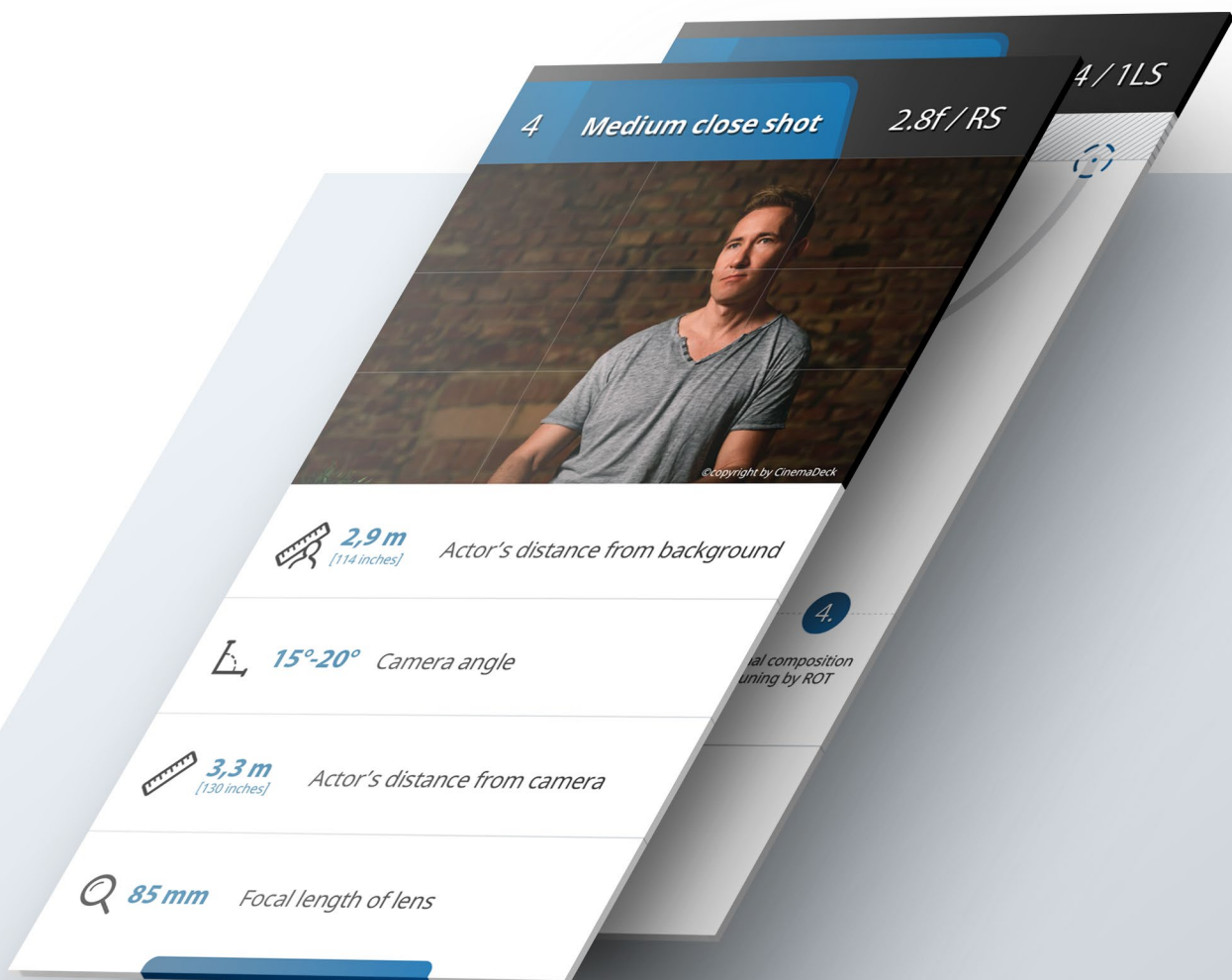


# YOUR PROFESSIONAL COMPOSITION



<b>3</b>		Explanatory notes
<b>5</b>		Building a composition
<b>6</b>		Light scene 1LS
<b>8</b>		Technical details
<b>10</b>		Your CinemaDeck card
<b>11</b>		What CinemaDeck package contains
<b>12</b>		About project

**SERIAL NUMBER**

The cards are numbered from 1 to 60. The compositions with the same light scene (you can find for example 1LS, 2LS... – in the upper right corner on the back side of the card) can be combined one another when shooting with two cameras. This numeric designation will also help you remember the compositions you liked most.

**SHOT SIZE**

This name indicates the size of the shot. Whether it is detail, semi-detail, whole or the like.

**APERTURE AND SIDE**

This is a numeric indication of the aperture size with which you can best achieve the final visual. The labels „LS” or „RS” indicate whether the actor is filmed from the Left or the Right side.

**DISTANCE OF THE ACTOR FROM BACKGROUND**

This number indicates how far the actor is from the background.

**CAMERA ANGLE**

This number indicates the angle size that will be between the actor and your camera.

**DISTANCE FROM CAMERA TO ACTOR**

This number indicates how far the camera is from the actor.

**LENS FOCUS**

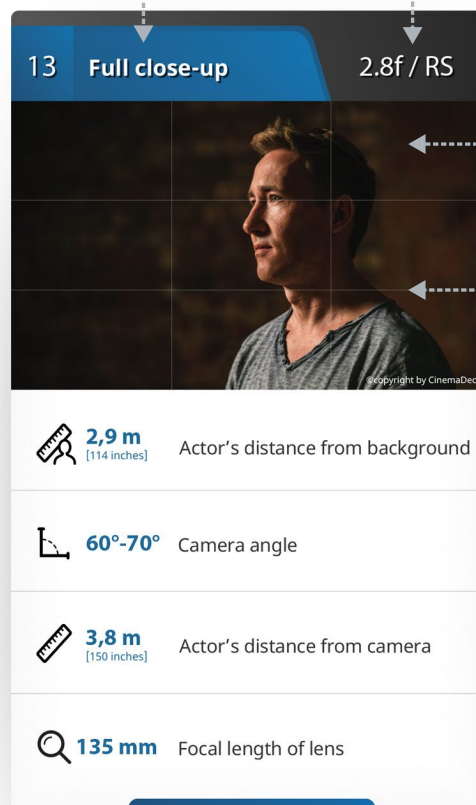
The focus of a lens, or focal length (zoom), tells you how big the view of your lens will be, that means, how far the actor will be zoomed in or zoomed out.

**PHOTO OF THE FINAL COMPOSITION**

Picture of the final composition, which you will achieve after following all the instructions on the card. The final composition does not necessarily need to be a free-standing actor. You can seat him behind a table, next to an object, and so on. It's up to your creativity.

**RULE OF THIRDS**

„Rule of Thirds” is the rule of filmmakers which divides your camera screen into 9 equal thirds. It can be set on most cameras and it enables you to know to what height to set or rotate your camera. Simply set the camera to show you the ROT rule and it will guide you accordingly.



### SERIAL NUMBER

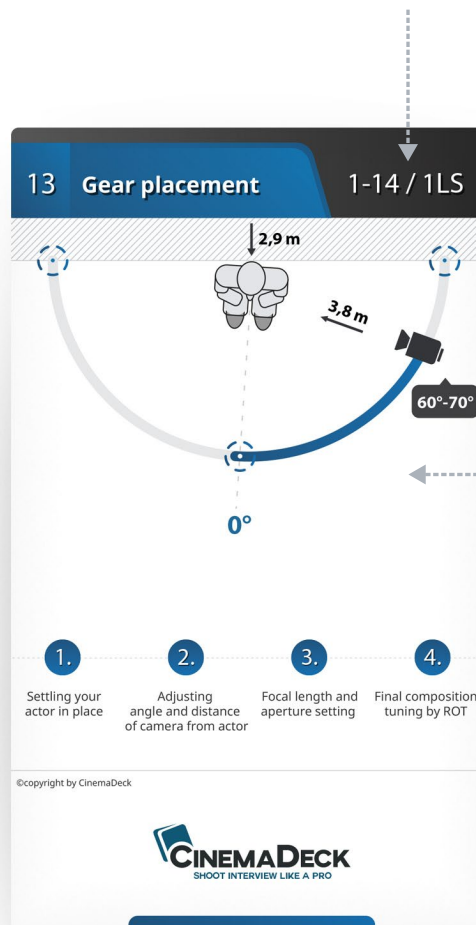
The cards are numbered from 1 to 60. The compositions with the same light scene (you can find for example 1LS, 2LS... – in the upper right corner on the back side of the card) can be combined one another when shooting with two cameras. This numeric designation will also help you remember the compositions you liked most.

### 1-14 / 1LS

A numeric range, for example 1-14, you can find it in the upper right corner on the back side of the card and means that cards with a sequence number of 1 to 14 use the same light scene (same light setting). You can then combine these cards with one another. Example: I will build a light scene number 1 (see below) and I know I can use cards with a sequence number from 1 to 14 (if you are shooting with two cameras). 1LS – 5LS is the sequence number of the light scenes (light settings) that can be found in the „Light Like Pro“ package.

### 4 STEP PROCEDURE

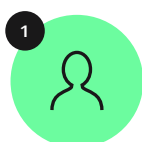
On each card you will find a 4 step procedure to reach the final composition



### SPATIAL REPRESENTATION

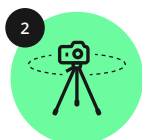
The spatial representation on the other side of the card serves for better orientation and imagination and tells you where and how the camera and the actor are located in the space.

It is best when you choose the composition you like for the interview the day or two before shooting. Then you will know exactly what lens, focus and aperture you need. For example, I know I want to shoot a composition that is on card 5. So I will use a lens which has a focal length of 105mm and an aperture of f2.8. So when shooting you don't have to think about it anymore. The same applies to the light settings in the „Light Like Pro” package. A day or two before shooting you will know exactly what lights you need.



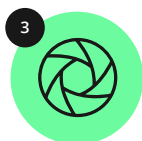
### PUTTING THE ACTOR IN PLACE

Choose a suitable place for your interview and place the actors according to the spatial representation on the card. When you have the opportunity to shoot interview with a colleague, first seat the colleague and set everything on him. Then you will just exchange the colleague for an actor and fine-tune the details. It's a normal thing for the actors to come to a pre-set setting.



### CAMERA ANGLE AND DISTANCE

First position your camera at an angle and only then at a distance from the actor, either according to the instructions or simply according to the spatial representation that you will find on the card. For example: I set the camera at a 40-degree angle and then zoom in or move it away from the actor according to the desired distance. Take a meter (and protractor) to the shooting and measure the distance of the camera from the actor. You can also find the exact way to get the final composition on each card.



### APERTURE AND FOCUS

When the camera is already placed at an angle and distance, adjust the zoom and aperture value.



### FINE-TUNE EVERYTHING ACCORDING TO THE RULE OF THIRDS

The final step is to fine-tune the final composition according to the Rule of Thirds. Simply set your camera to display this rule („grid”) on your camera. Then you just set the camera height or small camera rotation so that the photo on the card fits with your „grid”, or the display on the camera.

## LIGHT SCENE (LIGHTS SETTING) FOR YOUR FREE CINEMADECK CARD.

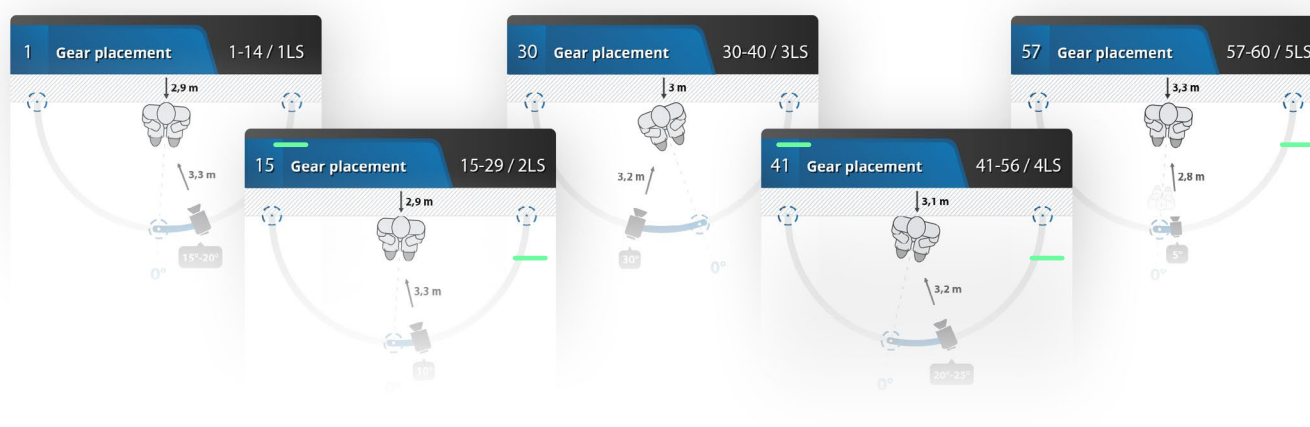
CinemaDeck cards are divided into 5 light scenes. All 5 light scenes (Lighting Setups) that are similar to the one below can be found in the **Light Like Pro** package.

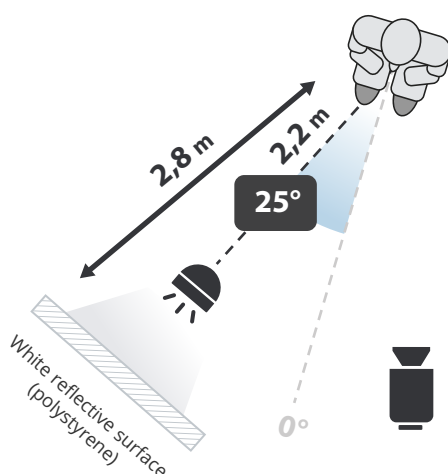
**Light Like Pro** is a unique tutorial with precise instructions (similar to CinemaDeck cards) that allows you to professionally illuminate your selected composition. In the LLP package you will find 5 light scenes and 5 different light settings (**1LS – 5LS**) in total to achieve different emotions and the ultimate film visual.

Each light scene contains precise measurements and values of how and where to place the lights for proper illumination.

The card that you have just downloaded uses the light scene number 1 (**1LS**). It will tell you exactly how to correctly illuminate your composition.

It is similar with the other cards. For example, cards with a serial number from 15 to 29 use light scene number 2 (2LS). Cards with serial number from 30 to 40 use light scene number 3 (3LS) and so on.





**25°**  
toward actor

White reflective surface (polystyrene)



**1,6 m**  
[63 inches]

Reflector height



**2,8 m**  
[110 inches]

Distance of the actor from the reflector



**25°**  
toward actor

Arri 2000W Light (100%)



**1,2 m**  
[47 inches]

Height of the light



**2,2 m**  
[87 inches]

The distance of the actor from the light



## 1 DARK ROOM

All compositions that the cards contain were taken in a dark room without outside light. The lighting of the actor and the room comes purely from movie lights. Also the light values are given for a dark room. In order to achieve this result, it is ideal to shoot in a darkened room so that no external light or light comes in. eliminate it as much as possible. You can use black fabric or a sheet to prevent light from entering the windows. If you do not have the option of a completely dark room, nothing happens. Try to eliminate the light as much as possible and then play with the intensity of the lights so that the exposure fits you right.

## 2 WORK WITH AN ACTOR

In order to achieve the final composition, it is necessary to work with your actor a little. Our actor was 184 cm high, sat on a chair about 50 cm high, the height of the tripod was 105 cm, and because of the light was sometimes more, sometimes less turned. With the CinemaDeck card you get 95% of your selected composition. You can fine tune the remaining 5% based on the height of your actor, the height of the chair, and the actual rotation of the actor so that the light fits well on him. You can do it all easily.

## 3 BACKGROUND AND BOKEH EFFECT (BLURRED BACKGROUND)

When creating the cards, we placed the actor at the distance of about 3 m away from the background in order to achieve a film „look“, thanks to the blurred background (bokeh effect – the actor is sharp, the background is blurred). You may not have as much space (about 3 m from the background). But do not worry that's all right, the actor will be closer to the background and your bokeh effect will be only slightly smaller (the background will be a little less blurred than on the card). But it doesn't matter.

## 4 APERTURE + ISO

To achieve the final composition we used the lens aperture f2.8. If you do not have a lens with such a low aperture, it does not matter. The same pattern will apply as with the distance of the actor from the background. If you use a higher f-number, such as f4, the background will be slightly less blurred. In this case, you will need to raise the ISO value slightly to have the right exposure. Similarly, if you have a lens with a lower aperture than f2.8, such as f1.8 or f1.4, you can of course use the lens. Your bokeh effect will be slightly more bigger. In this case, it is necessary (when using such a small aperture number) to be careful that the actor does not escape from focus while speaking. Equipment rental companies work very well today, you can rent a specific lens for a little money.

## 5 FULL FRAME VS. CROP

We used full frame DSLR for all cards. If your DSLR has a crop sensor (x1.5), you just need to multiply the focal length by x1.5. Example: I want a composition where the focal length is 50 mm (full frame). The equivalent for the crop sensor is a focal length of 35 mm ( $35 \text{ mm} \times 1.5 = 52 \text{ mm}$ ). So if I want a 50mm focus, on a DSLR with a crop sensor, I set a 35mm focus.

## 6 DISTANCE OF THE CAMERA FROM THE ACTOR

In our case, the camera was about 2 to 4 m away from the actor. If you do not have so much space available when shooting, feel free to put the camera closer to the actor. Then you just adjust the focal length on your lens. Example: I want a focal length of 105 mm, but instead of 4 m from the actor, I only have 2 m available. Therefore, I adjust the focal length in half, i.e. 50 mm.



## 7 FINAL VISUAL

Of course, your final visual will differ from the visual that is on the card in a few points. Your actor will look different, you will probably have different spaces and backgrounds, different colour spectrum, different colour grading and so on. However, the composition always remains the same as on the CinemaDeck card. When shooting choose nice places and if you put selected professional composition into these places, a great interview will be ahead of you :).


## 8 ALTERNATIVE USE OF THE LIGHTS

We used ARRI 1000 W and ARRI 2000 W lights to make the cards. You can feel free to use another brand of lights for your purposes. But keep in mind to maintain the measured illumination values (for example, 1000 W light – 50% intensity, 3200 K colour temperature ...) and lighting accessories (reflector plate and the like).


## 9 ANGLE AND DISTANCE MEASUREMENT


You can take a meter and a protractor with you to the shooting and then get to the exact measures that you will have on the card.


4
Medium close shot
2.8f / RS




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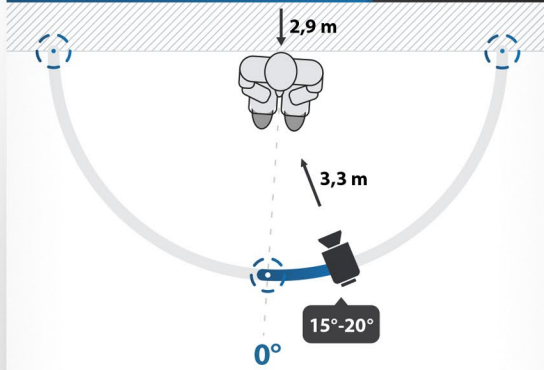

**2,9 m**  
[114 inches]
Actor's distance from background


**15°-20°**
Camera angle


**3,3 m**  
[130 inches]
Actor's distance from camera


**85 mm**
Focal length of lens

4
Gear placement
1-14 / 1LS




1.
Settling your actor in place

2.
Adjusting angle and distance of camera from actor

3.
Focal length and aperture setting

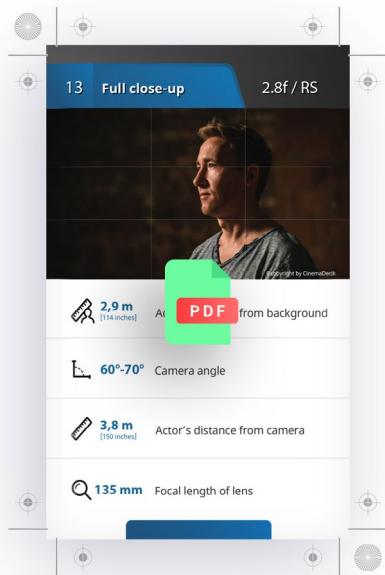
4.
Final composition tuning by ROT

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**CINEMA DECK**  
SHOOT INTERVIEW LIKE A PRO

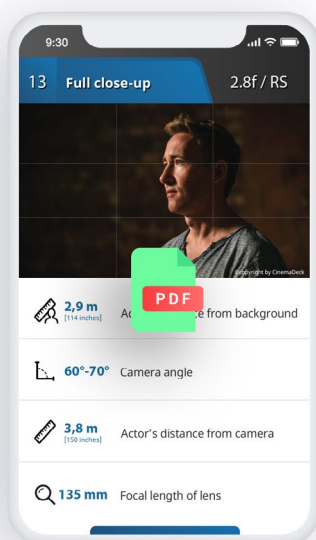
# WHAT CINEMA DECK PACKAGE CONTAINS

## PRINT DATA



60 ready-to-print film composition cards

## MOBILE PDF



60 cards for film composition – mobile version

## TITLE PRESETS



12 textual pre-sets with movie visualisation

## CHECKLIST



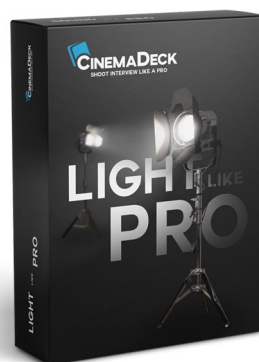
A practical checklist which will not let you forget anything when shooting

## GUIDE



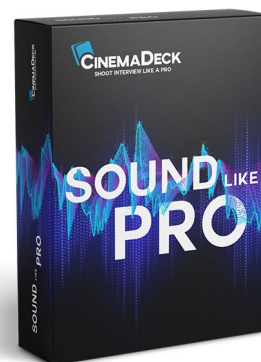
Detailed instructions and a guide on how to use the cards as efficiently as possible

## LIGHT LIKE PRO



Detailed instructor for perfect illumination of your compositions

## SOUND LIKE PRO



Detailed instructor for perfect sounding in your interview

BUY CINEMA DECK

My dream was to find a way to create great things without having to spend months watching tutorials, or having years of experience in the film industry. I am not saying that you can cheat on the system, or that in a few hours it is possible to get something that has taken months or years. But sometimes there are small shortcuts that can get us to our aims much faster. And one of them is now CinemaDeck cards.

I believe that the CinemaDeck cards will save a lot of hours or weeks of work for the beginning and intermediate filmmakers and bring them their desired results not in a month or year. **But here and now.**



**MARTIN HURAI**

THE CREATOR OF CINEMADECK CARDS