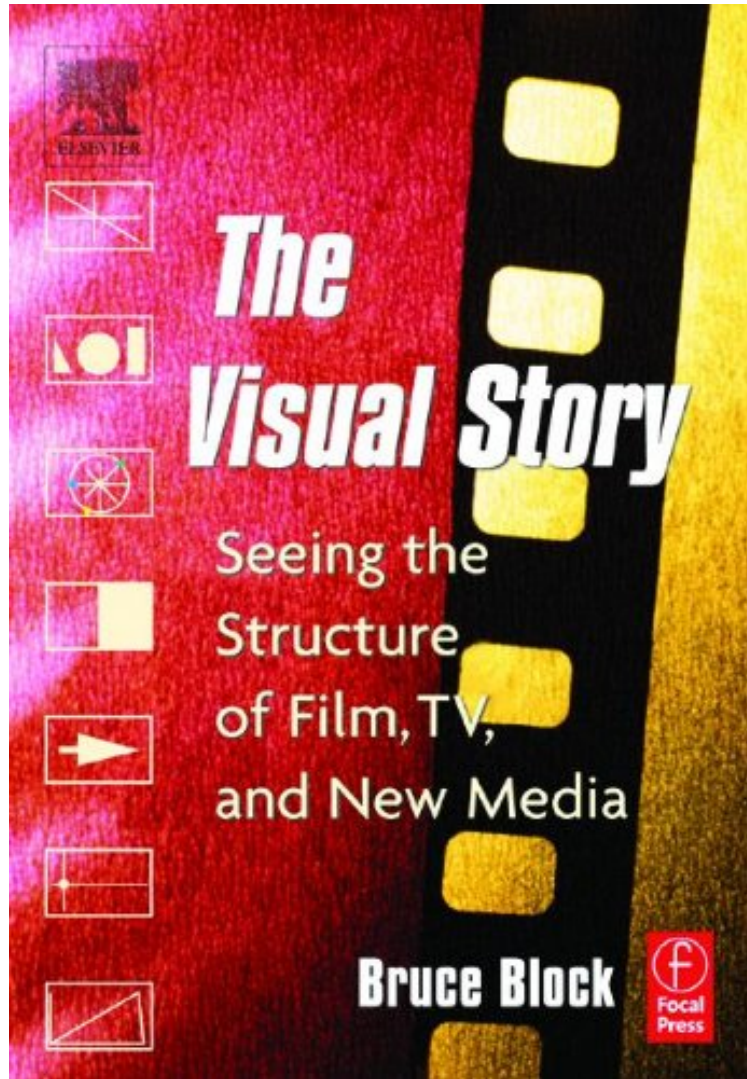


The Visual Story: Seeing the Structure of Film, TV and New Media

Bruce Block

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Bruce Block : The Visual Story: Seeing the Structure of Film, TV and New Media before purchasing it in order to gage whether or not it would be worth my time, and all praised The Visual Story: Seeing the Structure of Film, TV and New Media:

0 of 0 people found the following review helpful. A must HaveBy CustomerThis is a must have book for any filmmaking student or professional in my opinion. Understanding the components and sub components that combine to create visual structure is just as impoerative as understanding and learning how to manipulate the components of story structure when writing a script.This and the newer edition are excellent tools to have and be able to reference.1 of 1 people found the following review helpful. Better than I thoughtBy Farris FamilyI had to get this book for a class

I'm taking (Visual Language of the Moving Image) at UCF. Like most books that we are required to purchase, I wasn't too happy about it... But, honestly, this one is different. It is very well written and illustrated. I actually love this book. Bruce Block knows his stuff, and, more importantly, he knows how to teach it. 0 of 0 people found the following review helpful. Really exiting book
By tolaIt is not in my habit to comment every book I own, but with this one I have to make an exception. I have read many books on both visual aesthetics and cinematography, and by far I must say that this one is the most exiting and detailed book on the subject that I have seen so far. The book is very well structured and explains all imaginable (and many un-imaginable) aspects of visual composition and staging of both moving and still image. I also believe that this book is valuable not only for cinematography, but for all other brands of visual artistry as well. Even if you were only painting pictures, this book has valuable things to give to you. I simply love this book.

The Visual Story offers students and professionals in cinematography, production design, directing and screenwriting a clear view of the relationship between the story/script structure and the visual structure of a film or video. An understanding of the visual components will serve as the guide in the selection of locations, set dressing, props, wardrobe, lenses, camera positions, lighting, actor staging, and editorial choices. The Visual Story divides what is seen on screen into tangible sections: contrast and affinity, space, line and shape, tone, color, movement, and rhythm. The vocabulary as well as the insight is provided to purposefully control the given components to create the ultimate visual story. For example: know that a saturated yellow will always attract a viewer's eye first; decide to avoid abrupt editing by mastering continuum of movement; and benefit from the suggested list of films to study rhythmic control. The Visual Story shatters the wall between theory and practice, bringing these two aspects of the craft together in an essential connection for all those creating visual stories.

"Book outlines the concept of visual presentation as a science, using everything from the dynamics of perspective to shape, tone, color and rhythm. A textbook take on what makes visuals work or fall flat." - Variety
"love that it uses classic and contemporary film, eg Run Lola Run, would like to see a DVD or CD-ROM with the film clips, mesh between theory and practice excellent"
"concise reference of practical applications"
"very interesting approach...innovative intersection of theory and practice."
From the Publisher
The Visual Story offers those interested in cinematography, production design, directing and screenwriting a clear view of the relationship between the story/script structure and the visual structure of a film or video. An understanding of the visual components will serve as the guide in the selection of locations, set dressing, props, wardrobe, lenses, camera positions, lighting, actor staging, and editorial choices. The vocabulary as well as the insight is provided to purposefully control the given components to create the ultimate visual story. For example: know that a saturated yellow will always attract a viewer's eye first; decide to avoid abrupt editing by mastering continuum of movement; and benefit from the suggested list of films to study rhythmic control. The Visual Story shatters the wall between theory and practice, bringing these two aspects of the craft together in an essential connection for all those creating visual stories.
About the Author
Bruce Block has worked in a creative capacity on dozens of feature films, television shows commercials and animated films. His feature film producing credits include Something's Gotta Give, What Women Want, America's Sweethearts, The Parent Trap, and Father of the Bride I II. He served as creative consultant on Spanglish, As Good As It Gets, Stuart Little and many other feature films and television productions. He is an adjunct Professor at the USC School of Cinema Television and teaches classes in visual structure at the American Film Institute, PIXAR Studios, Walt Disney Feature and Television Animation, Dreamworks Animation, Nickelodeon Animation Studios, Industrial Light Magic and a variety of film schools in Europe. Mr. Block also consults with video game designers and software companies creating new interactive media. He can be reached at www.bruceblock.com.