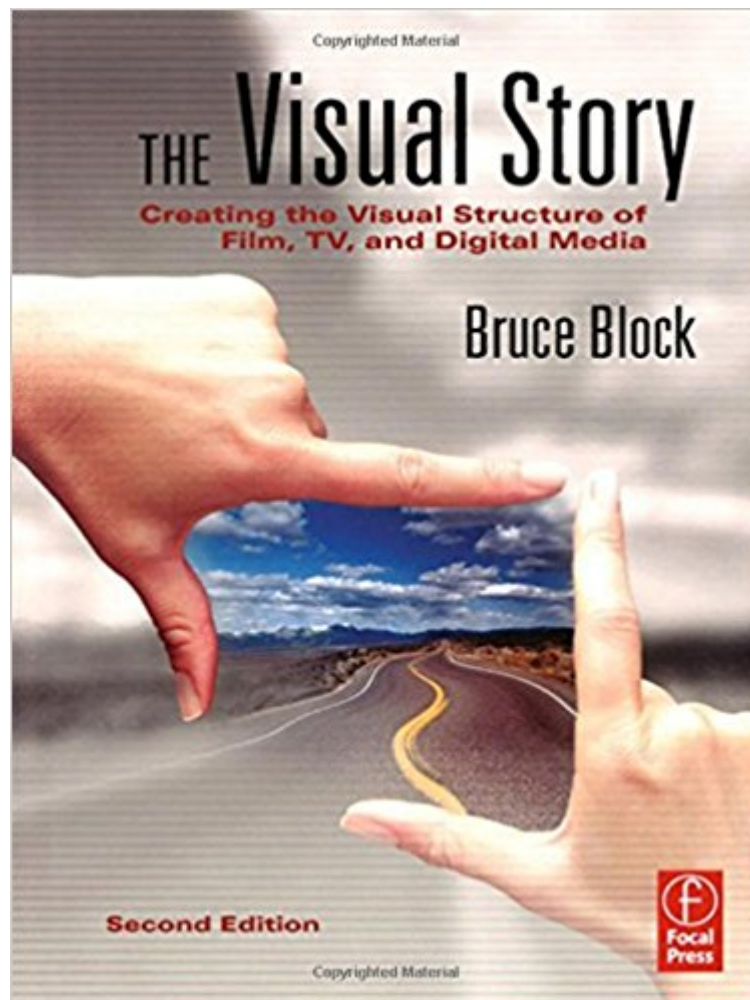


The book was found

The Visual Story: Creating The Visual Structure Of Film, TV And Digital Media



Synopsis

If you can't make it to one of Bruce Block's legendary visual storytelling seminars, then you need his book! Now in full color for the first time, this best-seller offers a clear view of the relationship between the story/script structure and the visual structure of a film, video, animated piece, or video game. You'll learn how to structure your visuals as carefully as a writer structures a story or a composer structures music. Understanding visual structure allows you to communicate moods and emotions, and most importantly, reveals the critical relationship between story structure and visual structure. The Visual Story offers a clear view of the relationship between the story/script structure and the visual structure of a film, video, or multimedia work. An understanding of the visual components will serve as the guide to strengthening the overall story. 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. Bruce Block has the production credentials to write this definitive guide. His expertise is in demand, and he gives seminars 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. The concepts in this book will benefit writers, directors, photographers, production designers, art directors, and editors who are always confronted by the same visual problems that have faced every picture maker in the past, present, and future.

Book Information

Paperback: 310 pages

Publisher: Focal Press; 2 edition (October 26, 2007)

Language: English

ISBN-10: 0240807790

ISBN-13: 978-0240807799

Product Dimensions: 0.5 x 7.2 x 10.2 inches

Shipping Weight: 1.8 pounds (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars 101 customer reviews

Best Sellers Rank: #6,393 in Books (See Top 100 in Books) #10 in Books > Humor & Entertainment > Movies > Video > Direction & Production #12 in Books > Humor & Entertainment > Movies > Direction & Production #13 in Books > Textbooks > Humanities > Performing Arts > Film & Television

Customer Reviews

"Bruce Block has a unique knowledge and understanding of the visual structure of film. The Visual Story is the only book of its kind. it will teach you to become a better storyteller through the use of visuals." - Nancy Meyers, Director of "Something's Gotta Give" and "The Holiday"

"Bruce Block masterfully deconstructs visual storytelling. Exposure to this material is essential for all students of cinema. This book will make you a better filmmaker." --American Film Institute

"Bruce Block's work gives the visual storyteller a framework for making story-driven decisions, not just visual choices. It gives the filmmaker tools to create harmony and counterpoint between the story structure and its visual realization on the screen." --Randy Nelson, Dean of Pixar University, Pixar Animation Studios

"No matter what kind of visual storyteller you are, whether a filmmaker, photographer, or graphic designer, Bruce Block explains how visual narrative works in a way that is clear and accessible." --David Pagani, Creative Director-On Air, DIRECTV

"Bruce Block is legendary in the field of broadcast design. His profound insight into the art of visual storytelling will forever change the way you work." --Dan Pappalardo, Executive Creative Director/Partner, Troika Design Group

"I spend much of my time in pre-production quoting Bruce Block to my cinematographers, production designers, costume designers, and editors. In all my years in the business I've never found a clearer more useful articulation of film grammar." --Jay Roach, director of Austin Powers, Meet the Parents, and Meet the Fockers

"You hold in your hand a key to understanding the complex and ever changing world of modern cinema."--Charles Shyver, director of Alfie, Father of the Bride I & II, and Baby Boom

"Bruce Block's in-depth understanding of Visual Structure is inspirational to those working in animation. This reference source is invaluable and essential for any artist." --Walt Disney Television Animation

"I think every cinematographer-in-training should read this book. It will teach them how important collaboration with others in the crew is by having an overall concept of all that goes into the creation of the Visual Story." - Rexford Metz, ASC

"His book is a sort of Elements of Style for filmmakers, and any screenwriter, director or cinematographer with a point of view will find a great deal of creative inspiration in The Visual Story's guide to the fundamentals of the craft....The Visual Story makes the very convincing argument that all of these media require precise, motivated visual designs in order to be effective - and that having a point to make or a story to tell is only half

the battle." - American Cinematographer

"In a great story - and in a great speech - there is ebb and flow, there is silence and there may be thunder... In a wonderful book about the power of the visual in storytelling by Bruce Block (The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media), the author uses these three basics of story - Exposition, Climax, Resolution - to show the link between visual structure and story structure." -Garr Reynolds, Presentation Zen (<http://www.presentationzen.com/>)

It is a well delivered display of the mechanics behind good film-making, and there's a lot for other visual arts as well. I do not aspire to be a cinematographer, but I learned a great deal about what choices to make when laying out a composition, and what those choices might convey to the audience, and why. It really makes watching movies a lot more informed, as you see a bit more behind the curtain on how directors manipulate the story and tell it more effectively. Concise and easy to understand, it is a great resource for anyone wanting a deeper view into the artistic choices people make in the visual arts.

I bought this book after attending to a conference by Bruce Block. It's a must-read, specially for directors, DPs, art directors, and more. I'm sure some other visual artists will benefit from this one. What I love about this book is that there's no single page wasted, every bit of it is pouring with valuable, practical information that will make you a better visual storyteller.

This is my favorite book on filmmaking, bar none. It details techniques used by some of the biggest directors, showrunners, and others working behind the scenes in Hollywood.

The book is very good for all levels in the cinematography world, and it serves all purposes.

I first encountered Bruce Block when he was teaching at UCLA Extension. I was the student liaison for the Entertainment Studies Department. Several students talked about how informative his class was. Year later I had the opportunity to take his class while I was a fellow at The American Film Institute. It was the only class that students requested to be made available more than once throughout the year. If you can take his class do it. Since then I've earned my MFA in film and teach at the college level. I've used this book for my Understanding Motion Picture class. It will change the way you see not just film, but any visual medium. Don't just read it. I suggest you watch some of the recommended movies. The ideas in this book are best understood in application. You have to SEE

how the concepts are applied. Then put the book down and go make your vision real. Not enough film makers apply visual theory to their productions. It makes a world of difference. He dissects "Space" into basic sub-components. He builds upon this understanding of these components into higher organized systems of visual elements and shows how to use them to "VISUALLY" tell your story. A must have for film makers, photographer, graphic designers. It's elementary at first but hang in through the entire book and you will have a deeper understanding of how we as humans, react to visuals.

I had the honor to to Bruce Block lecture before there was even a book. I have both the first edition and second edition reading them dozens and dozens of times. I have taken photographs since a child reading this book and learning about the structures made go from taking a snapshot to visual storyteller.

A little bit out of date now but the fundamentals are still sound and this book delivers. Nice color illustrations and pictures. The concepts are well explained and demonstrated.

A great book to use if u want to know the basics of capturing images or videos. I had to get it for school but a very helpful book of your teacher does teach u every detail

[Download to continue reading...](#)

The Visual Story: Creating the Visual Structure of Film, TV and Digital Media The Visual Story: Seeing the Structure of Film, TV and New Media Social Media: Master Social Media Marketing - Facebook, Twitter, Youtube & Instagram (Social Media, Social Media Marketing, Facebook, Twitter, Youtube, Instagram, Pinterest) Sport Beyond Television: The Internet, Digital Media and the Rise of Networked Media Sport (Routledge Research in Cultural and Media Studies) Between Film, Video, and the Digital: Hybrid Moving Images in the Post-Media Age (International Texts in Critical Media Aesthetics) Audio Visual, Subtitling and Film Translation Articles: Compilation of Audio Visual, Subtitling and Film Articles submitted to translationjournal.net (Articles from Translation Journal Book 6) Documenting the Documentary: Close Readings of Documentary Film and Video, New and Expanded Edition (Contemporary Approaches to Film and Media Series) Latino Images in Film: Stereotypes, Subversion, and Resistance (Texas Film and Media Studies Series) The Film Encyclopedia 7th Edition: The Complete Guide to Film and the Film Industry Media Across Borders: Localising TV, Film and Video Games (Routledge Advances in Internationalizing Media Studies) Social Media: Dominating Strategies for Social Media Marketing with Twitter, Facebook, Youtube,

LinkedIn and Instagram: Social Media, Network Marketing, Book 1 Social Media: Strategies To Mastering Your Brand- Facebook, Instagram, Twitter and Snapchat (Social Media, Social Media Marketing) Social Media: 30 Marketing Strategies for Facebook, Twitter and Instagram (Social Media, Facebook, Twitter, Instagram, Social Media Marketing) The Creative Artist's Legal Guide: Copyright, Trademark and Contracts in Film and Digital Media Production Film Is Not Dead: A Digital Photographer's Guide to Shooting Film (Voices That Matter) Costume Design 101 - 2nd edition: The Business and Art of Creating Costumes For Film and Television (Costume Design 101: The Business & Art of Creating) The Musician's Guide to Licensing Music: How to Get Your Music into Film, TV, Advertising, Digital Media & Beyond Digital Religion, Social Media and Culture: Perspectives, Practices and Futures (Digital Formations) The Sorcerers and Their Apprentices: How the Digital Magicians of the MIT Media Lab Are Creating the Innovative Technologies That Will Transform Our Lives Personal Connections in the Digital Age (Digital Media and Society)

[Contact Us](#)

[DMCA](#)

[Privacy](#)

[FAQ & Help](#)