



SINE

MATO

GRAFI

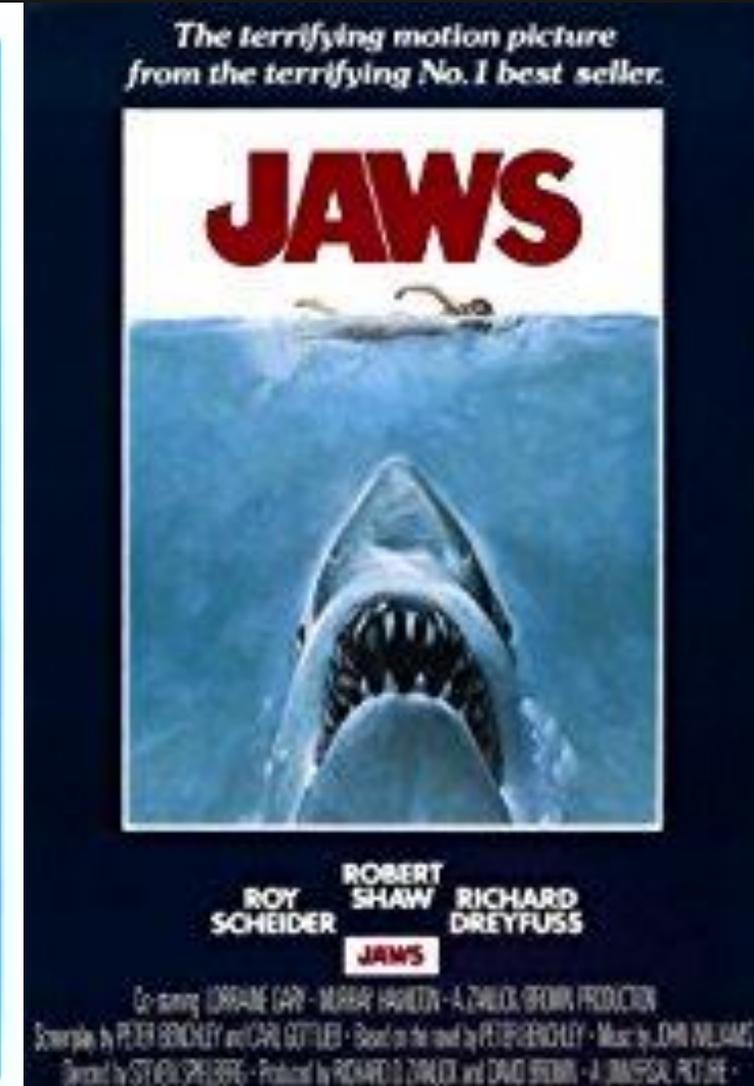
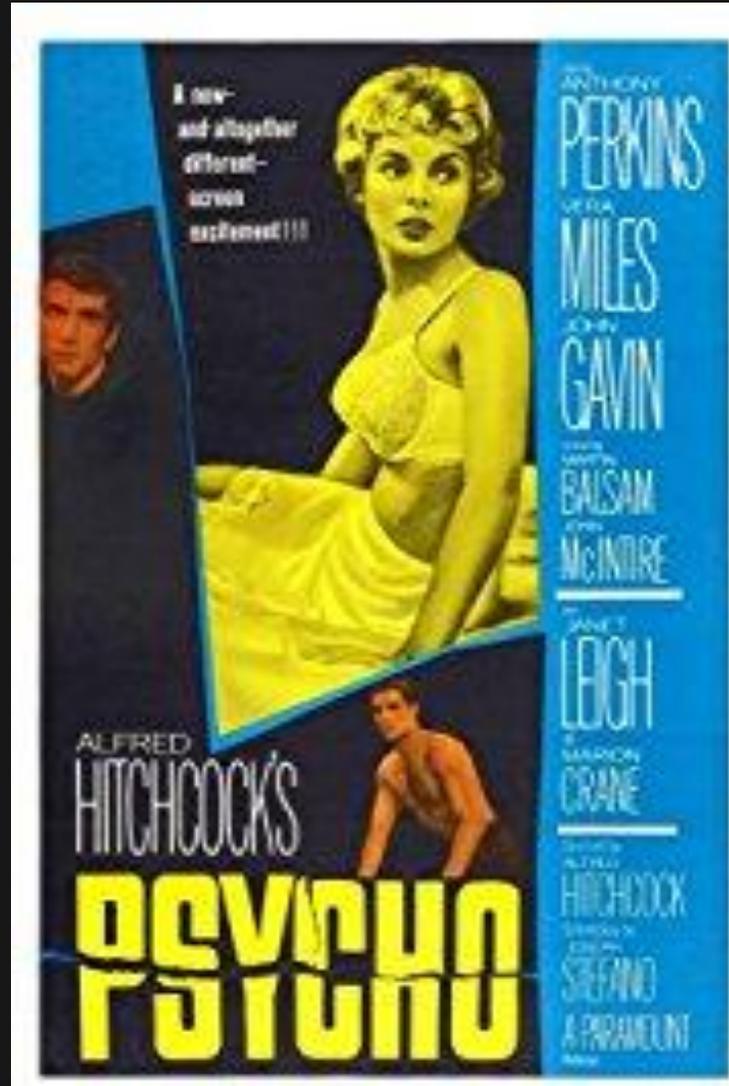
# Basic Visual Components

Space | Line | Shape | Tone | Color | Movement | Rhythm.

A visual component communicates moods, emotions, ideas, and importantly, give visual structure to the pictures.

# Understanding and Controlling Visual Components

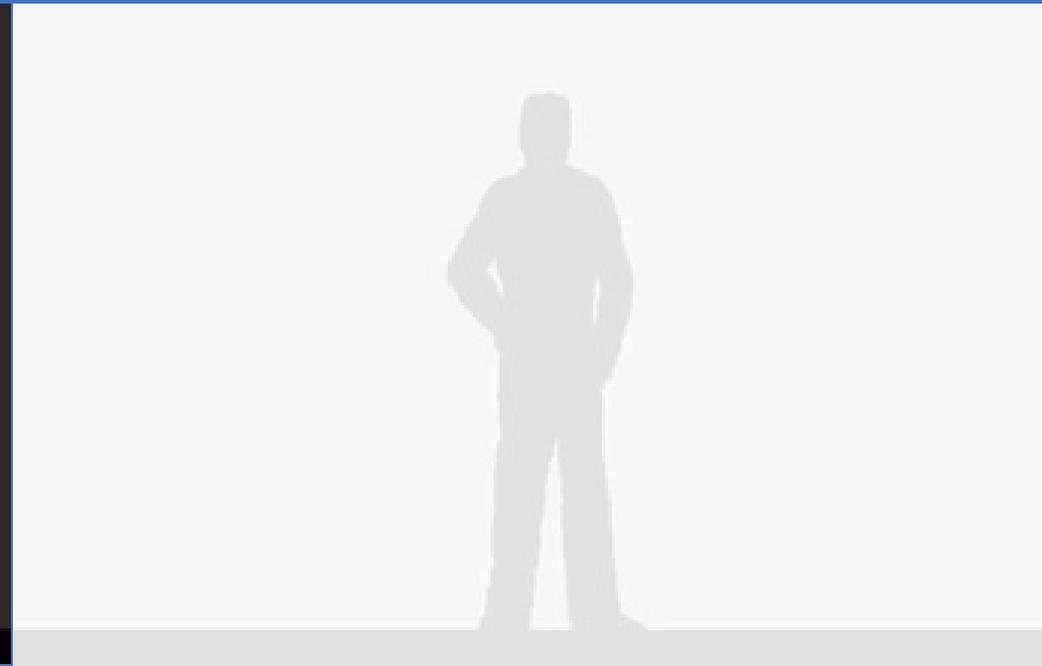
Whether it is an actor, the story, the sound, or the visual components, audiences react emotionally to what they see and hear.

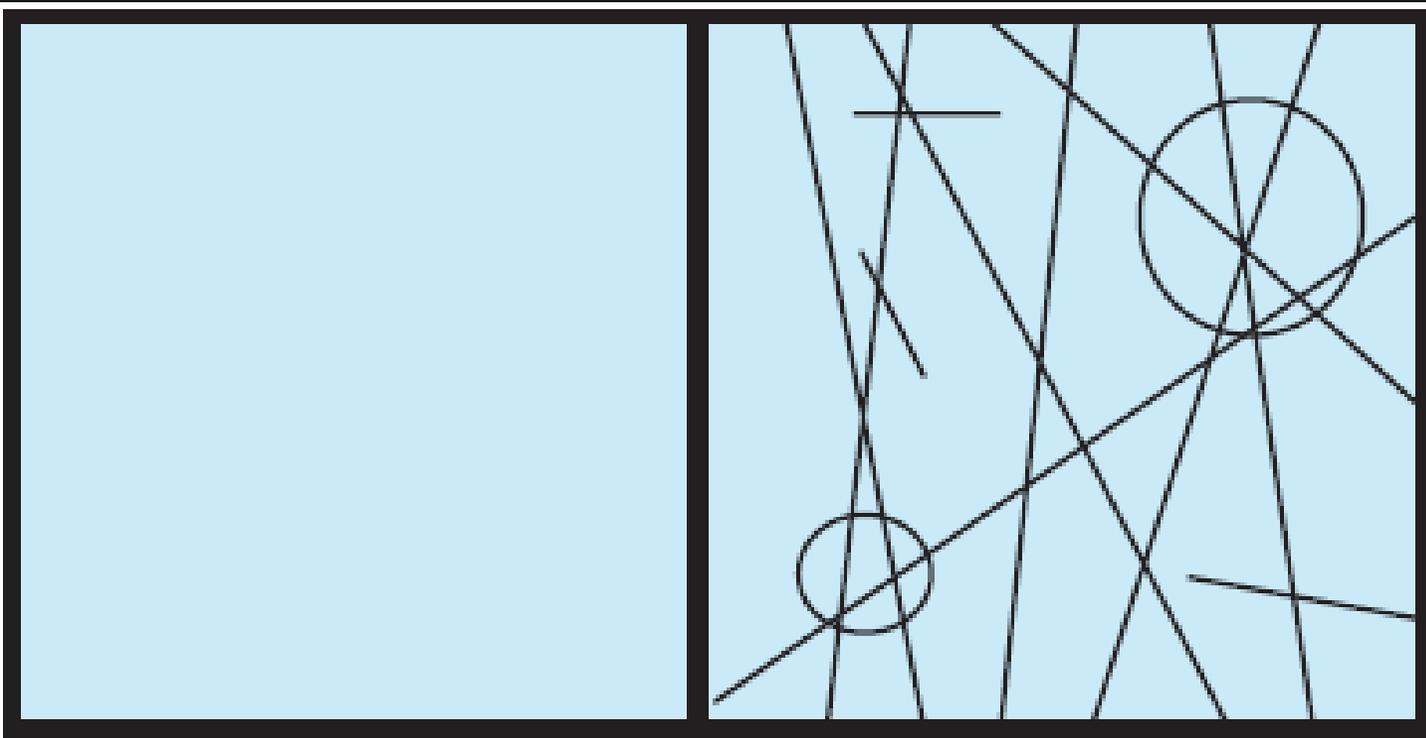


Psycho 1960 and Jaws 1975

## Contrast - Affinity

The greater the contrast in a visual component, the more the visual intensity or dynamic increases. The greater the affinity in a visual component, the more the visual intensity or dynamic decreases.





**CONTRAST** = Greater Visual Intensity  
**AFFINITY** = Less Visual Intensity

Space





## The Frame

*Aspect Ratio* adalah sebuah pasangan angka yang menunjukkan hubungan ukuran antara *width* dan *height* dari sebuah frame.



**35mm**



**16mm**



**8mm**



**Super 8**

**5:4**

Computer  
Displays

**4:3**

SDTV / Video  
Computer  
Displays

**3:2**

35mm Film  
DSLR Cameras  
Smartphones

**16:10**

Widescreen  
Computer Displays  
Smartphones

**16:9**

HDTV  
Widescreen SDTV  
Smartphones

**1.85:1**

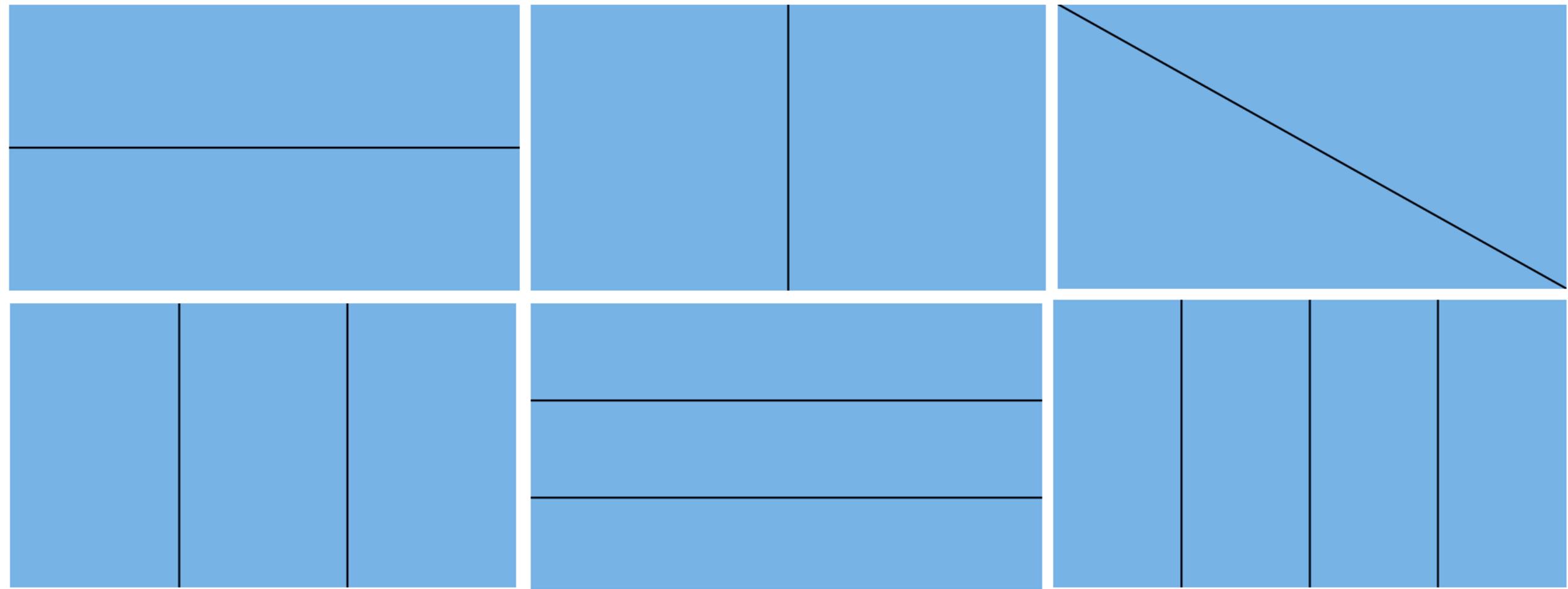
Cinema Film (US)

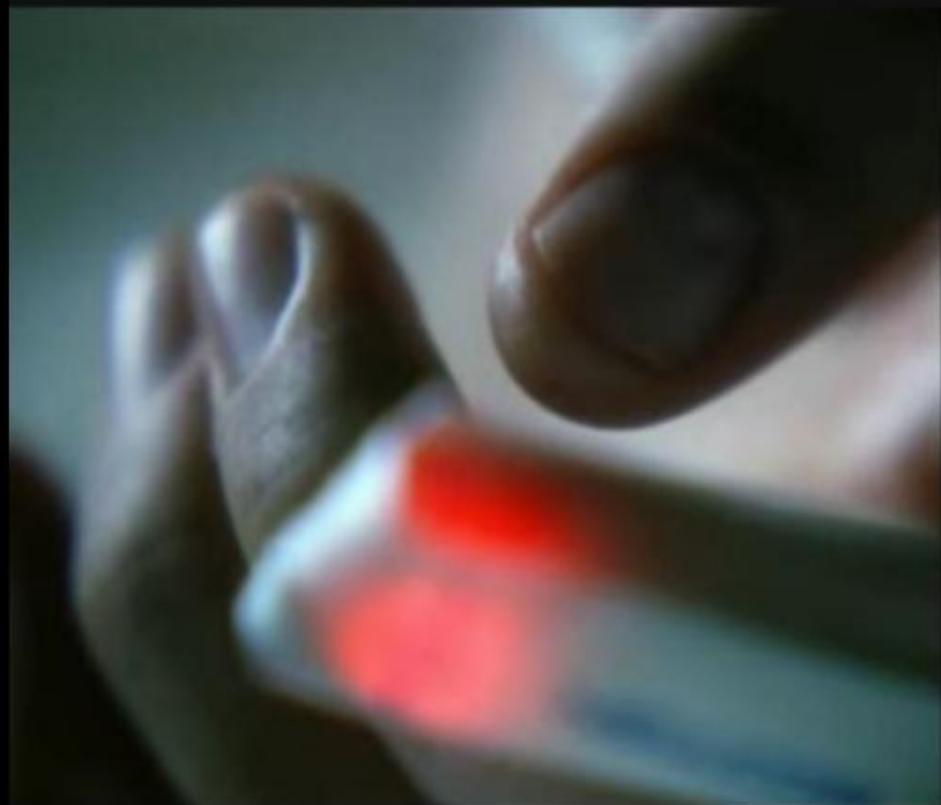
**2.35:1**

Cinemascope

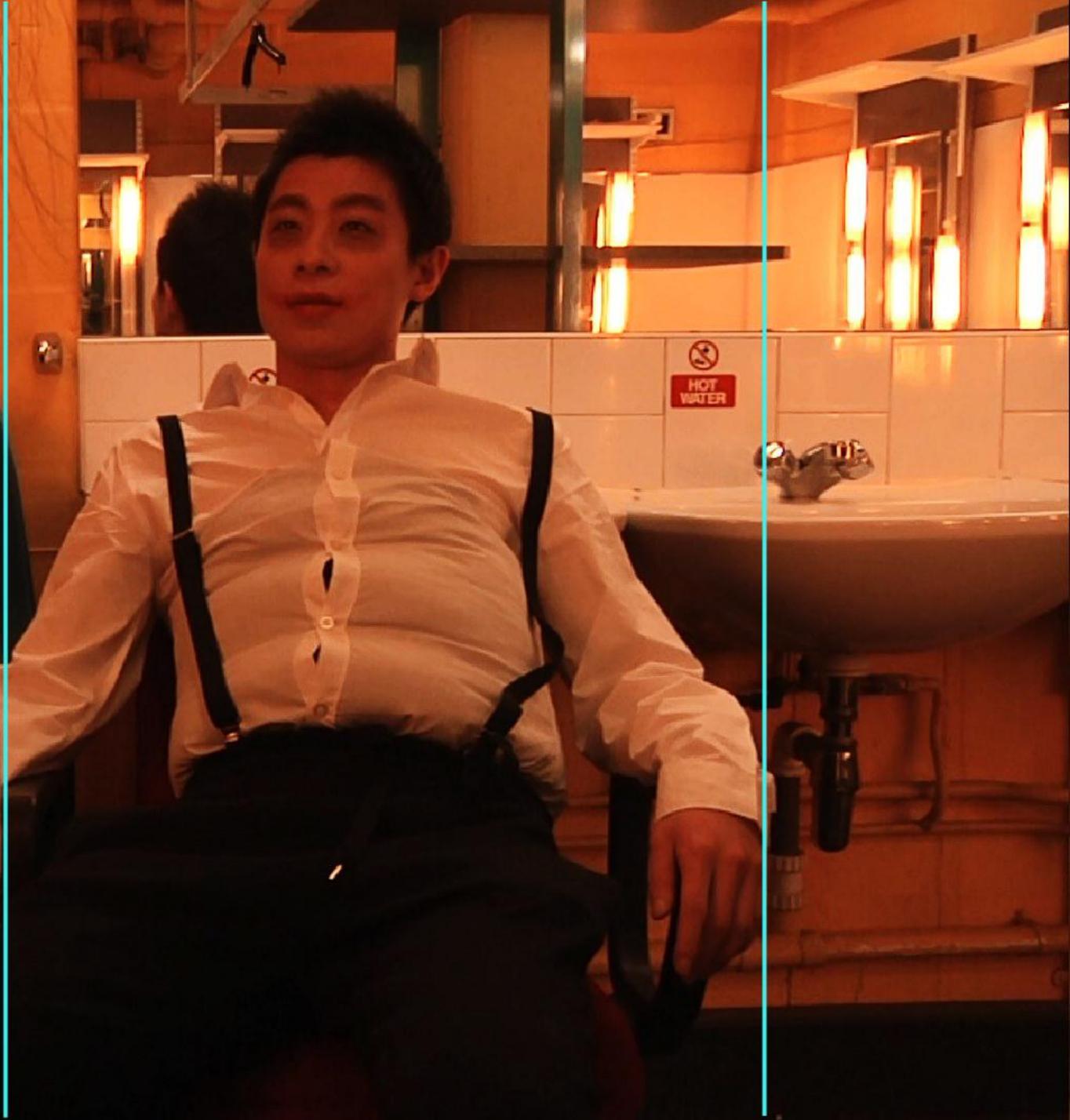
# Surface Division

*The Screen* is a flat surface that can be divided into smaller areas using surface divisions. There are several way to divide the frame : halves, thirds, grids, square on a rectangle and the golden section.















RAY AND PHOTOCREAMY  
COPYRIGHT 2013



## 面对艰苦人生

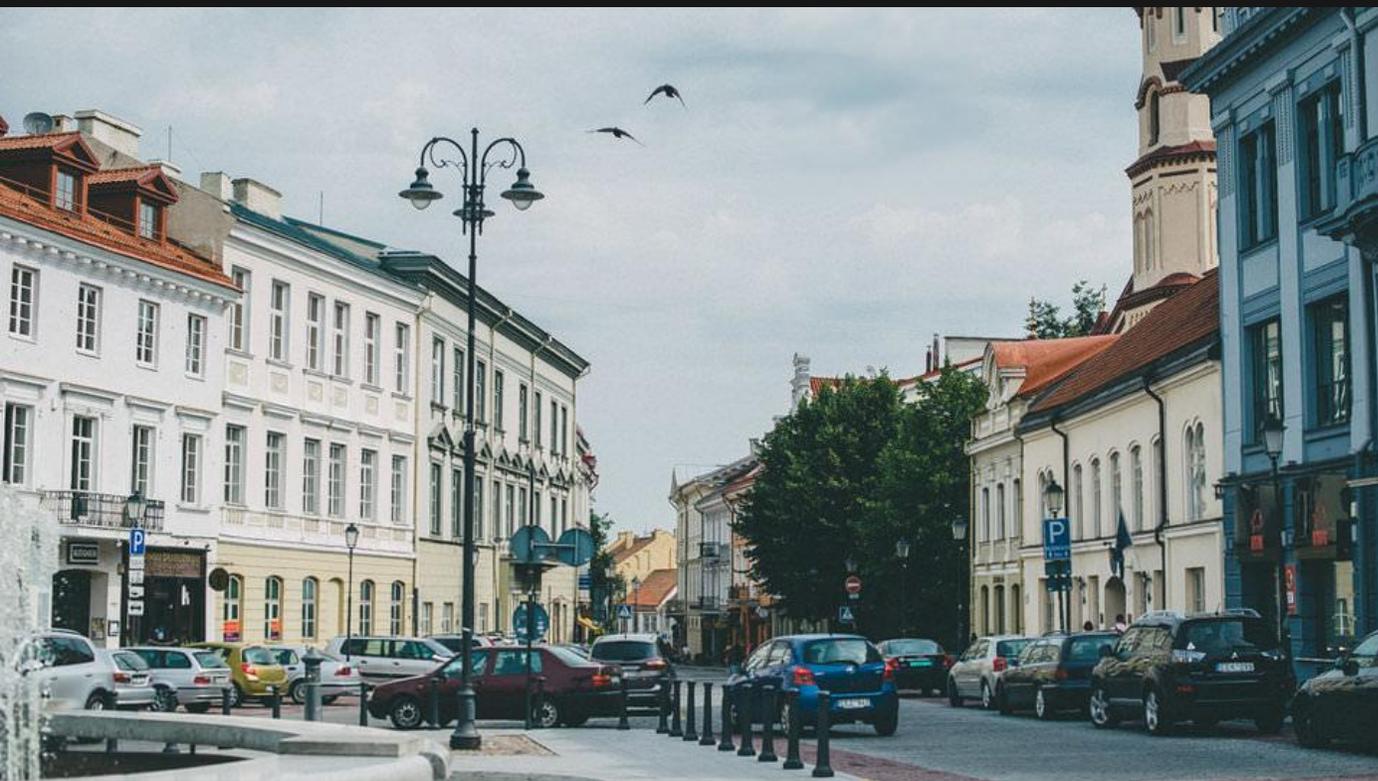
...to understand that a little girl with more courage than she knew...

# Closed and Open Space

*Closed Space* adalah semacam gambar dimana semua elemen tersusun rapi di dalam frame.

*Open Space* adalah kebalikan dari closed space, dimana komposisi itu lebih dinamis.

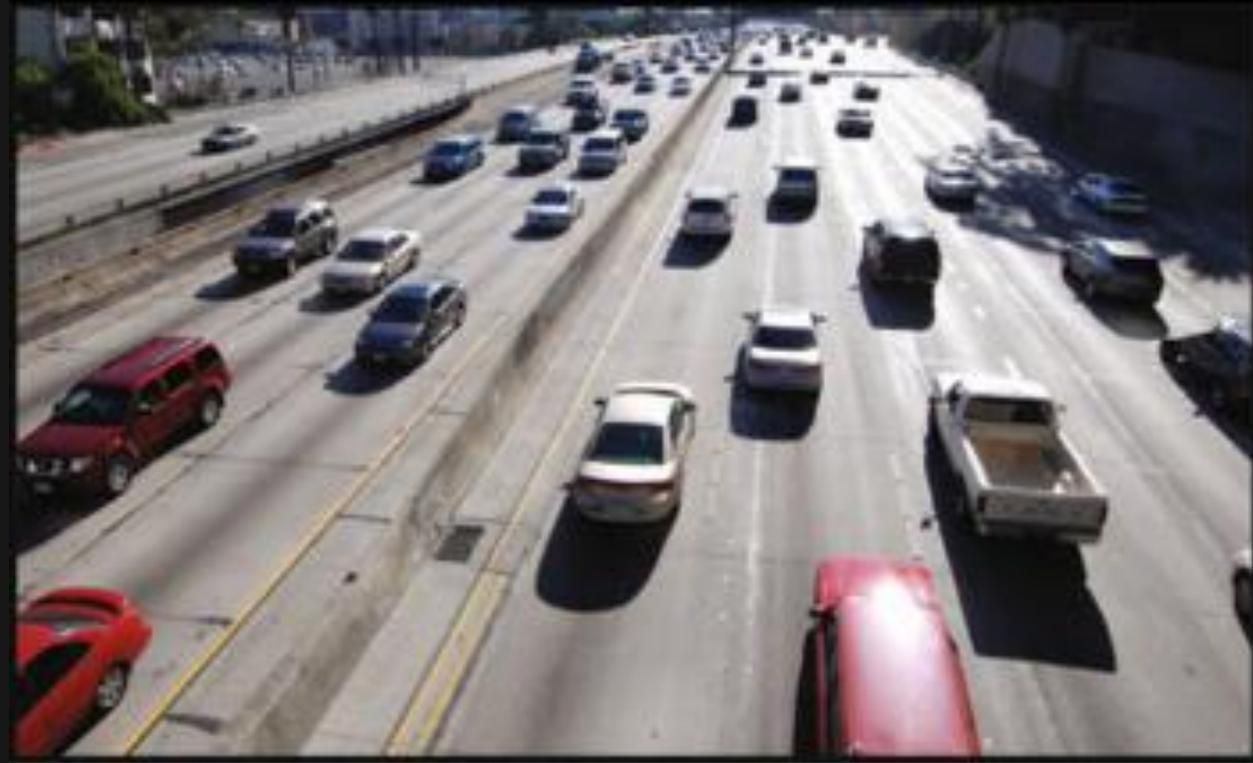


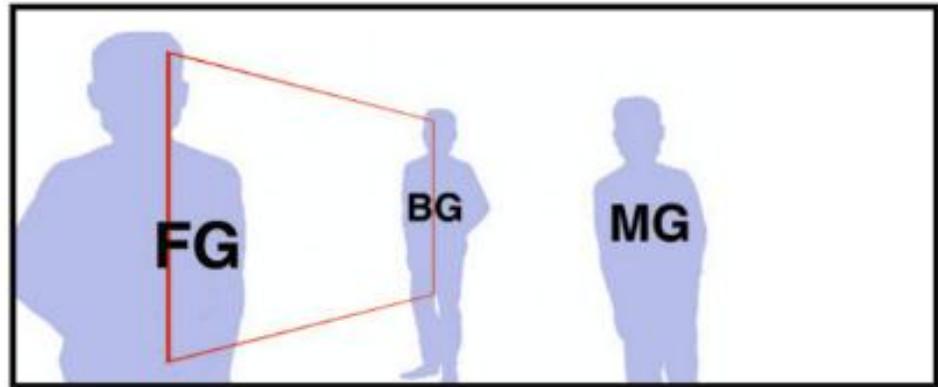
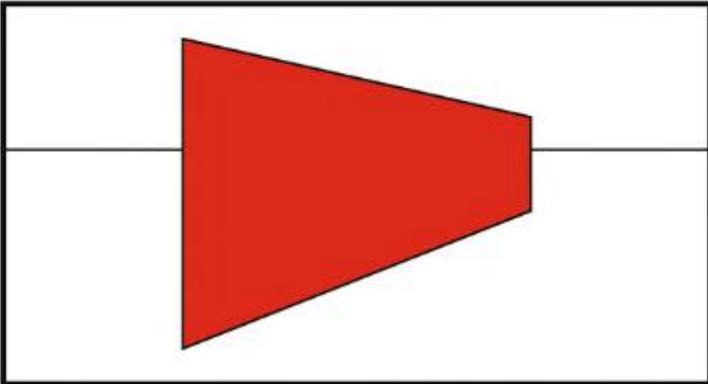




## Deep Space

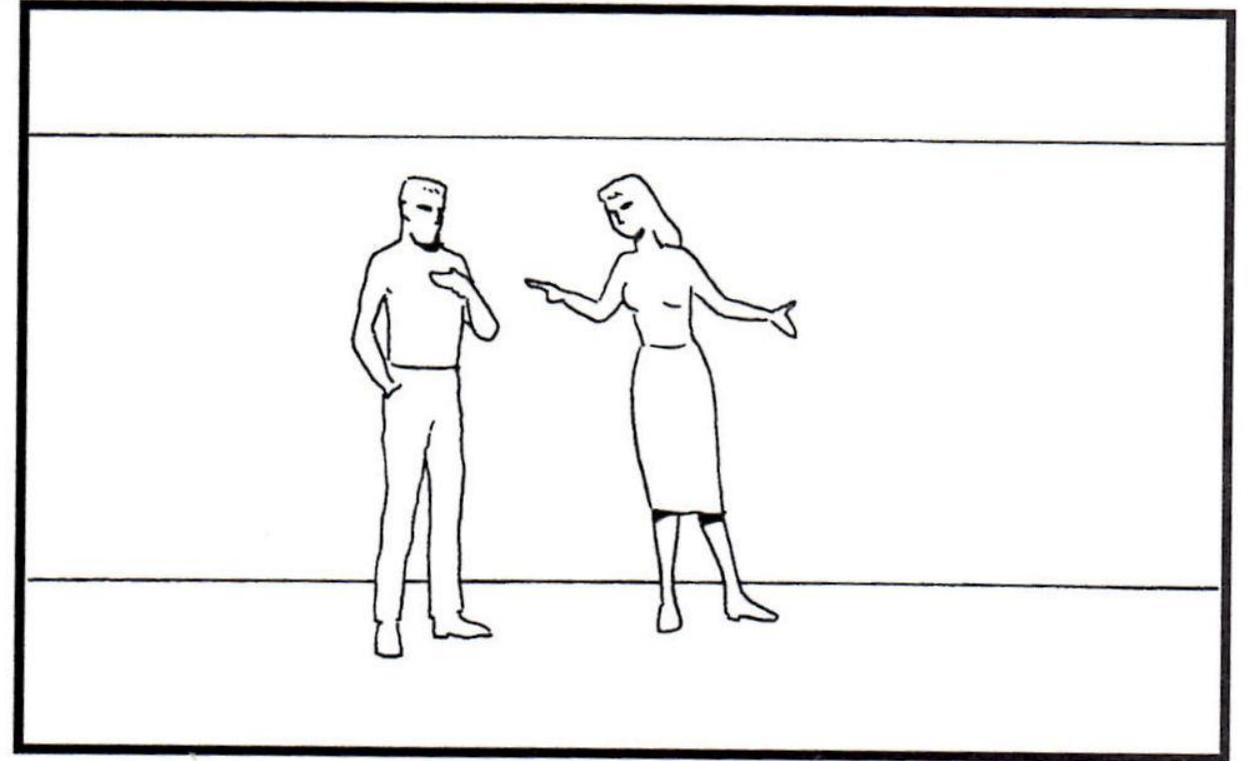
*Deep Space* is the illusion of a 3-dimensional world on a 2-dimensional screen surface.





## Flat Space

Flat Space emphasizes the 2-dimensional quality of the screen surface. This creates a completely different kind of visual shape.



FLAT SPACE

## Flat Space

The walls are frontal, and there are no longitudinal planes or converging lines.

Actors are staged on the same horizontal plane, they are the same size.







## Limited Space

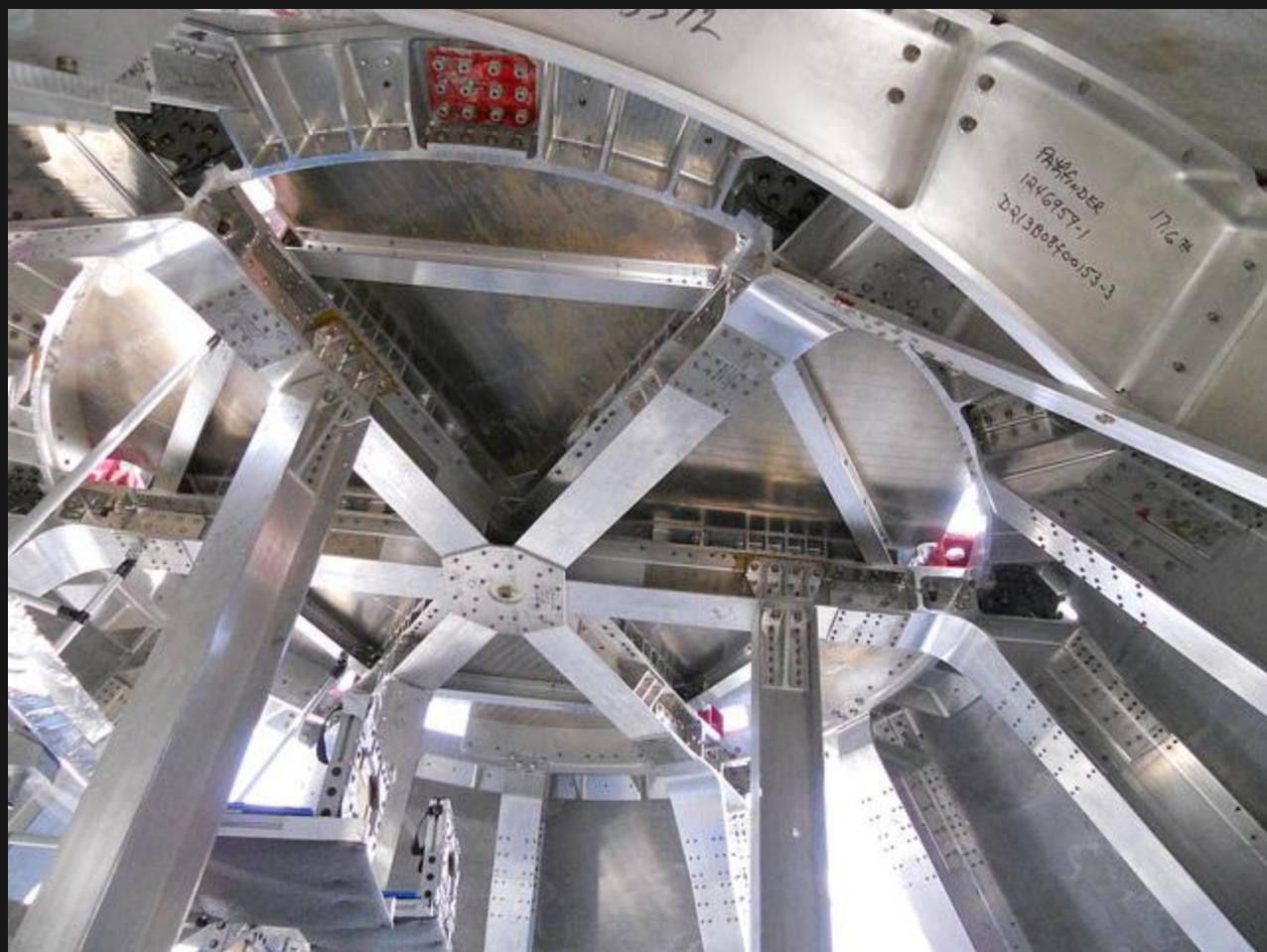
Limited space is a specific combination of deep and flat space cues. Limited space uses all the depth cues, except two:

- Longitudinal planes
- Object movement perpendicular to the picture.



## **Ambiguous Space**

Ambiguous space terjadi ketika penonton tidak bisa memahami ukuran sebenarnya atau hubungan spasial objek yang ada di frame.







# Comparing the Four Space Types

Each of these four versions of the hallway brings the story to life, but each version is visually unique. What type of space is most appropriate for your production? Will deep space best visualize the ideas in your story, or will a combination of flat and deep space be necessary? Ambiguous space may be best for parts of your production because of its specific effect on the audience.

Masing-masing dari keempat versi lorong ini membawa cerita ini ke kehidupan, namun setiap versi secara visual unik. Jenis ruang apa yang paling sesuai untuk produksi Anda? Akankah Deep Space memvisualisasikan gagasan di dalam cerita Anda, atau apakah kombinasi Limited Space diperlukan? Ambiguous space mungkin terbaik untuk bagian produksi Anda karena efeknya yang spesifik pada penonton.

# Films to Watch



## *Deep Space*

### Touch of Evil (1958)

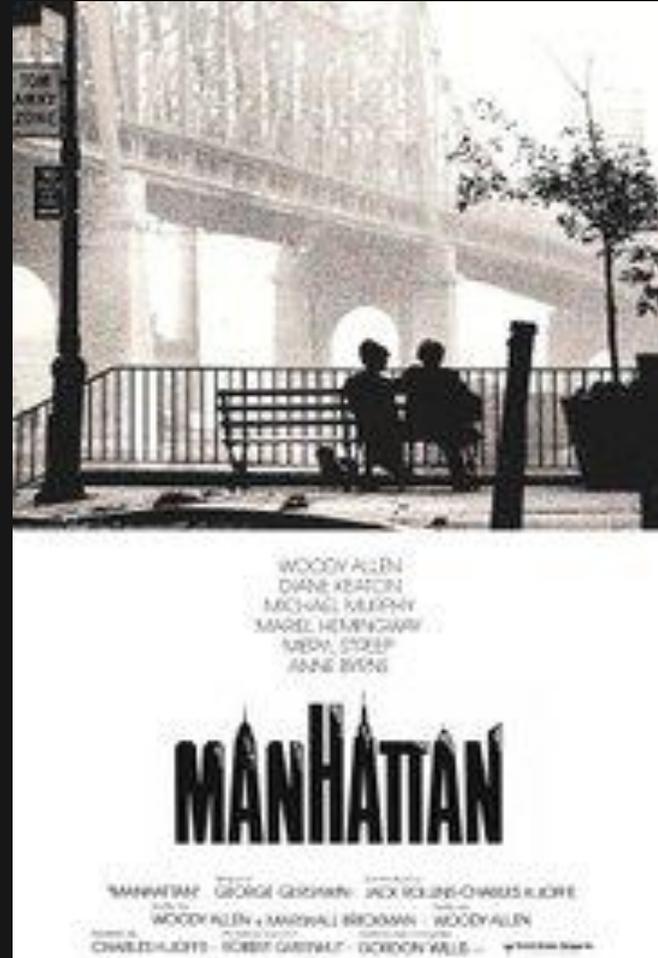
Directed by Orson Welles

Written by Orson Welles

Photographed by Russel Metty

Art Direction by Robert Clatworthy

# Films to Watch

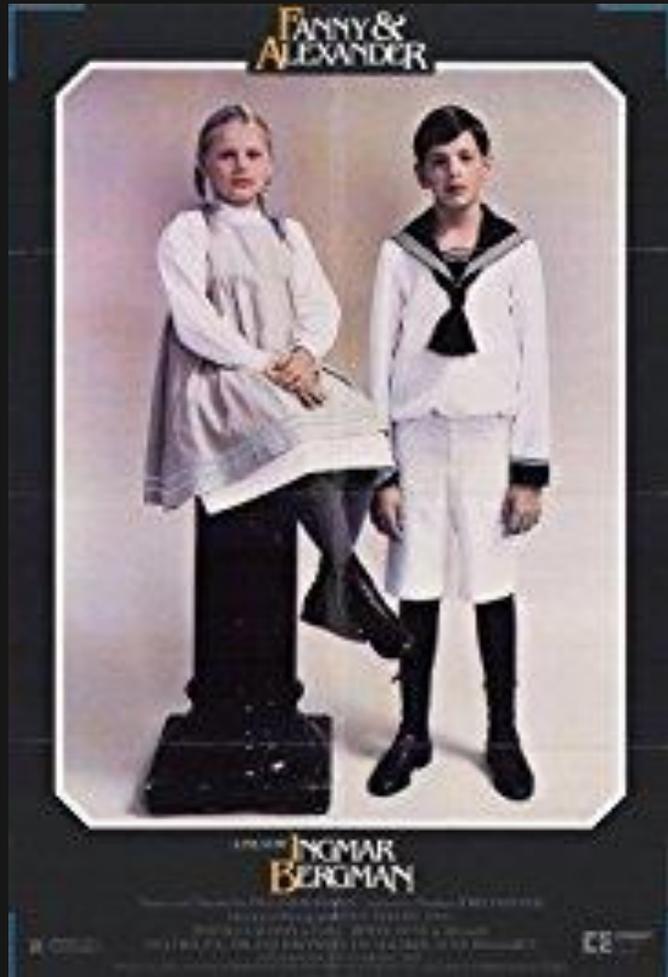


## *Flat Space & Surface Division*

**Klute (1971)**

**Manhattan (1979)**

# Films to Watch



*Limited Space*

Fanny And Alexander (1982)

# Films to Watch



*Ambiguous Space*

Don't Look Now (1973)

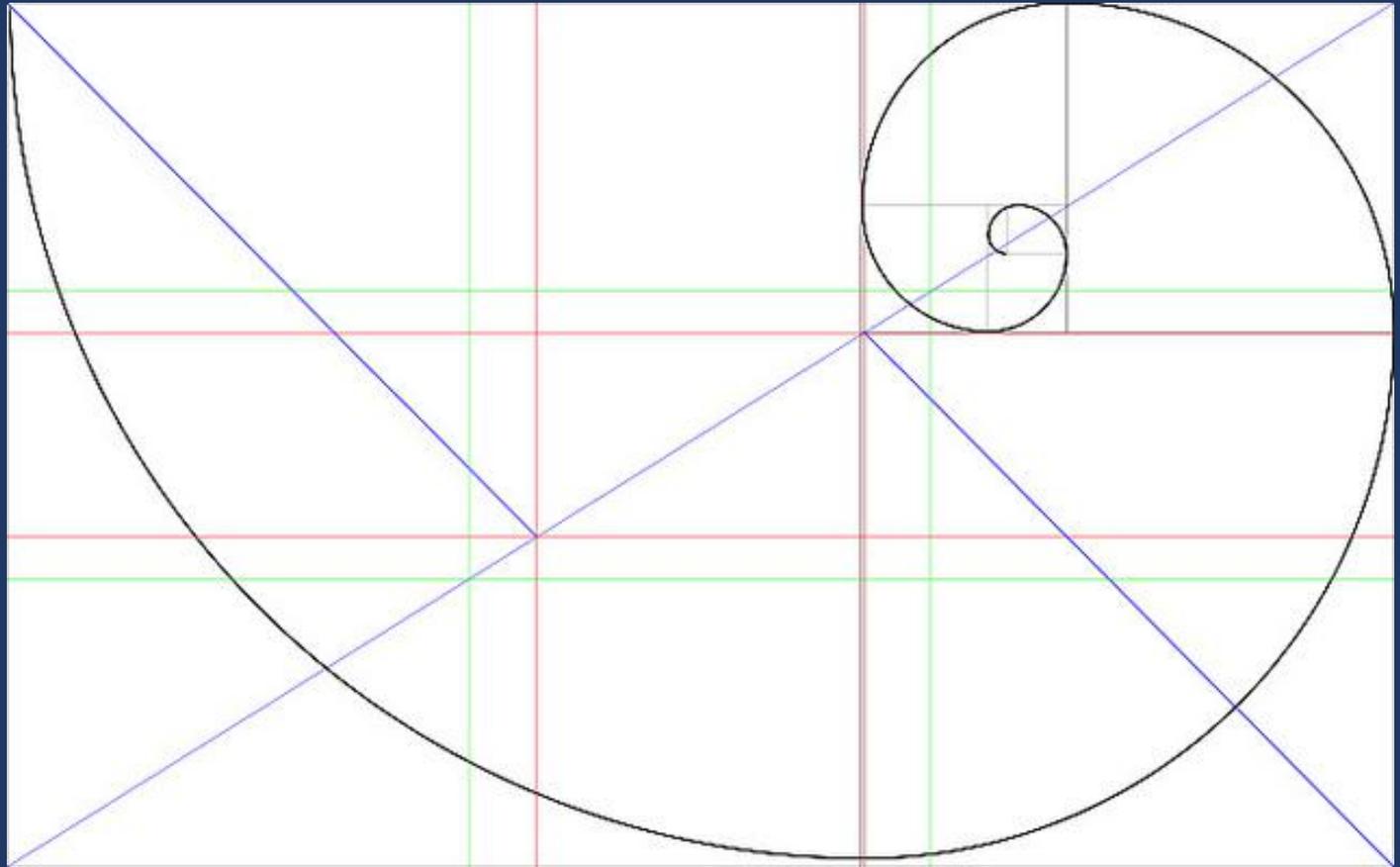
# Basic Visual Components part 2

Line | Shape | Tone | Color | Movement | Rhythm.

A visual component communicates moods, emotions, ideas, and importantly, give visual structure to the pictures.

# LINE

Garis berbeda dari komponen visual lainnya, karena garis hanya muncul karena kontras tonal atau warna. Tergantung pada kontras ini, sebuah Garis bisa diungkap atau dikaburkan.



**LINE**

Edge

Con  
tour

Clo  
sure

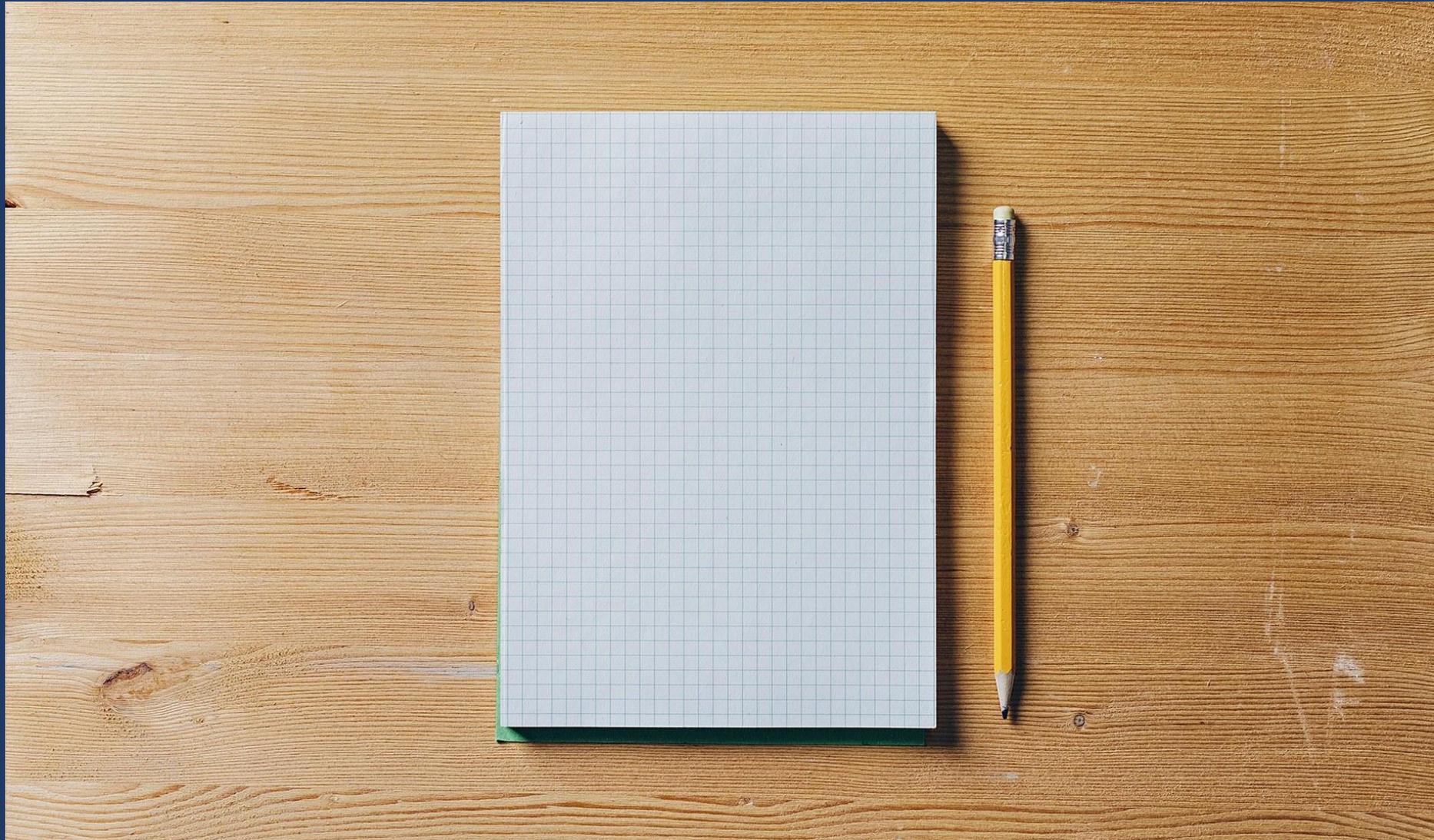
Intersect  
ion of  
Plane

Imitation  
Through  
Distance

Axis

Track

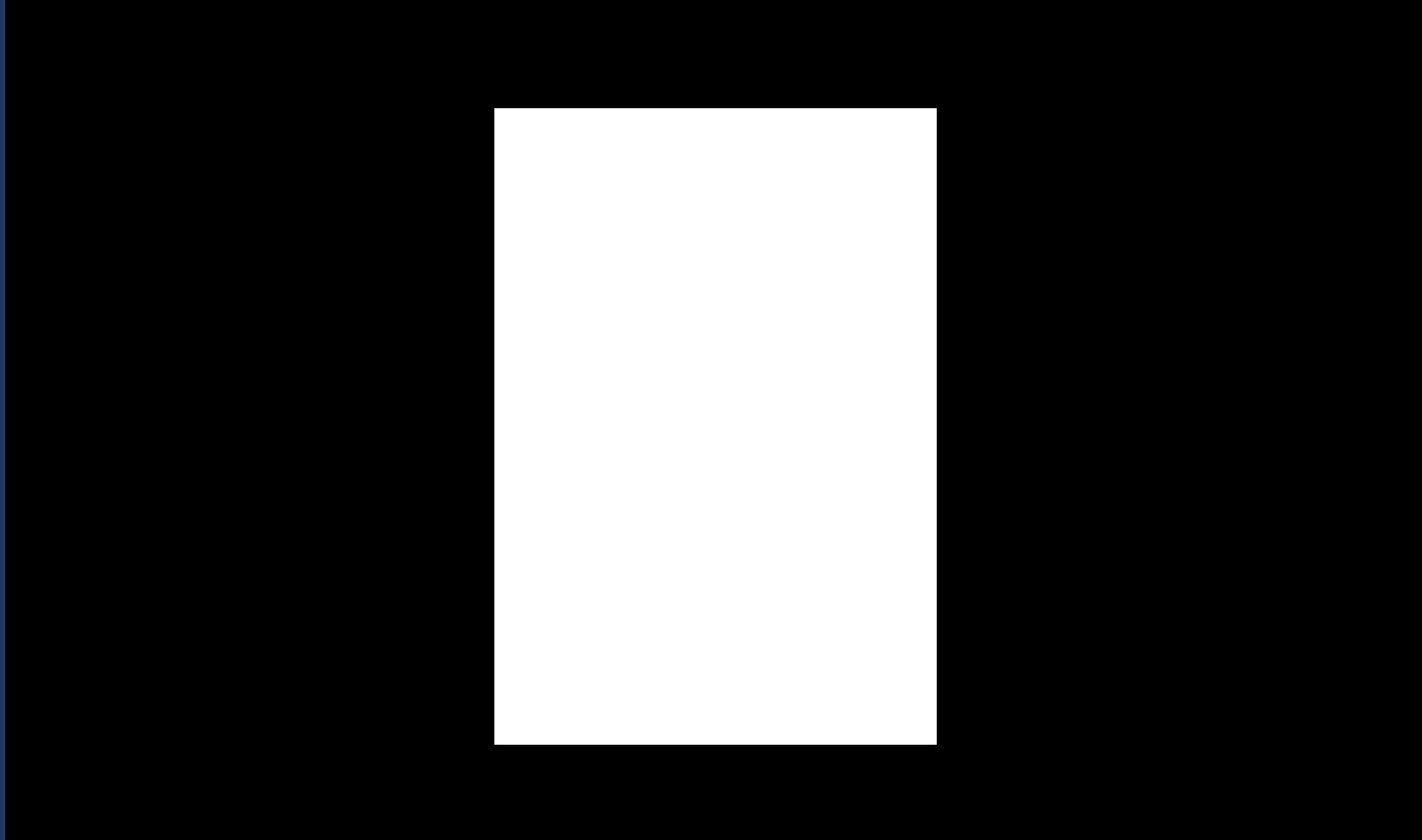
## Edge



# LINE

The apparent line around the border of any 2D object is called Edge.

## Edge



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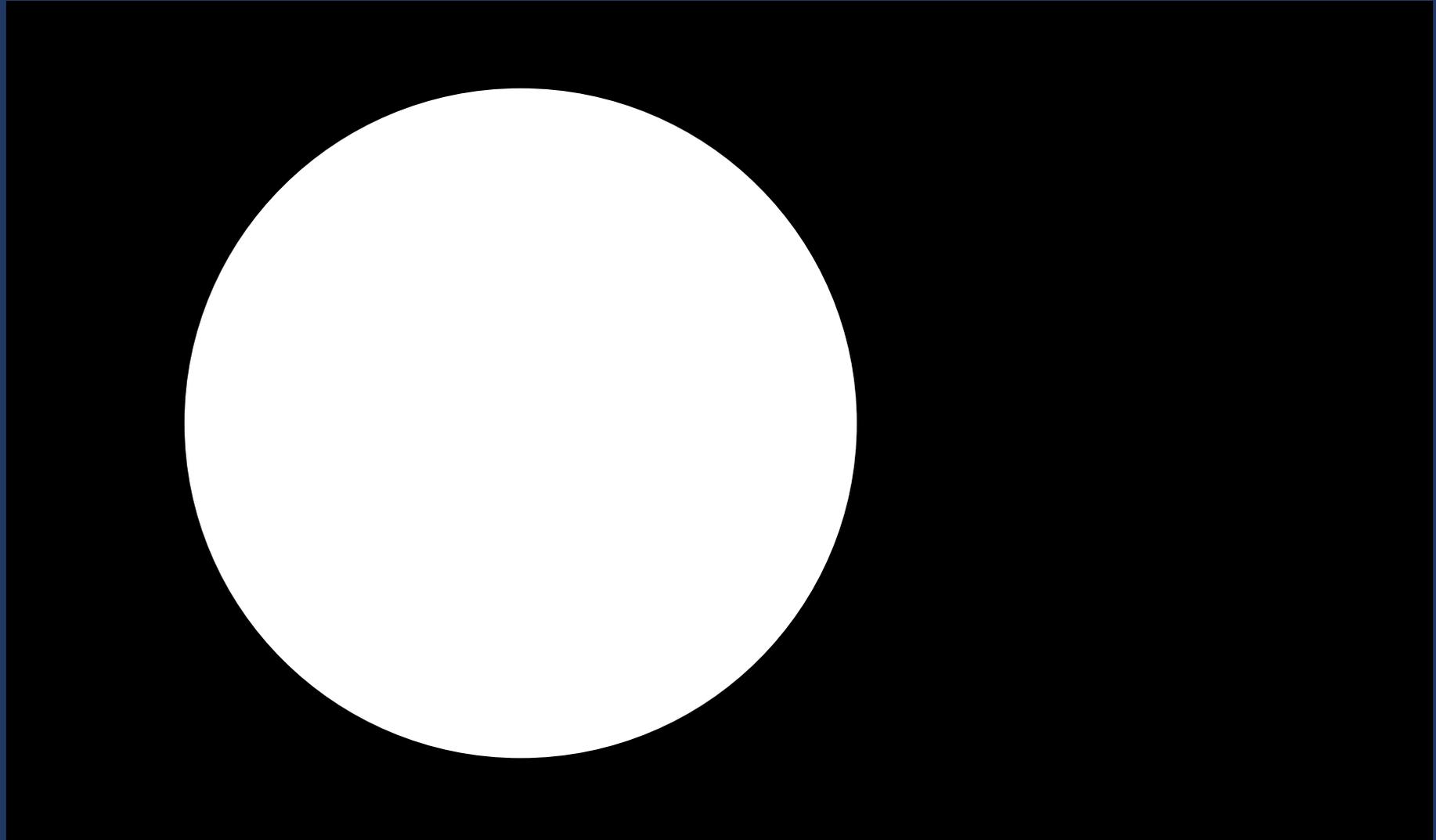
## Contour



# LINE

The apparent line around the border of any 3D object is called Contour.

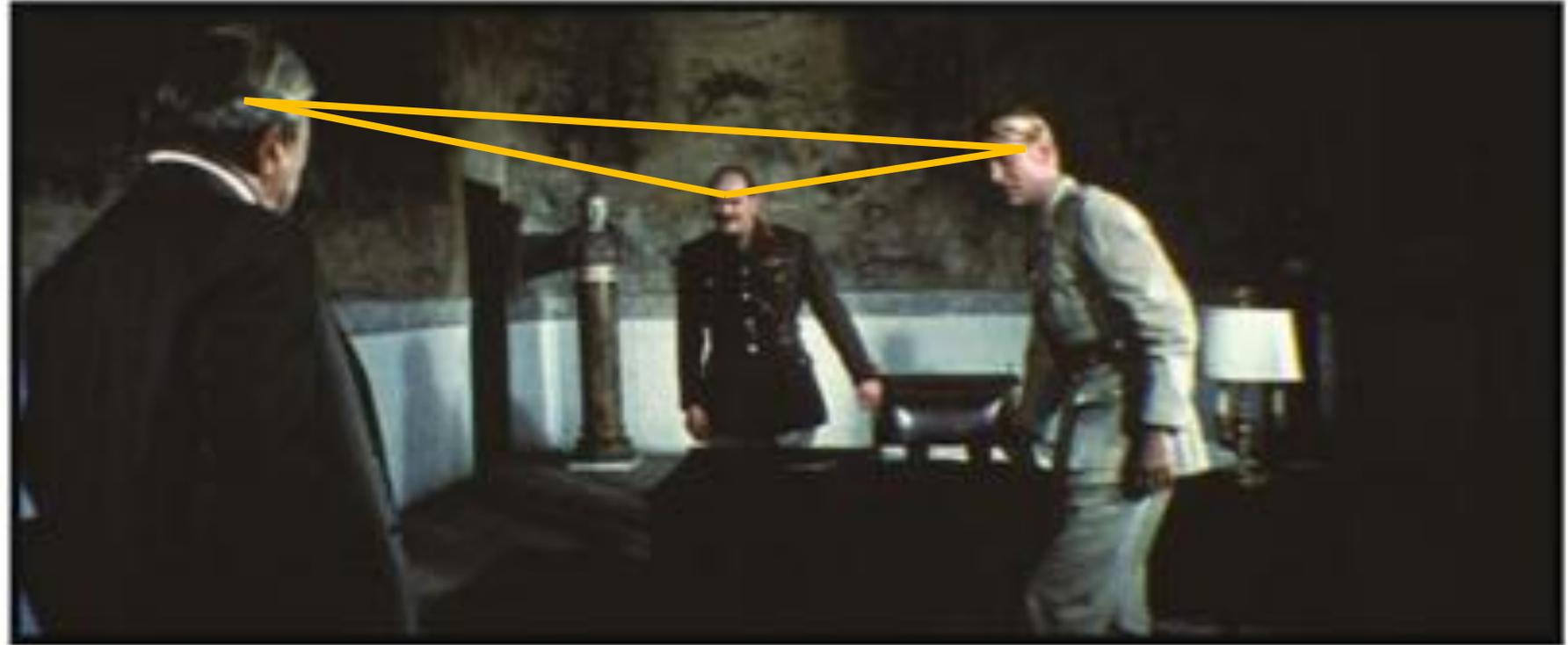
## Contour



# LINE

The apparent line around the border of any 3D object is called Contour.

## Closure



# LINE

Primary point of interest  
in a picture create  
imaginary lines.

## Closure



# LINE

Primary point of interest  
in a picture create  
imaginary lines.

## Intersection of Plane



# LINE

When two planes meet or intersect, they appear to create a line.

# Imitation Through Distance

## LINE



Imitation Trough Distance occurs when an object appears to reduce itself to a line or lines because it's so far away.

Axis



LINE

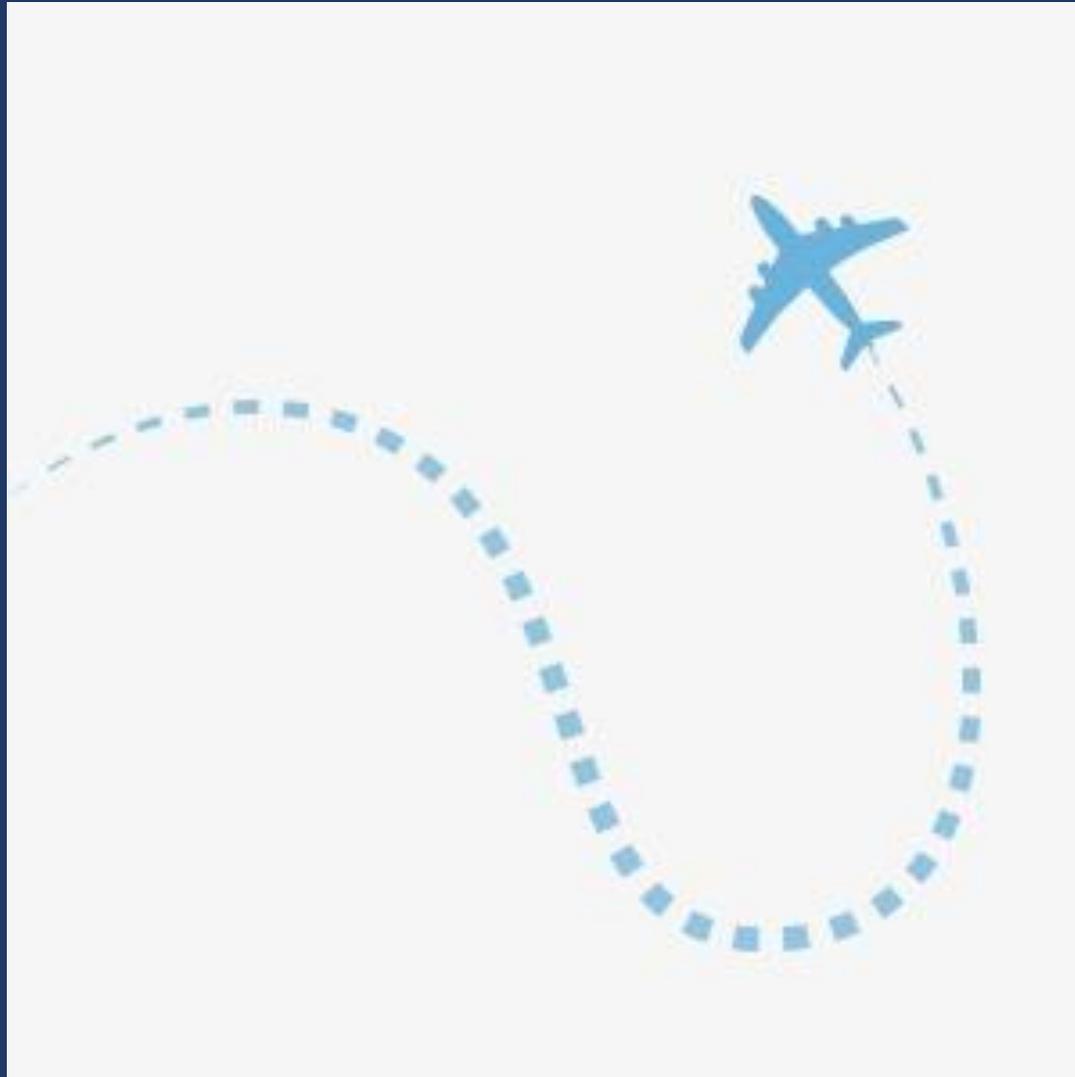
# Track



© Andrew Matthews/PA Wire

# LINE

## Track



**LINE**

# Contrast – Affinity (LINE)



Orientation



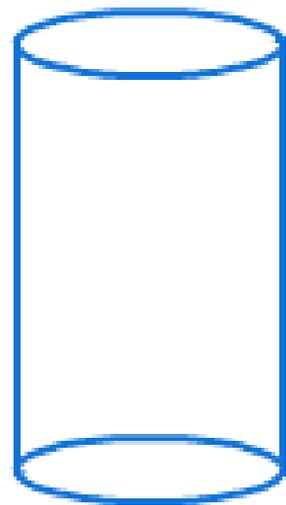
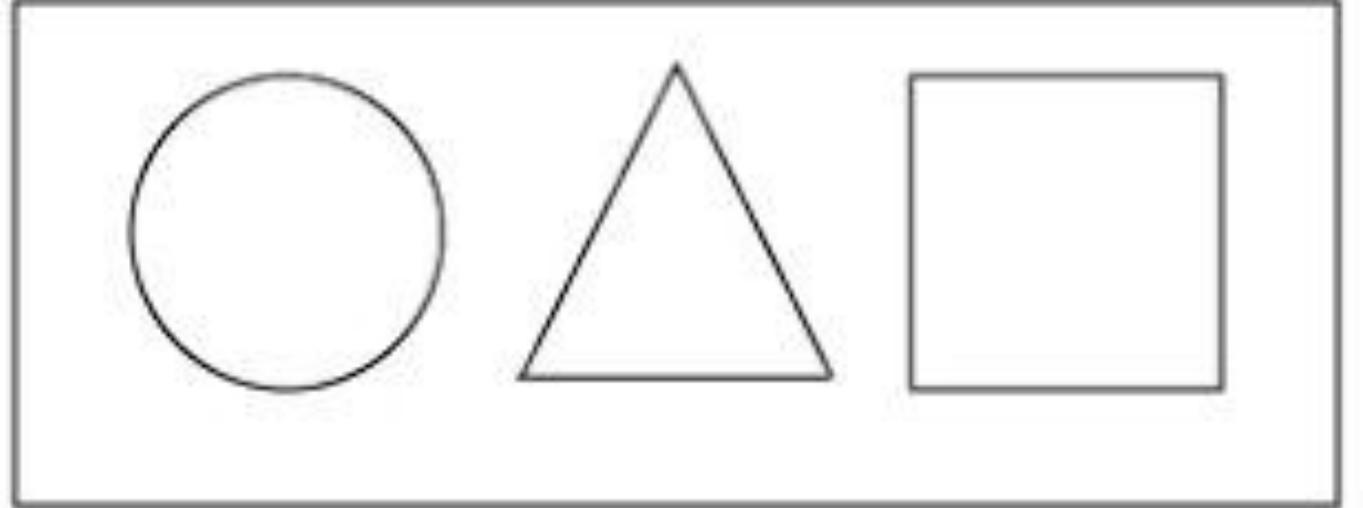
Direction



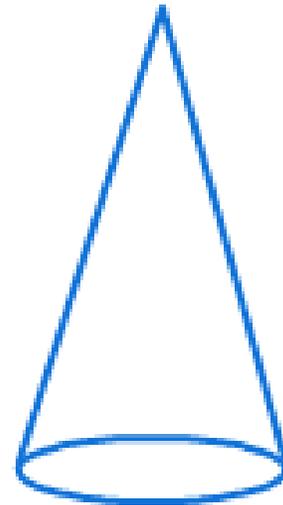
Quality

# SHAPE

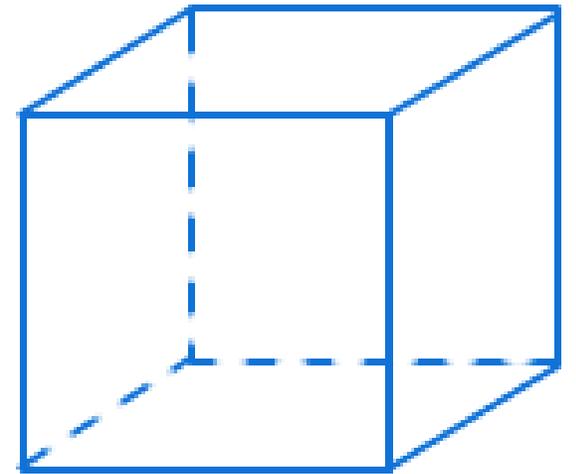
The basic shape are circle, square and equilateral triangle. Shapes exist in a visual space that can be flat or deep.



**Cylinder**



**Cone**



**Cuboid**

# Basic Shape Recognition



# Basic Shape Recognition



**TRIANGLE**



**OVAL**



**ROUND**

# Basic Shape Recognition



The Conformist (1969)

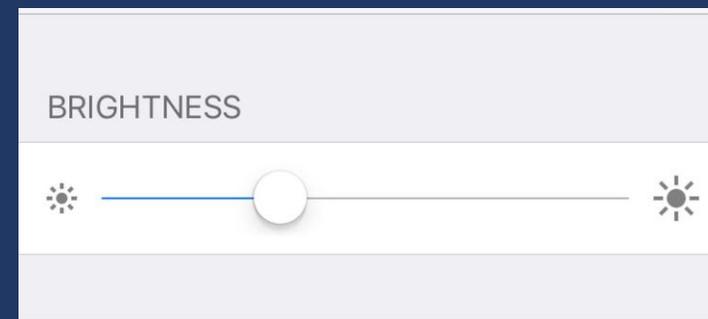
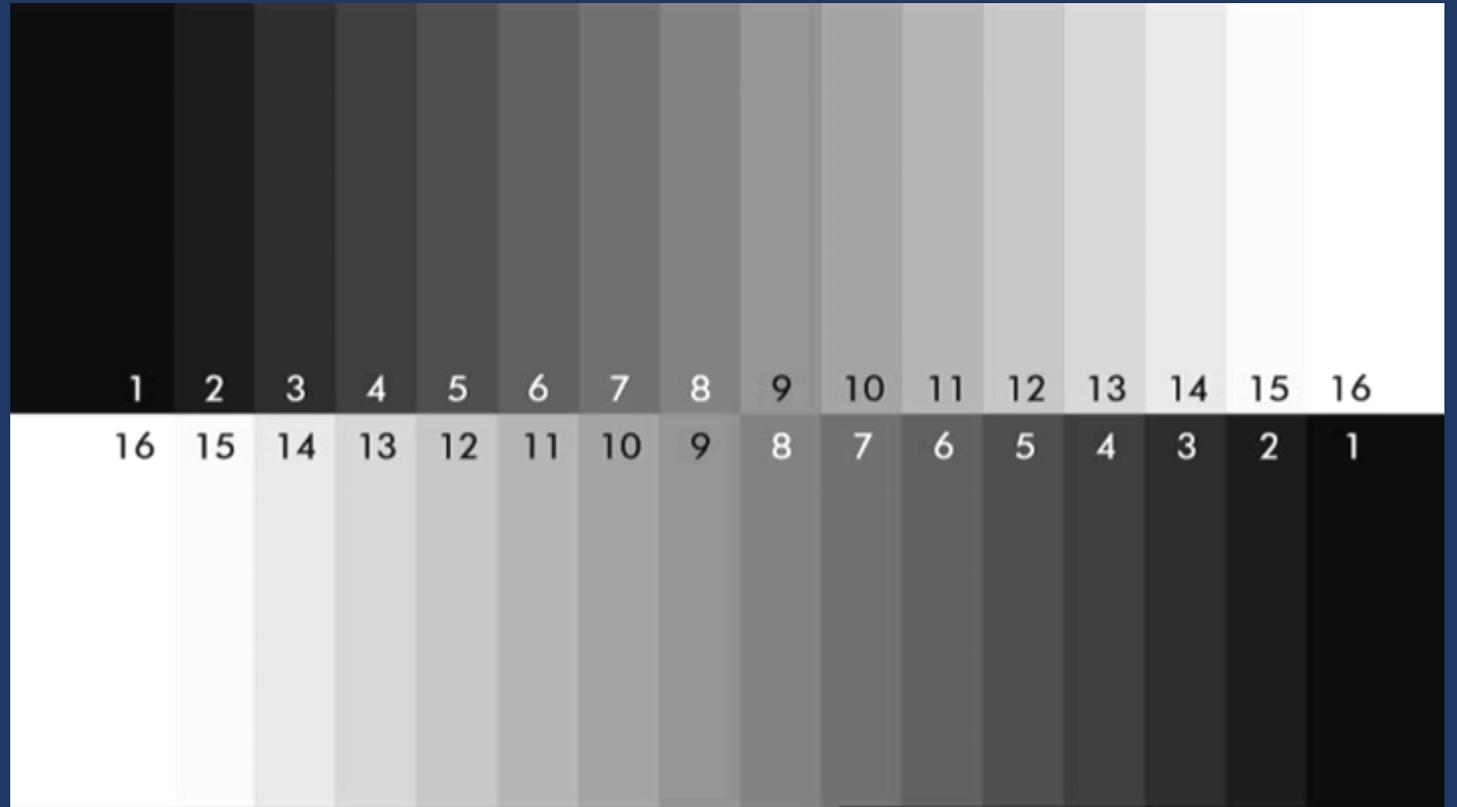
# Basic Shape Recognition



The Conformist (1969)

# TONE

*Tone* adalah komponen visual yang sangat mudah untuk dijelaskan dan dipahami. Tone bukan berarti nada dari naskah (marah, bahagia) atau kualitas suara (*bass*, *treble*). *Tone* yang dimaksud adalah *brightness* dari objek.

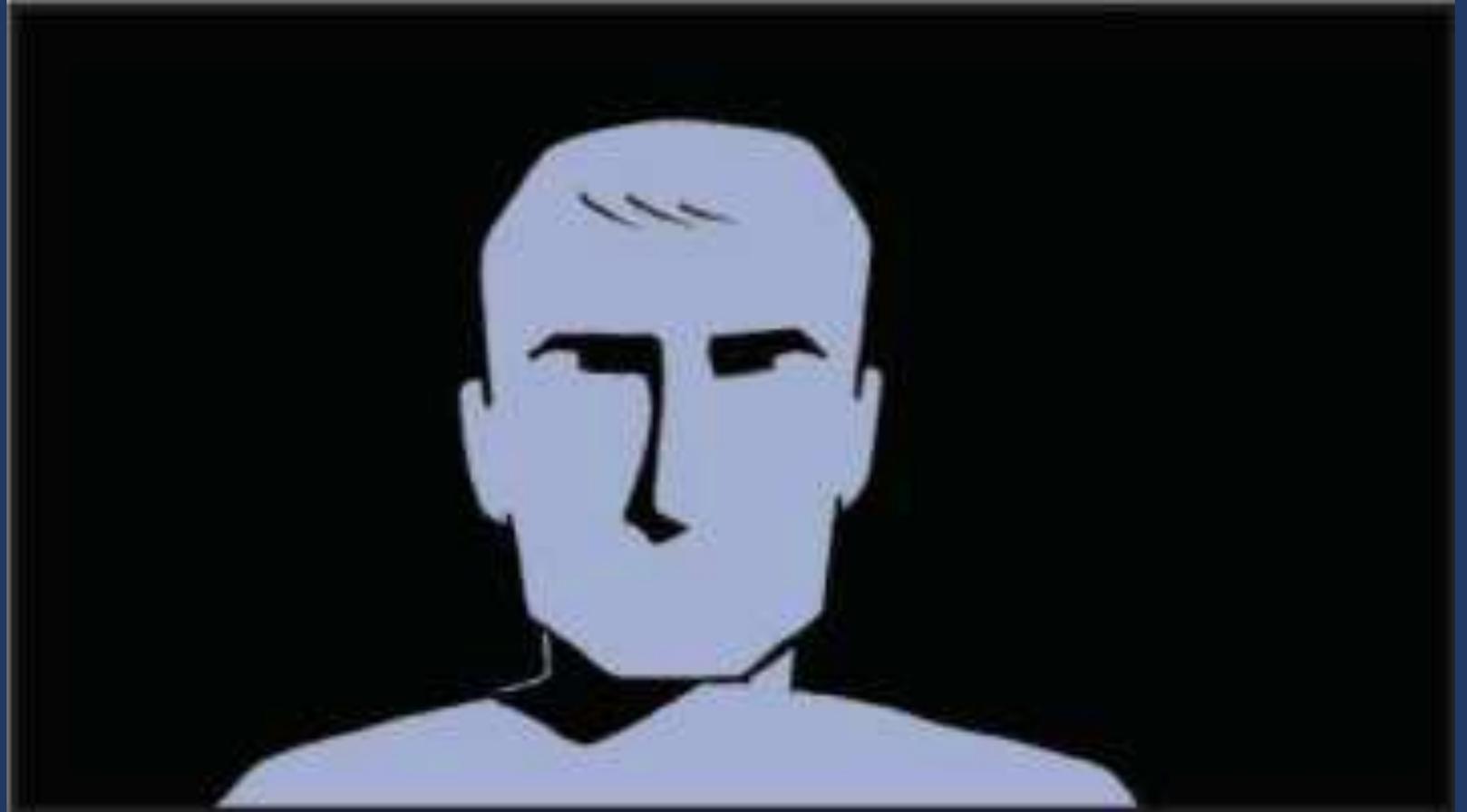


# Coincidence of Tone



Raw Deal (1948)

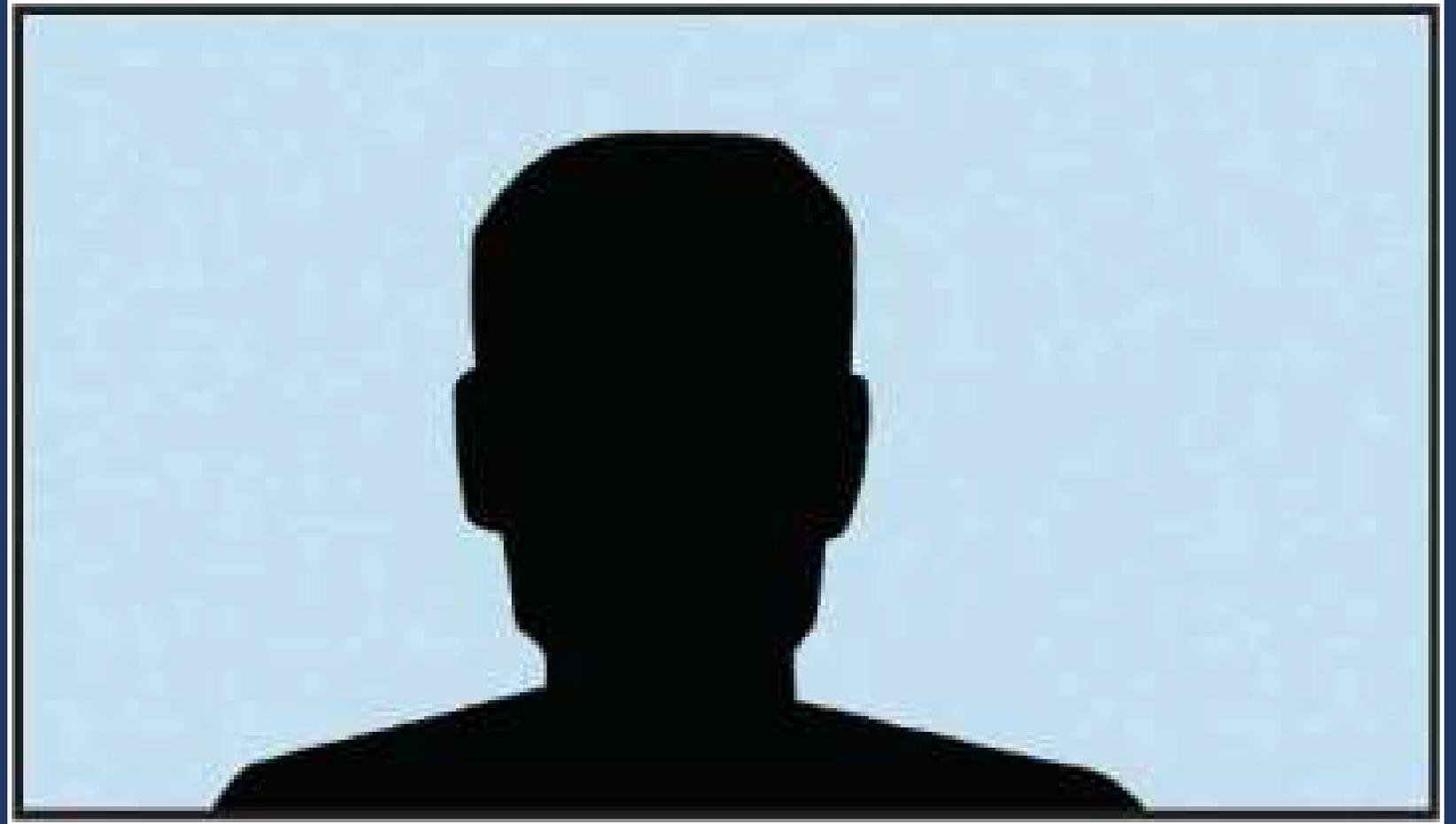
# Coincidence of Tone



# Noncoincidence of Tone



# Noncoincidence of Tone



# Controlling Tone in Production

1. Find the subject.
2. Don't confuse color with tone.
3. Hide or reveal object.

# COLOR

There are two basic system for organizing and mixing color:

ADDITIVE

SUBSTRACTIVE

## THE PSYCHOLOGY OF COLOR IN FILM

MOVIE COLOR SCHEME CHEATSHEET



LOVE

PASSION

VIOLENCE

DANGER

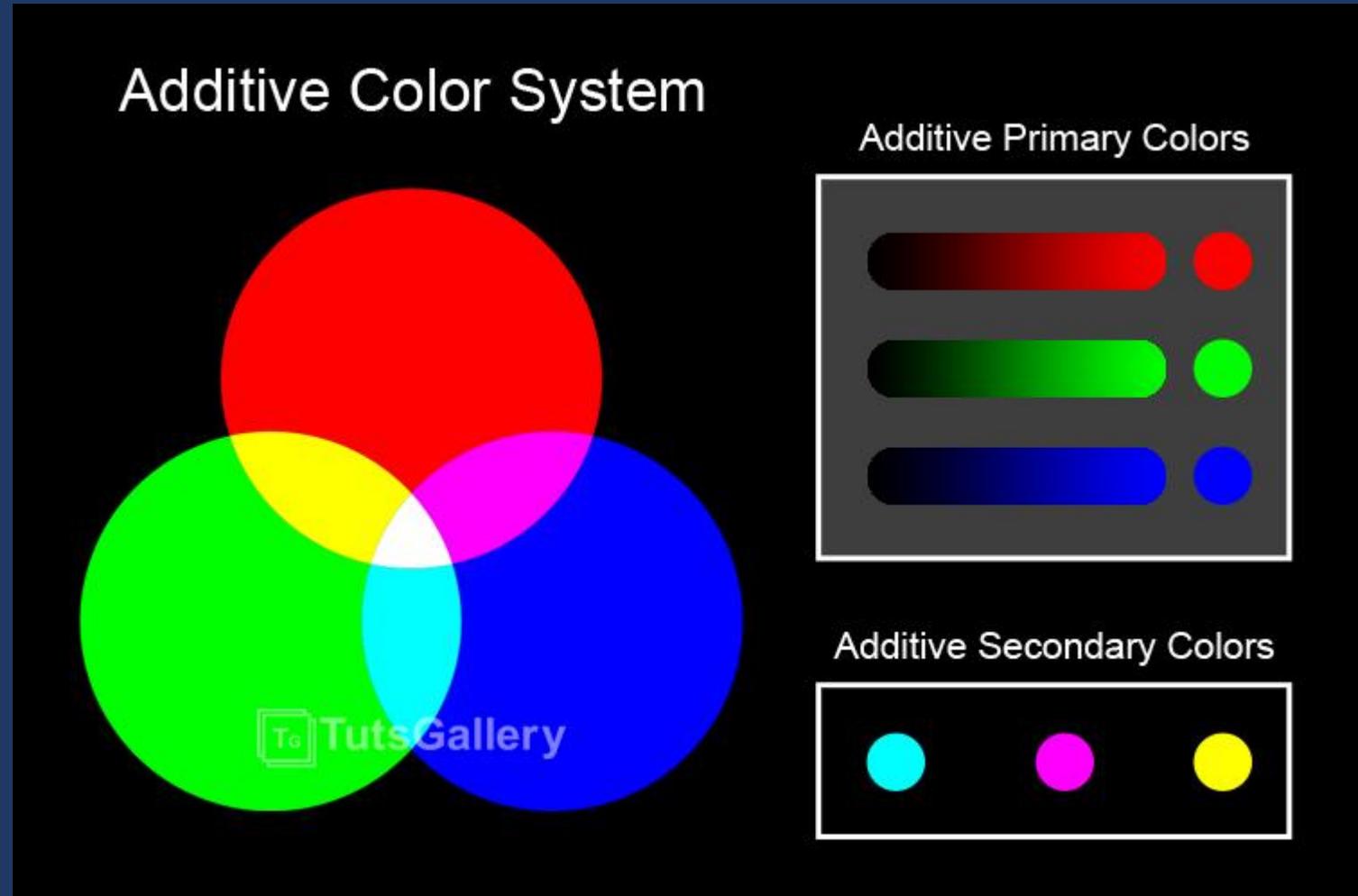
ANGER

POWER



# The Additive System

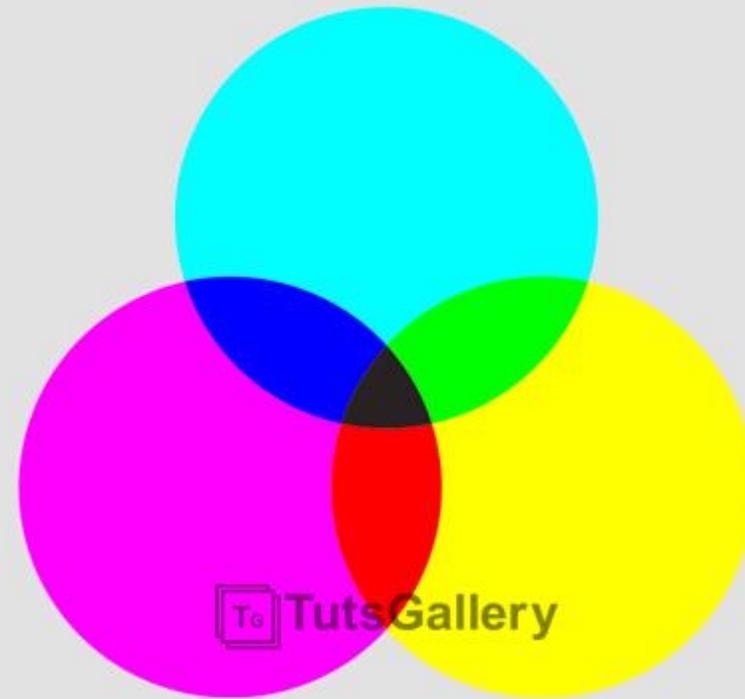
The perception of Additive color system is specially developed for monitor display in different types of Analog and Digital electronics devices, such as Television, CRT monitor, LCD monitor, camera and mobile screen etc. Additive color system has three primary colors, **RED**, **GREEN** and **BLUE**, so this is also known as RGB Color system.



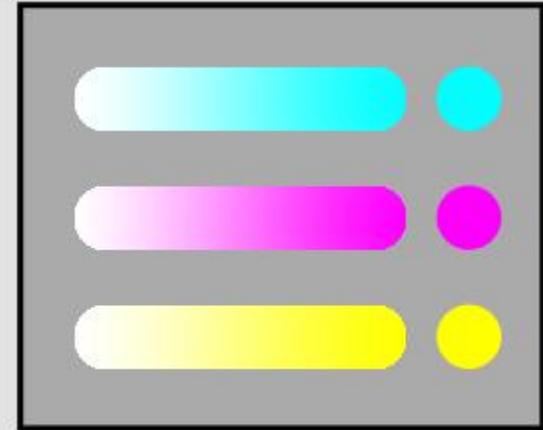
# The Subtractive System

The perception of Subtractive color system is specially developed for different types of printing media such as offset, inkjet and photo lab (inkjet) printing etc. Subtractive color system has three primary colors, **CYAN**, **MAGENTA**, and **YELLOW**.

## Subtractive Color System



### Subtractive Primary Colors



### Subtractive Secondary Colors



# Collor Tell A Story

Color can affect us emotionally, psychologically and even physically, often without us becoming aware.



## COMPLEMENTARY COLORS

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Opposing colors represent conflict both inside and out.

# The Psychological Effect of Color in Film

A well designed movie color palette evokes mood and sets the tone for the film.

The three main components of a color are hue, saturation, and value.



**HUE**  
The color itself

**SATURATION**  
Intensity of the color

**VALUE**  
Darkness or lightness of a color

THE PSYCHOLOGY OF  
**COLOR IN FILM**  
MOVIE COLOR SCHEME CHEATSHEET



LEVE  
PASSION  
VIOLENCE  
DANGER  
ANGER  
POWER

INNOCENCE  
SWEETNESS  
FEMININITY  
PLAYFUL  
EMPATHY  
BEAUTY

WARMTH  
SOCIALITY  
FRIENDLY  
HAPPINESS  
FESTIVE  
YOUTH

WISDOM  
SERIOUS  
REGARDLY  
OBSSERVE  
GENUINE  
NAIVE

NATURE  
IMMATUREITY  
CORRUPTION  
DIBINOUS  
DARKNESS  
DANGER

SOLO  
ISOLATION  
CEREBRAL  
MELANCHOLY  
PASSIVITY  
CALM

FANTASY  
ETHEREAL  
EROTICISM  
ILLUSORY  
MYSTICAL  
DIBINOUS

# The Psychological Effect of Color in Film

<https://www.youtube.com/watch?v=g--mrooY5X4>

# MOVEMENT

- AN OBJECT
- THE CAMERA
- THE AUDIENCE'S POINT-OF-ATTENTION AS THEY WATCH THE SCREEN

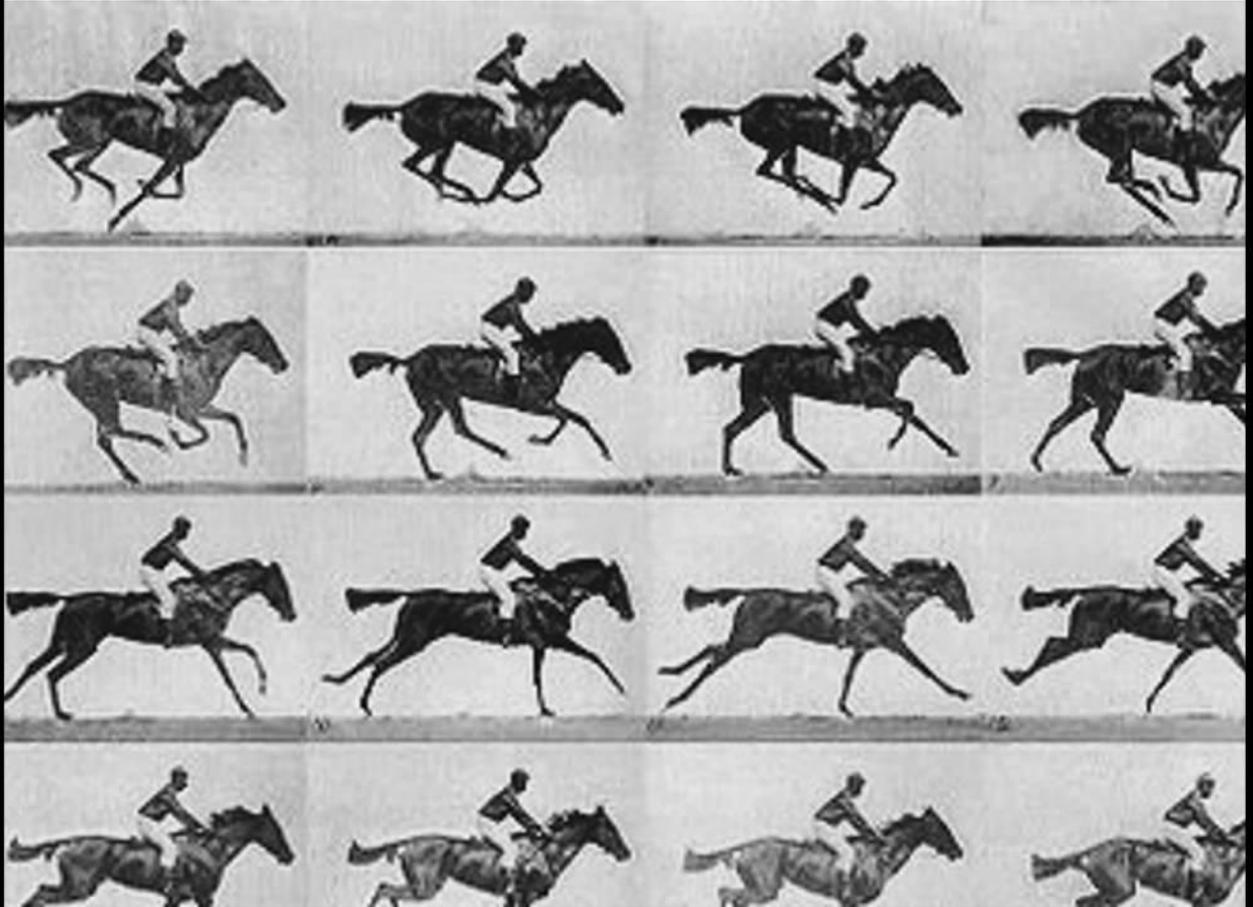


Image04

**An Object**



# Camera Movement



<https://www.youtube.com/watch?v=XtWP94WWaL0>

# RHYTHM

Rhythm is easy to experience but difficult to describe.

WE HEAR IT

WE SEE IT

WE FEEL IT



Rhythm



面对艰苦人生

...to understand that a little girl with more courage than she knew...

TUGAS

END