Dasar-Dasar Fotografi

Mosista pambudi

Pokok Bahasan

- Pencahayaan
- Komposisi Foto
- Sudut Pengambilan
- Merekam Momen
- Pengenalan fitur-fitur dan teknik penggunaan kamera DSLR dan teknik fotografi untuk foto dokumentasi

Dasar Tahapan Memotret

- Memahami Tema Pemotretan
- Menyiapkan Peralatan Fotografi - Pengenalan fitur-fitur dan teknik penggunaan kamera DSLR / HP
- Mengukur Pencahayaan / Exposure / Eksposur
- Mengatur Ketajaman / Focus / Fokus
- Menentukan Komposisi – Mengorganisir unsur nirmana
- Menentukan Sudut Pengambilan
- Merekam momen untuk foto dokumentasi

Memahami Tema Pemotretan

- Inisiatif
- Penugasan

1. Mengumpulkan informasi
2. Melakukan riset
3. Bertanya pada rekan, warga penghuni
4. dll

Menyiapkan Peralatan Fotografi

- Kamera DSLR
  - Cek Dioptri
  - Periksa kondisi baterai
  - Periksa memory card
  - Periksa mode pengaturan Atomatis/Manual/Program
  - Atur sistem kompresi gambar JPEG/RAW atau JPEG+RAW
  - Periksa lensa AF/Manual/ bersihkan kalau kotor
  - Siapkan baterai cadangan
  - Siapkan card cadangan
  - Siapkan card reader/kabel tranfer data
- Kamera HP/Smartphone
  - Periksa kondisi baterai
  - Periksa memory card
  - Periksa kondisi lensa
  - Siapkan card reader/kabel transfer data
  - Siapkan power bank
  - Siapkan peralatan pendukung , tripod, tongsis dll

Mata Dominan Untuk Memotret

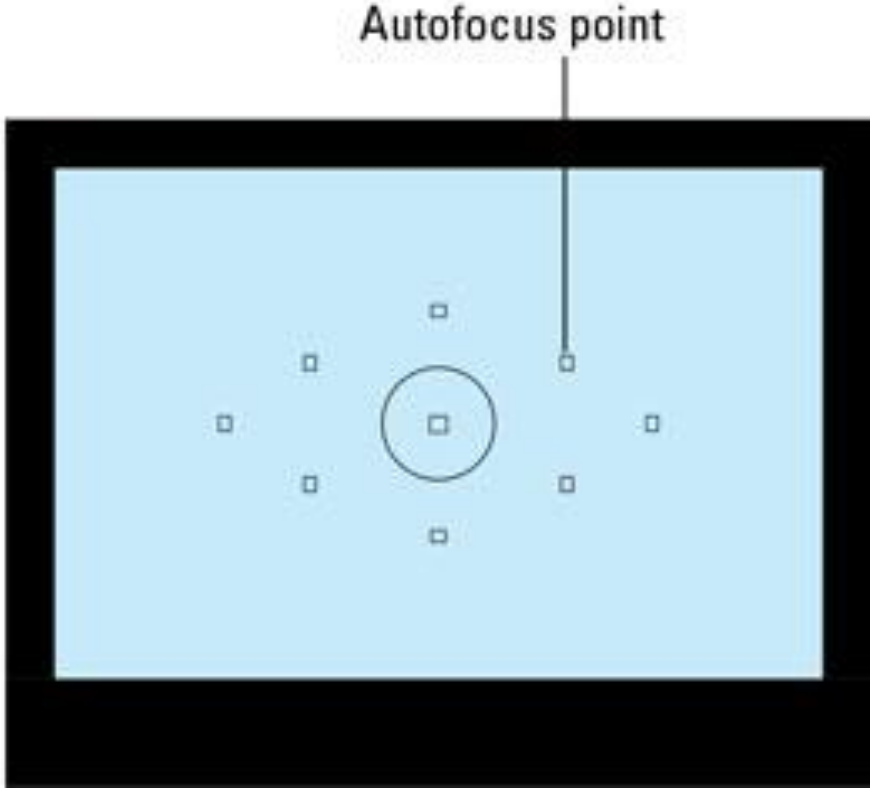
Mengatur Dioptri

- Untuk menyesuaikan kondisi plus minus mata fotografer dengan Jendela Bidik (View Finder)

AF·WB DRIVE·ISO

Av
WB
SET
AF

Viewfinder adjustment knob
Viewfinder
OFF
ON
MENU


Autofocus point

Mengukur Pencahayaan

Menyesuaikan Diafragma dengan Speed melalui tombol/saklar “Mode Dial” yang tersedia di body kamera

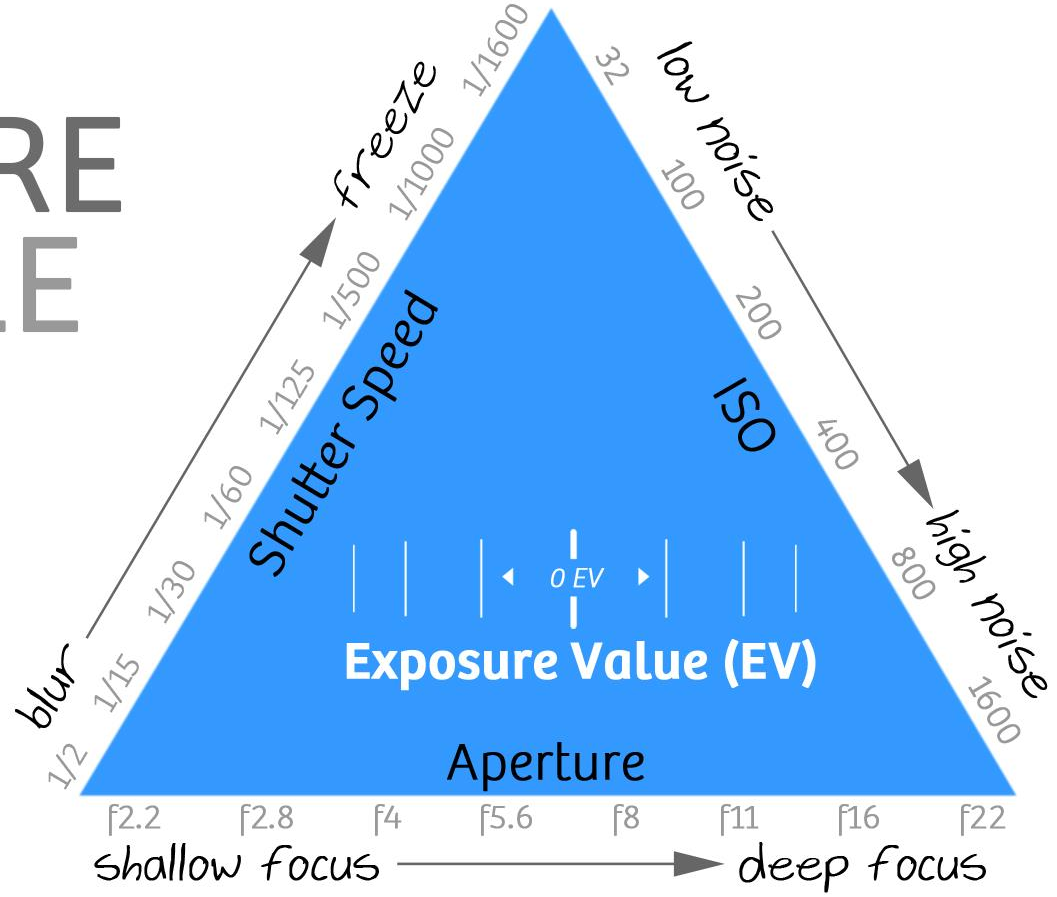
Mode Dial:

Top view of the mode dial

Canon dial

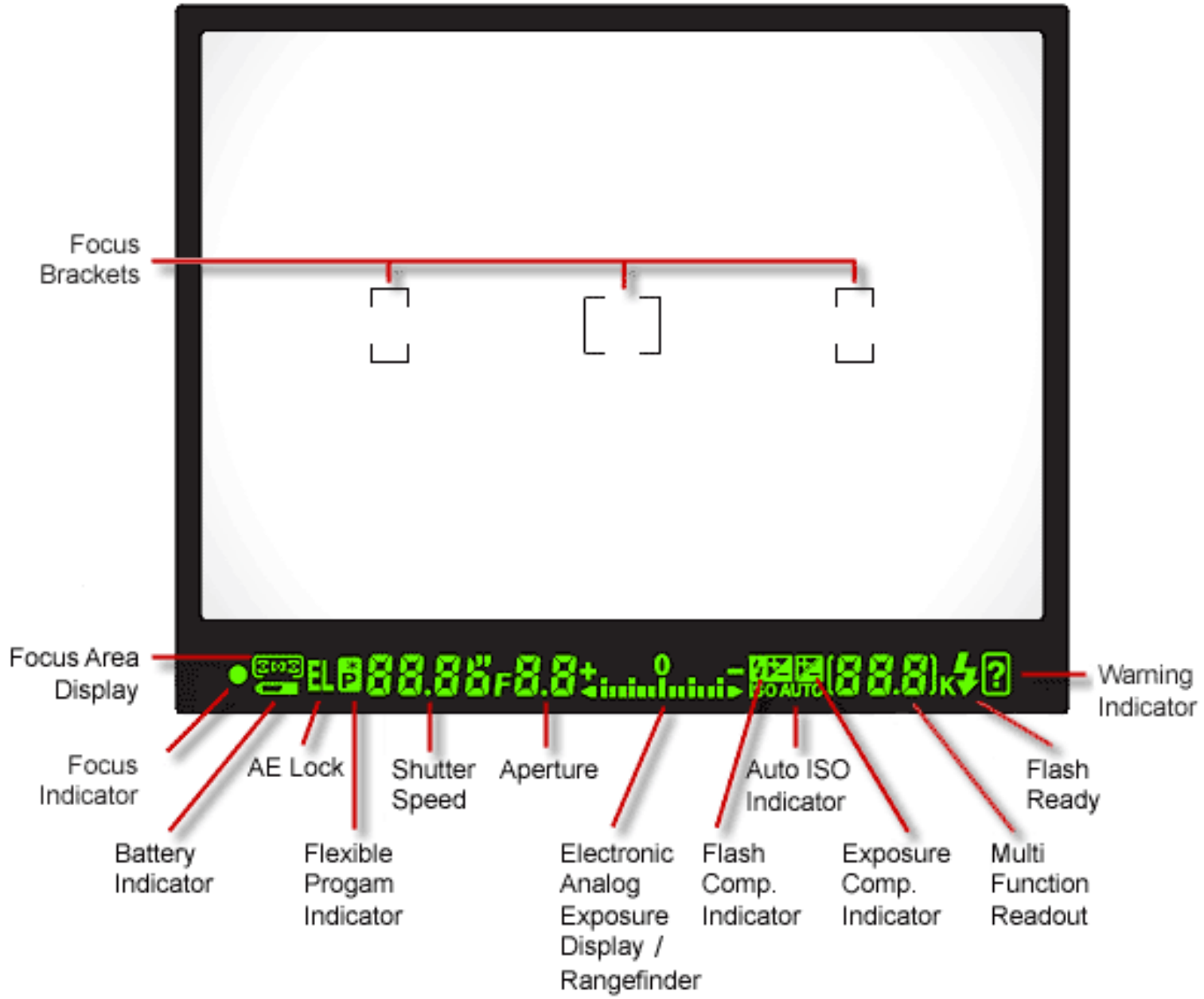
Nikon dial

EXPOSURE TRIANGLE



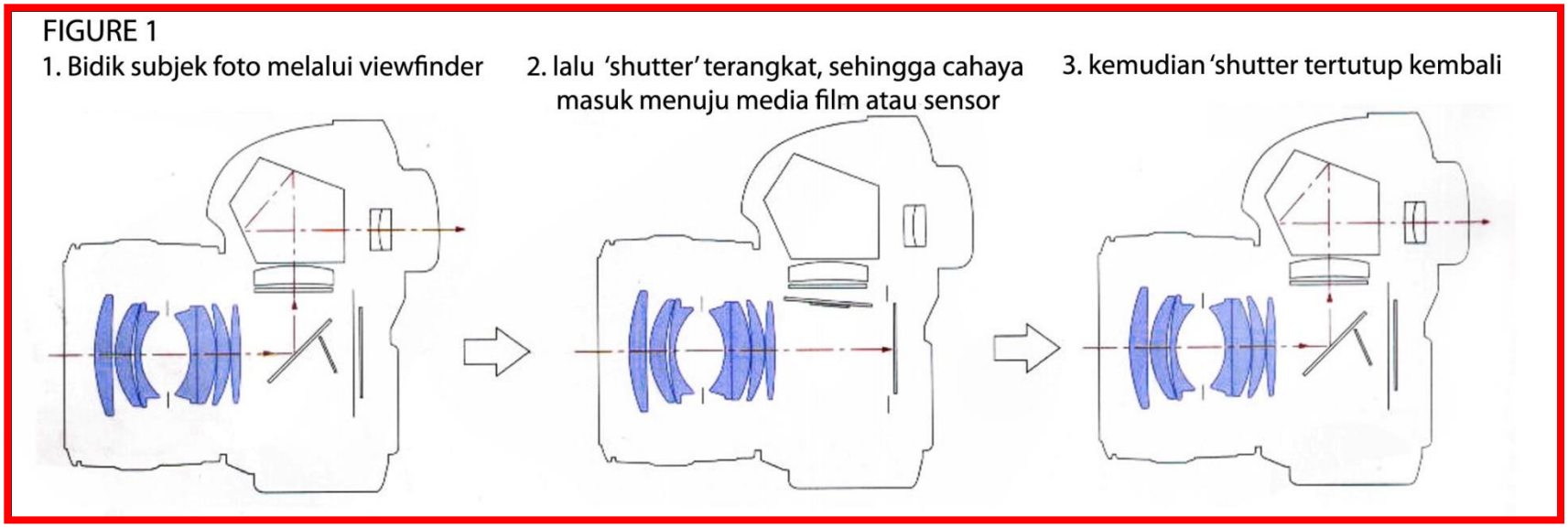
Indikator Triangle of Exposure

Speed 1/125 detik adalah tenggang waktu yang dibutuhkan untuk expose/memotret.


Focus Brackets
Focus Area Display
Warning Indicator
Focus Indicator
AE Lock
Shutter Speed
Aperture
Auto ISO Indicator
Flash Ready
Battery Indicator
Flexible Progam Indicator
Electronic Analog Exposure Display / Rangefinder
Flash Comp. Indicator
Exposure Comp. Indicator
Multi Function Readout

Shutter speed

Kecepatan membuka-menutup rana. Diukur dalam satuan detik, misalnya 1/100 detik, atau 2” (dua detik).

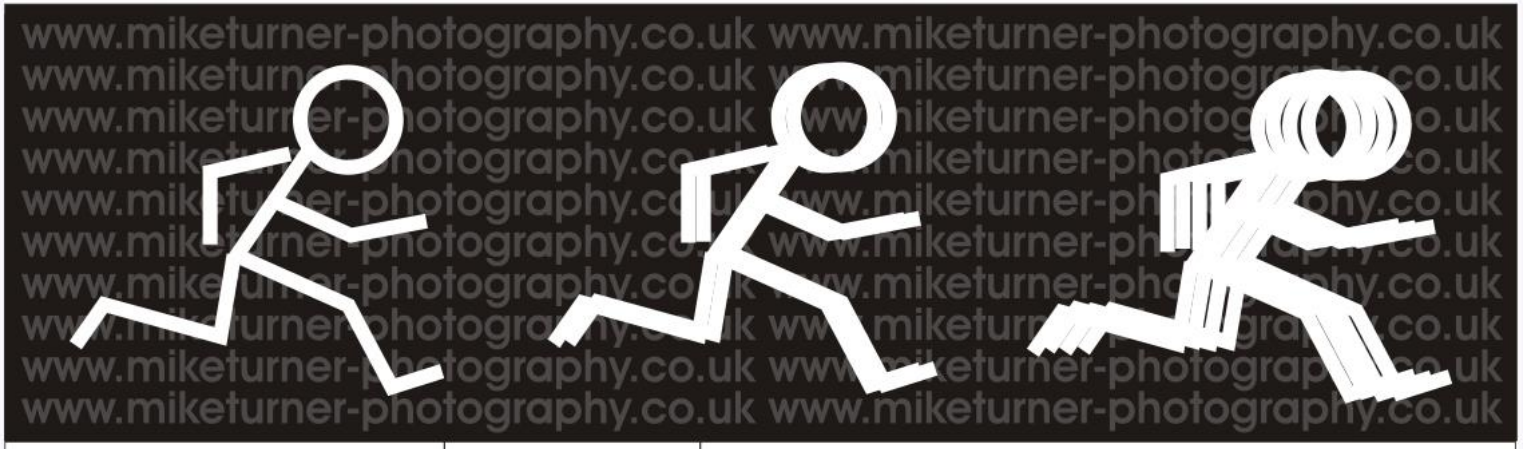


Shutter speed

- Shutter speed juga memberikan efek freezing/motion pada foto
- Shutter speed cepat membuat foto freeze (dibekukan)
- Sedangkan shutter speed lambat, memberi efek gerak (agak blur).

Shutter speed

Photographic image



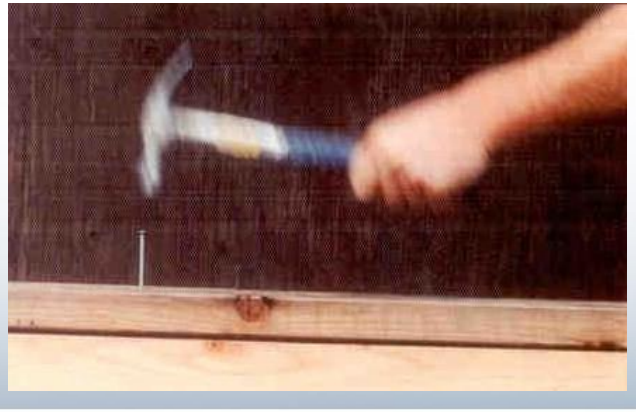
Shutter speed	1/1000	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	½	1	2	4	8
What you see on the camera screen	1000	500	250	125	60	30	15	8	4	2	1	½	¼	

So, when the shutter speed is increased, the exposure of the image sensor to the light is decreased because the shutter is moving faster. This allows your camera to **"freeze"** the motion.

Fast shutter speed

1

However, when the shutter speed is decreased, the exposure of the image sensor to the light is increased because the shutter is moving slower. This allows your camera to **"blur"** the motion.



Slow shutter speed

1

High Speed

Mata tidak bisa melihat patahan pensil dalam detail/beku.

Slow Speed

Demikian juga percikan api yang panjang.

Spirit of Shore
by Moses Agustian

High Speed
Deburan ombak menjadi beku dan detail

Waves
By Moses Agustian

Slow Speed
Ombak blurring dan bebatuan tajam

Jump
By Moses Agustian

High Speed

Beku dan detail

© 2005 Syafiq

Camera Shake > Gambar Berbayang
Slow Speed

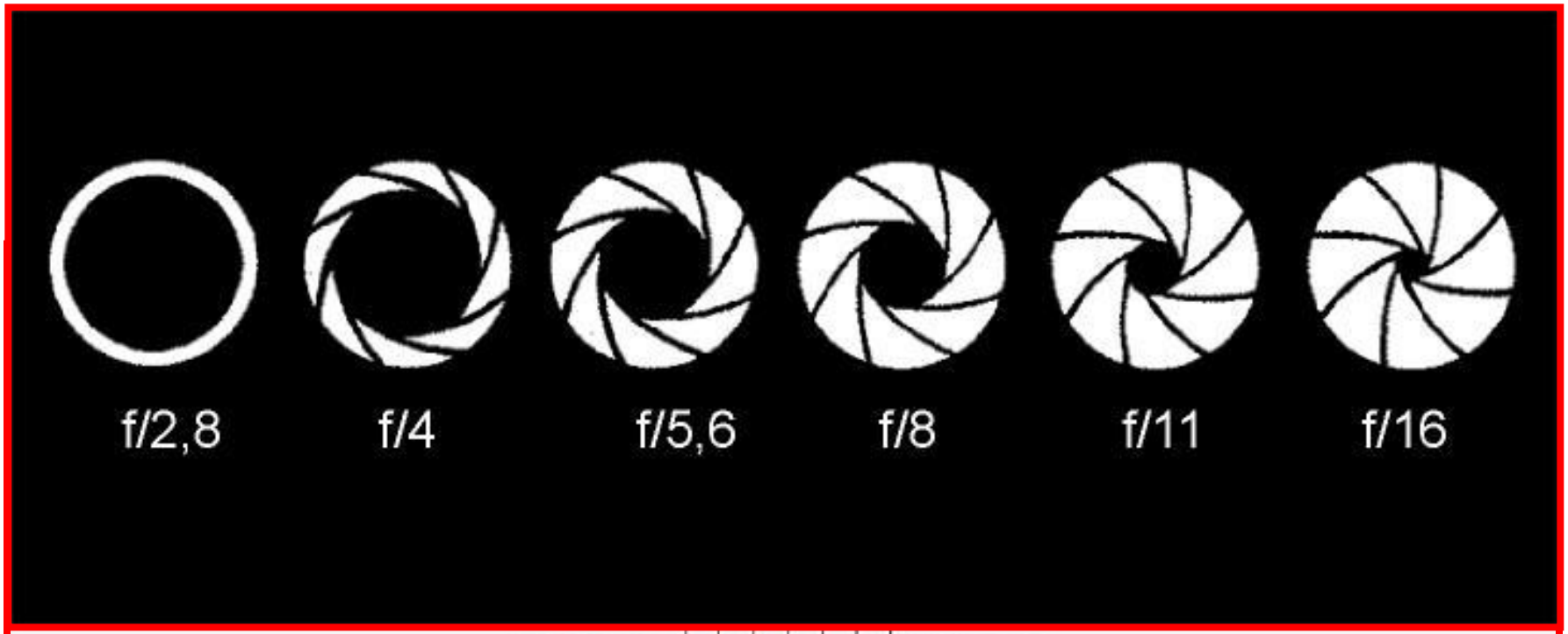
Out of Focus / Tidak Fokus
bukan karena slow speed

Still and Blur > Speed Between
High and Low

High speed memberi efek gambar menjadi tajam karena terhindar dari camera shake/goyang

Aperture/Diafragma

Diafragma



Aperture

- Nilai aperture pada kamera ditunjukkan oleh nilai f. Tetapi nilai f ini ditulis terbalik dari besar aperturenya. Misalnya f2.8 (nilai aperture = 1/2.8, ini besar lho bukaannya), sedangkan f16 (=1/16, nah ini kecil).

Aperture

- Aperture menentukan *depth of field* (DOF), yaitu ruang ketajaman fokus. Semakin besar aperturenya (angka f kecil) semakin sempit DOFnya, dan sebaliknya.
- DOF sempit berguna untuk mengisolasi objek dengan membuat background menjadi blur
- DOF lebar berguna jika seluruh objek (foreground dan background) hendak ditampilkan tajam

APERTURE

f2.8
more light

f5.6

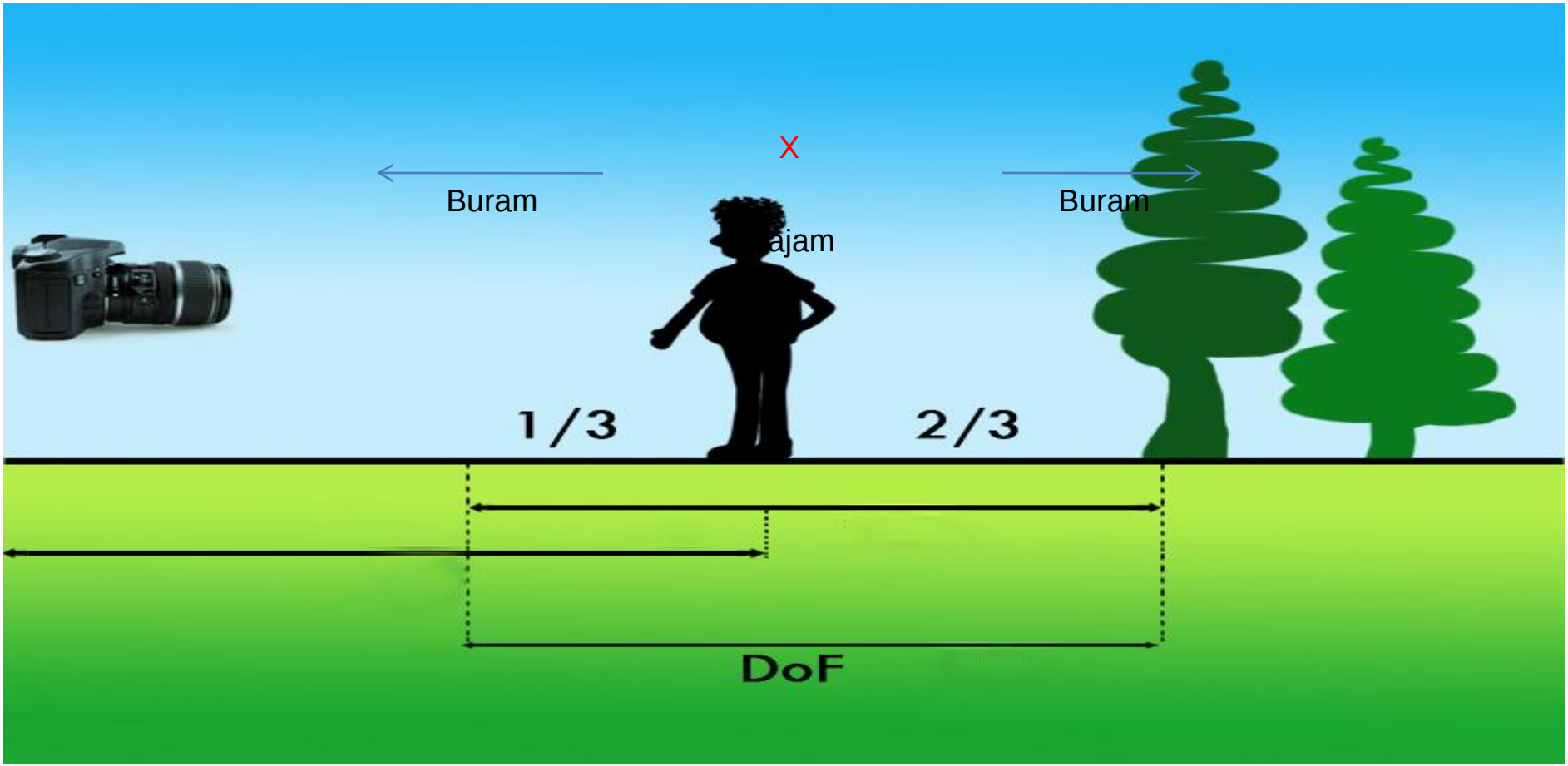
f8.0

f11
less light

Narrow

Wide

Ruang Ketajaman / Depth of Field :



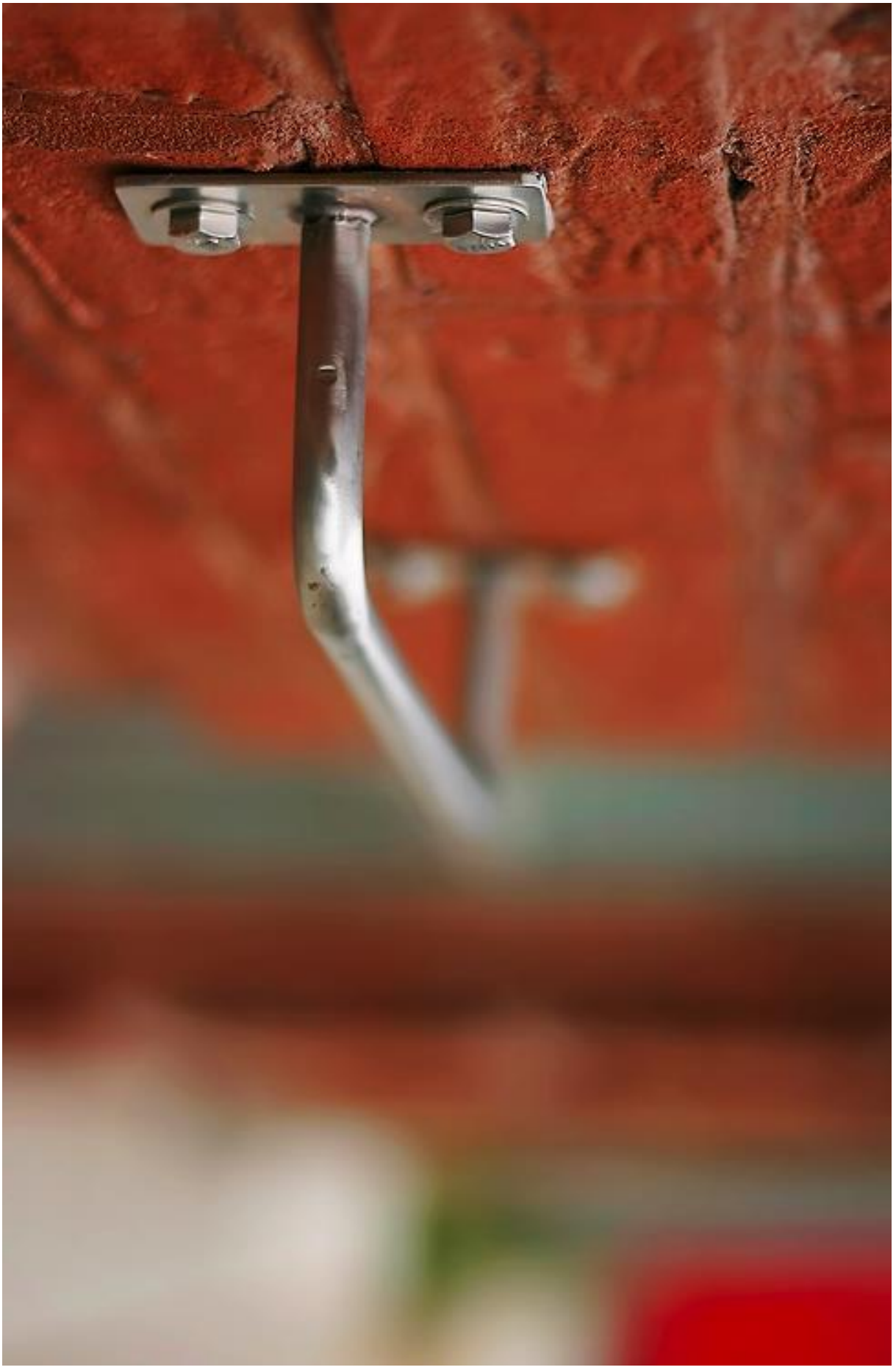
50mm/f-1.8
50mm/f-20

aperture....f 1.8
shutter.....1/500
ISO.....100
distance...~3ft

aperture....f 4
shutter.....1/125
ISO.....100
distance...~3ft

aperture....f 8
shutter.....1/40
ISO.....125
distance...~3ft

Aperture: F/5.6 Shutter Speed: 1/400 sec. ISO: 100
Aperture: F/20 Shutter Speed: 1/125 sec. ISO: 400



MAXXUM AF 50mm 1:1.4 (22)
MINOLTA

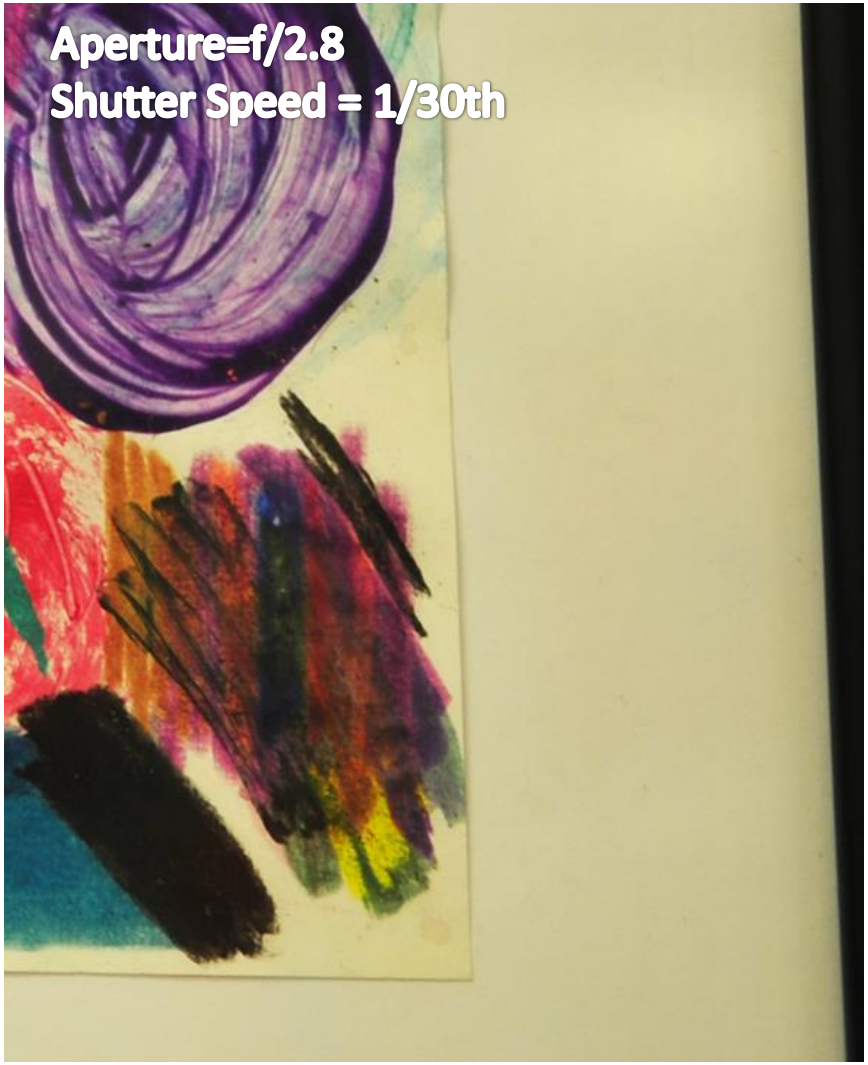
MINOLTA
MAXXUM AF 50mm 1:1.4 (22)

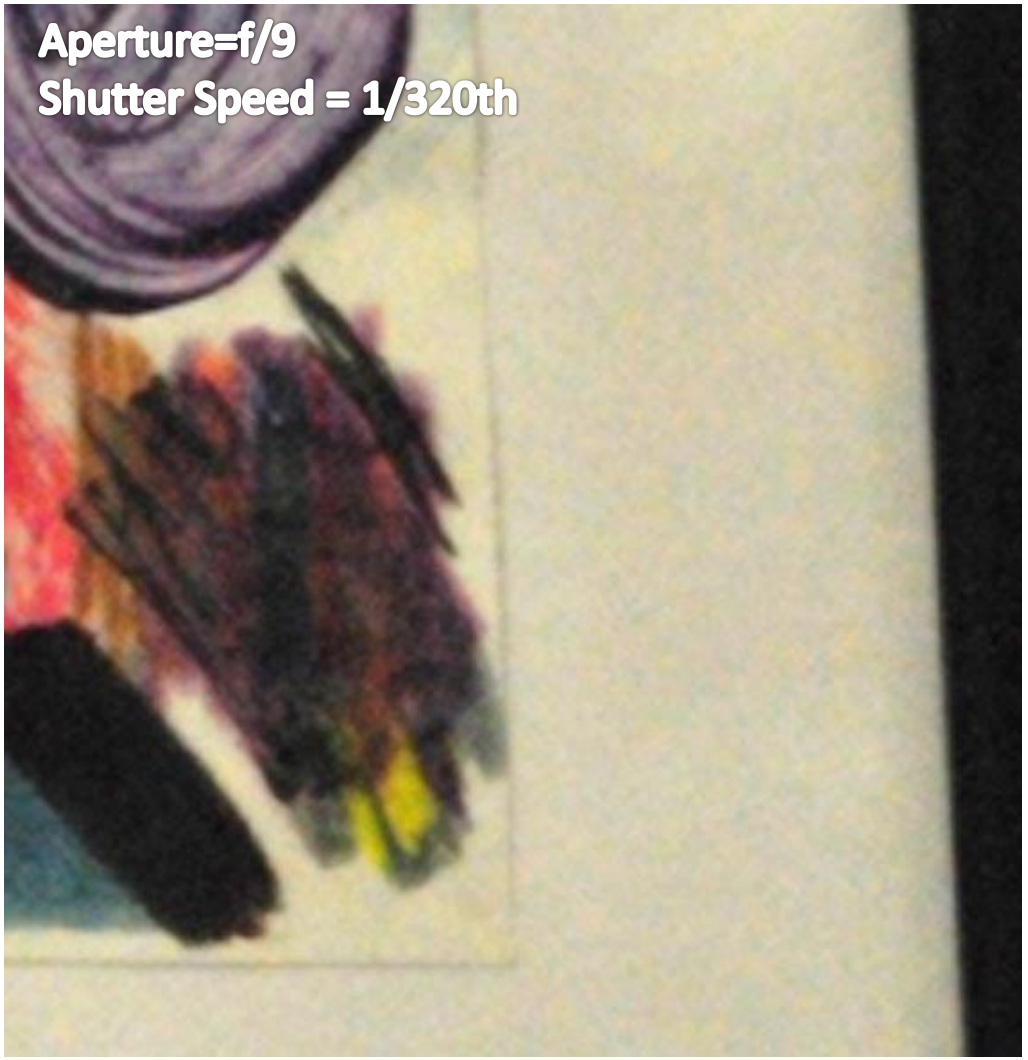
ISO

- ISO tinggi berguna untuk pemotretan pada situasi sedikit cahaya, karena bisa mempertahankan shutter speed pada kecepatan tinggi (penting supaya gambar tidak blur)
- TETAPI efek negatifnya adalah meningkatnya “noise” yaitu bintik-bintik kecil sehingga foto terlihat kasar (grainy).
- Usahakan gunakan ISO serendah mungkin

ISO Comparison

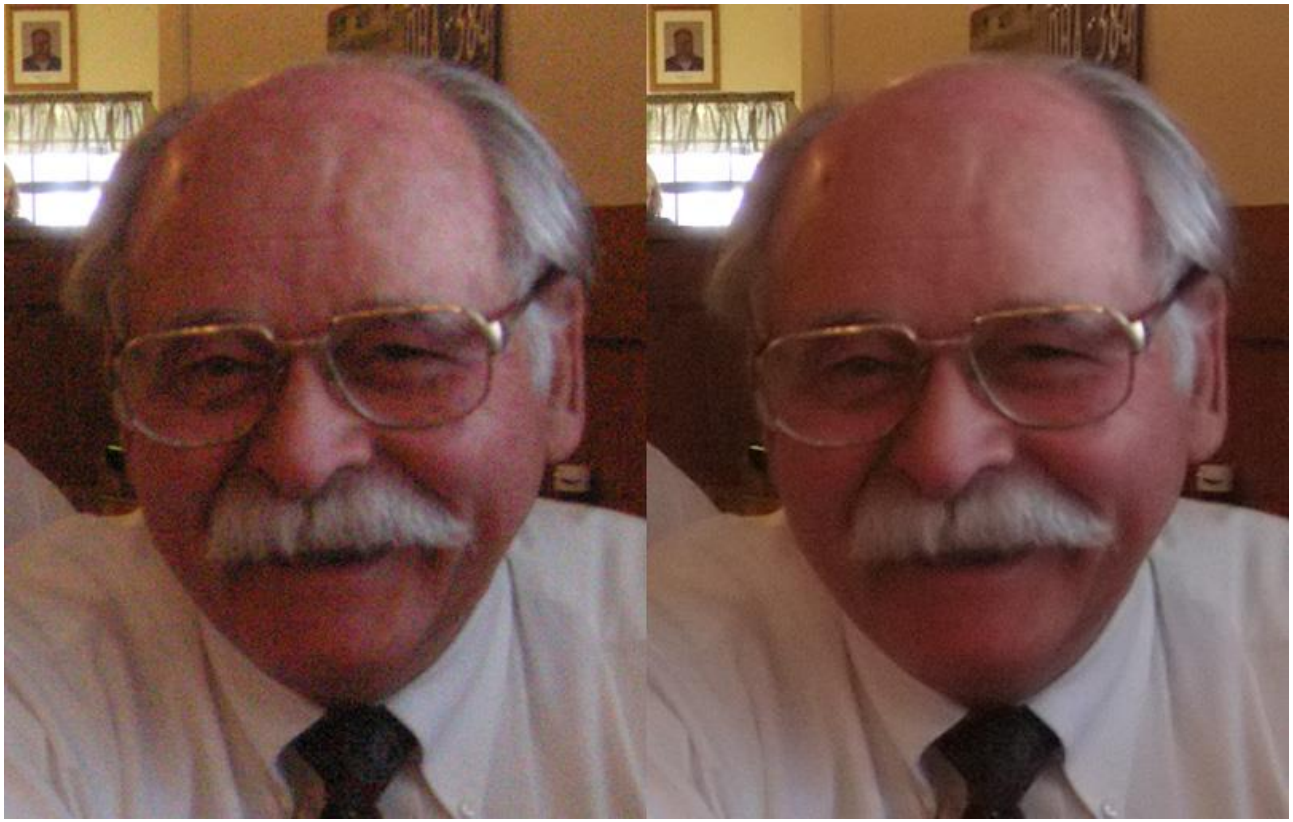
100 ISO vs 6400 ISO





Noise

- Disebabkan oleh keterbatasan elektronik dari pabrikan



© 2005 Ahmad Syafiq
Roland

File Formats

- JPEG – Compress (widely popular)
- RAW - raw data (no compression)
- JPEG + RAW

Pendekatan Visual

Nirmana

- **P**engorganisasian, penyusunan elemen-elemen visual seni rupa **Titik, Garis, Warna, Bidang, Ruang dan Tekstur menjadi satu kesatuan yang harmonis**.

John Stanmeyer

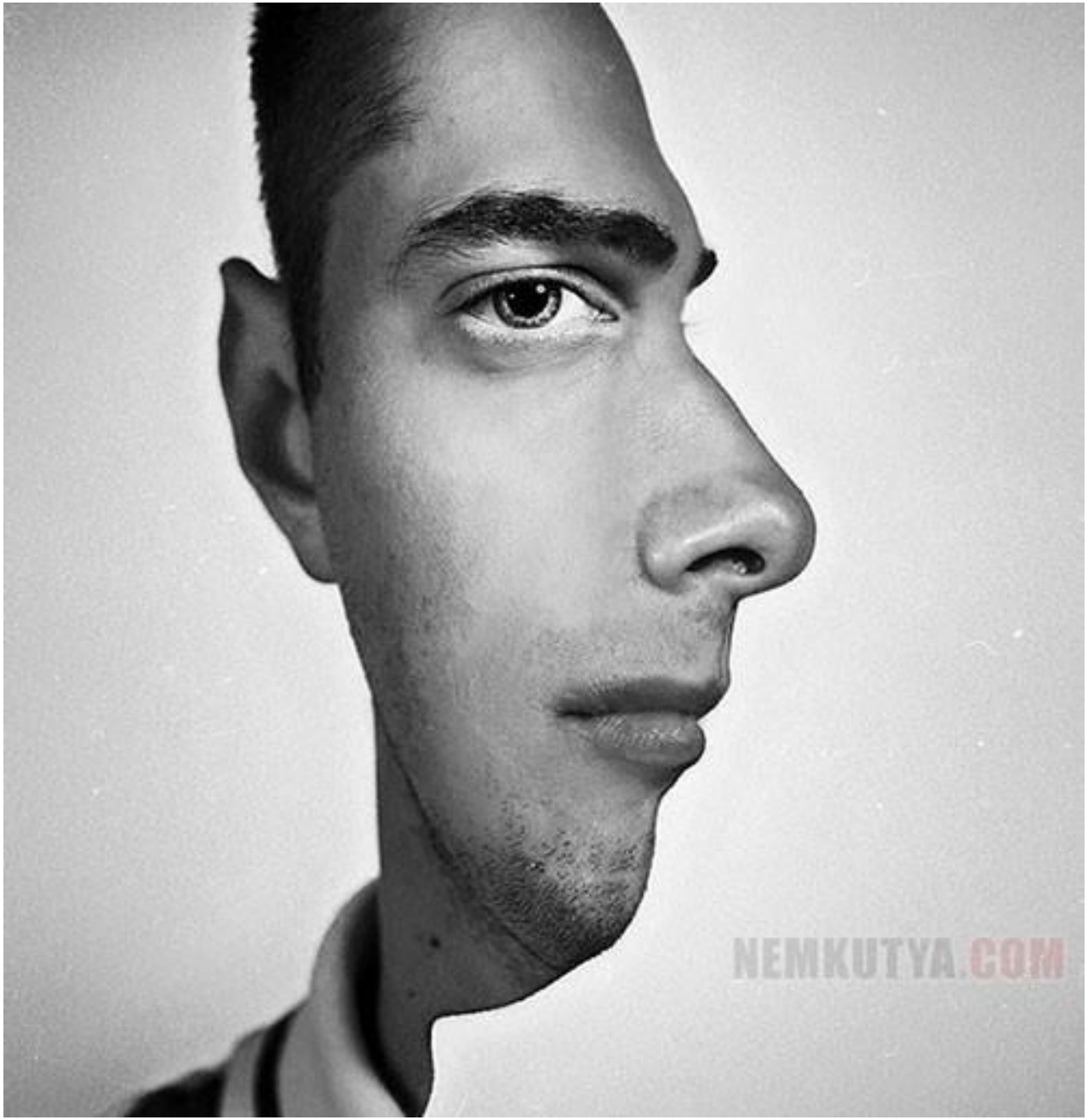
Proses Menuju Nirmana

Persepsi Visual

“Kita adalah apa yang kita baca, lihat, dengar, serap dan rasakan...”

The Art of Seeing

“Yang penting bukanlah apa yang kita lihat tetapi bagaimana kita melihatnya...”


NEMKUTYA.COM

Beberapa Pedoman Memahami Bahasa Visual

- *Gestalt Principle*: Mencari dan menentukan kontras antara “Figure” dan “Ground”
- Menemukan adanya kemiripan di antara dua obyek yang tidak berhubungan
- Memahami garis
  - Garis tegak (vertikal)
  - Garis datar (horizontal)
  - Garis lengkung
  - Garis diagonal
  - Garis sebagai pengarah (Leading Lines)
- Memahami geometri
- Permainan bayangan
- Momentum puncak
- Memahami Persoalan/Isu (Fotojurnalistik/konten)

Figure dan Ground

- Prinsip Gestalt, *Max Wertheimer (1912)*

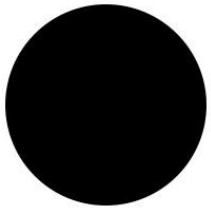


Figure 1: Notice how easy it is to see the black dot against the white background.

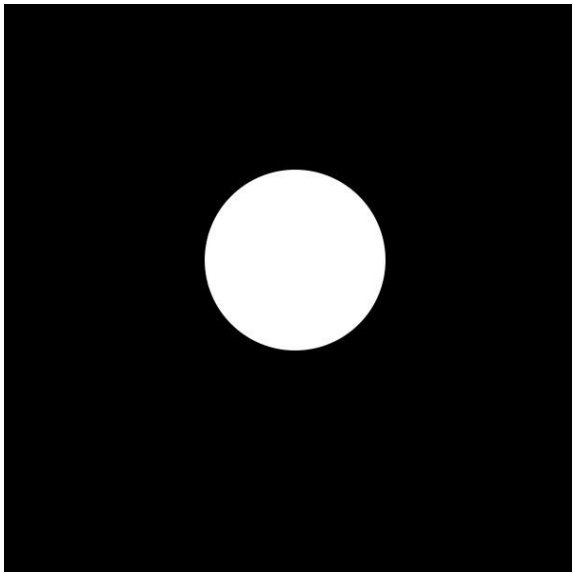
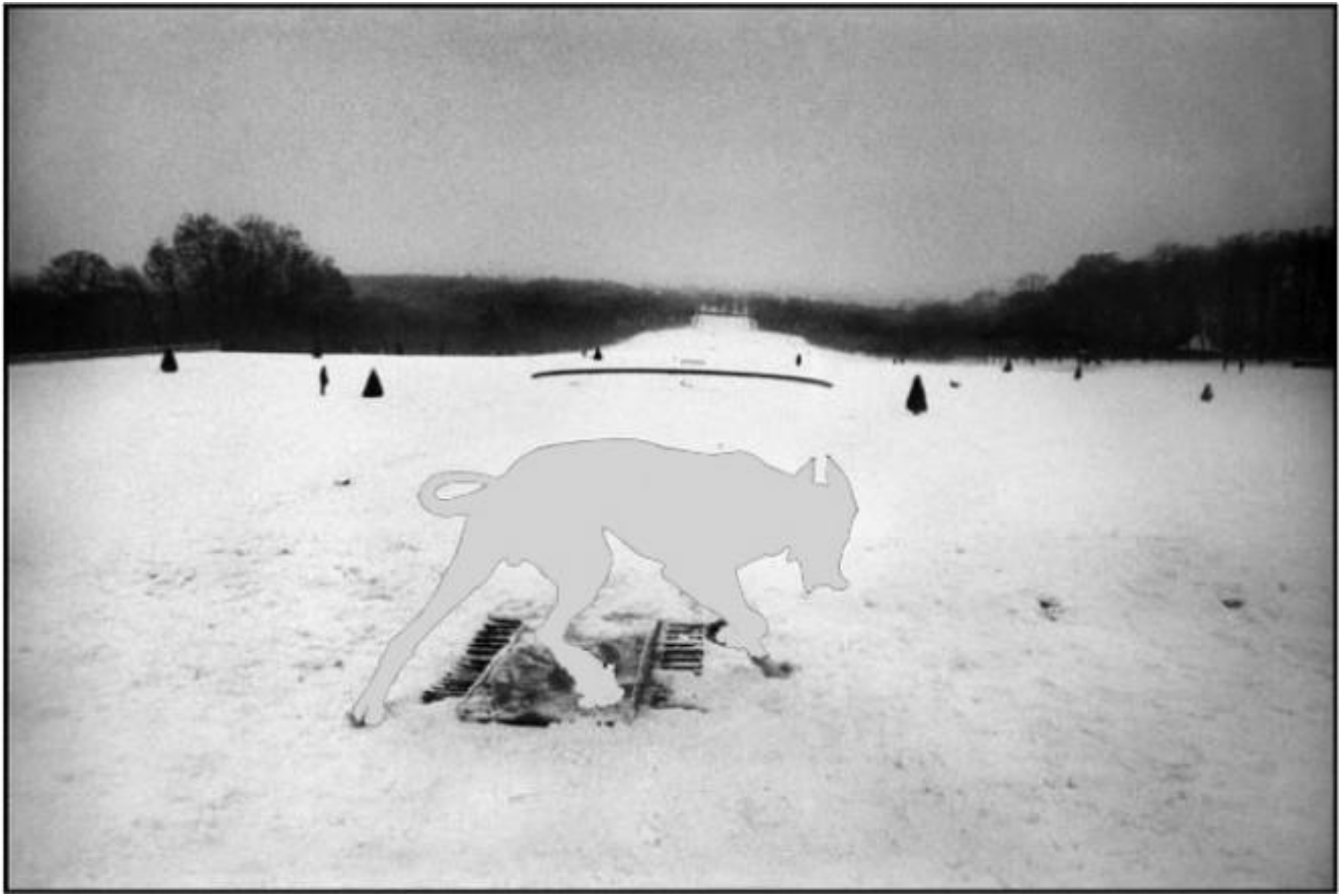


Figure 2: Notice how the white dot stands out from the black background.

© Henri Cartier-Bresson / Magnum Photos / SPAIN. Valencia. 1933.

© Josef Koudelka / Magnum Photos / FRANCE. Hauts-de-Seine. Parc de Sceaux. 1987



© Christopher Anderson / Magnum Photos / VENEZUELA. Caracas. 2006.

© Nikos Economopoulos / Magnum Photos : TURKEY. Central Anatolia. 1988.

1. Look for the background before looking at your subject

Eric Kim. Seoul, 2009

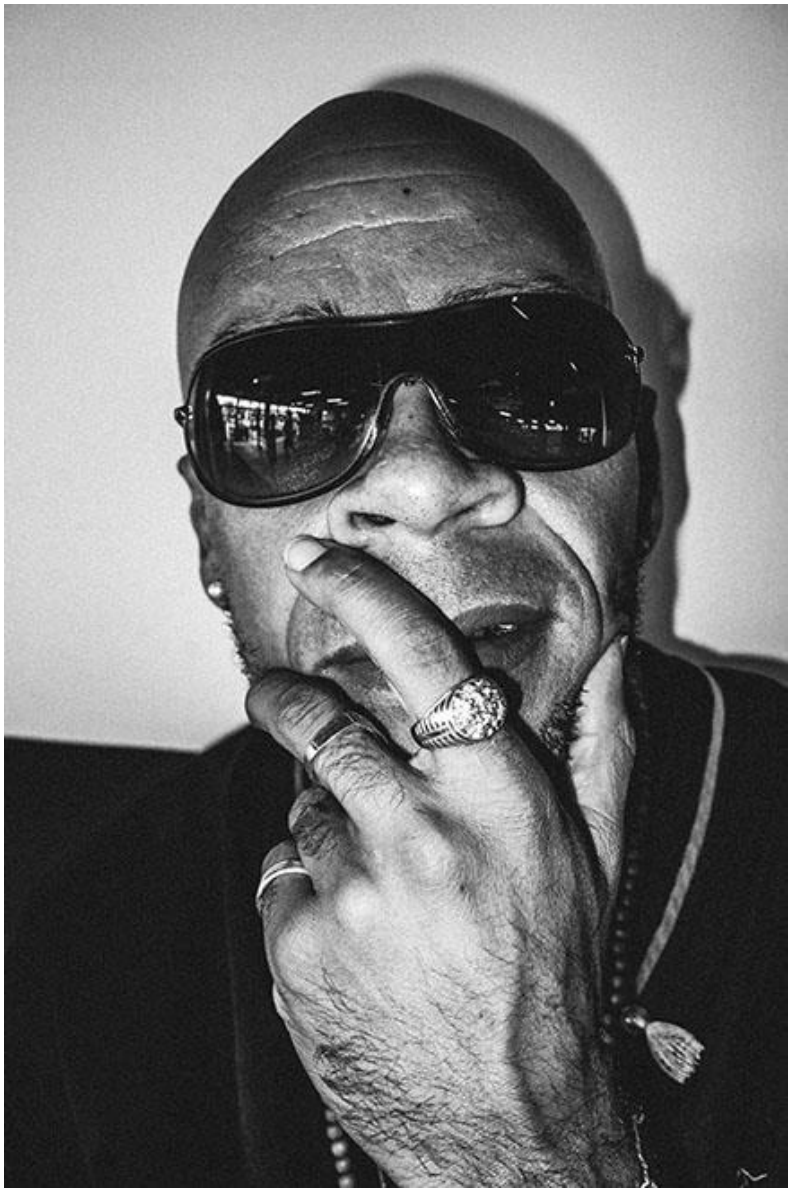
2. Use a flash

Eric Kim, Downtown LA, 2011

3. Dodge & burn

Eric Kim. Tokyo, 2011

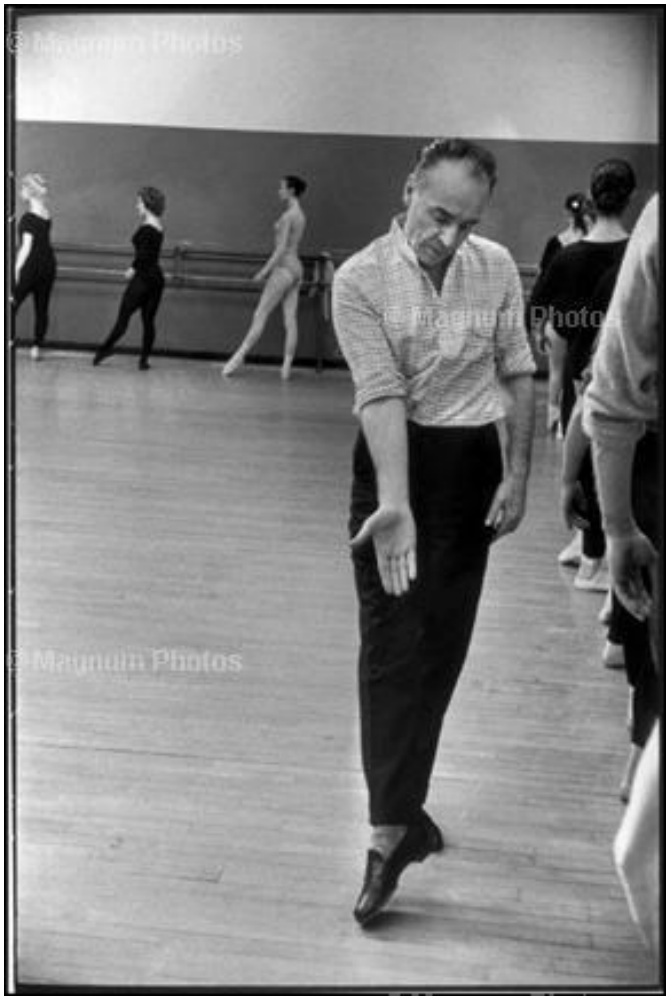
4. Ask your subject to move



Eric Kim. Lansing, Michigan. 2013

MOUNTBATTEN. © Henri Cartier-Bresson

SOVIET UNION. Moscow. Gorky Park of Culture and Rest. 1954. Henri Cartier-Bresson



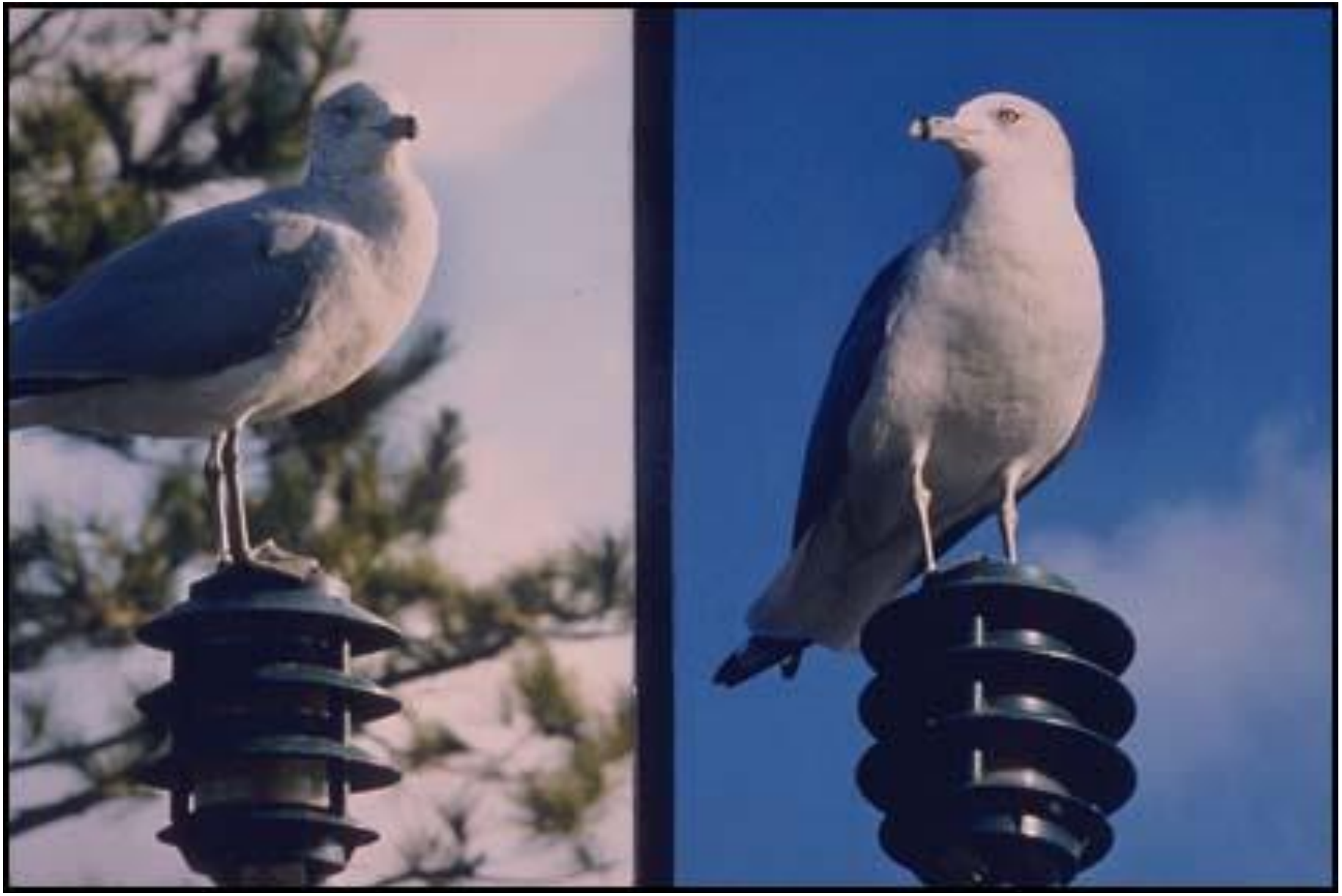
USA. New York City. 1959. George BALANCHINE, Georgian ballet choreographer, directing the American School of Ballet. Henri Cartier-Bresson

Telephone?

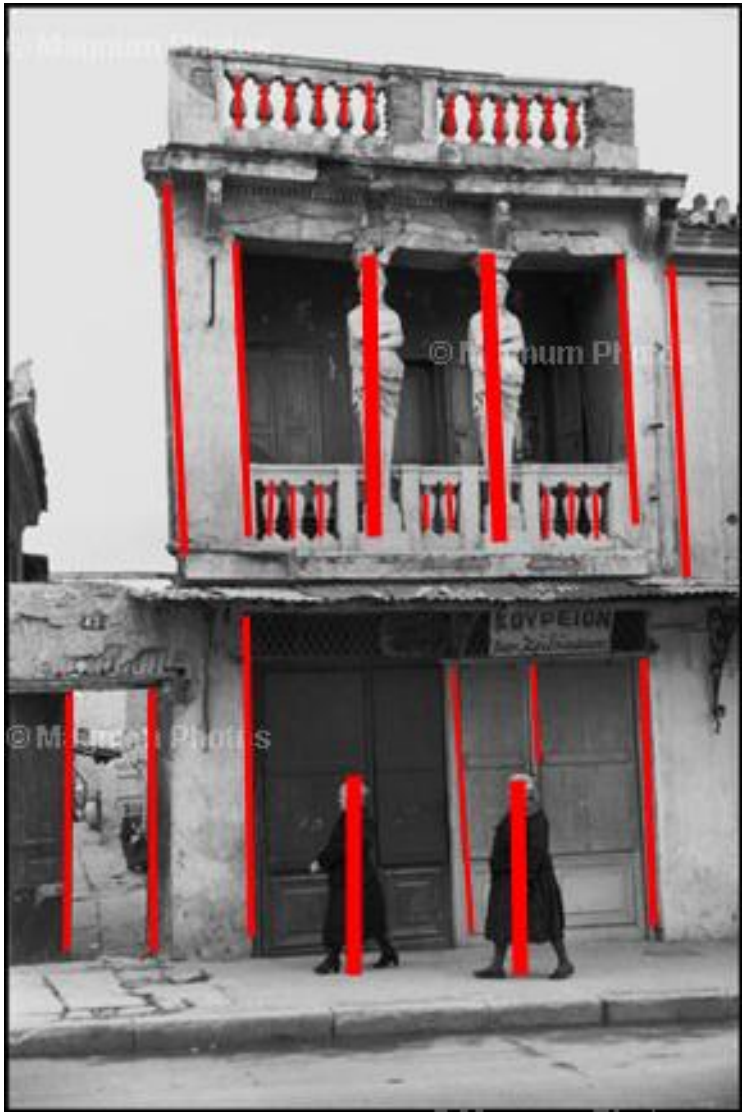
Bridge?

Cactus?

phone



Mencari kemiripan diantara dua obyek berbeda



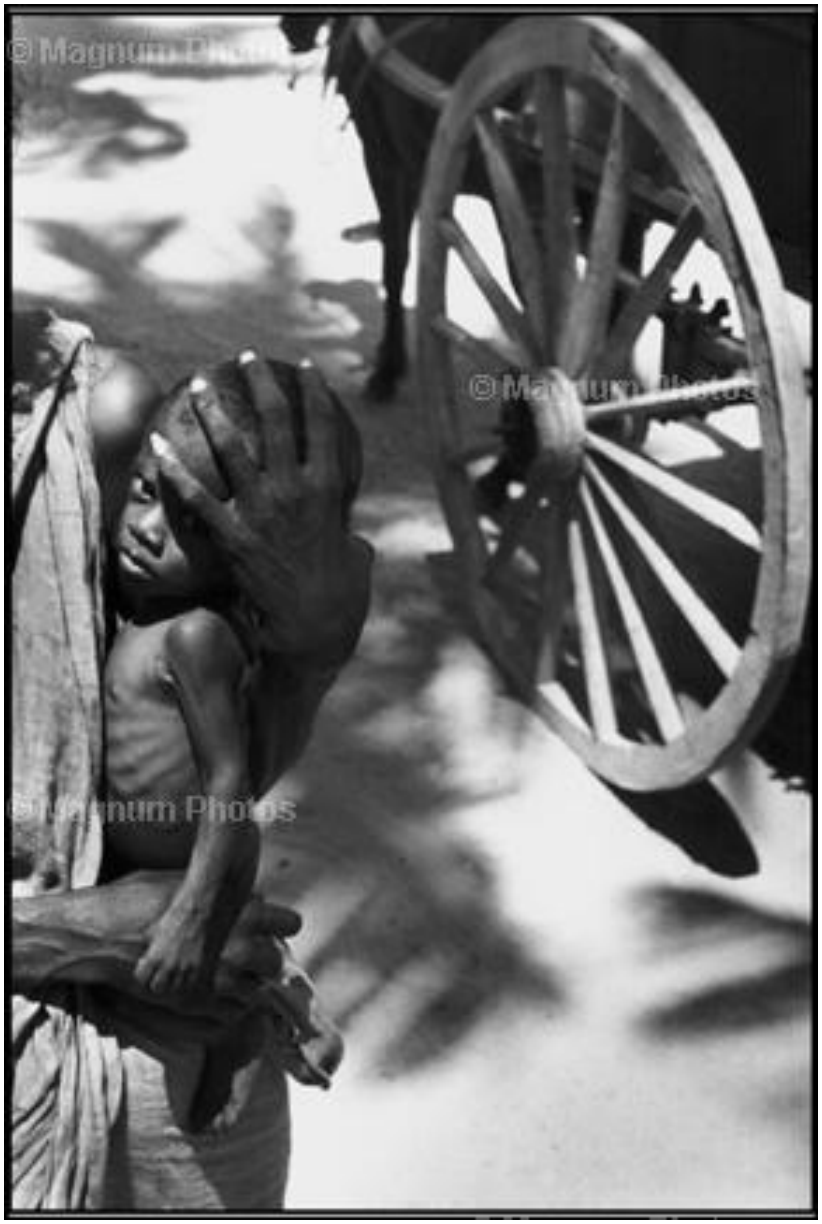
GREECE. Athens. 1953. © Henri Cartier-Bresson

IRELAND. Dublin. 1952. © Henri Cartier-Bresson

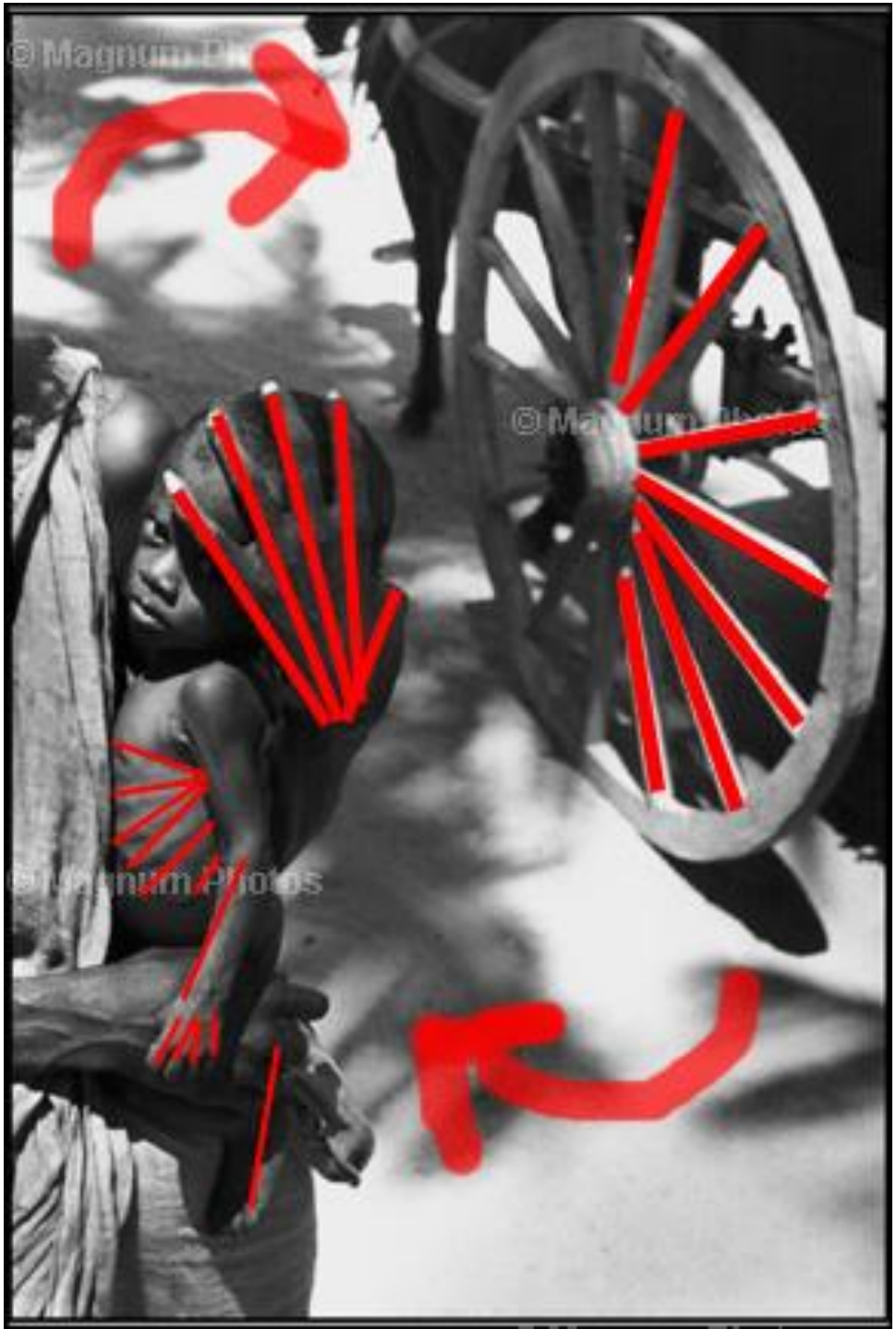
8
© Magnum Photos
© Magnum Photos
© Magnum Photos
© Magnum Photos

SOVIET UNION. Moscow. 1954. Red Square. People in line to visit Lenin’s Mausoleum. © Henri Cartier-Bresson

© Magnum Photos



INDIA. Tamil Nadu. Madura. 1950. © Henri Cartier-Bresson



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JOKO SUYANTO

Memahami Garis

Garis Tegak

Kekuatan

Kokoh

Tangguh

Statis

Kaku

POLISI
POLISI
POLISI

Garis Datar

Tenang/Tentram

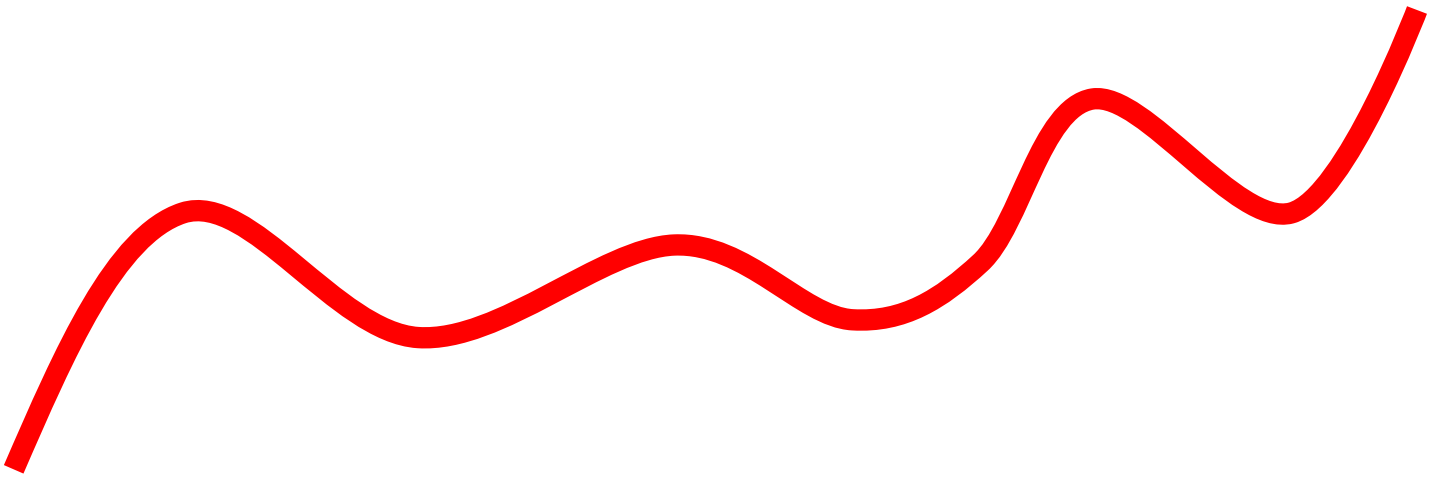
Nyaman

Damai

Statis

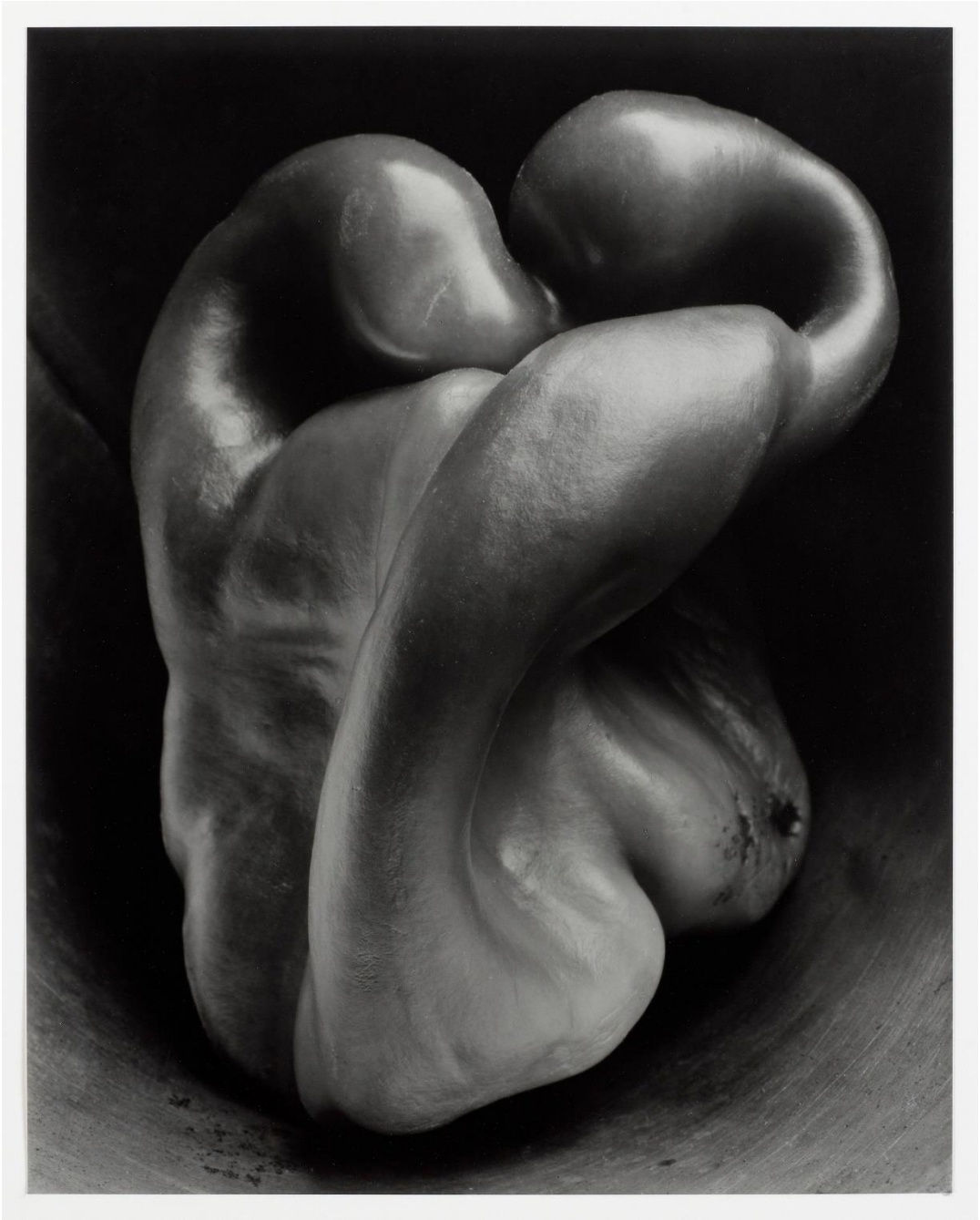
Tidak Ada Gejolak

Garis Lengkung



Aktif **Action** **Energik**

Luwes **Dinamis**



Edward Weston, Paper #30

© Abbas / Magnum Photos. GREAT BRITAIN. Belfast. A wall crumbles down after having been set on fire, presumably by the IRA.

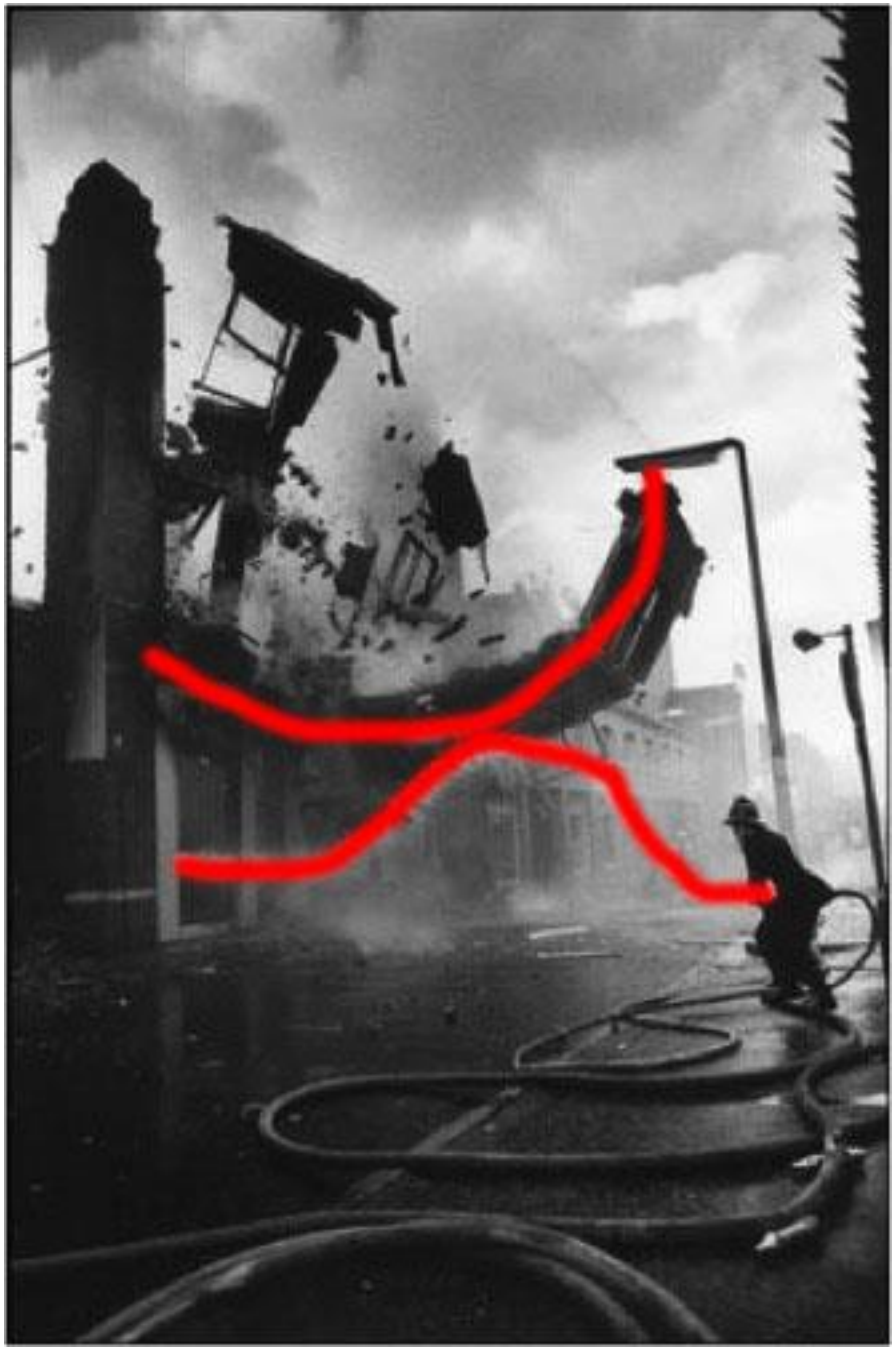
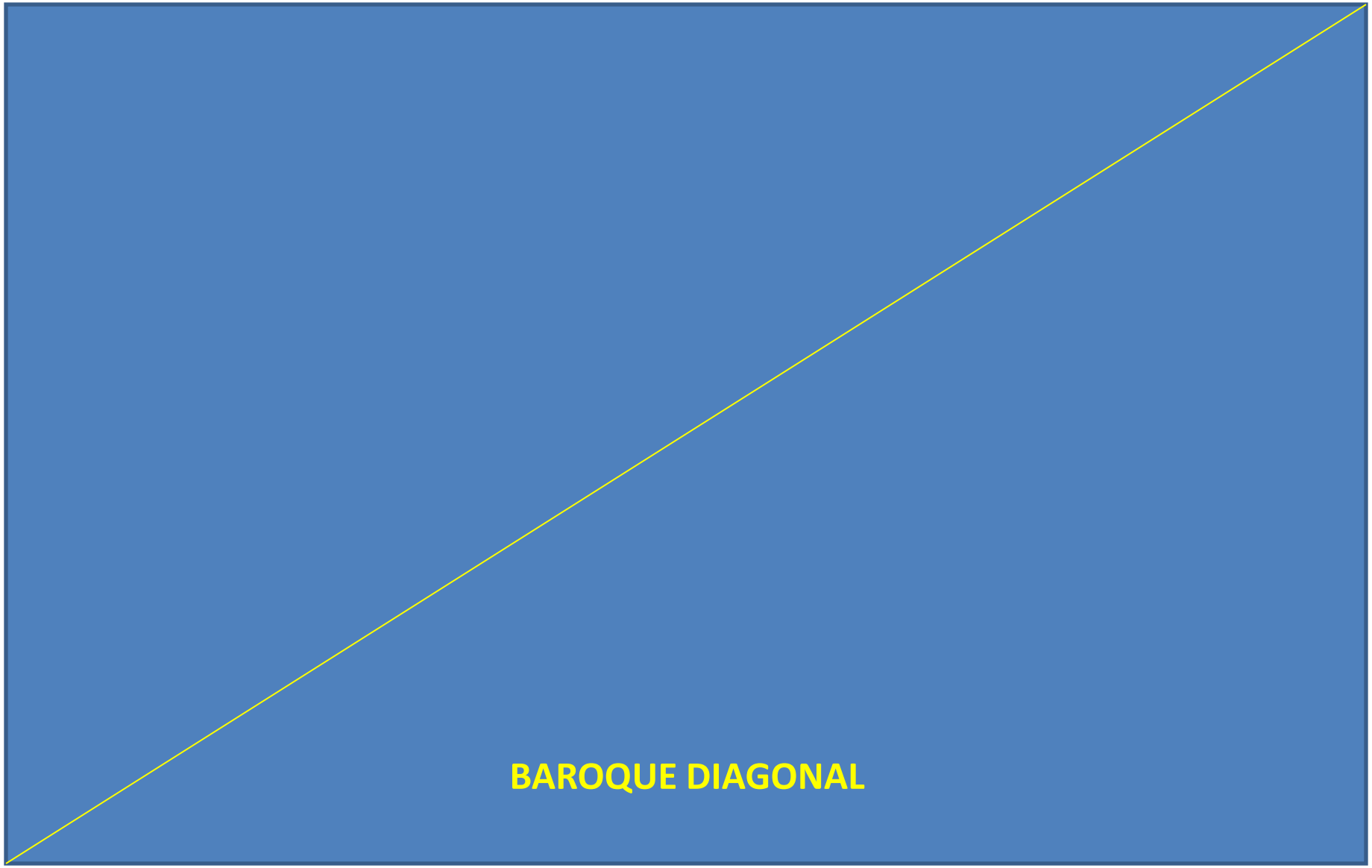


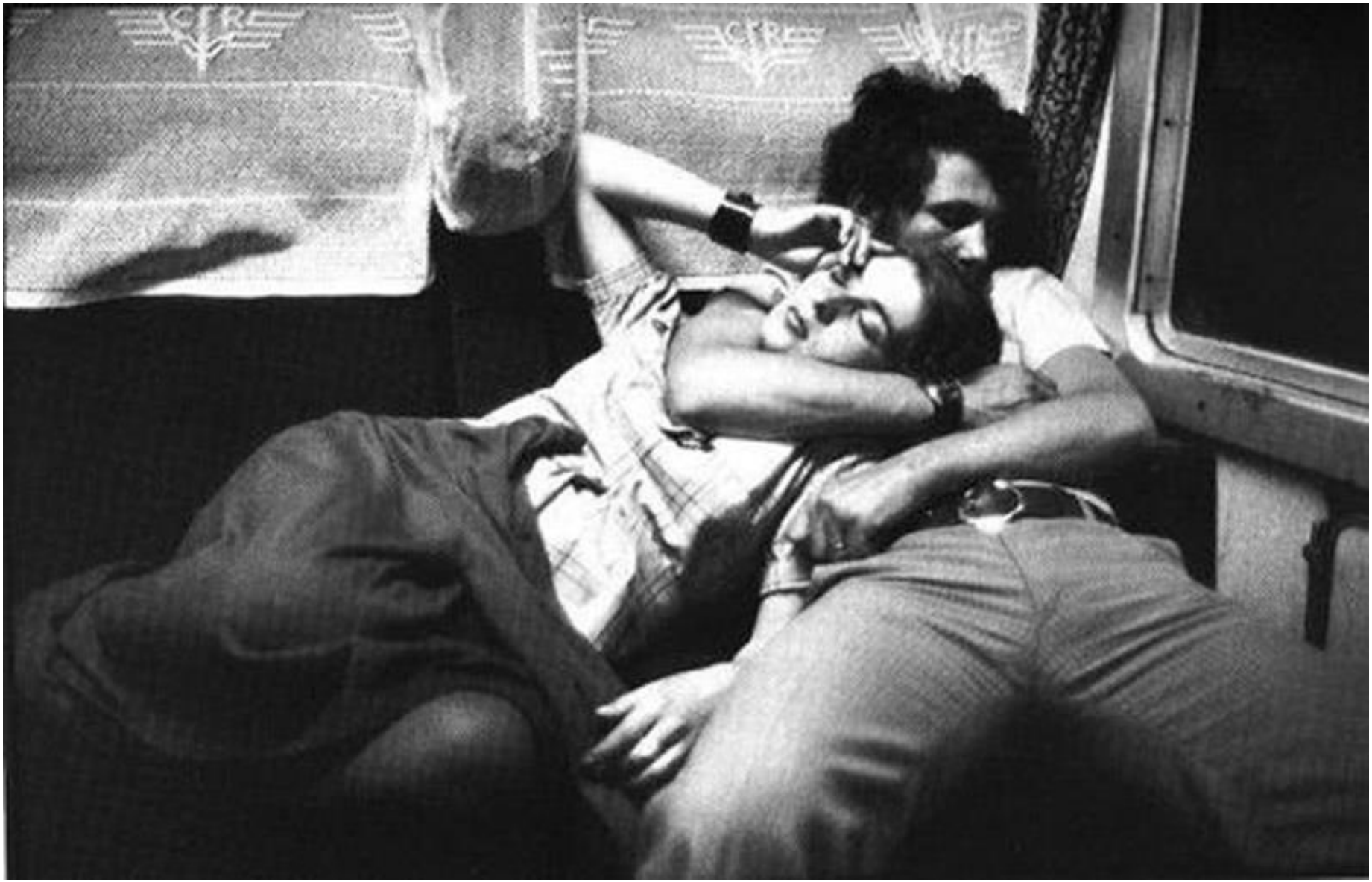
Figure 1: The first two curves that I see.

Figure 2: Note all of the curves in the image

Garis Diagonal
&
Reciprocal

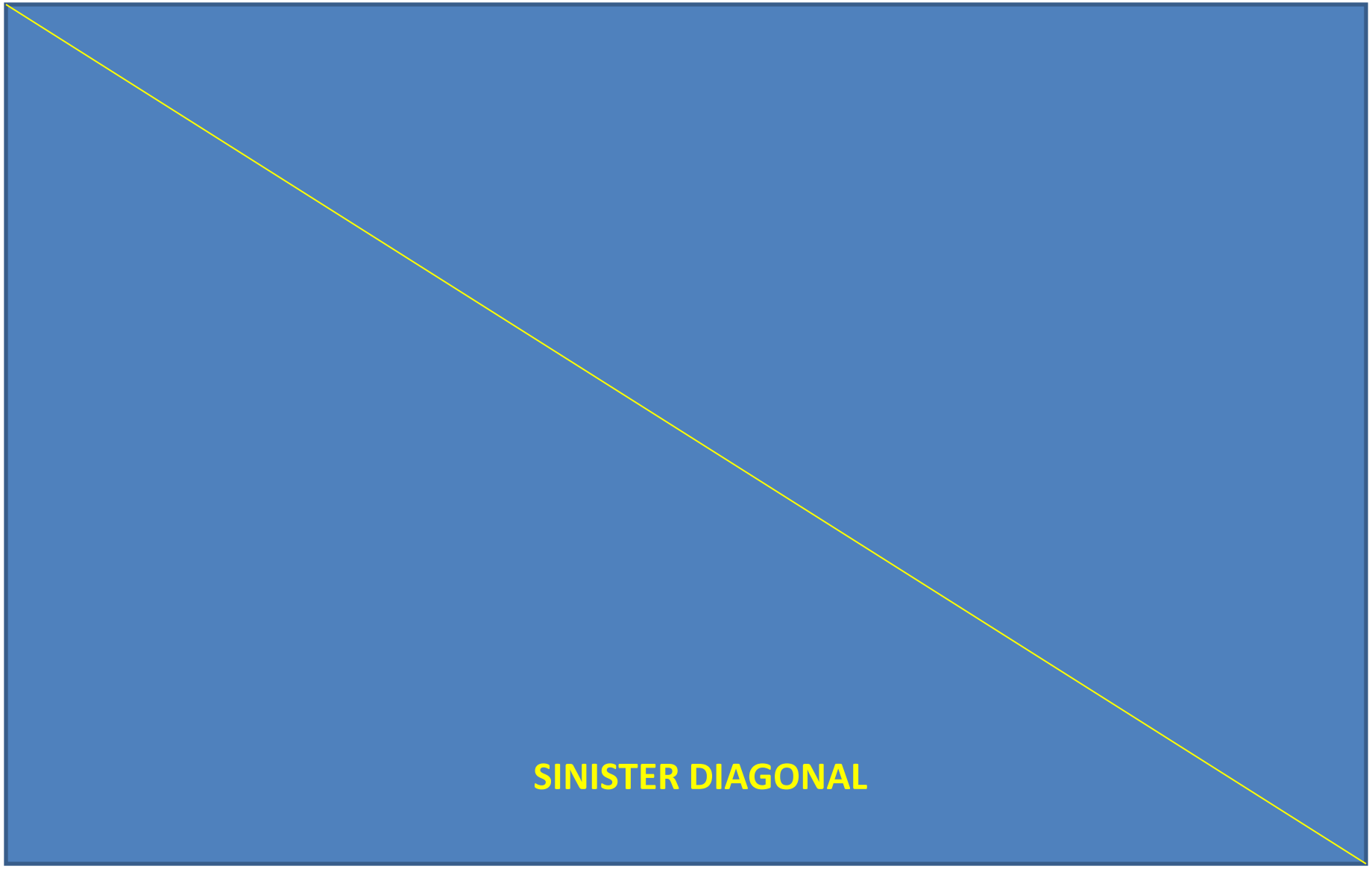

BAROQUE DIAGONAL

Alex Webb @magnum photos



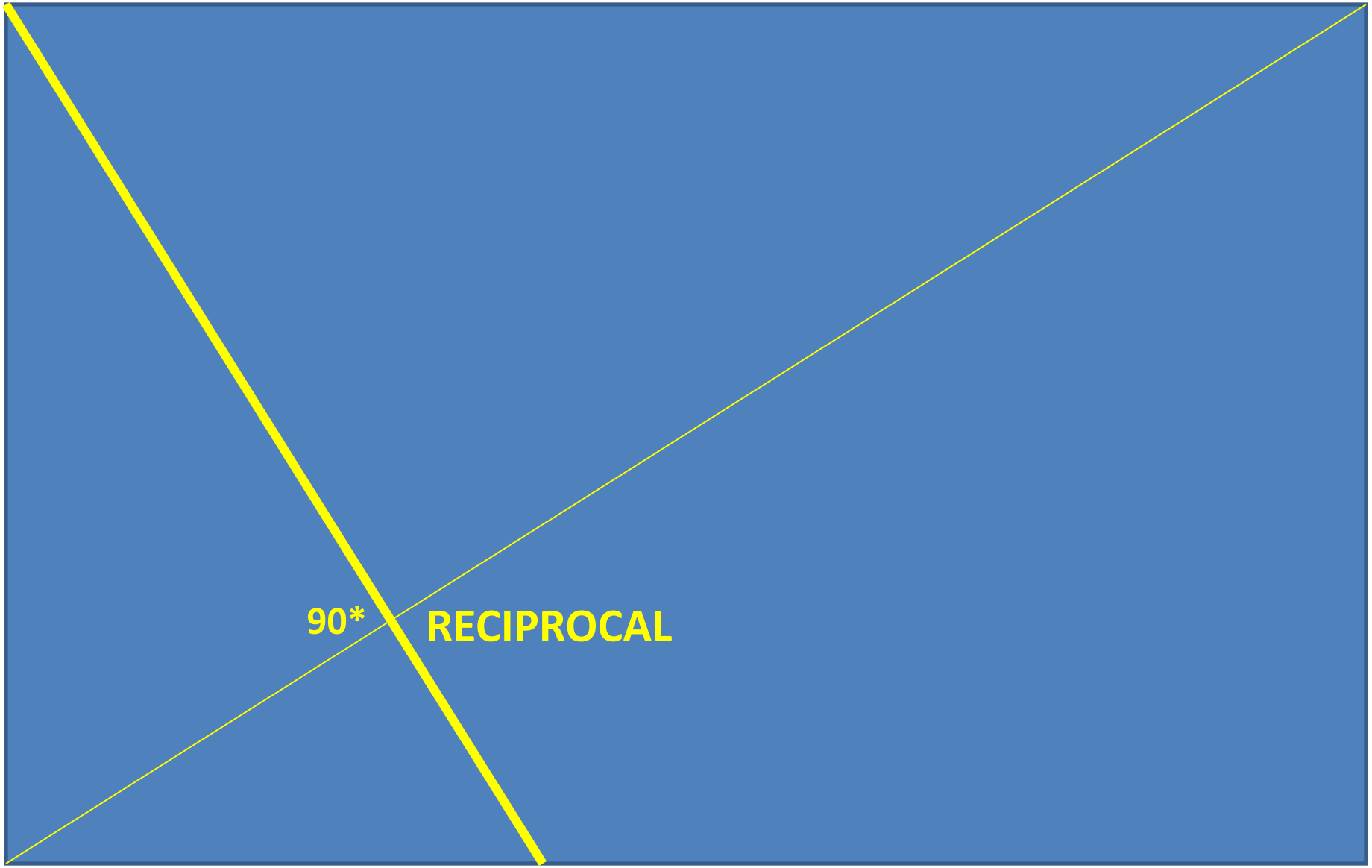
Henri Cartier Bresson @Magnum Photos

Henri Cartier Bresson @Magnum Photos


SINISTER DIAGONAL

Henri Cartier Bresson
@Magnum Photos

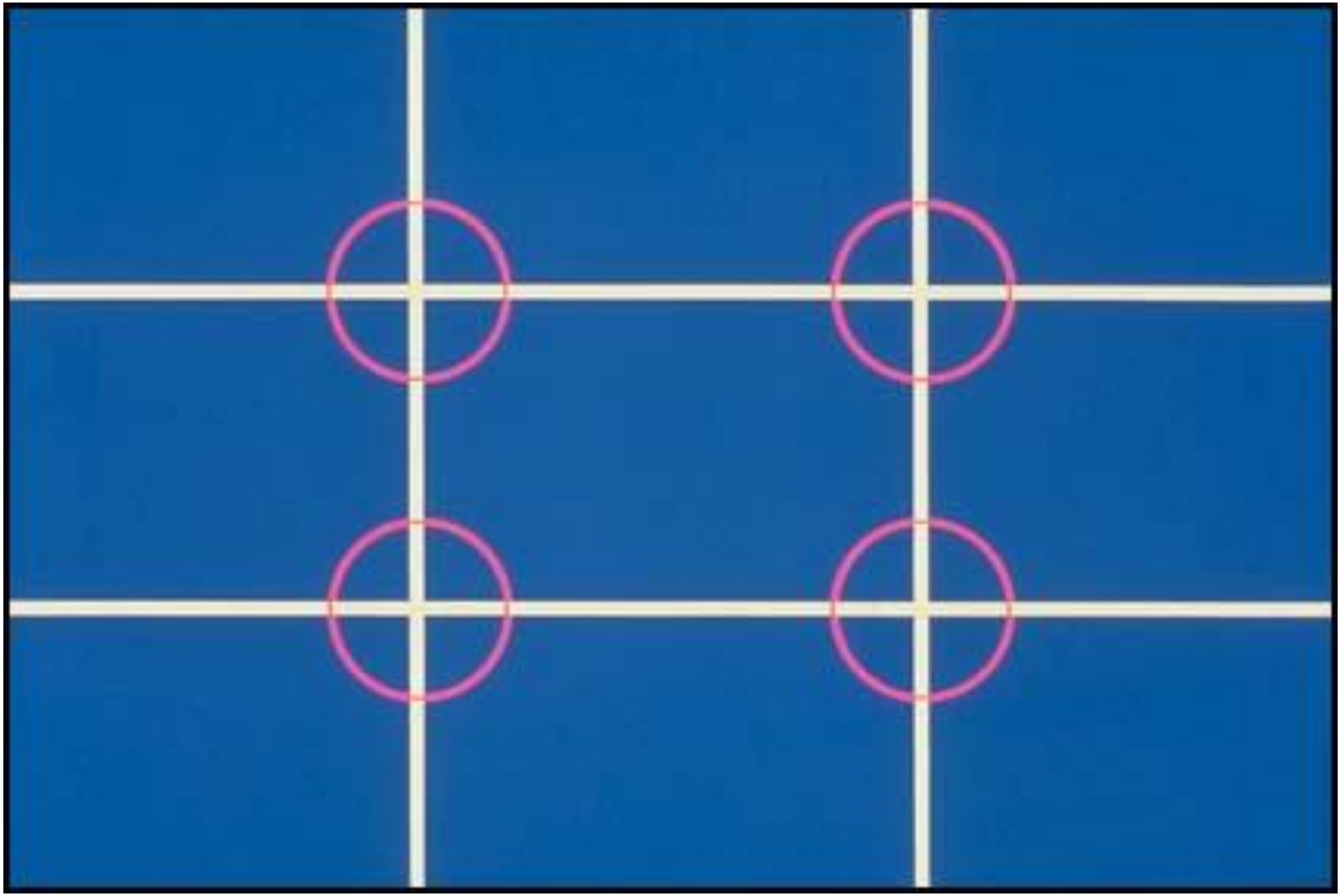
FRANCE. Region of Rhône-Alpes. The Ardèche ‘department’. Near Aubenas. People listening to French president, Charles DE GAULLE. 1961. © Henri Cartier-Bresson


90*
RECIPROCAL

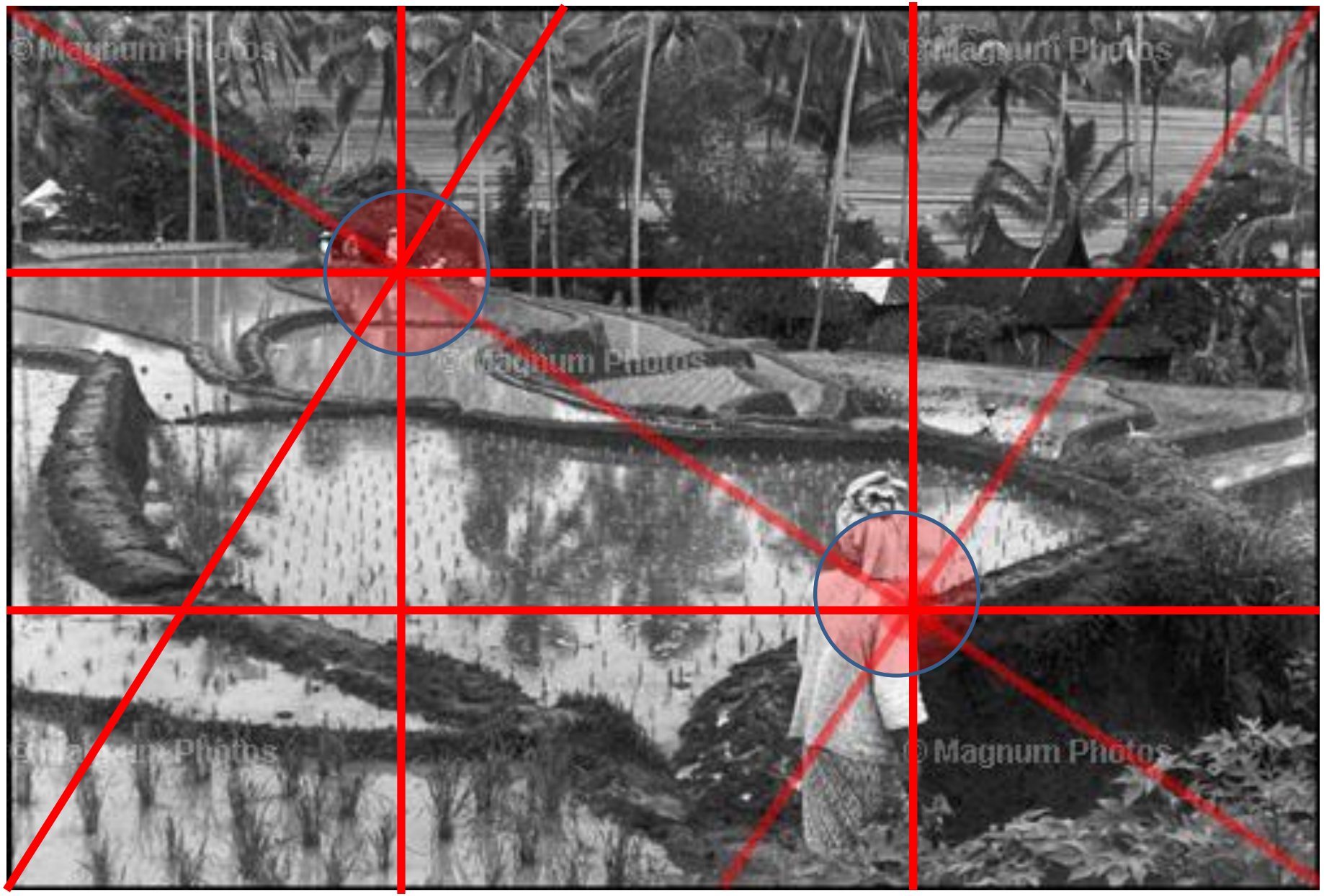
Henri Cartier Bresson @Magnum Photos

Henri Cartier Bresson @Magnum Photos

The Rule of Thirds



@Henri Cartier Bresson



@Henri Cartier Bresson

Garis Pengarah

© Henri Cartier-Bresson / Magnum Photos. France, 1932.

Figure 2: See how all the curving lines add motion to the photograph.

© Martine Franck / Magnum Photos. CZECH REPUBLIC. 2004.

Figure 1: The main curve of the leading line taking you straight to the subject.

© Henri Cartier-Bresson / Magnum Photos. FRANCE. 1932.
Marseille. The Allée du Prado.

Figure 1: Note the leading lines going straight to his head.

Figure 2: If HCB crouched a bit lower for the shot. Note how not all the arrows perfectly point toward his head.

© Josef Koudelka / Magnum Photos. CZECHOSLOVAKIA. Slovakia. Kendice. 1966. Gypsies.

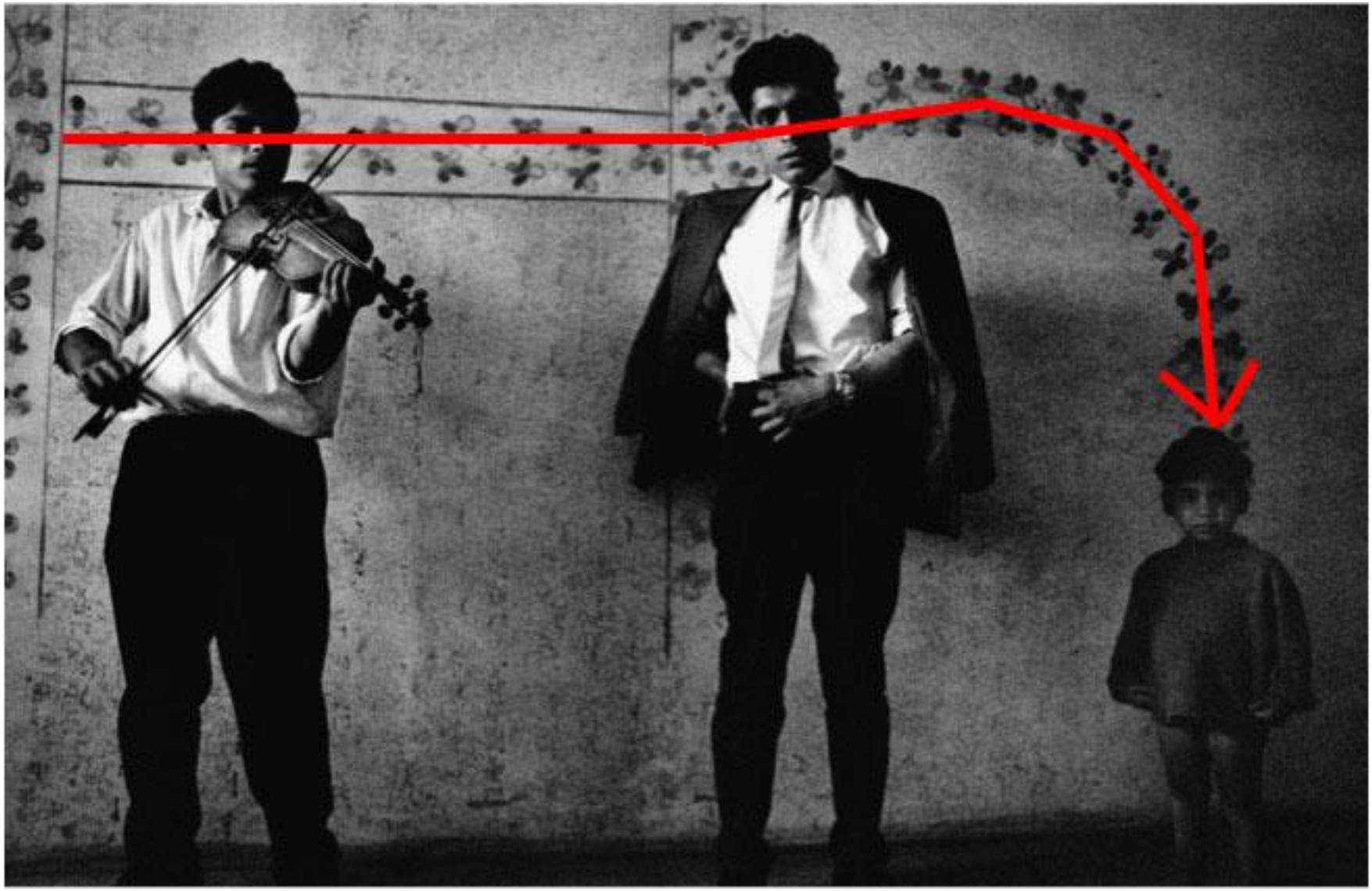


Figure 1: See the leading line pointing down to the kid.

© Henri Catier-Bresson / Magnum Photos.
USA. 1947. New York City. Manhattan. Downtown.

Figure 1: See all of the leading lines pointing to the two subjects in the center of the frame.

Memahami Geometri

Triangle/Josef Koudelka, Gypsies, “Skeleton boys”

© Josef Koudelka/Magnum Photos. Slovakia. Zehra. 1967. Gypsies.

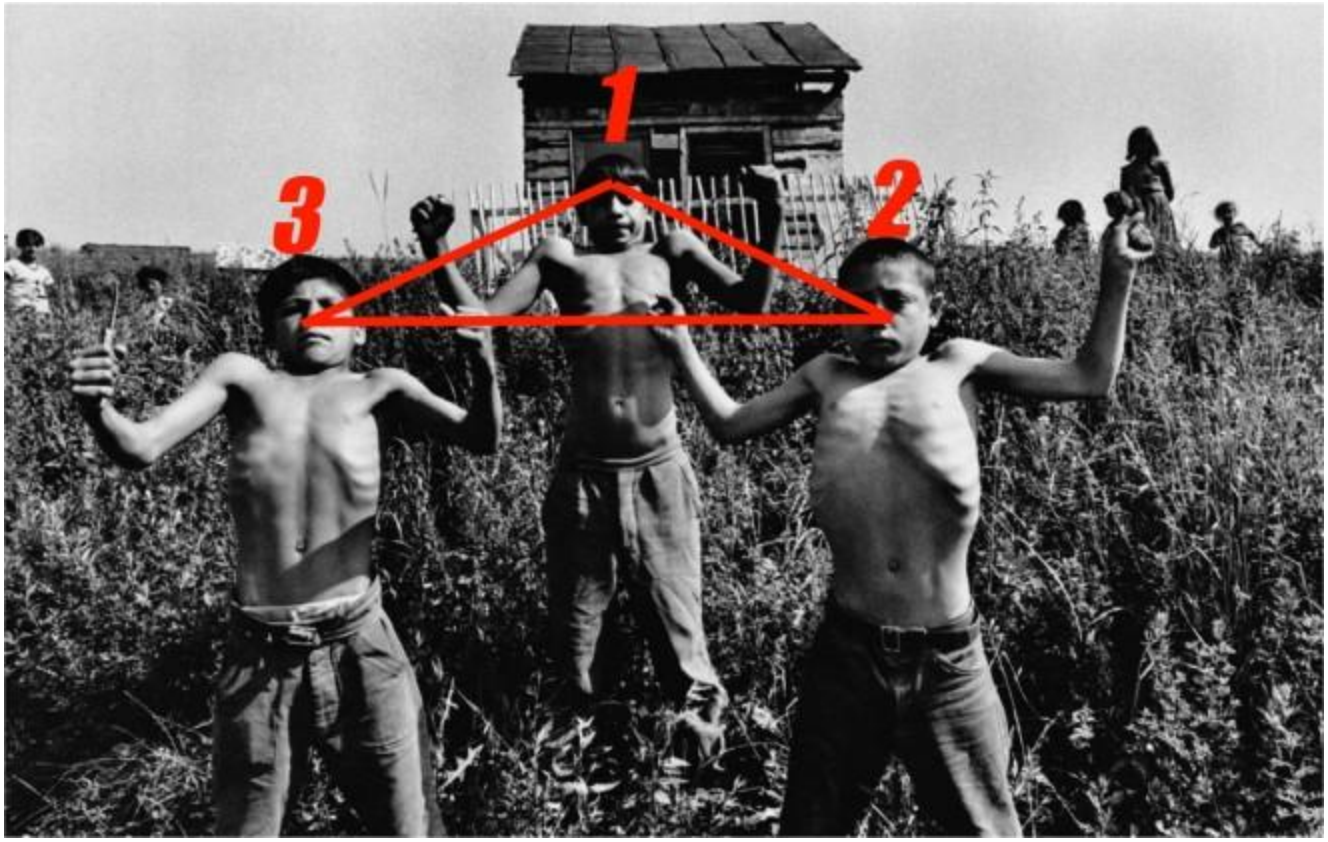


Figure 1: Note how because there are 3 kids, they balance each other perfectly

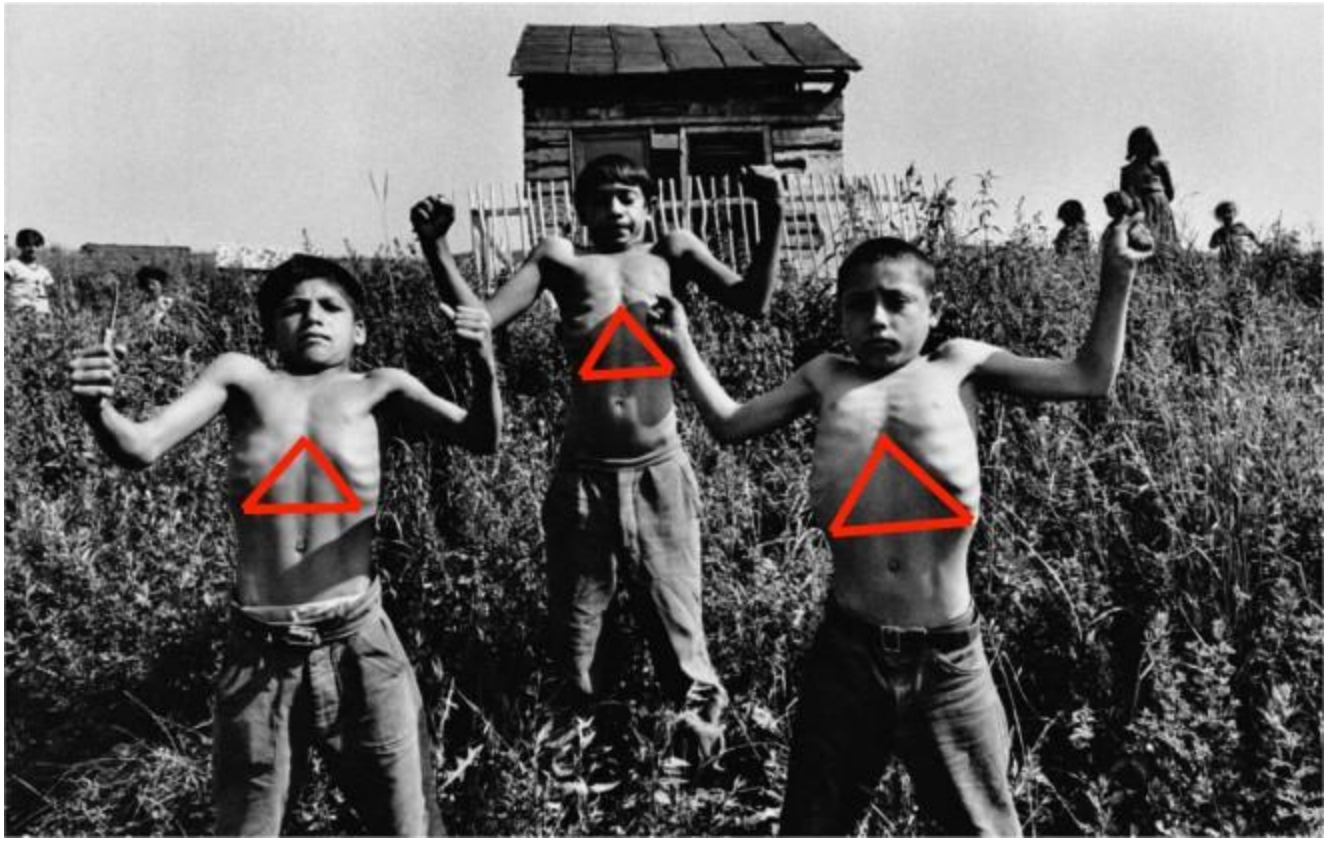


Figure 2: Notice the repeating triangle shapes in the kid’s ribs.

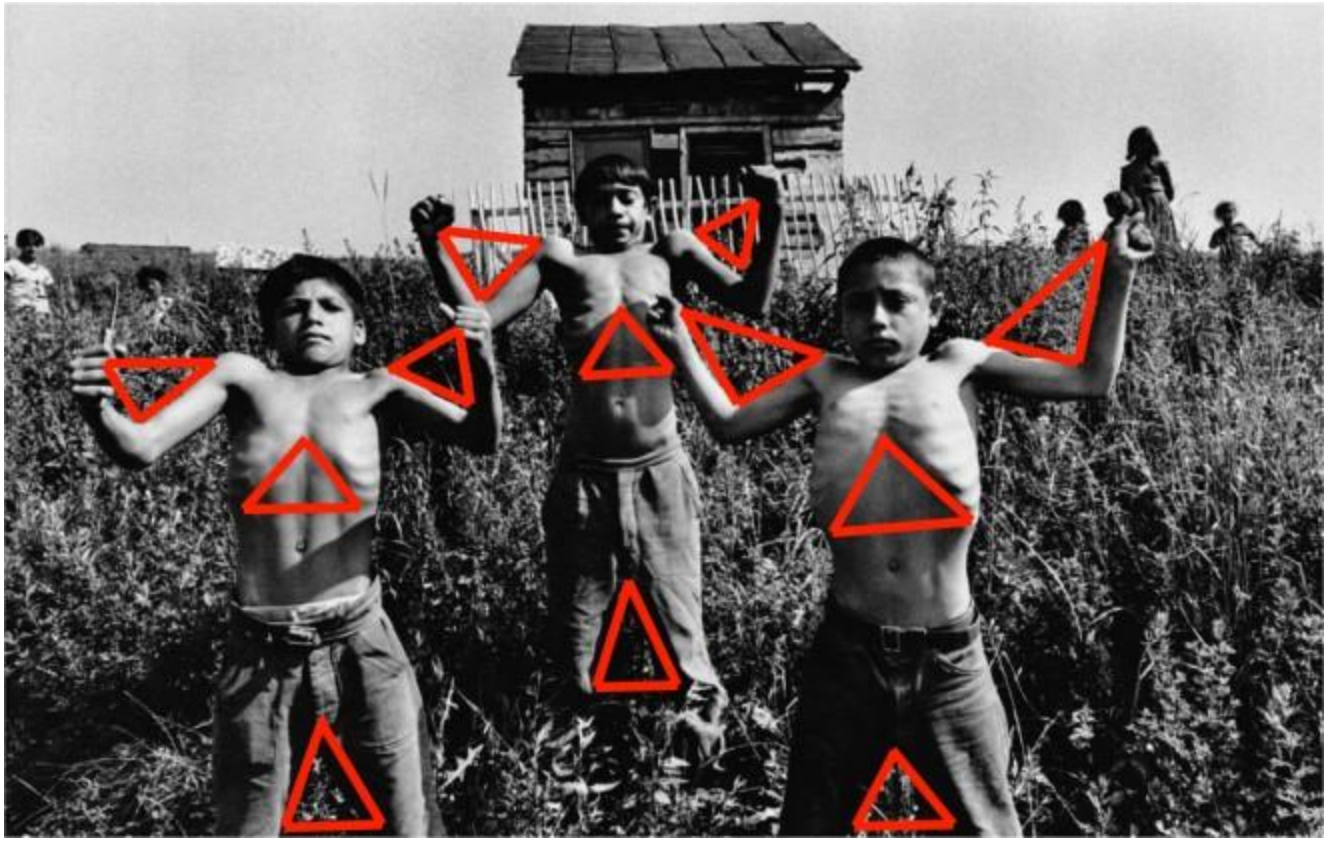
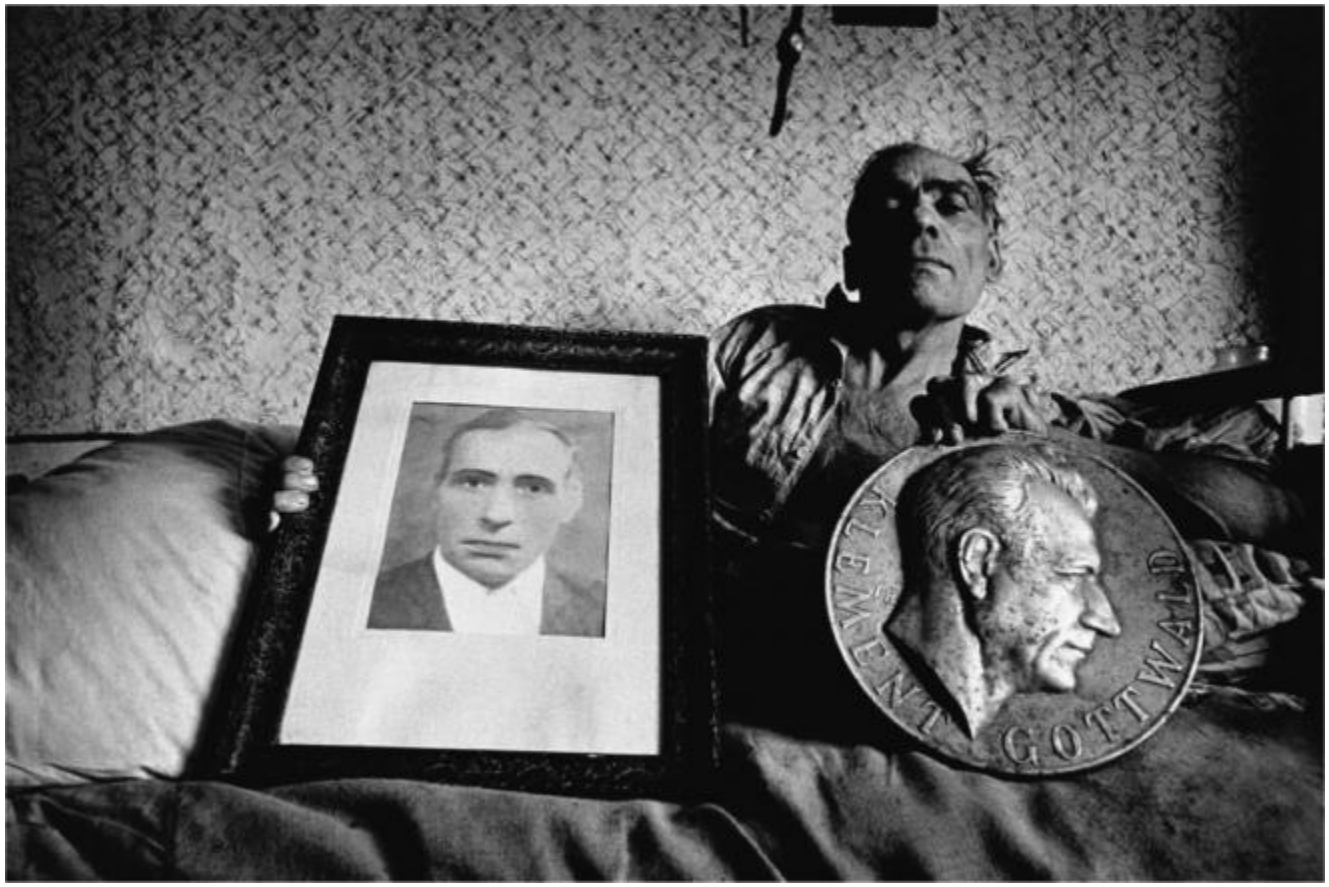
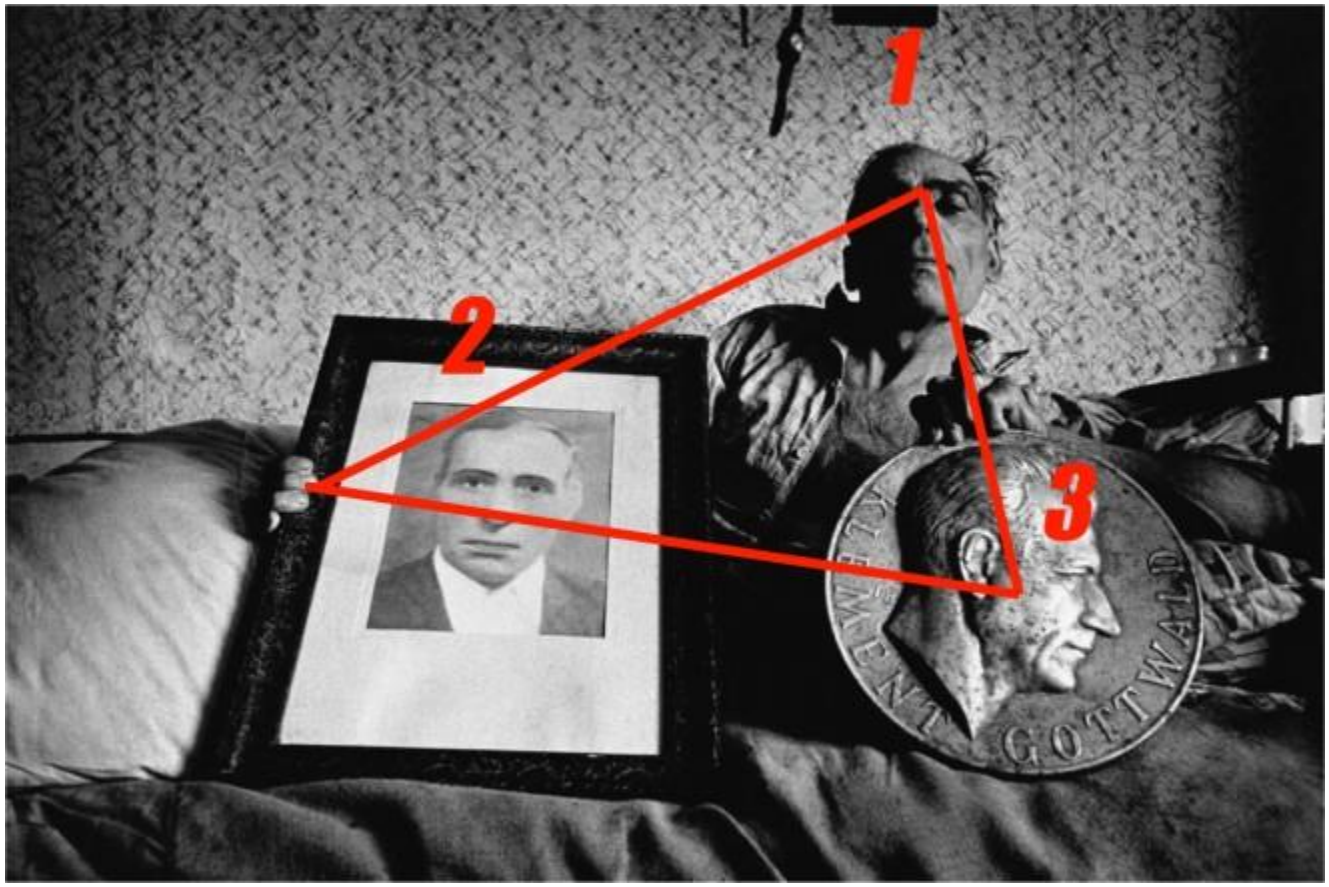


Figure 3: Note all of the triangles in the scene that make up this photograph.

Triangle/Josef Koudelka, Gypsies, Reclining man



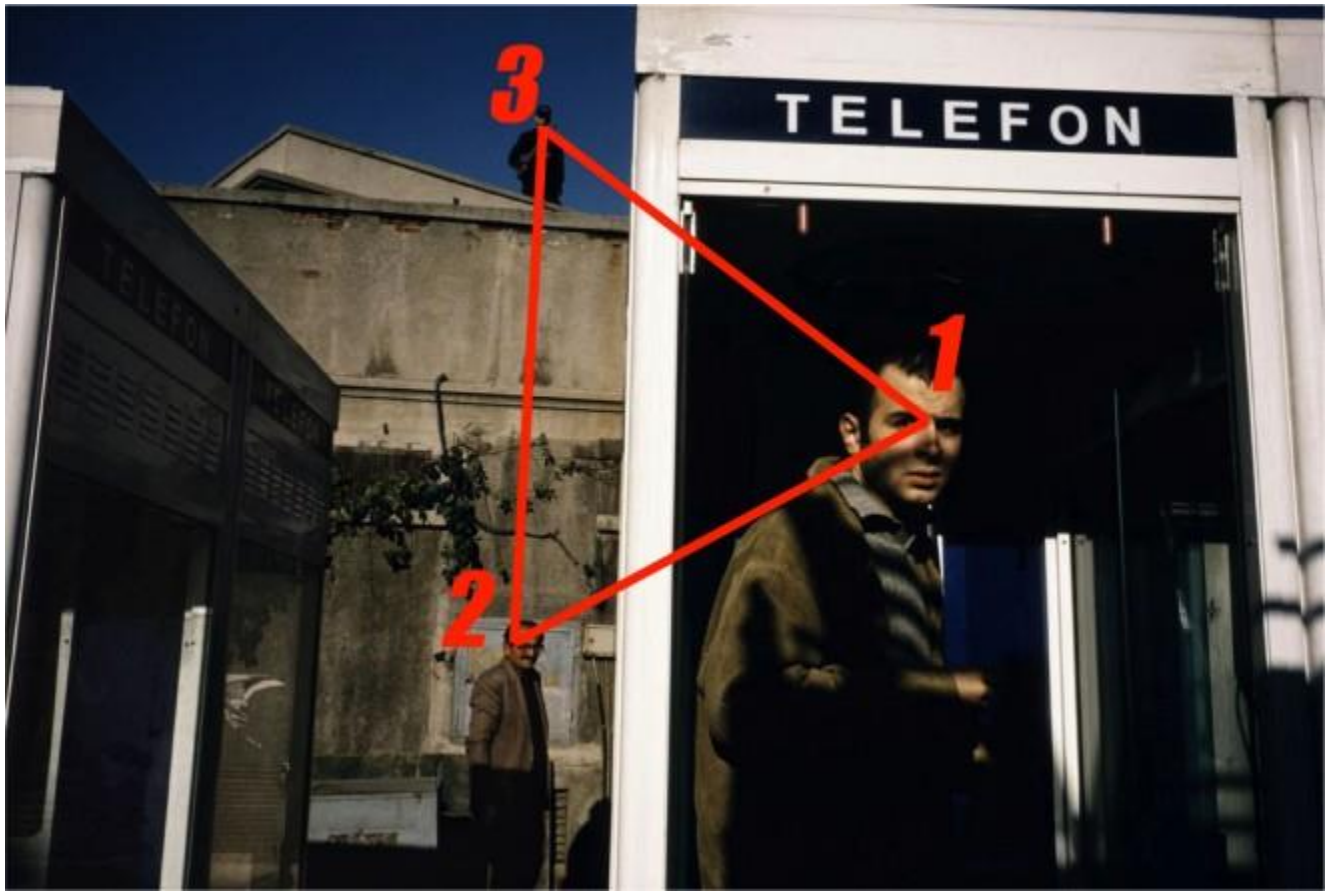
© Josef Koudelka/Magnum Photos/CZECHOSLOVAKIA. Slovakia. Rakusy. 1966. Gypsy.



Note the 3 main subjects and faces in the shot. The “real face” on top, the drawn face on the left, and the metal face on the right.

Triangle/Alex Webb, Istanbul, Telephone booth

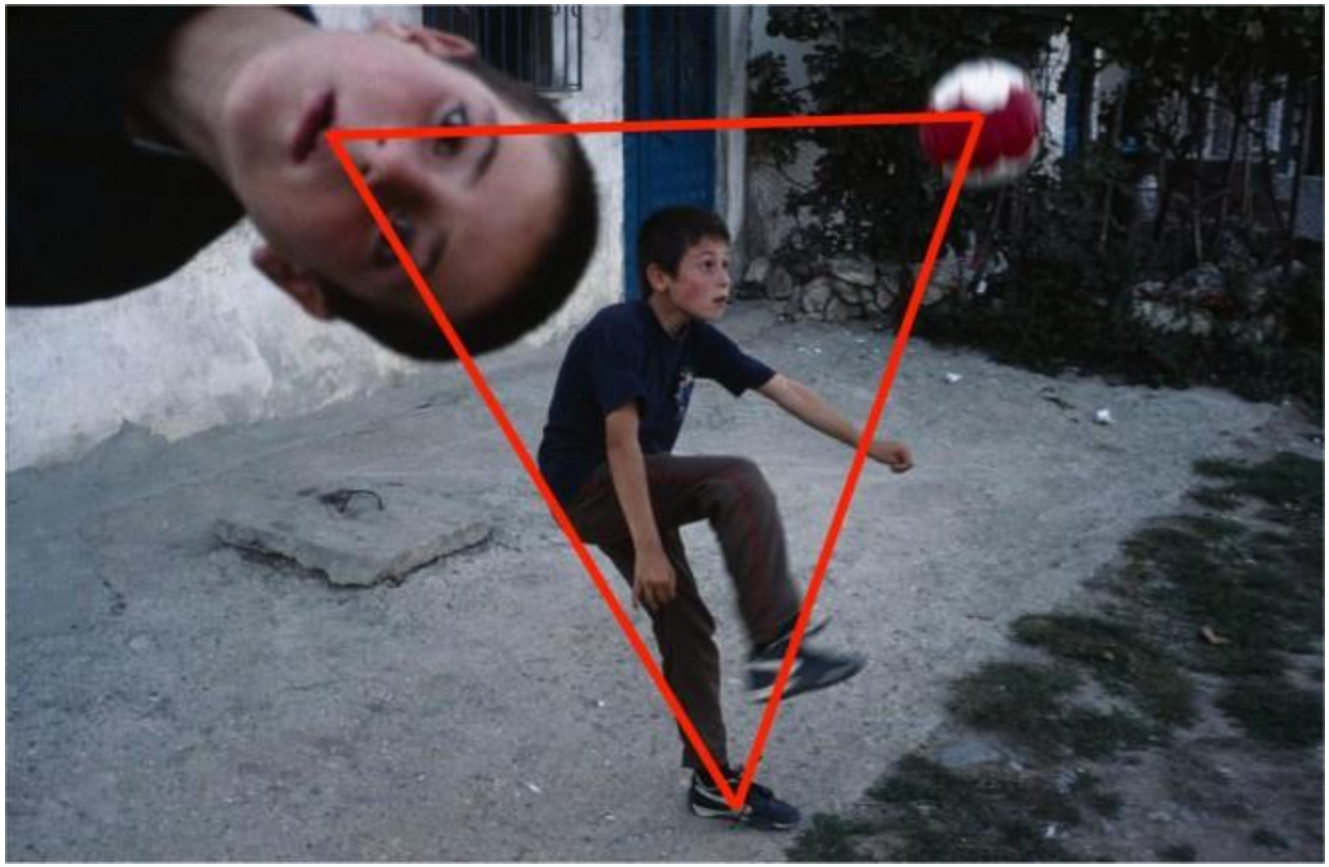
© Alex Webb/Magnum Photos/TURKEY. Istanbul. 2001.



Note the 3 primary subjects in the shot, their depth in respect to one another- and the triangle unifying all of them.

Triangle/Alex Webb, Istanbul, Kids playing with ball

© Alex Webb/Magnum Photos/TURKEY. Istanbul. 2004.

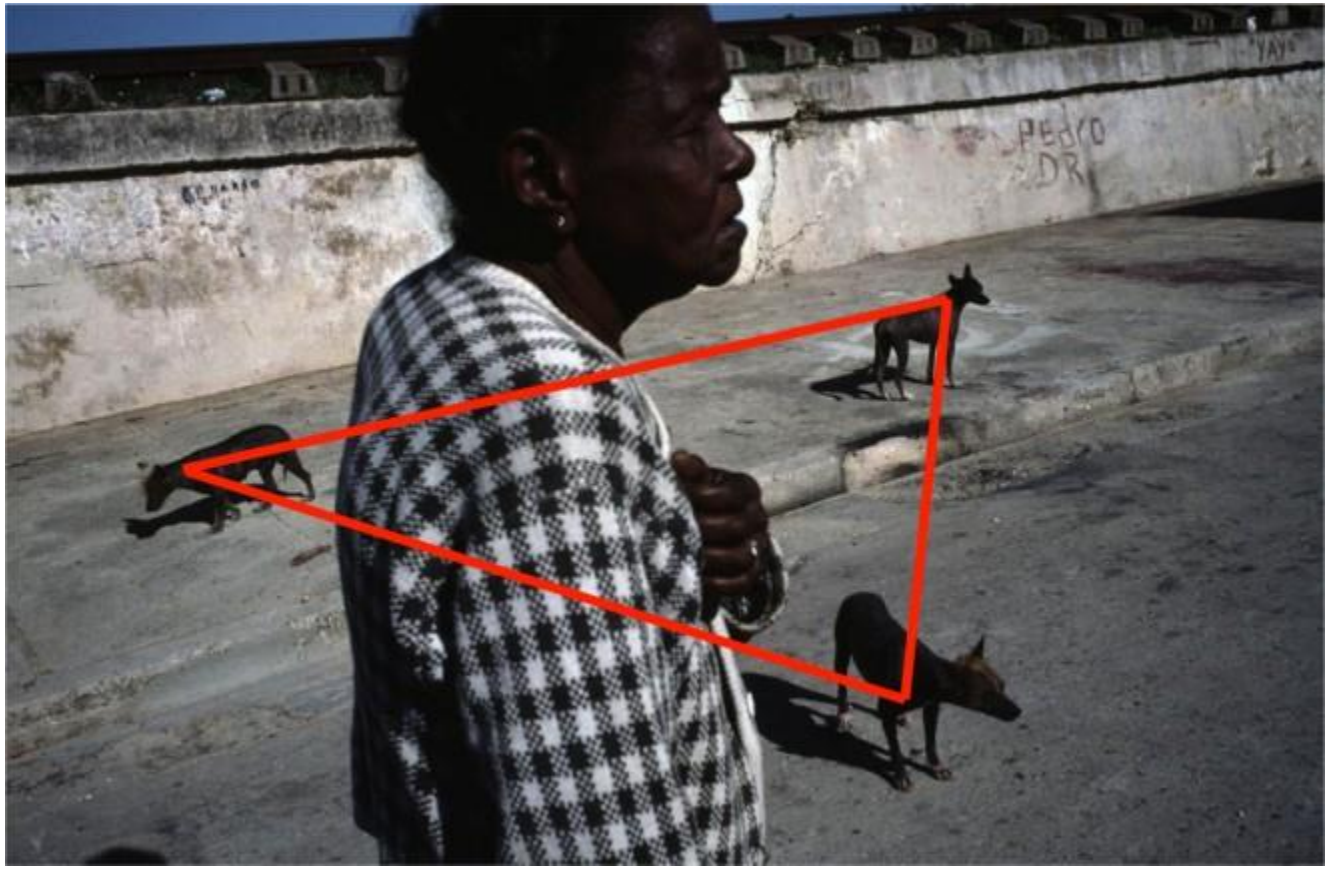


Note how all 3 elements connect into a wonderful triangular form

It is distracting without the ball – what is the kid in the middle looking at in the top right corner?
It is missing that special element, and without the ball there is no triangular shape

Triangle/Alex Webb, Cuba, Woman and 3 dogs

© Alex Webb/Magnum Photos/CUBA. Matanzas. 2008.

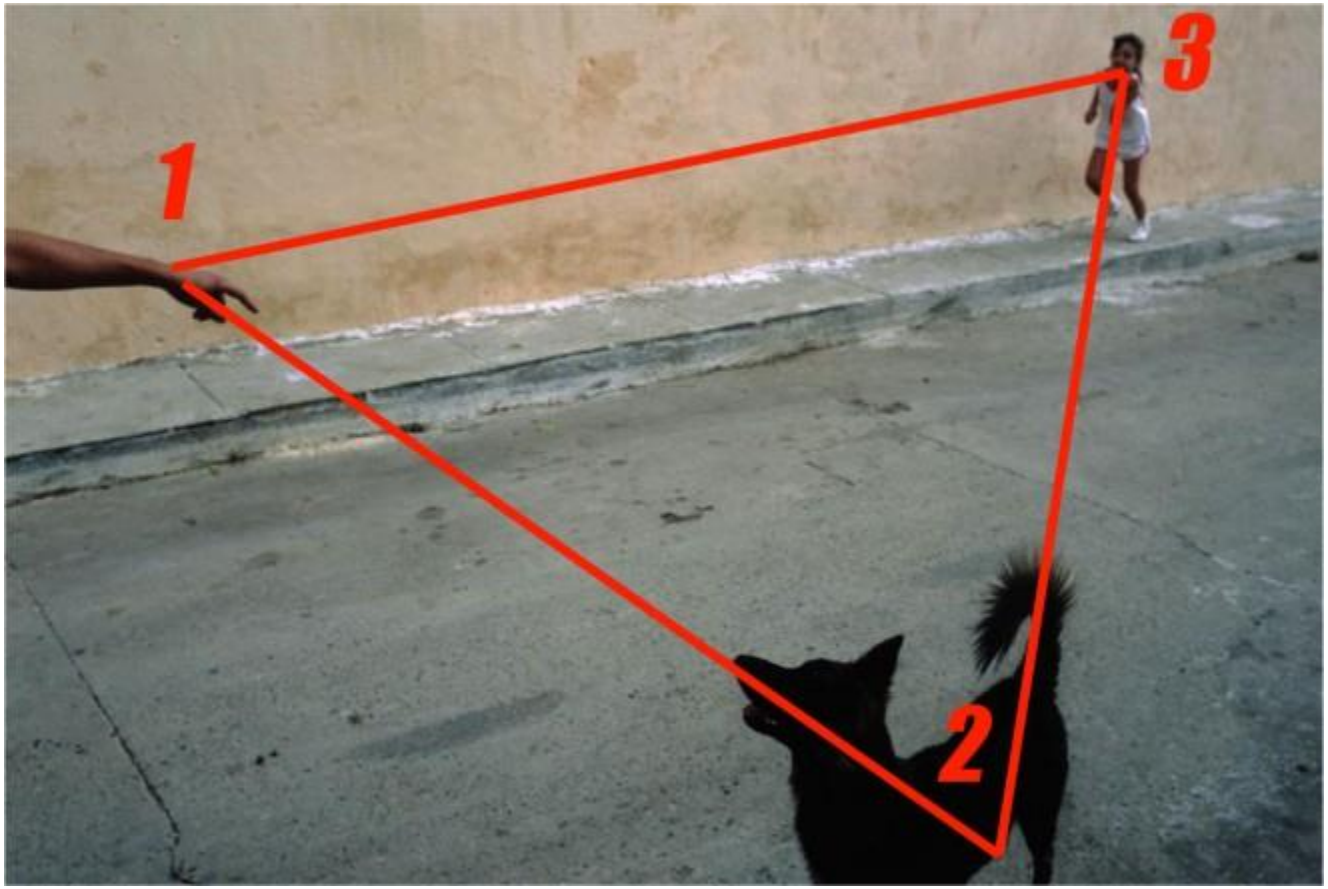


Note how the 3 dogs make a nice triangle

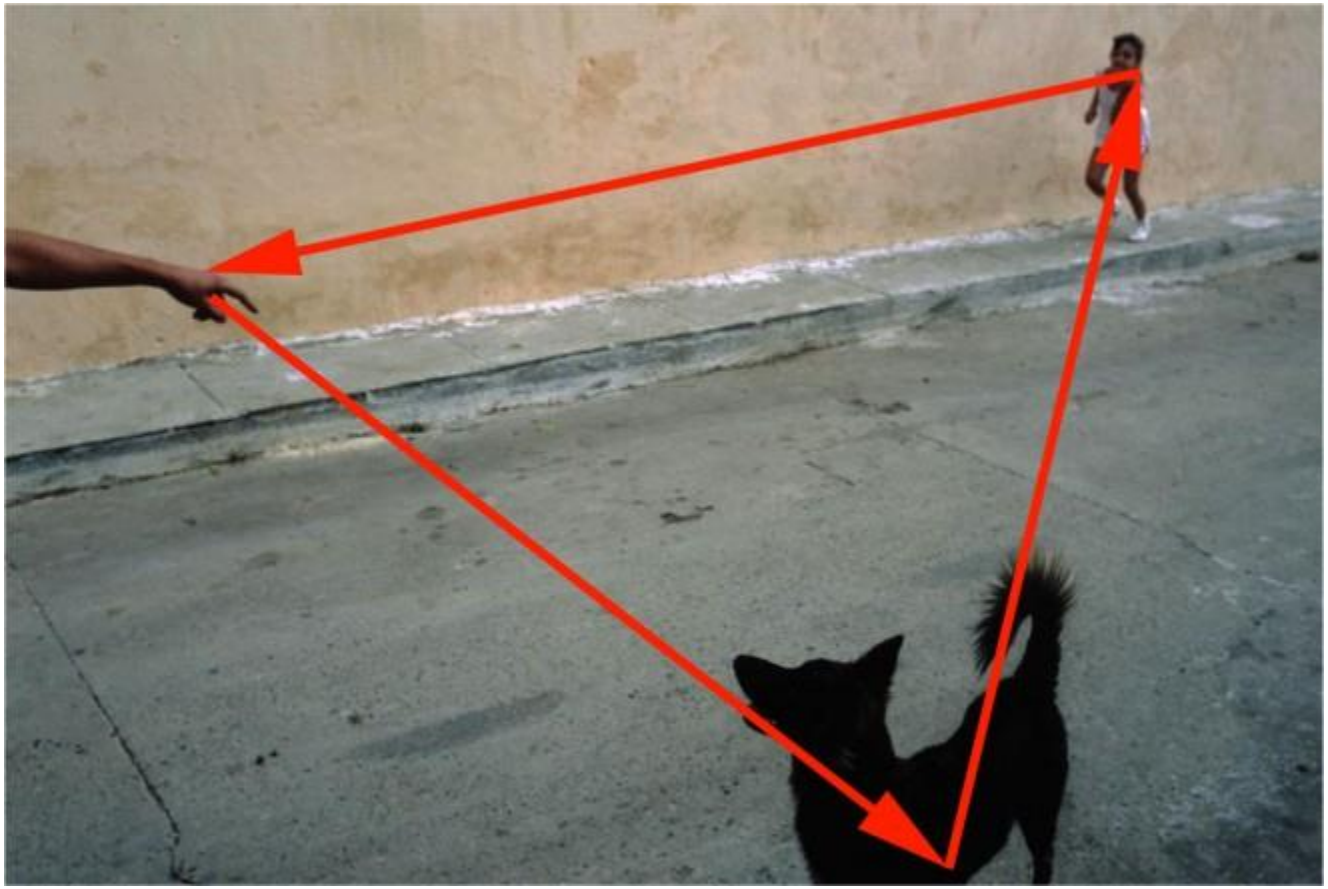
All three dogs pulling opposite of one another- creating a tension for the woman in the middle

Triangle/David Alan Harvey, Cuba, Street scene

© David Alan Harvey/Magnum Photos/CUBA. Trinidad. 1998. Street scene.

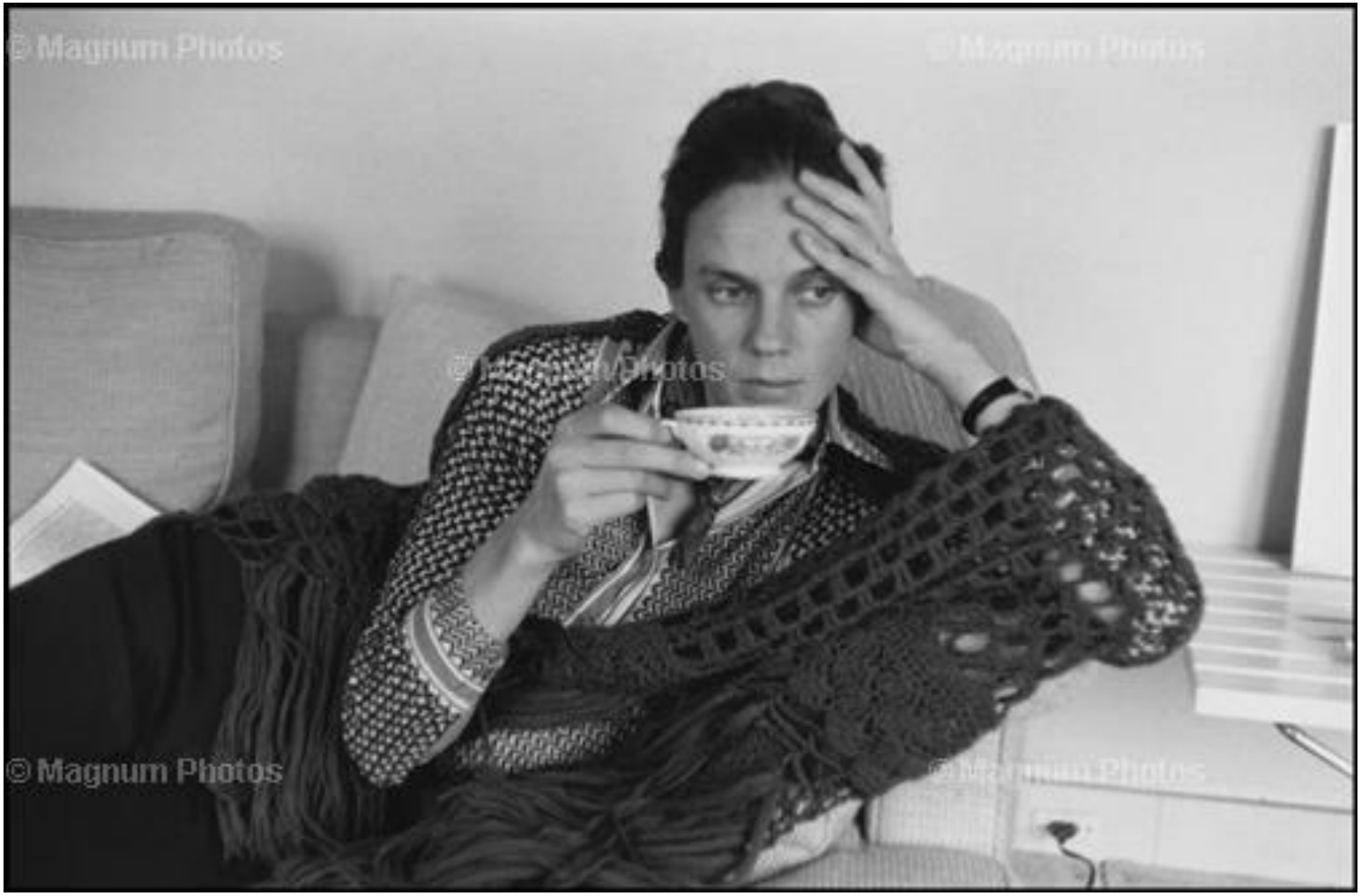


Note there are also 3 main subjects in this shot



Like a spinning wheel, the movement in this shot doesn’t stop. It is alive

Henri Cartier-Bresson. © Martine Franck



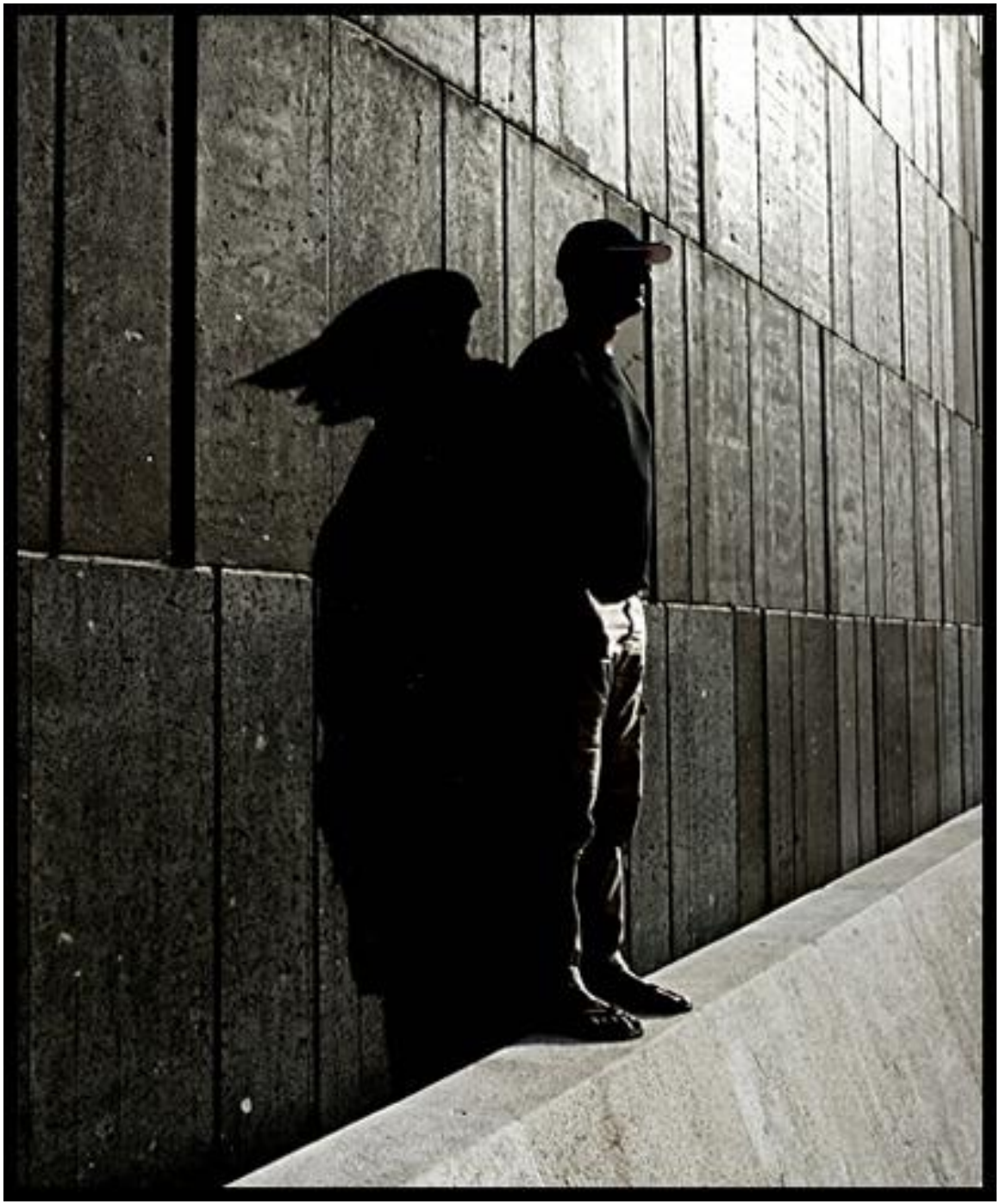
Belgian photographer Martine FRANCK. Photography taken by Henri Cartier-Bresson. 1975. © Henri Cartier-Bresson

CIRCA
AD3827SJ

Permainan Bayangan

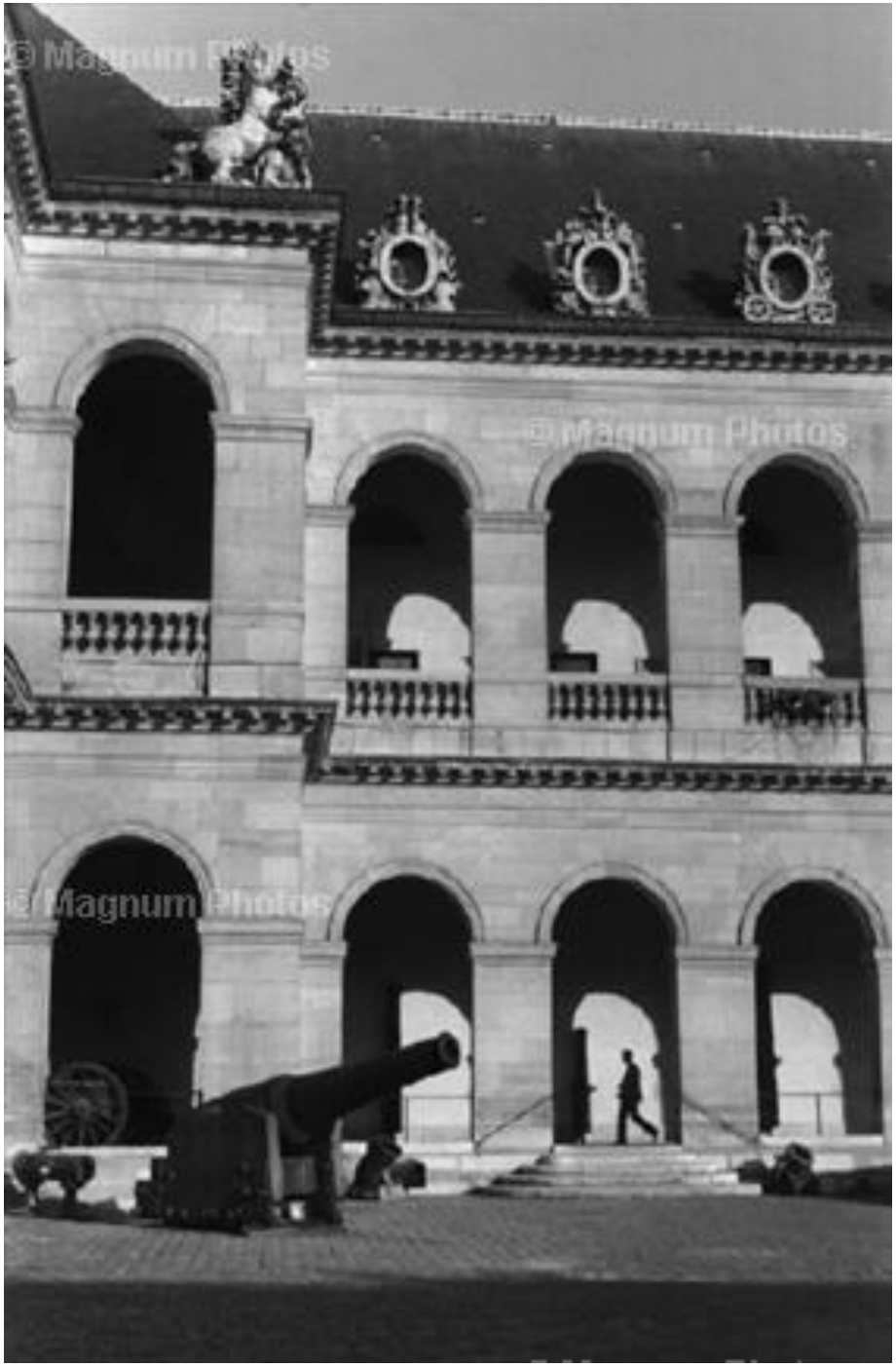
ITALY. Salerno. 1933. © Henri Cartier-Bresson

ITALY. Sardinia. Cagliari. 1962. Henri Cartier-Bresson



INDIA. 1986 @Henri Cartier-Bresson

INDIA. Gujarat. Ahmedabad. 1966. In the old town. © Henri Cartier-Bresson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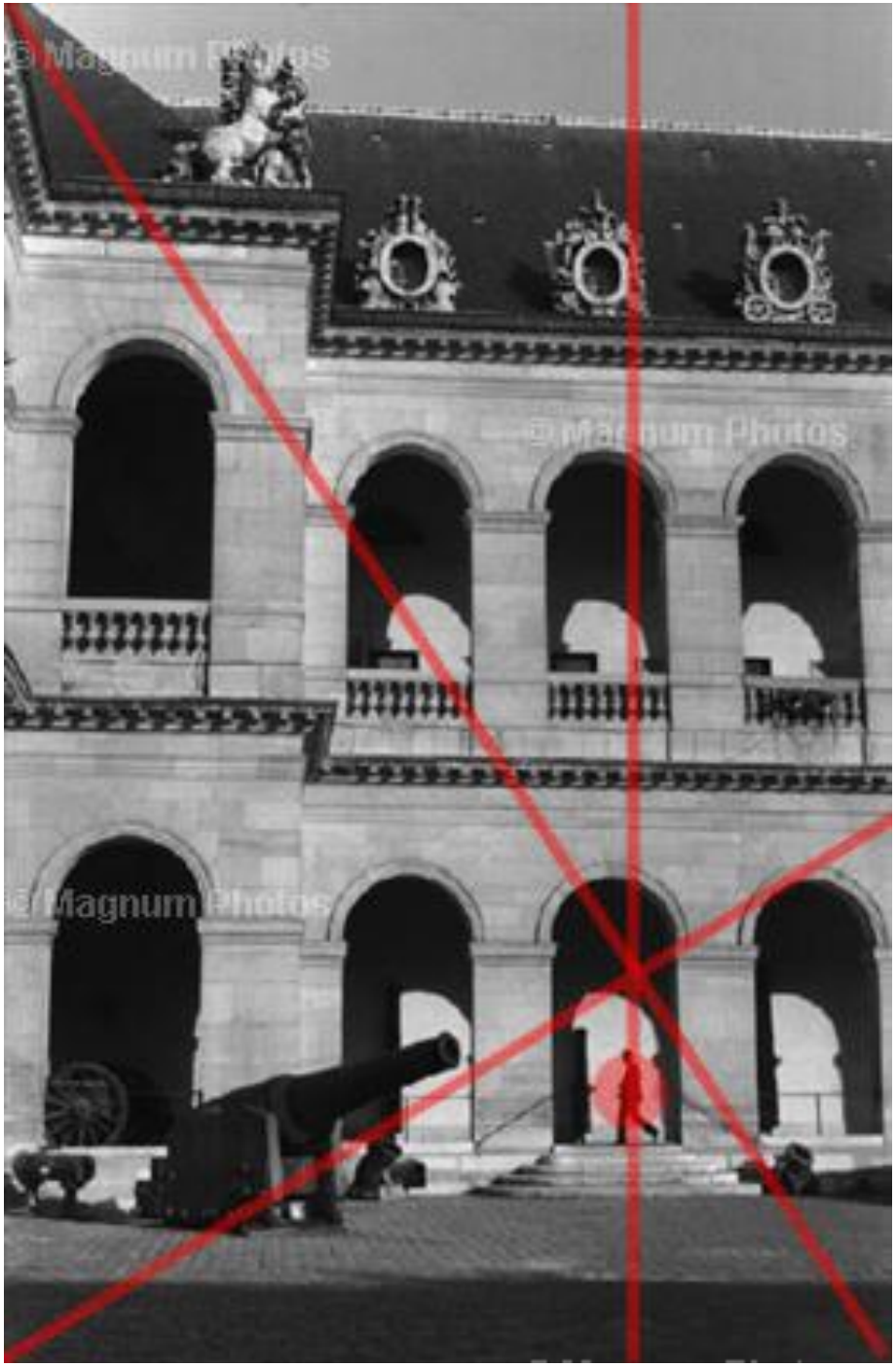
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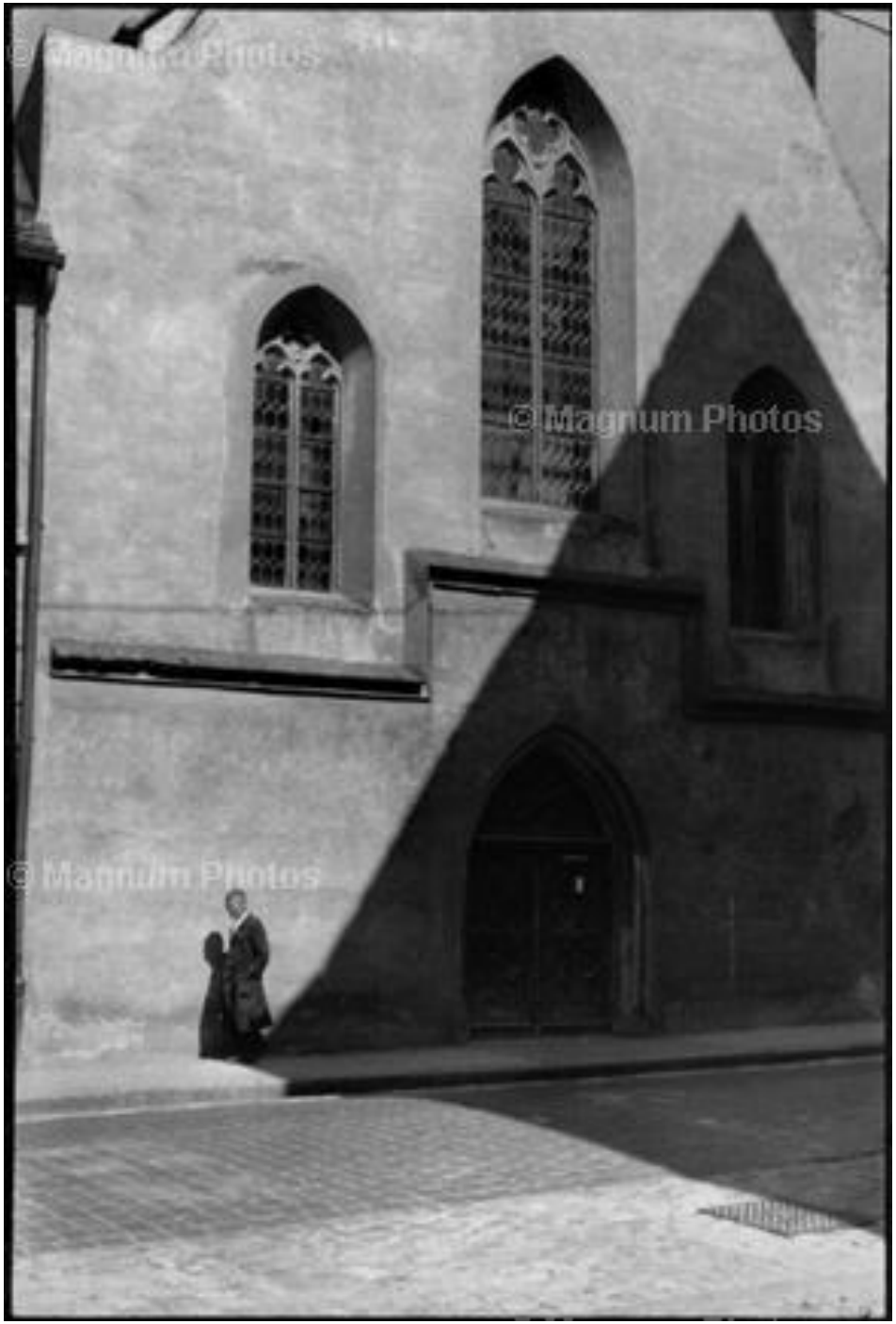
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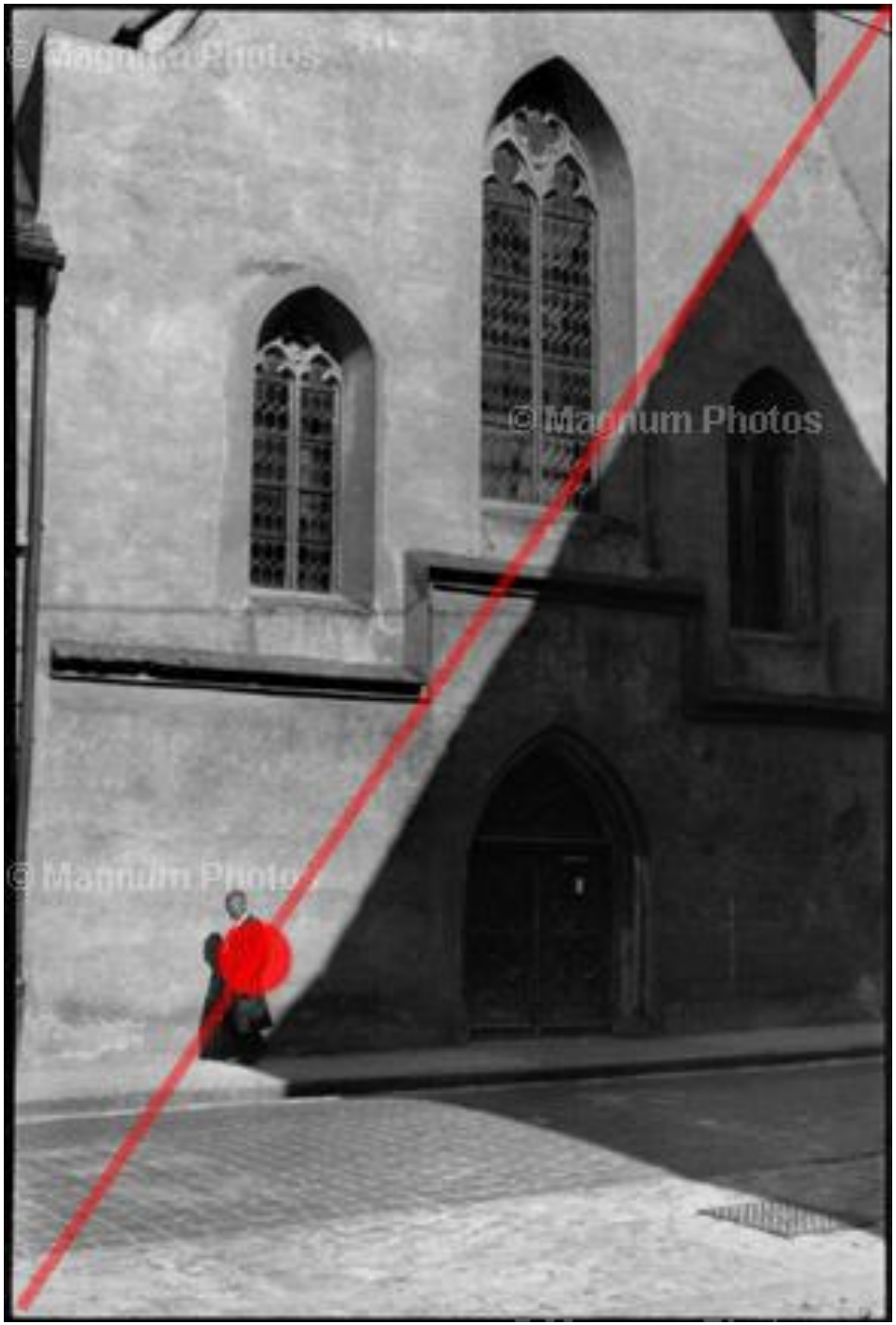
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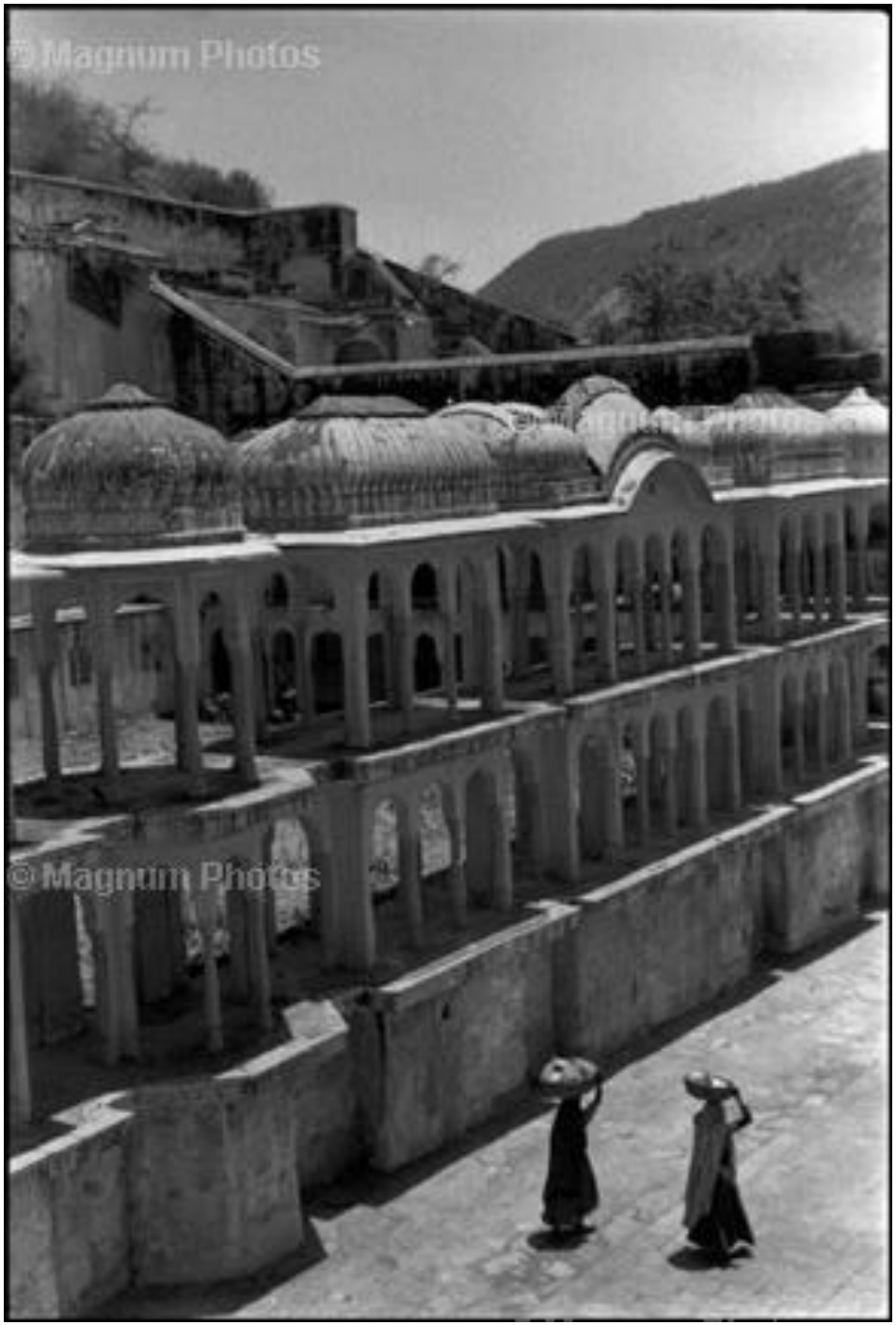
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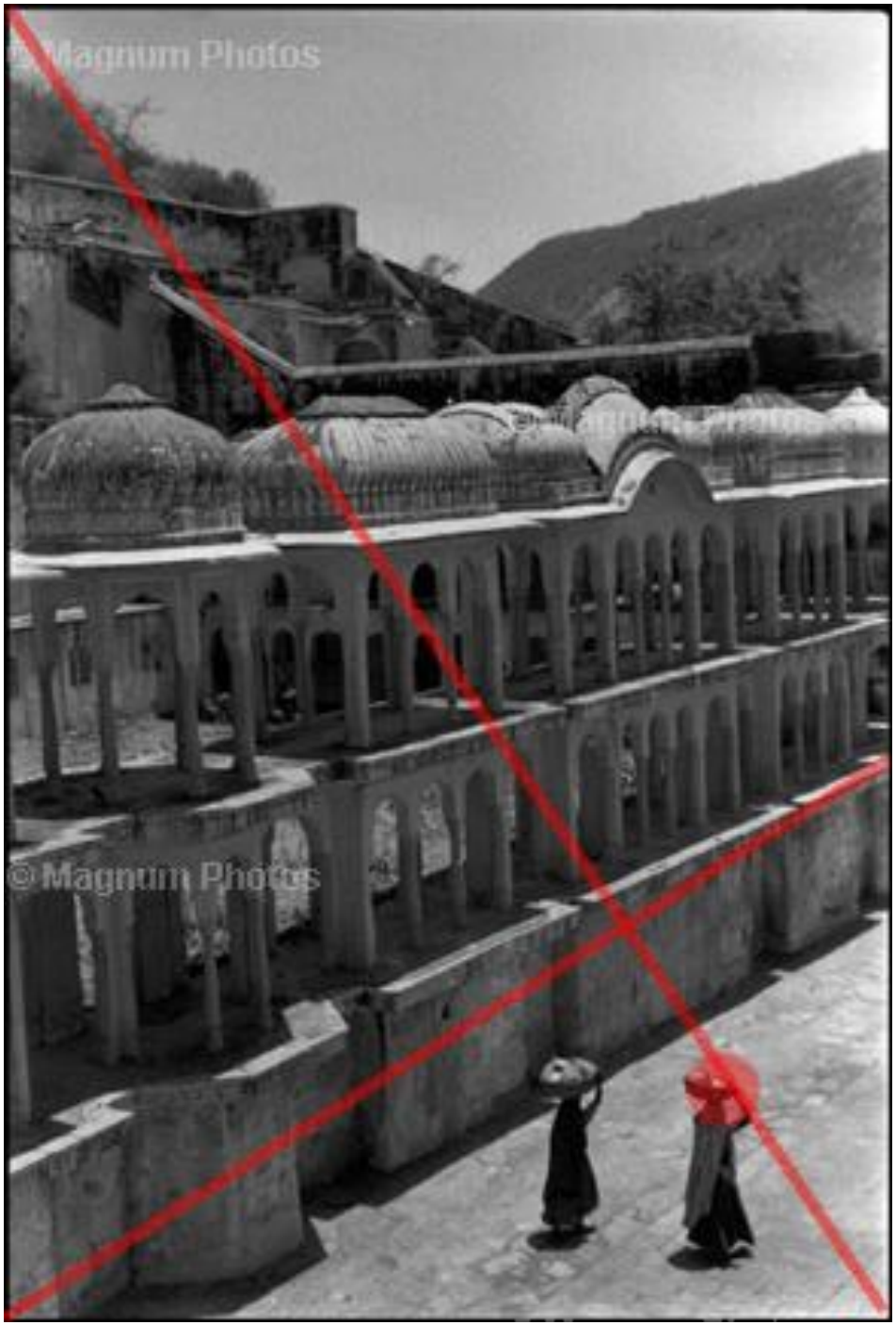
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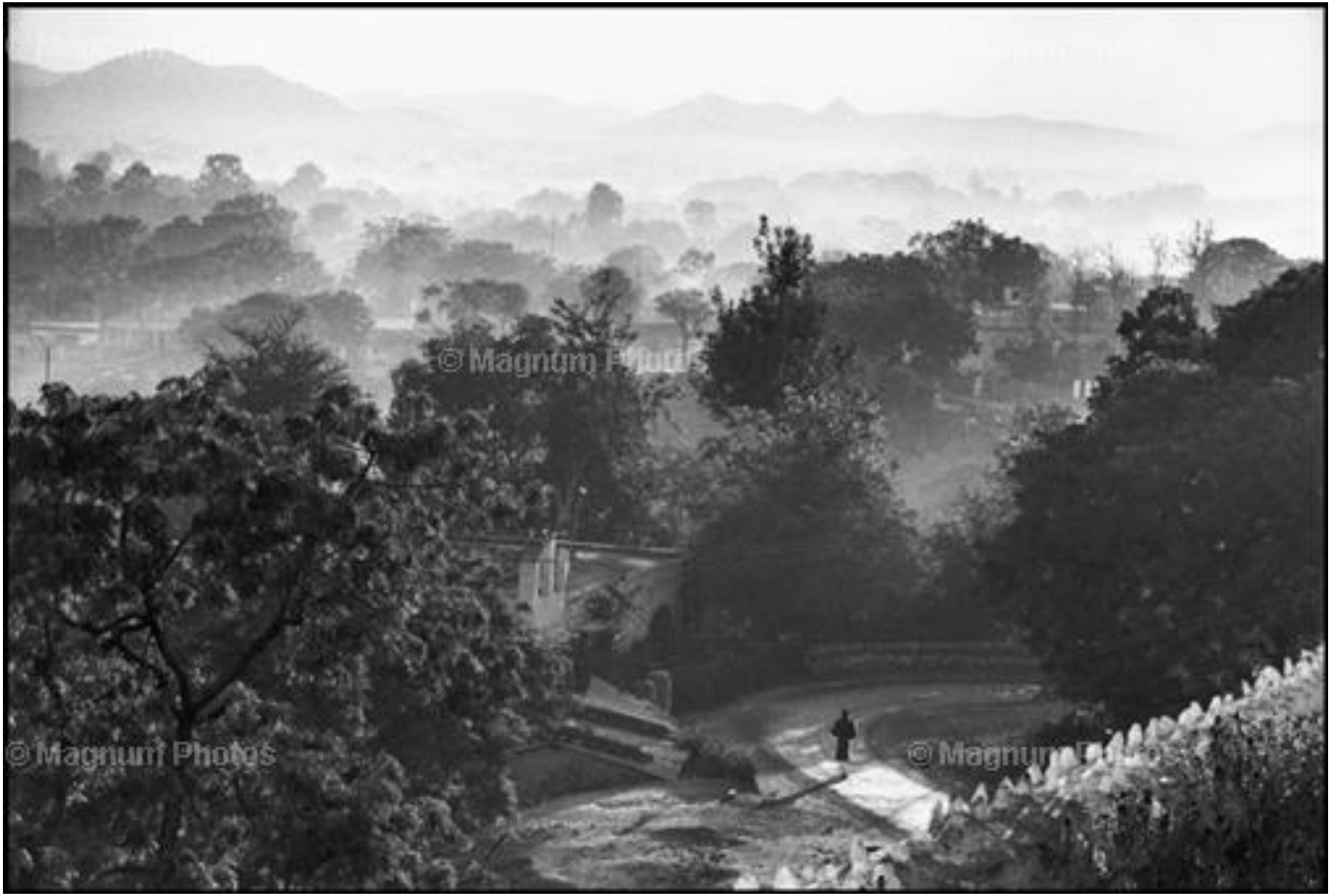
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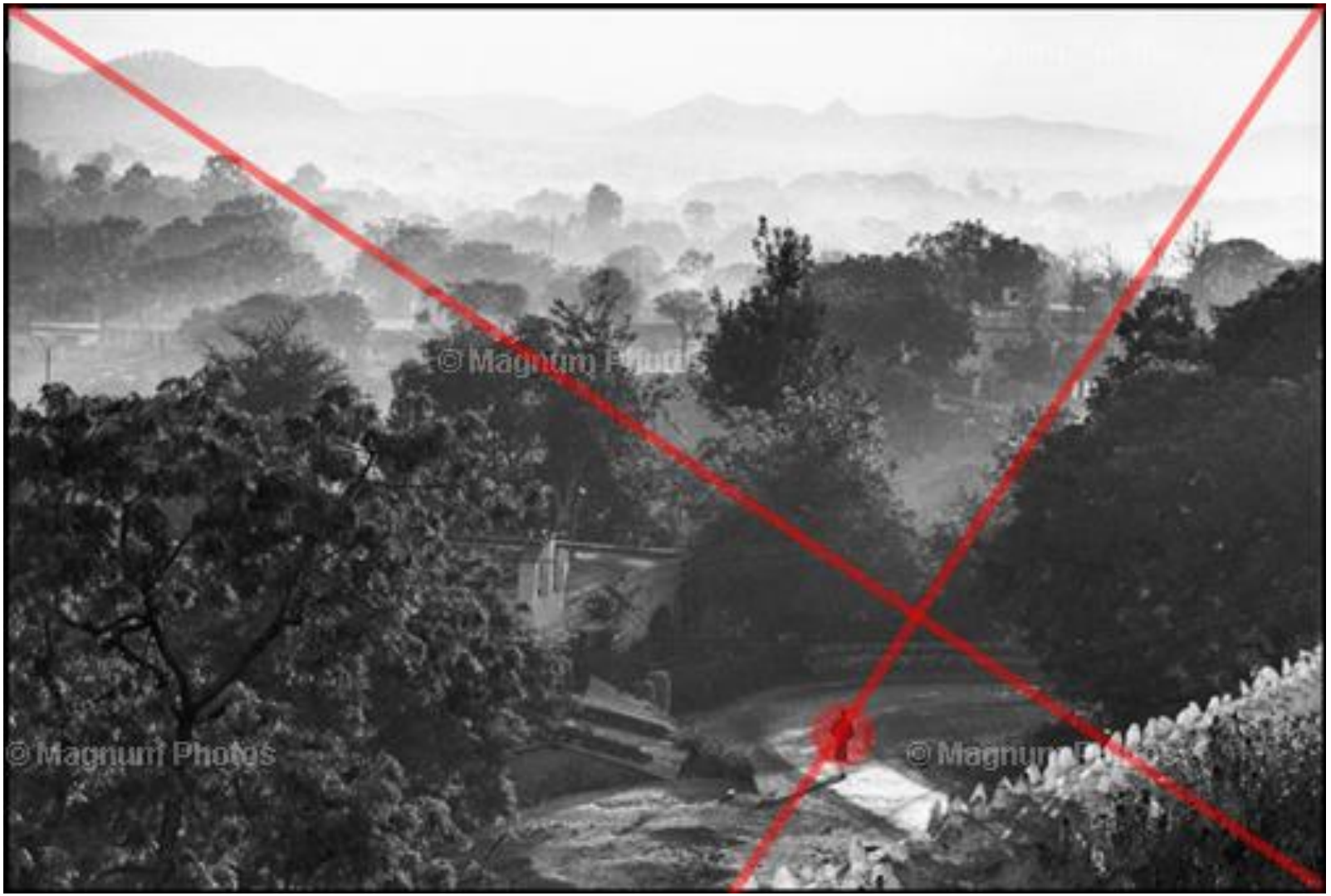
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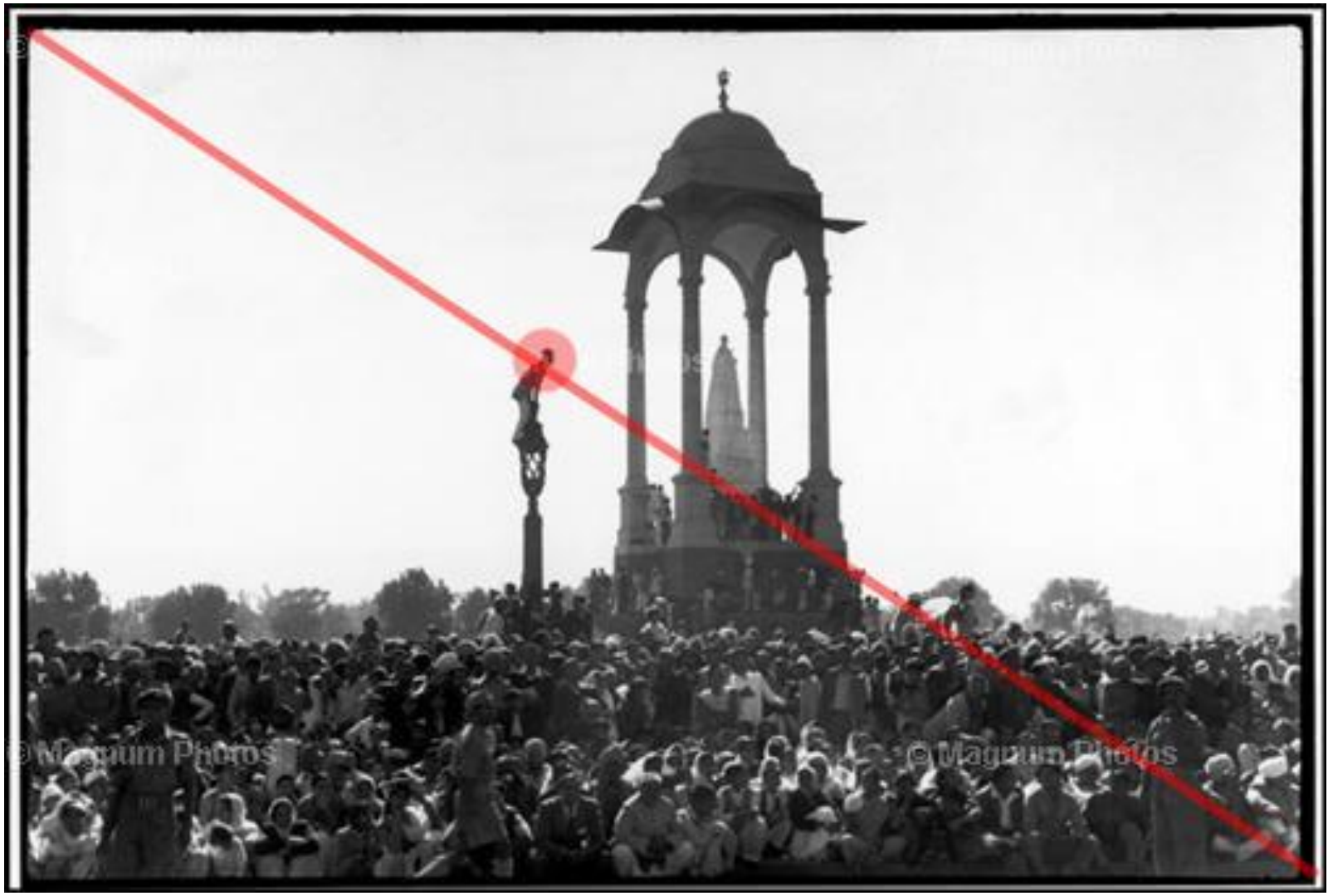
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GO SLACK & NOT SHO
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CHILDREN DO NOT LIVE
YOUR HEART. BESIDES

Bandung, 14-16 Juni 2019