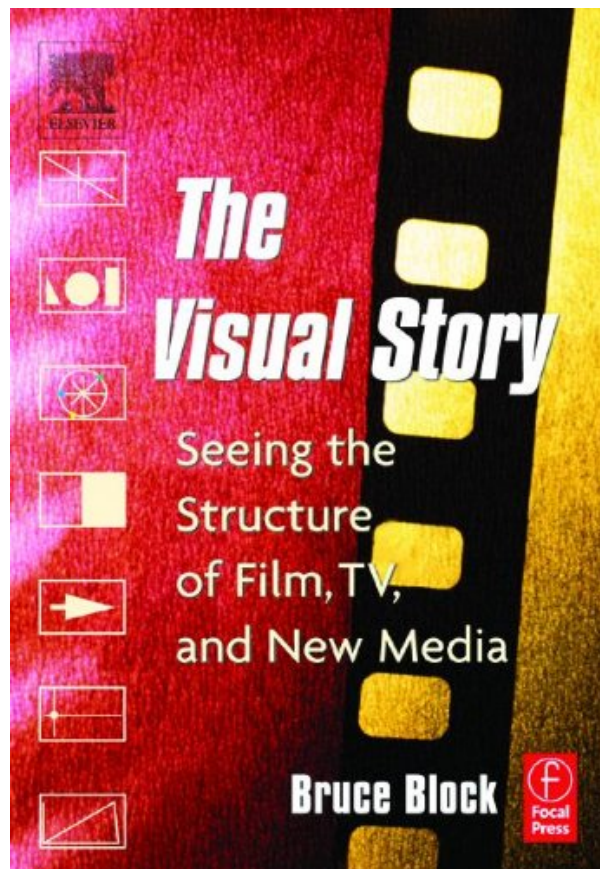
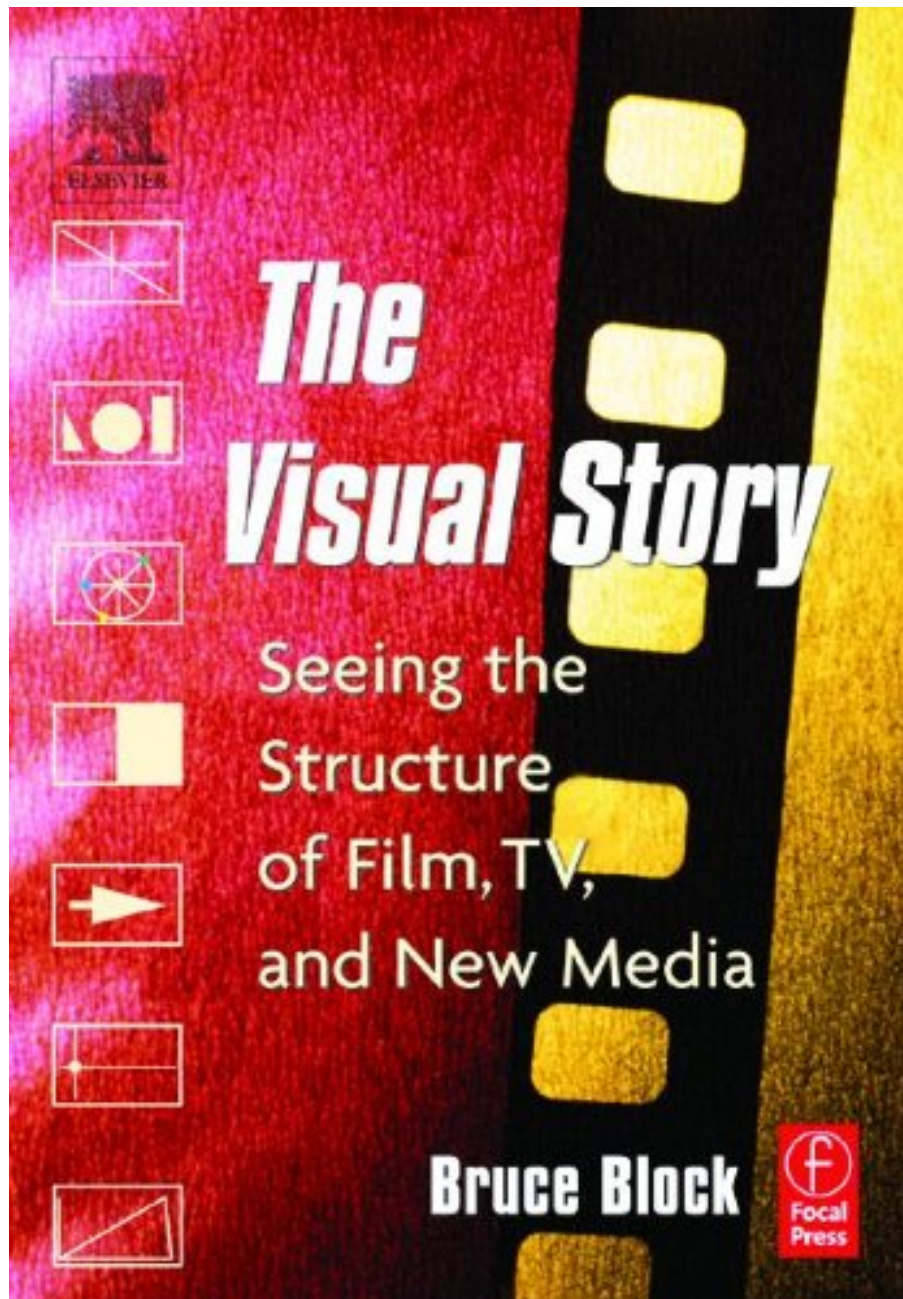


THE VISUAL STORY: SEEING THE STRUCTURE OF FILM, TV AND NEW MEDIA BY BRUCE BLOCK



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Review

"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

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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

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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.

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Every picture tells a story

By Patrick Gregston

But if you are using pictures to tells stories, do you know what your pictures are saying? Today, with the means of production accessible to everyone with about \$10K, we are about to see the equivalent of desktop publishing a decade later with video.

Do you want your production to look like the video equivalent of the ransom notes produced by people who made every letter a different font just because they could?

The Visual Story makes the fundamental elements of visual language understandable. It provides tools to articulate ideas and concepts of storytelling in the visual medium. Converse with your team in terms that make sense. Plan your production so the audience gets the intended message. Make every element on screen support your theme.

Get it (like understand)and you become one of the better producers.

Skip it and help lower the bar.

4 of 5 people found the following review helpful.

Great book with one little flaw

By A Customer

This book is almost perfect. It explains the visual elements of line, shape, color, space, etc., and, more importantly, ties them to the story. The only complaint I have is it should use more color plates in the "Color" chapter, instead of trying to describe color with words. Must read for anyone trying to tell stories with pictures.

7 of 7 people found the following review helpful.

A clear and insightful guide to seeing the visual structure of moving images

By Nate

"The Visual Story" really is unlike anything out there for its emphasis on the ways in which the structure of an image or of images in sequence -- its shape, its apparent spatial dimensions, its movement, its complexity, its rhythm and texture, its color dimensions -- can all work together to support the emotional and thematic dimensions of the story it aims to tell. His explanations are simultaneously simple and insightful, and

spending time with this book can really open your eyes to the wide range of ways in which moving images can be meaningful at a level that can be independent of the actual content of the image (who is in it, what is being shown). Essential reading for filmmakers who aspire to take advantage of the potentials of the medium, this book would also be enormously revealing and useful for students of film, for film lovers, and even for those who have a broad interest in the visual arts. His chapters on space and on color, and his discussions of their emotional as well as their formal content, are especially valuable and full of insight. I can't recommend this book highly enough.

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