

Peter Höhsl is an art director and animator who uses Corel® Painter™ and Toon Boom Studio

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Peter Höhsl
Art Director / Animator
CineCartoon GsmBH



Name:

Peter Höhsl

Occupation/Profession:

Art Director / Animator

Company:

CineCartoon GsmBH

Location:

Vienna, Austria

How long have you been in this profession?

I started with computer graphics in DTP work in 1994, and got my first assignment for TV in 1996. Since then I have been involved in various projects involving 3D and 2D animation. In 2002 I dove into cartoon animation with "Spirello", which consisted of 26 three and five minute animated children songs for pre-school kids. This series was done entirely with Corel Painter.

What are your most important accomplishments?

I regard every project with an almost equal amount of importance. If I had to choose it would probably be the "Maxitunes" teaser. It was quite a challenge to produce such high profile animation on an extremely tight budget.

Why did you choose to combine Corel Painter and Toon Boom Studio?

With the animation for "Spirello" I was asked to create a crayon-on-paper look. Doing it the classic way would mean either drawing, filming, transferring to video, etc. or drawing, scanning (this would mean covering each drawing with a clear plastic cover so not to mess up the scanner with the wax crayons). If there are any changes, the process would start over again.

I chose Painter because nothing else came close to the natural look and feel of working with pencil or crayon, and it allows for animation at the same

time. When you're finished, you just export and you have your animation in the format you need it to be in. If necessary, changes can be made much easier and quicker.

I like the realistic pencil feel of Painter for my rough drawing, and the intuitive and uncomplicated workflow in Toon Boom Studio to trace, ink and paint. That's why Painter and Toon Boom Studio work so well together.

Please describe your workflow?

It differs from project to project I usually prefer the shortest and easiest route to get the best result with the minimum amount of time and effort. In the case of the Maxitunes teaser, it included drawing storyboards in Painter, editing animatics in an edit suite and animating roughs in Painter. I then began tracing, fine tuning, inking, painting the animation in Toon Boom Studio in one step - also "inbetweening" if necessary (the onion skin feature together with the vector graphics work very well here). I exported the result to QuickTime for compositing in AfterEffects, and edited the scenes back in the edit suite. In retrospect, I could have done the compositing in Toon Boom Studio, since it is actually more suited for cartoon animation, but I didn't have the time to learn that section of the software at that stage.

What kind of animation do you create?

I create whatever the client requires. This can entail 3D modeling/animation, 2D animation/compositing or cartoon animation.

Painter was chosen because I didn't find anything else that came that close to the natural feel and look of working with pencil or crayon and allowed for animation at the same time.

What are your favorite features:

The combination of Painter and a Wacom Cintiq tablet is the best digital tool for a traditional artist that I've come across.

For Toon Boom Studio, I'd say Sketching, Animating, Cleanup, Paint/Ink and Compositing. To have all this in one package is certainly unique. I'd also like to mention the benefit of everything being vector based.

Is it possible to get the same results with other digital painting and animation software?

Not at this price.

How do you feel about Corel Painter?

It's the best tool for an artist who goes digital and doesn't want to lose his traditional way of working.

How do you feel about Toon Boom Studio?

It's a good combination of simplicity, effectiveness, ease-of-use and high quality output.



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