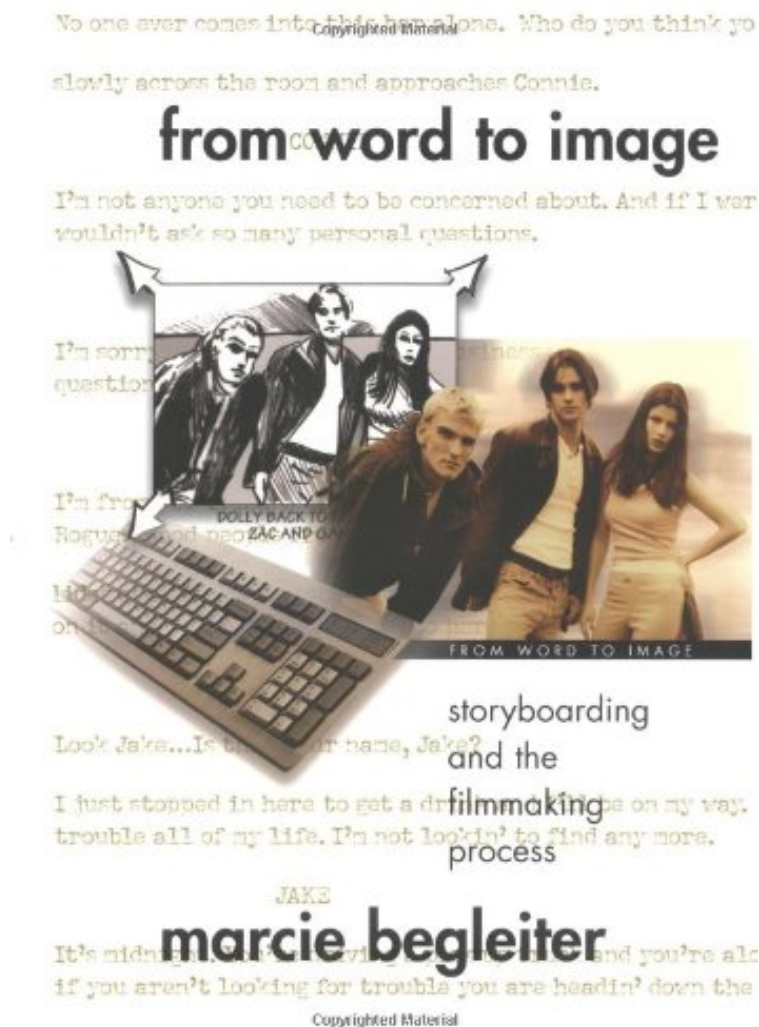


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From Word to Image: Storyboarding and the Filmmaking Process

Marcie Begleiter

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#2597937 in Books Michael Wiese Productions 2001-11 Original language: English PDF # 1 10.00 x .70 x 7.051, #File Name: 0941188280250 pages | File size: 46.Mb

Marcie Begleiter : From Word to Image: Storyboarding and the Filmmaking Process before purchasing it in order to gauge whether or not it would be worth my time, and all praised From Word to Image: Storyboarding and the Filmmaking Process:

0 of 0 people found the following review helpful. The complete guide to storyboarding By E. M. Hobo This is a professional guide to storyboarding that goes into minute detail in terms of storyboarding within the production process. It clearly illustrates all of the different techniques of storyboarding, using different angles, camera movements, shots, and how to represent movement within a picture. It also goes into different types of storyboarding and more. Everything you need to know about storyboarding is in here. 5 of 5 people found the following review

helpful. As complete as it can be - close to an encyclopaedic dictionary! By Luiz F. S. Campello There is not much I can add to what's been said in the previous reviews, but there is ONE thing I found here that I never read anywhere else, and just that would make the book worth its price. From page 160, I quote: "If we dispense with the steps of drawing an overhead and plotting the points of the set into an elevation, then we need a quick way of determining the placement of the vanishing points by eye. The suggested placement is one-half a frame's distance outside the frame on either side, for a natural, 50mm lens length appearance." I've read a lot of books on perspective, and, even though they will tell you everything about vanishing points, this is the first (and only book) I read that tells you WHERE to put the damned things, to depict a scene with a "normal" view. (Thank you, Marcie - you're a life saver!...) My particular area of interest is comic book artwork, (just like reader Jason Briggs), but I consider ANYTHING that can make the art look believable as an invaluable asset, and everything she teaches here, is of immense value, if your objective is to render scenes that will make the reader feel as if he (or she) is actually seeing the picture. For someone interested in the same aspects as Jason, who is interested in the psychological aspects of the craft, I would recommend the books by Will Eisner - that's right up his alley. (What I can't imagine is where he got the notion that this book would contain what he was expecting to find - there is nothing in the reviews, or written on the cover, or in the table of contents, that suggests what he inferred.) That said, my opinion about the book is: if you know NOTHING about storyboarding, be it for the movies or TV, this will be the first best step you can take. AND, if you ALREADY know something about storyboarding, it will serve as pointers to guide you, so you won't forget any important aspect of the craft. (And there are LOTS of them...) The author managed to cram a ton of information into 223 pages, without making the book a heavy reading, and that's no easy feat! And the "war stories" she tells are also very insightful, and sometimes even funny. Thank you again, Marcie!

0 of 0 people found the following review helpful. So much useful information for designing and organizing storyboards... By R. McClintick Ms. Begleiter shares so much useful information for designing and organizing storyboards as well as preparing to work as a storyboard artist in the industry. Her work has helped me outline the ideas for devising useful production guides. Because this book outlines the preparatory work for filmmakers it has been useful for me. Also the work has guided me in my artistic sketching. Even though not used with the business yet, it has been a wonderful tool for just life as an artist.

Directors from Eisenstein to Spielberg have used storyboards to visualize their stories before production.

An essential read and guidebook for aspiring filmmakers or wannabe storyboard artists. -- Brntwd Magazine, April, 2002 An exciting aspect of (this) book is the way Begleiter helps film/videomakers change the way they think and express themselves... -- Today's Librarian, August, 2001 Begleiter has given the subject its own place in the sun through this groundbreaking practical guide and historic companion. -- DGA Magazine, March, 2002 The book teaches the importance of putting vision on paper... regardless of budget or artistic ability. -- Indie Slate September, 2001

From the Author In 1990 I was invited to teach a seminar at the American Film Institute on storyboarding. I created a weekend workshop based on my experiences of working with first-time directors. These men and women often came to directing through writing and were much less comfortable communicating about the visual aspects of the medium than they were about the narrative. I set out to make visual communication accessible to those filmmakers who felt they had no talent for it. From the beginning, the workshop achieved a popularity neither I nor AFI had anticipated. I added private workshops held each month at a local hotel and was eventually asked to join the film faculty at the Art Center College of Design in Pasadena. There I have been able to work with student filmmakers and develop a curriculum that encompasses many forms of pre-visualization for film including color theory, composition, storyboarding and narrative structure as it applies to constructing the frame. This book is an extension of the work that has come out of these classes as well as those given at the Directors Guild of America, USC and the Filmschule in Cologne, Germany. It has brought me great joy to introduce and expand upon the aesthetic as well as the technical aspects of visualization for film. It is my intention that the information contained in this volume will be of some use to you in your projects, whether they be for the classic media of film, television or the new media that takes us beyond linear structure.

From the Inside Flap From Word to Image is wonderful not only as an examination of the how-to's of storyboard art, but is full of rich film history. It demystifies an aspect of filmmaking that benefits everyone involved; from directors, to cinematographers, to production designers. Joe Petricca: Vice Dean, AFI Conservatory This bright and gracious work is so clear in its intent and organization that it instantly seems a film instruction classic and a must for visual artist as well as filmmaker. Ms. Begleiter defines image making with so much clarity as to open a new door in one's mind. The book speaks: this is what you do and how, now get going! Richard Hoover Production Designer: "Girl Interrupted" ; "Dead Man Walking" A wonderfully logical book about a precise tool to use in an illogical medium - Marcie Begleiter's process is a visual and organizational assist to any filmmaker trying to shift from story in words to story in moving image. Joan Tewkesbury: Director, "Felicity"; Screenwriter "Nashville" Finally! A definitive book for directors and producers to learn and appreciate the great support of storyboarding. Nancy Malone, Co-founder of Women in Film