



Instructor for the perfect  
illumination of your interview.

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Light Like Pro is a unique instructor which will, with its precise lighting setup instructions, help you illuminate your interview professionally.

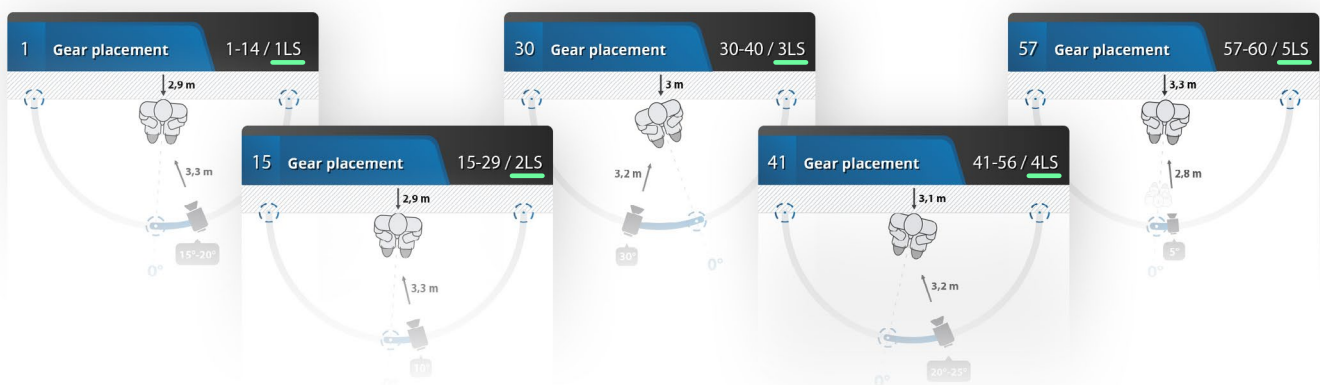
In the Light Like Pro you will find a total of 5 light scenes that means – 5 different light settings (1LS – 5LS), so when shooting you can achieve different emotions and the final film visual. Each light scene (like your CinemaDeck card) contains precise measures and values of how and where to place the lights to achieve perfect lighting.

### EACH LIGHT SCENE CONTAINS:

- ① Light type that we used (you can use the same lights or not)
- ② Light intensity (different lights often have different light intensity)
- ③ Values and measures (exact location, angles and distances of the placement of the lights from the actor)
- ④ Accessories for lights (if you should use softbox, reflective plate etc.)

### HOW LIGHT LIKE PRO WORKS WITH YOUR CARDS

On the back of each card in the upper right corner you will find the labelling of the light scene (1LS, 2LS, 3LS, 4LS, or 5LS – **L**ighting **S**etup). You can combine the cards with the same light scene (in case you shoot with two cameras).

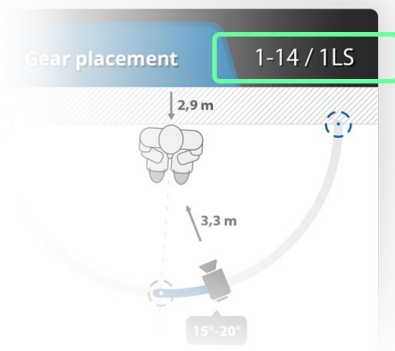
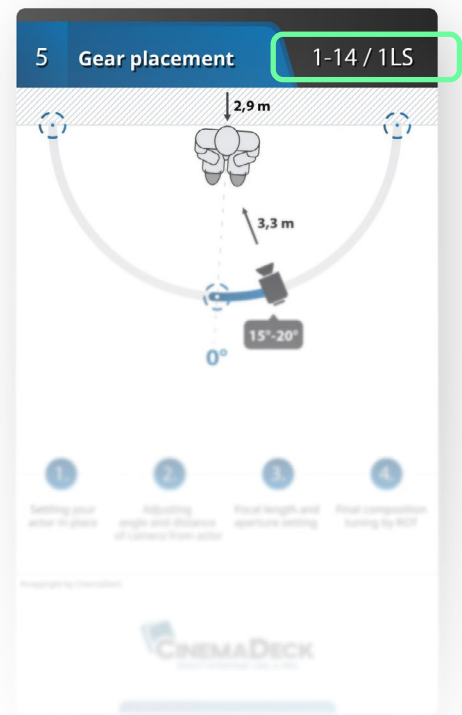


## PRACTICAL EXAMPLE

**SHOOTING WITH ONE CAMERA**

I know that I will be shooting an interview only with one camera. So I choose from the cards the composition that I want to use and in the upper right corner on the back side of the card I will check which light scene the composition belongs to. For example, I like the composition number 5. The composition number 5 uses the light scene number 1 (1LS).

So I take a look at Light Like Pro at the Light Scene no. 1 (1LS) and I know exactly how to set up all lights for this composition.



## PRACTICAL EXAMPLE

**SHOOTING WITH TWO CAMERAS**

The same principle applies to two cameras. I can combine the cards with the same light scene sequence number. For example, the cards from 1 to 14 use the same 1LS light scene.

Any card in this range (from 1 to 14) can be combined. I choose those compositions that I want to use and set the lights according to the 1LS light scene. The same applies to light Scene no. 2 (2LS). The cards from 15 to 29 use the light scene no. 2 (2LS).



So I can combine these cards with each one another and set the lights according to the light scene 2LS. The same applies to the cards with the light scene 3 (3LS), 4 (4LS), 5 (5LS).

## 1 DARK ROOM

All compositions that the cards contain were taken in a dark room with no outside light. The illumination of the actor and the room comes purely from the movie lights. The light values are also set for the dark room. In order to achieve this result, it is ideal to shoot in a dark room so that no outside light comes in or eliminate the light as much as possible. You can use black fabric or a sheet to prevent the light from entering the windows. In case you have no possibility to achieve completely dark room, that's ok. Try to eliminate the light as much as possible and then play with the light intensity to adjust the right.

## 3 MEASURING THE ANGLE AND THE DISTANCE OF THE LIGHTS FROM THE ACTOR

You can take a meter and a protractor with you to the shooting and then get to the exact measures that you have in Light Like Pro.

## 5 DISTANCES OF LIGHTS

Sometimes you may not have enough distance in your shooting place to position the lights as specified in in Light Like Pro. In this case, try to set the light to be as similar as possible to the value on the card and adjust the light intensity so that your actor is not overexposed (lighted up) and the height of the light to achieve the correct shade which you will find in each light scene.

## 2 WORK WITH AN ACTOR

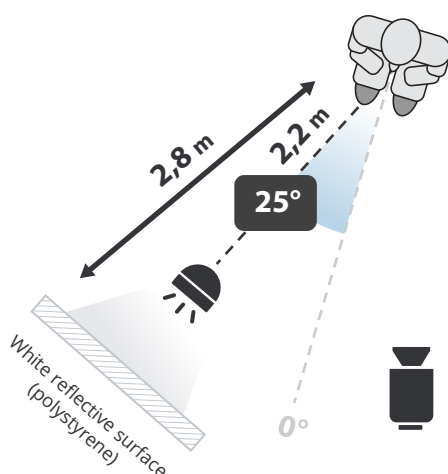
In order to achieve the final composition and the correct light, you will also need to work with your actor. Our actor was 184 cm tall, sat on a chair about 50 cm high, the height of the tripod was 105 cm and because of the light it was sometimes more or less turned. With CinemaDeck card you get 95% of your selected composition. You can fine tune the remaining 5% depending on the height of your actor, the height of the chair, and the actual placement of the actor in such position so that the light fits well on him. You can do that with ease.

## 4 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).

## 6 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 :).

**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**

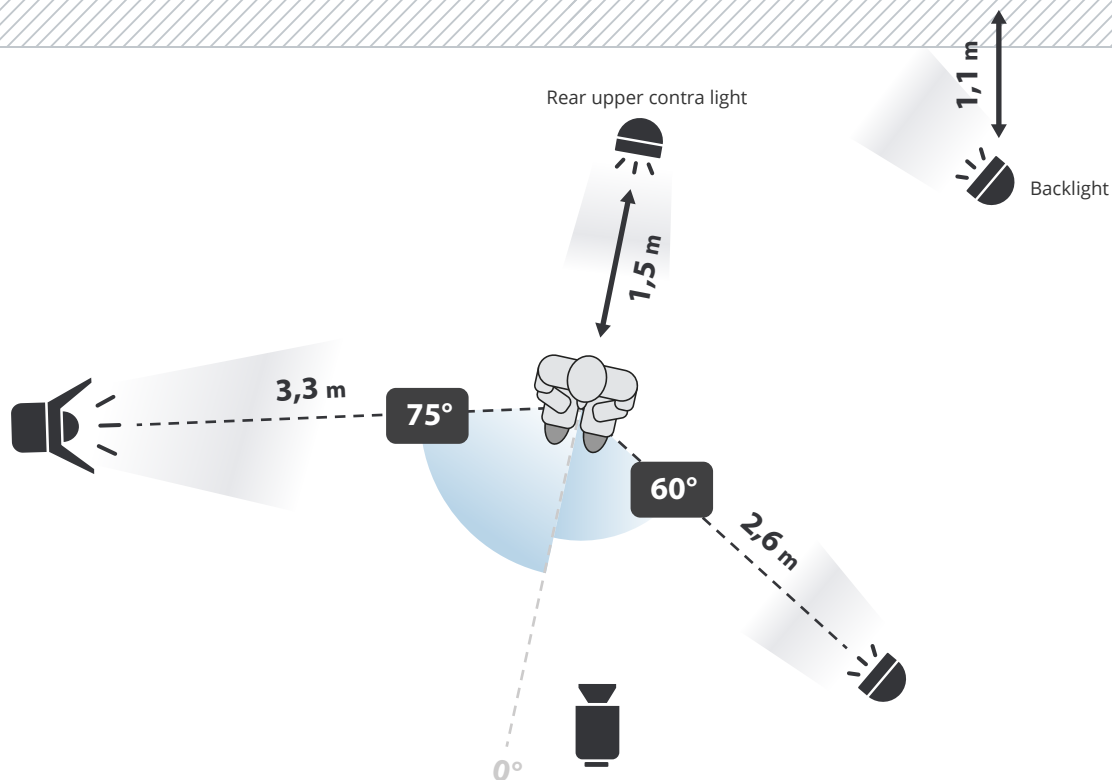
[87 inches]

The distance of the actor from the light



# LIGHT SCENE 2 (2LS)

SPLIT LIGHTING



**75°**  
toward actor

ARRI 2000W Headlight (100%)  
softbox chimera



**1,4 m**  
[56 inches]

Headlight height



**3,3 m**  
[130 inches]

Distance of the actor from the headlight



DedoLight 150W Rear upper contra light (100%)



**2,2 m**  
[86 inches]

Light height



**1,5 m**  
[59 inches]

The distance of the actor from the light (head)



ARRI 1000W Backlight (75%)



**1,4 m**  
[56 inches]

Light height



**1,1 m**  
[43 inches]

Distance of light from background



**60°**  
toward actor

ARRI 1000W Additional light (20%)



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

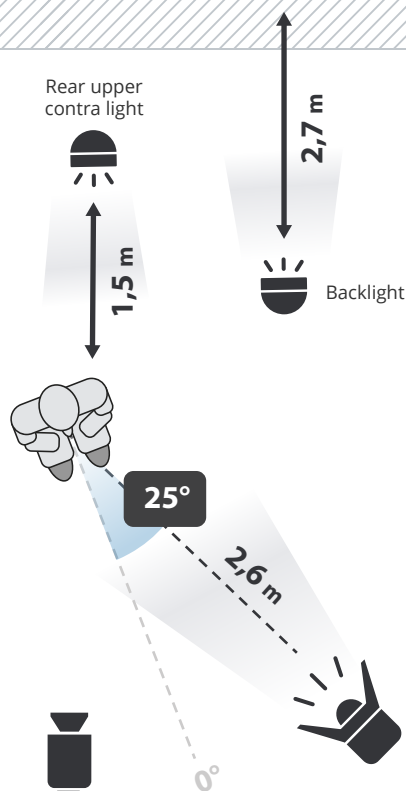
Height of additional light



**2,6 m**  
[102 inches]

Distance of the actor from the additional light





**25°**  
toward actor

ARRI 2000W Headlight (80%)  
softbox chimera



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

Headlight height



**2,6 m**  
[102 inches]

Distance of the actor from the headlight



DedoLight 150W Rear upper contra light (100%)



**2,6 m**  
[102 inches]

Light height



**2,7 m**  
[106 inches]

Distance of light from background



**1,5 m**  
[59 inches]

Distance of the actor from the additional light



DedoLight 150W Backlight (100%)



**2,6 m**  
[102 inches]

Light height

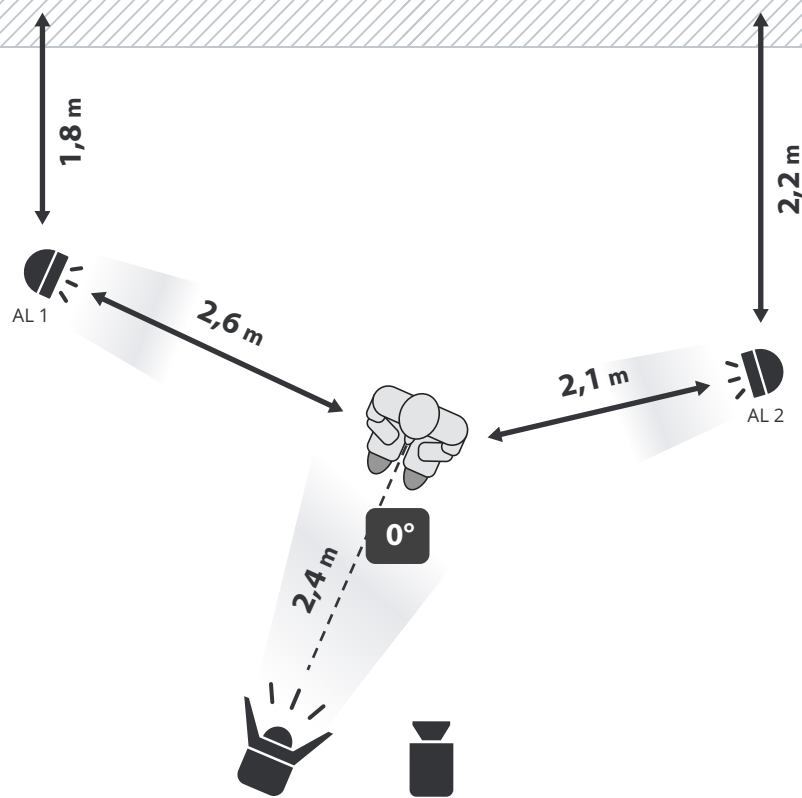


**2,7 m**  
[106 inches]

Distance of light from background







**0°**  
toward actor

ARRI 2000W Headlight (100%)  
softbox chimera



**2,45 m**  
[96 inches]

Headlight height



**2,4 m**  
[94 inches]

Distance of the actor from the headlight



2 ARRI 1000W Additional light (40%)



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

Height of additional light



**2,2 m**  
[86 inches]

Distance of light from background



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

Distance of the actor from the additional light



1 ARRI 1000W Additional light (70% – 80%)



**1,4 m**  
[56 inches]

Height of additional light



**2,6 m**  
[102 inches]

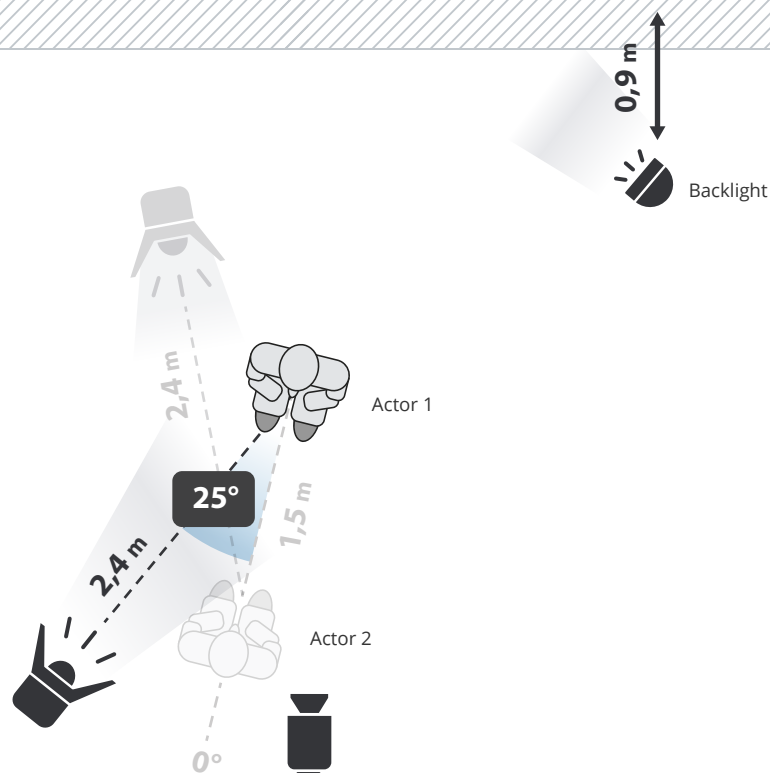
Distance of the actor from the additional light



**1,8 m**  
[71 inches]

Distance of light from background





**25°**  
toward actor 1

1 ARRI 2000W Headlight (100%)  
softbox chimera



**2,4 m**  
[94 inches]

Headlight height



**2,4 m**  
[94 inches]

Distance of the actor from the headlight



**25°**  
toward actor 2

ARRI 2000W Headlight (100%)  
softbox chimera



**2,4 m**  
[94 inches]

Headlight height



**2,4 m**  
[94 inches]

Distance of the actor from the headlight



ARRI 1000W Backlight (50% – 60%)



**1,35 m**  
[53 inches]

Light height



**0,9 m**  
[35 inches]

Distance of light from background



**1,5 m**  
[59 inches]

Distance between actors

