

STORYBOARD 1.0

STORYBOARD 1.0

Transferring a screenplay into images, words into drawings and giving characters visual expressions

Learn how to break down a script, how to develop a floor-plan, how to stage scenes with actors and cameras and how to put those scenes into action.

More info, go to https://www.hff-muenchen.de/en_EN/summer-school-neu#serienworkshop

Drawing traditional.

Descriptions

Visual Storytelling is key when it comes to cinematic filmmaking and since audio and moving image have to be mastered, it is one of the most difficult art forms. Storyboards can help us finding the right position and order of the characters in the scene, set the lights and the movement of the camera. In visual storytelling known since the old masters in painting and the rules of geometry are applied to a moving image. Finding this translation from the words in the screenplay to the final image in the storyboard sequence will be practiced with preexisting screenplays.

For application: Short answer: "Why would you like to participate?"

Basic drawing skills might be helpful.

Sketching material (wird von HFF gestellt?):

Faber Castal B6 – B8

<https://www.faber-castell.de/produkte/Castell9000JumboBleistift8B/119308>

Faber-Castell Art Eraser Knetgummi



<https://www.faber-castell.de/produkte/ArtEraserKnetgummigrau/127220>

Conté à Paris Sketching Crayons Black

<https://www.conteaparis.com/en/sketching/>

Pentel Brush Pen

<https://de.pentel-shop.eu/colour-brush.html>

Black #101

DIN A3 or A4 Print papier

Maximum of 15 participants.

STORYBOARD 2.0

Drawing digitally (2D)

Tutorial with loads of knowledge in digital art for getting the storyboard into a presentation deck with mood images.

The following equipment is requested:

Apple iPadPro:

<https://www.apple.com/de/ipad-pro/specs/>

Sceensize 12,9"

with Apple pencil

<https://www.apple.com/de/apple-pencil/>

App: Procreate

<https://apps.apple.com/us/app/procreate/id425073498>

Maximum of 25 participants.



STORYBOARD 1.0 CONTENT:

Director of the Workshop:

Professor Michael Coldewey

Chair of VFX at the HFF Munich and founder of the TRIxTER VFX studios.

Michael has directed two animated movies, and produced three live action features, 52 half hour episodes for an animated TV series and was TRIxTER's Executive Producer for 10 Marvel movies.

IMDb: https://www.imdb.com/name/nm0170402/?ref=nm_sr_srg_0

More: (in German, English will follow) https://de.wikipedia.org/wiki/Michael_Coldewey

The workshop will be taught in English (or German, pending on participants).

Description:

Transferring a screenplay into images, words into drawings, and giving characters visual expressions, is a magical and wonderful process. Breathing life into a storyline is a moment of divine power. We will learn how to break down a script, how to develop floorplans, how to stage scenes with actors and cameras and how to put those scenes into action.

Method:

First, students will learn how to observe and understand the fundamental elements of the human body, costumes, architecture, landscapes and vehicles. We will draw from life models, imagination and photos. Unlike in fine art, everything has to fit into a strict picture format requiring the least notes possible: everyone should be able to "read" a textless story.

It will finish with a presentation of storyboard panels, giving an idea of the overall mood of a film, with light and shadows and exact camera angles and movements.

Course:

General preparation with basic drawing techniques:

Primitive shapes and volumes (cube, ball, cylinder, grid etc.)

Perspective construction and the skill of cheating with it.

Chapter One: Script analyses

Listing assets and locations.

Research. Research. Research.

Looking for the authentic and historical time, zeitgeist, season, time of day, weather etc.

At the end of this chapter we will understand how to pave the ground for the first ideas of shots.



Chapter Two: Script-breakdown

Thumbnail techniques.

Floorplans, street plans and maps.

At the end of this chapter we will have an idea of where the story takes place, with whom and what it is all about.

Chapter Three: Screen-formats

Picture sizes (Widescreen, CinemaScope, IMAX etc.).

Basic editing rules, that are also storyboard rules.

Signs and symbols.

Camera moves and angles and why use them, and why not.

Focal lengths, focus, multiplane.

The camera as an active or passive “actor” in action.

At the end of this chapter we will know how to use an imaginative “camera”.

Chapter Four: Composition

With your very first line, you make the most important decision.

Basic rules of composition, layouts, dividing a screen into sections.

How to guide the eyes of the spectators.

Give or take space of elements within a frame.

Connected composition, which means getting from one shot to the next but keeping the compositing of the screen.

At the end of this chapter we will know how to fill the screen.

Chapter Five: Staging figures on set. Their paths, relationships to each other

Blocking a scene.

Finding the pose and gestures.

Negative space and silhouettes.

At the end of this chapter, we will understand how to read a shot and how quickly can we understand the action, the meaning.

Chapter Six: Dramaturgy of shots building a scene/sequence

The rhythm of picture sizes, lengths and camera moves.

How music and sound influences the shots.

At the end of this chapter, we will be able to bring dynamism into a sequence, building tension.

Chapter Seven: Light and Shadow

Light sources (static, moving, changing lights).

Confusing light.

Air density, mist, smoke.

At the end of this chapter we will have learned the drama of light and shadow and how important it is, because without light, we see nothing....



Chapter Eight: Drawing effects

Fire, explosions, smoke.

Rain and snow.

Wind and heat.

Wet and dry.

Dust and shine.

At the end of the chapter it will be easy for everyone to be specific in placing effects.

Chapter nine: A) Anatomy - The human figure

Our world is a multiple of our body-size. And we need to train and exercise our skills to bring the human proportions into the frame.

Construction of both female and male bodies of all ages.

Basic anatomy and how to cheat it.

Body details (hands, feet, arms, legs, neck etc.)

Head construction.

Portrait.

Facial expressions.

Ethnic differences.

Characters (aggressive, passive, sloppy, positive, sick, drunken, angry etc.).

At the end of this part of the chapter (which easily may never end!) the most important parts of filmmaking, the actors and actresses, are recognized as living creatures.

B) Clothes, hairs, weapons/tools

Basic fashion, costumes, fabric, material, zeitgeist etc.

At the end of this part of the chapter, we will know that we can explain a lot about a character with hair styles, clothes and working tools.

Chapter ten: Humans at work

Typical acting situations (running, driving, swimming, dancing etc.)

At the end of this chapter we will understand what we need to know about human power, holding a tool, a weapon, showing weight and g-forces etc.

Chapter eleven: Architecture

Exterior and interior.

Basic construction of houses, bridges, ships etc.

Wooden framework houses, concrete, iron, bricks.

Details: doors, windows, stairs, furniture.

Chapter twelve: Environments

Fields, forests, lakes, oceans etc.

Building a street, a village, a city.

Chapter thirteen: Animals, the most common ones

Horses, dogs, cats, cows, pigs.



Chapter fifteen: Fantasy creatures and scenes

Dragons.

Dwarves.

Werewolves.

Material:

We will work with pencil on paper, which is provided by the Summer School. But participants are very welcome to use their own material as well, or draw digitally on graphic tablets (Apple iPadPro with Procreate, Photoshop etc.).

Application:

A short answer to “Why you would like to participate in this lecture?”

No CV.

Very basic drawing skills might be helpful.

Minimum age: 16.

Maximum number of 25 participants in physical presence. Via online webcam no limit.

STORYBOARD 2.0 CONTENT:

Director of the Workshop:

Professor Michael Coldewey

Chair of VFX at the HFF Munich and founder of the TRIXTER VFX studios.

Michael has directed two animated movies, and produced three live action features, 52 half hour episodes for an animated TV series and was TRIXTER's Executive Producer for 10 Marvel movies.

IMDb: https://www.imdb.com/name/nm0170402/?ref=nm_sr_srgs_0

More: (in German, English will follow) https://de.wikipedia.org/wiki/Michael_Coldewey

The workshop will be taught in English (or German, pending on participants).

Description:

Transferring a screenplay into images, words into drawings, and giving characters visual expressions, is a magical and wonderful process. Breathing life into a storyline is a moment of divine power. We will learn how to use the advantage of a drawing software like Procreate on Apple iPadPro. At the end of the course we will have an animatic (storyboard slideshow with timing) of a sequence.

Method:

We will start with going through the software and see what we can create with it. How to use brushes, create new brushes. What are layers and why do we need an alpha-channel and many more.

Course:

General software training of Procreate on Apple iPadPro:

The drawing content of the lectures are similar like the tasks of Storyboard 1.0 but trained on an iPadPro with Procreate instead of pencil and paper.

Material:

We will draw digitally on graphic tablets (Apple iPadPro with Procreate), therefore all need to have such equipment.

Application:

A short answer to "Why you would like to participate in this lecture?"

No CV.

Very basic drawing skills might be helpful.

Minimum age: 16.

Maximum number of 25 participants in physical presence. Via online webcam no limit.