

EDUCATION // PROFESSIONAL PROGRAMME

Advanced Programme in Visual Effects and Computer Graphics

PROGRAMME // OCTOBER 2027 INTAKE

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Advanced Programme in Visual Effects and Computer Graphics

Two years in person at Jimsonweed Studios, in Asturias. Morning and afternoon groups of 20, with 40 new places per programme and intake.

The visual effects of a major production begin long before the computer: in the lens, in the light and in what the camera records of a place. Here you learn to read that image and to continue it with creatures, characters and entire worlds that were never in front of the lens, until no one can tell where the footage ends.

A shot is never right the first time. It is sculpted: version after version, note after note, by someone who knows what to look at. That is why the programme trains the eye before the hand. Tools change from one studio to the next and from one year to the next; what you learn here holds in all of them. Jimsonweed Education aims to train artists from Asturias and build an animation and visual effects industry here. In year two, artists from both programmes make a sequence together.

In year one you take twelve workshops, one per discipline. In year two you make the project in a team and close the programme with your reel and a final presentation.

Who it is for

- You photograph, draw, film or design and want to build shots.
- You already work in 3D or compositing, in any software, and want to understand the whole shot.
- You have stories of your own and want to learn how to bring them to the screen.

02

What you learn and how

What you will learn

Read a filmed image: what the lens, the exposure and the light decided, and what everything you add must respect.

Shoot a plate and bring the whole place back with you: its light, its measurements and its geometry.

Shape a creature of your own from the anatomy out: bone, muscle, skin and hair.

Raise a world at large scale and keep it believable when it breaks.

Light and composite until what was filmed and what was built are one image.

Give and take a note: say what an image is missing and how to bring it closer.

Where it leads

Creature and character artist

Environment artist

Matchmove and layout artist

FX artist

Lighting artist

Look development artist

Digital compositor

How you learn

We train judgement before dexterity. In every review you learn to break an image or a performance down into decisions and to know which one to move to make it better. None of that belongs to a piece of software: if you already work with a tool you will find every technique in it, and in whichever one you choose tomorrow.

You work the way a production works: inside a real pipeline, with versions, deliveries, colour and team reviews, from the first photograph to the master. Each workshop is backed by its own book of tutorials and exercises. The studio provides your workstation for your shift, so you do not need a computer of your own.

You are taught by working artists, and during the first year invited professionals come to the studio to give masterclasses in their specialism.

03

Year one. Block 1. The image

Twelve workshops of 60 studio hours, taken on your own. You go through every discipline of a shot in order, from the camera to the composite, and leave a finished piece in each one. Each workshop starts from the technique and ends in a result that is reviewed in class.

C01 ## Photography: camera, lens and light 60 H

Every image is a sum of decisions: how much light comes in, through which lens and for how long. If you cannot recognise them, nothing you add will fit.

What you do. Photograph the same subject at three exposures, with three focal lengths and under two kinds of light. Learn to read in the image what the camera did.

What you deliver. A contact sheet with your notes and one image you judge to be right, with your reasons.

C02 ## The plate: shoot, HDRI and references 60 H

A plate is half an image: the other half is the data you bring back from the shoot. What is not measured that day is made up later, and it shows.

What you do. Shoot a plate for visual effects with the class. Measure the set, record the colour chart and the grey and chrome spheres, and capture the light of the place as an HDRI.

What you deliver. The plate, its data sheet and an HDRI that lights a test sphere like the one you filmed.

04

Year one. Block 2. From the shoot to the computer

C03 ## Reality capture: scanning, photogrammetry and gaussian splatting 60 H

Today a whole place fits in a file. Scanning, photographing and reconstructing gives you real sets, objects and light to build on.

What you do. Capture an object and a location in three ways and compare what each one gives you: a mesh you can light, a texture you can trust, a place you can move a camera through.

What you deliver. A clean scanned object, the captured location and a short note on when you would use each method.

C04 ## Colour, plate and camera 60 H

Before anything is added, the plate has to be put in order and you have to know which colours you are really seeing. It is the invisible work that holds up everything else.

What you do. Follow your plate through the colour pipeline, from the camera file to the screen. Remove the lens distortion, handle the grain, clean up one element and solve the camera.

What you deliver. A prepared plate, a solved camera and a test object that stays in place through the move.

05

Year one. Block 3. Creatures and characters

C05 ## Design, sculpture and modelling 60 H

A creature convinces when its shape explains how it lives: what it eats, how it defends itself, how much it weighs. It is designed from the anatomy, not from the ornament.

What you do. Design a creature of your own from anatomy references and sculpt its head and torso. Build the production model of that part.

What you deliver. Design sheet, sculpture and a clean model with UVs, turned under a neutral light.

C06 ## Rig, muscles and deformation 60 H

Under the skin there is a body: bones that turn, muscles that tighten and fat that arrives late. If that is missing the audience feels it, even when they cannot say why.

What you do. Study how a body moves under the skin. On a creature prepared by the studio, place the skeleton, bind the skin and build the muscles of one limb. Test it in three poses.

What you deliver. A limb that bends well, with a before and after of the deformation.

06

Year one. Block 4. Surface and world

C07 ## Textures, materials and hair 60 H

The surface tells the life of the creature: scars, moisture, dust, hair that mats together. It is the first thing the light looks at.

What you do. Paint the skin of your creature from photographed references, build its materials and groom one area of hair. Check it under two lighting setups.

What you deliver. Maps, materials and a turntable of the bust under both lights.

C08 ## Large-scale environments 60 H

A world is not modelled piece by piece: it is composed. Terrain, vegetation, architecture and air, arranged for one camera and one scale.

What you do. Extend the location you captured into a large environment: terrain, vegetation, architecture and atmosphere. Keep the scale and the depth as the camera moves.

What you deliver. The environment laid out for one camera move and a frame that shows where the photograph ends.

07

Year one. Block 5. Simulation and light

C09 ## Destruction and effects 60 H

Breaking something well is as hard as building it. Believable destruction has weight, order and consequences: what gives way first, what falls next and what stays in the air.

What you do. Break a piece of your environment. Build the effect in layers: fracture, debris, dust and fire, each one tested at low resolution before the final pass.

What you deliver. The chosen simulation, cached and ready for lighting, with the tests you discarded and why.

C10 ## Lighting and rendering 60 H

Light is what joins the built to the filmed. To light is to decide what is seen, what is hinted at and where the viewer looks.

What you do. Light your creature and your environment with the HDRI and the references of the plate. Compare noise, detail and render time, and send the shot to the render farm.

What you deliver. The render passes of the shot and a comparison of two lighting choices.

08

Year one. Block 6. Compositing

C11 ## Compositing live action and CG 60 H

Compositing is where everything meets for the first time. It is where a shot stops being layers and starts being a photograph.

What you do. Extract a subject from the plate with roto and keying, rebuild the background and bring in the render passes. Match contact shadows, focus, lens and grain.

What you deliver. A composited shot that can be reopened, with its breakdown.

C12 ## The finished shot 60 H

A shot is finished when it holds up in the cut, not when the hours run out. Here you go through the whole chain on your own.

What you do. Take one shot from the photograph to delivery: creature, environment, effect, light and composite, checked in the cut. Choose the discipline you want to go deeper into.

What you deliver. The delivered shot, in the colour and the format requested, and your choice of specialism.

09

Year two. Development and assets

The project. Teams from one shift, with artists from both programmes, take an idea of their own to a finished sequence: creatures or characters created by the team, a world at large scale and filmed images. The work runs like a production, in phases and with reviews, and each artist answers to the others for their part.

Year two has 720 hours in the studio.

P01 ## Development 120 H

A sequence is won or lost before anything is built. Here the team decides what story it tells and what it can finish.

What you do. With the animators of your team, agree on the idea, the creature and the world. Draw the storyboard, make a previs and plan what is shot and what is built.

What you deliver. Storyboard, previs, design sheets and a plan the team can meet.

P02 ## Assets 150 H

Everything that will appear on screen is built for the shots that need it, no more and no less.

What you do. Build the creatures, characters, environments and props of the sequence, and hand each one to the artist who needs it next.

What you deliver. Assets approved and published for the shots.

10

Year two. Shots

P03 ## Shoot and shots 90 H

The team goes out to shoot and comes back with the image, the light and the place. With that the whole sequence is assembled for the first time.

What you do. Shoot the plates and capture the light and the place. Solve the cameras and lay out every shot of the sequence.

What you deliver. Plates, cameras and the sequence in layout.

P04 ## Shot production 180 H

The longest phase. Every shot passes from hand to hand and improves at each review.

What you do. Take your shots through effects, lighting and rendering while animation works on the same shots. Answer the notes of each review.

What you deliver. Rendered shots, versioned and reviewed.

11

Year two. Compositing, reel and presentation

P05 ## Compositing and delivery 120 H

The shots come together and are watched the way the audience will see them. What does not hold up is corrected.

What you do. Composite the shots, check them together in the cut and in colour, and prepare the master.

What you deliver. The finished sequence and scenes that can be reopened.

P06 ## Reel and final presentation 60 H

The work is shown. Each artist presents what they did and can explain why.

What you do. Cut your reel from the work of the sequence and show where your part begins and ends. Present your shots and your reel to the tutors of both programmes.

What you deliver. Your reel and its breakdown.

12

Places, tuition and applications

DURATION	Two academic years of nine months each
FORMAT	In person at a working studio in Asturias. All work takes place during your chosen shift.
SCHEDULE	Morning or afternoon. Four hours a day, five days a week.
PLACES	20 per shift. 40 new places per programme and intake.
STUDIO HOURS	720 hours a year. 1,440 hours over the two years.
TUITION	€9,000 per academic year
ENTRANCE TEST DATES	To be announced

Apply through the Education admissions form and choose your programme. We will send the instructions for two entrance tests. If the studio offers you a place, enrolment completes your admission.

The two tests help us see your talent and bring together 20 artists who can start working at a similar level. Choose work that lets us see how you think.

Test 1. Your own work. Submit an image, model or composite and explain how you made it. We look at your visual judgement, your use of references and the choices you made.

Test 2. Integration exercise. Propose a digital element for a live-action image and show how it would fit with a sketch or a test. We look at your reading of light, scale and occlusion.

Test dates to be announced.

Enrolment for each academic year closes before that year starts.

APPLY THROUGH EDUCATION ADMISSIONS jimsonweedstudios.com/education/admissions

Combining work and study. You need 20 hours a week in a fixed morning or afternoon shift. All programme work takes place in the studio during that shift.