is because the way it is coloured is not stiff. There are different hues of a blue palette coming together, and the way that the colour is put on reminds me of water, which like I've said before is fluid.



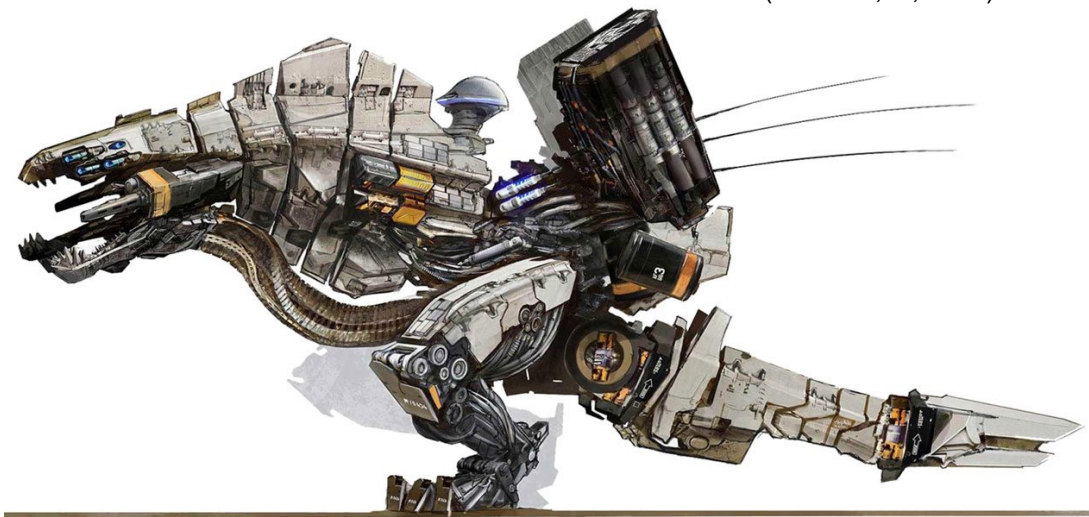
(Guerrilla Games, n.d.)

My second concept pieces are from a published game called Horizon Zero Dawn on the PlayStation 4. The game is about a world where robots were made to tackle radically increasing climate changes and global warming. A virus corrupts them and caused the inevitable apocalyptic event to make its way across the earth sooner rather than later. Almost all of humanity died off along with most creatures but the world recovered and the robots remained to roam endlessly. Human population slowly rose but there was no technology and they live in tribal states.

The first piece shown here is of the main character approaching a robotic bird. In this art you can see some very nice story plot and development. Things like how they are stood in an abandoned wind farm. The metal is rusted and decaying, and nature is slowly starting to swallow up the past civilisation. Another thing in this picture that is very well thought out is the main character's transport. There are no living bulls or horses in the game, only metal ones, so in this picture she has overridden one's system to enable her to ride it like you would a living horse.

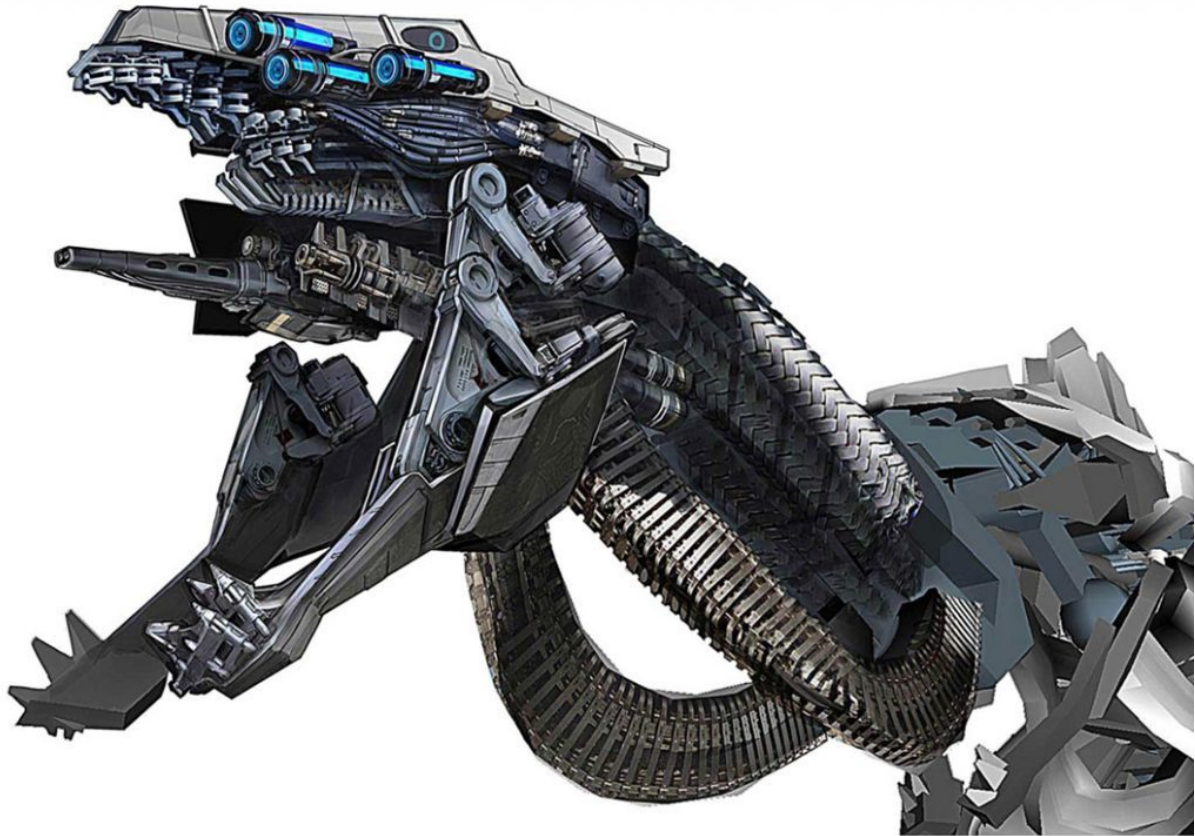


(Martinez, M, 2017)



(Martinez, M, 2017)

The second set of images show how detailed the robot's concepts are. Everything is thought out, everything is logically placed. Nothing is left down to luck when it comes to their structure. Internals and externals are made to form a creation that is extremely solid from the inside out, and I feel like this is especially important for mechanical characters, as you need their mechanisms to make as much sense as possible.



(Martinez, M, 2017)

I mentioned in my character design paragraphs that the designers must know their characters very well and to interrogate a design, to question its every move. This is what I meant by that. The robots have certain attack moves in the game, how do they do that? If one were to have lasers or fire, how? It need explanation.

I chose horizon because it's close to my heart being my favourite game, and I think the art for it is extraordinary. They had concept art for everything, clothes, hairstyles, weapons, walls, armour plates, the list goes on and on. The more concepts art there is, the more grounded the idea is and the more believable it is because it's consistent.

Conclusion

To sum up this essay I have learnt an extensive amount these past few months, and have a lot to take forward with me when I leave. Researching the fundamentals of art in such depth has given me the ability to gain so much knowledge that I didn't know before, the main area I have been educated being my colour theory. As I want to be a character designer going forward it falls under the umbrella job of being a concept artist and every piece of information that has been looked at for this writing has been a step in the right direction of me knowing more about my desired field of work. In conclusion to this written piece drawing to a close, I have learned to see the world more clearly, and moving forward will use this knowledge and never stop learning.

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