



Cartoon Saloon

you asked, we answered (kinda!)

As a non-animator, I'm curious: what are some of the more unusual backgrounds/past careers of your animators?

We have really talented artists here you used to be accountants, carpenter, sculptor, props maker (for theater or horror theme shows), or make-up artists. So it's never too late to change your patch :)
– **Anne Flore**

Is it possible for animators to watch cartoons just for fun after doing it as a career for years?

I think I can say that everybody loves animation here, and we watch a lot of it!
It's probably just the way you look at them that changes a bit, you can't help spotting the mistakes or wondering "how did they do that?!" – **Anne Flore**

For a more stylized film like Kells, were real life actors studied to get the character animation to be more accurate?

Yes, the character design is actually sourcing inspiration in real people, for some of them.
In Kells, the animations is very flat to match the style of medieval stained glass, though animation, no matter the style, is often based on an exaggeration of real life movement.
– **Lily Bernard**

what exactly does a compositor do? I met one in Dingle + it sounds so much fun

Compositing is fun! A compositor takes all of the separate elements of a scene.
Background paintings, props, animation, shadow Effects, Smoke effects, vehicles. etc. that many different artists have worked on, and combines them together to create the final images that you see on screen.
This will mean applying standard Effects or presets to things like shadows, and coming up with individual effects for things like unique lighting in a scene.
most importantly, a compositor makes all of the elements of a scene fit together and feel like they belong.
It makes all of the scenes in a film fit together.
– **Richie Cody**

whose your favorite character you've created?

Baba and Aisling – **Lily Bernard**

what would you tell a person who is just getting started in art, drawing, or animation?

Get Quentin Blake's book "Drawing for the Artistically Undiscovered".
Bring your sketchbook everywhere with you.
Go out and draw people, animals, landscapes.
Take some art lessons. Try out different techniques (pencil, charcoal, watercolour, gouache, cut out paper, etc...)
– **Lily Bernard**

can you explain more about using anime studio pro for SOTS? Was it difficult to use? considering using it for my thesis film!

ASP is not a difficult programme to learn and there is great resources online with the forum
<http://www.lostmarble.com/forum/index.php?sid=7b2cb39f786df29f2f78f130aaa5e2c5>
and tutorials <http://my.smithmicro.com/anime-studio-2D-animation-software-video-tutorials.html>
for Song of the Sea we used it alot for boats, cars, background animals like fish and seals.
Anime Studio is very good with textures and it mixed very well with the hand-drawn animation.
But Puffin rock, for that show, we actually animated it entirely in Anime Studio Pro and that animation might be a better example of what can be achieved with the programme. – **Jeremy Purcell**

What stage of production is The Breadwinner at? What impact has Angelina Jolie had on the project? When will it be released?

The production of the film has officially started a couple of months ago, we're currently working on layouts, backgrounds, posing and animation (both rough and clean). We do not have a confirmed release date yet but it should be sometime in 2017. – **Anne Flore**

Do actors play the voice, and then animators sync? How does it work?

What's the visual reference for the actors?
The characters voices are recorded by the actors as soon as we have an animatic locked (an animatic is the first very rough cut of the movie, made with the story-board panels).
The animators will then work from this to do their lip-sync. If needed later in production, some lines can be recorded again by the actors (pick up) and the animation adjusted.
– **Anne Flore**

How do you determine an overall visual aesthetic for a film, and how does that inform each part of the process?

Usually the Art Director is in charge of finding a style. In some projects the Director is involved in this process too. It is the Pre-Production phase that all is decided by creating a lot of concepts and making a lot of researches.
Although, if we know, in an early stage, which softwares we'll be using, it does have an impact on the style. – **Lily Bernard**

What software is used, and how (are drawings scanned in, etc). No more downshooters I assume? Thanks!

We use different softwares depending on the projects and style required by the project.
But mostly we work with TV Paint for 2D Hand-drawn animation, and with Animate Studio Pro for our TV series 'Puffin Rock' (and some specific animation in 'Song of the Sea'). – **Anne Flore**

With regards to the audio design, is it a process that runs along side the development of visuals or simply done after?

The sound design is started at the earliest possible stage of the animatic, to help the animators get a better sense of the scene and timing. – **Alan Slattery**

How do you guys keep the culture in your storytelling so rich, yet make stories that appeal worldwide?

We believe that no matter which culture or location a story is set in, it can be interesting to a wide audience, either by echoing to something they like or are curious about. Most likely, the main storyline in a film can be more universal than it seems, and people can relate to it or get attached to the characters, independently from the context which it takes place in.
– **Lily Bernard**

what does your studio look for in an animator's portfolio?

For animators, strong drawing skills. Observational drawing: People in general. Animals. Character designs you made yourself. A sense of being able to move these designs dimensionally.
Good acting skills and he ability to make characters believable.

For concept artists: Good sense of colour, mood composition of an image. Visual Language. – **Fabian Erlinghauser**

whats your best way to get clients?

cookies! ... huh wait, no.. it wouldn't really work, right?
– **Lily Bernard**

is there any way of working or being an intern with you?

Keep an eye on our website and Facebook page for any available position and don't hesitate to send us an application -
with your resume, link to you portfolio or demo reel, at jobs@cartoonsaloon.ie – **Anne Flore**

Any tips for those trying to get into the animation industry? For me, it's the concept art and visual development side

It is very very rare that someone will break into the animation industry starting at Development and concept. You have to be an amazing drafts person or have established yourself in other fields like illustration and painting. What is wiser is to break in by joining a department in a studio a series you feel best fits your talents like Animation, Background, Layout or compositing. Aim for skills in either of these areas before boldly trying to get a concept job, as there is only a handful of gigs in concept and development. even those who get that job regularly also are very competent in animation and BGS and continue on a project doing that. Concept and design development are shorter term jobs on a project and usually go to established specialists. Also a series is usually created by a director who has designed the characters already themselves or is based on a book. – **Paul Young**

For this branch, it is best to study fine art as well as animation and eventually illustration. Keep your sketchbook with you at all time to practice everywhere and write down or draw your ideas as they flow. – **Lily Bernard**

what are the pros/cons of working on a feature length film vs a TV shows w/multiple episodes?

The deadlines are much more spaced on a feature film than on a TV series, where you can have deadlines for each department every week, on multiple episodes.
And as the quality on a feature is usually much higher, production tends to be more flexible with the deadlines (as much as possible) whereas it's usually more strict on a TV series.

The rhythm of production are very different.

– **Anne Flore**

how are your circle shapes so perfect? Steady hand or is there a trick?

Just need a pint... to trace the circle around the top of the glass...
– **Lily Bernard**

have you considered doing a dragon-themed animated work?

If it's a celtic dragon, that changes into a seal and lives on an island in Co Kerry perhaps! – **Lily Bernard**

I would love to know if you have developed any cool in-house animation pipeline tools? :D

Nope we use the same tools that anyone can purchase
– **Gabor Lang**

What is it like, working in an animation studio? Is everyday as hectic as the last?

It's like working as a monk in a scriptorium. – **Lily Bernard**

Animation is a very challenging industry, so every day is usually busy :)
It also depends a lot on your role in the studio, but the working atmosphere here is very friendly, it always make things easier when your work environment is so nice to get through difficult tasks or short deadlines.

– **Anne Flore**

Is it possible to become an employable / industry-standard animator entirely by self-teaching? Do you know anyone who's done this?

Yes it is possible, but it takes dedication and self-motivation! Charles Huettner (@charleshuettner) and Scott Benson (@bombsfall) are two examples of successful animators who are self-taught – **Louise Bagnall**

With a lot of hard work, everything is achievable! Favor work experience/internships in animation studios as much as you can, all experiences in the industry is good to take! – **Anne Flore**

What is the process of refining an idea like? Are there disagreements/long conversations? Is it fun?

Yes, there are long conversations. Of course there are disagreements, but it is all part of the creative process. Animation is a craft that is made by a team, most of the time.
So the participation of many creative people like writers, designers, directors, etc... is essential. – **Lily Bernard**

crayons or markers? - watercolour , gouache and Pilot G-Tec-C4, in fact :D – Lily Bernard