



Why choose MAXIMUS?

First of all, you learn to master the still camera and/or the film camera, in analog or digital format, and to shape light, natural or artificial, in a professional photo and film studio, alongside a professional with 35 years of experience in filming commercials (some of them well known), music videos and film.

In this version, you work the two of you, together with **MAX**. There is no rigid curriculum: you choose what you want to learn, and the course is built around your shared learning goals.

You can start from zero, or go deeper into a specific area of the training you already have.

How your course is built

- 1. We talk** about your level and what you want to be able to do.
- 2. We choose** together the directions of work that suit you.
- 3. We set** the number and rhythm of the sessions, depending on your goal.

What a session looks like

Each weekly meeting lasts 2h30–3h and combines theory with practice. You work directly in the studio, assisted and guided, with professional lights and equipment, each acting as the other's model and assistant.

Between sessions you each receive practical exercises of 2–3 photos on a given theme (you can do more, if you wish). We review them together at the next meeting.

What you won't find in an online tutorial

- **Real-time feedback, in the studio, on the guided results of your own work**, from someone who has worked for 35 years in advertising and film.
- **Work with professional lights and equipment**, in a studio, not just theory and solutions found on the internet.
- **A path tailored for you**, not a generic curriculum.
- **Decoding the light in a film / photograph**: we pick a frame from an existing film (or a photograph), identify the types of light used and practically reproduce the lighting setup in the studio.
- **Many other things you learn under my guidance, detailed below:**

You choose your own directions of work

THE CAMERA AND EXPOSURE CONTROL

- Analog film, a digital camera or the camera of a high-end phone: which equipment suits you best?
- Digital sensor sizes: full frame, medium format, APS-C, etc.
- Correct exposure: working with the light meter, the histogram, “false colors” (for filming)
- Aperture (iris), its relationship with exposure time, and the optimal amount of light for a technically optimal image or for creating a “cinematic”, atmospheric image.
- Exposure time (shutter speed): practical use and creative effects
- Types of lenses and their visual results
- Focal length and hyperfocal distance
- Manual focus vs. autofocus: advantages and disadvantages
- Depth of field and bokeh

LIGHT AND HOW TO SHAPE IT

- What role light plays in an image, beyond the technical one.
- Types of light, hardness and diffusion of light: why it is needed and how to achieve it.
- Key light, fill light and back light, and the role of each.
- Light and shadow in concrete examples, working with light on a human model or a mannequin.
- The “3-light” rule found on the internet, and why there are no fail-safe solutions.
- “Moody” / “Cinematic”: what they mean and how they help us in practice.
- Light sources: professional ones, but also those that can be improvised from ordinary, handy accessories, on location, when you don't have your personal “ARRI Orbiter” with you but you know what types of light you need.
- Natural light and how to shape it or use it to your advantage. What to do and what not to do.

- Lighting ratios, light contrast and color contrast
- The flash, including the on-camera one: when and how to use it

FRAME, COMPOSITION AND COLOR

- What the frame is and why we need it
- The rules of composition
- The psychology of color
- Color temperature (K) and white balance, color cast, dominant color, the human eye vs. the sensor.
- RAW vs. JPEG
- Dynamic range vs. HDR
- Over- and underexposure. Can a technical mistake sometimes turn out useful in the end?
- Noise and denoising
- Practical example of using automatic exposure: a character against a dark background
- Frame perspective depending on the chosen lens and the camera height

PHOTOGRAPHIC GENRES

- Studio portrait
- Working with the people in front of the lens: actors, family, friends, people at events.
- Car photography in the studio
- Street photography
- Architecture, interior design and real-estate photography
- Sports event photography
- Product, liquid and food photography
- Landscape
- Night photography
- Infrared photography
- Macro

POST-PROCESSING

- The importance of image processing, depending on the chosen genre of photography.
- Lightroom and Photoshop: basic and intermediate notions, with concrete examples

CINEMATOGRAPHY

- Film formats (Silent Movie, Academy, VistaVision, etc.) and digital image resolutions (HD, 4K, 8K, etc.)
- Dedicated film cameras or stills cameras: what a high-end film camera is useful for, versus a cheaper one, including filming with a phone.
- Cinematography / Film lighting in the studio, its artistic and technical role.
- Cinematography / Film lighting on location, matching it with the outdoor light, examples.
- Light and exposure along a character's path when the camera is moving.

- Overexposure and underexposure along a character's path.
- Shooting outdoors in sunlight: ways to soften the light.
- Lighting for night street sequences.
- Lighting inside a car, at night.
- Digital sensor vs. analog film
- Frames per second, shutter speed and shutter angle
- Cinema lenses (anamorphic, etc.), lens filters and their artistic effects.
- Tracking shots, dolly, Steadicam, gimbal, crane, etc.
- Motion blur: rolling shutter vs. global shutter
- False color and waveform: practical use
- Color grading in post-production, in dedicated software: introductory notions.
- The director's shot breakdown: from script to frames designed for coherent editing and message
- Basics of working with actors in front of the camera (especially when you are also directing)
- The relationship between lens focal length, camera position and the actors' performance
- Identifying the types of light used in an existing film frame and practically reproducing the lighting setup in the studio, with the lighting equipment available

HOW TO FILM OURSELVES OPTIMALLY FOR OUR OWN REELS, WITH THE IPHONE.

HOW TO CONTROL THE IPHONE'S VIDEO CAMERA SO WE SHOW OURSELVES IN THE BEST LIGHT

Format and price

NOTE: If you are highschool or college students, contact me privately for a special discount.

- **Format:** course for 2 students, in a professional photo and film studio, Bucharest, sector 2
- **Session:** 2h30–3h, with theory and practice
- **Rhythm:** one session per week
- **Total duration:** set together, depending on your level and goals

Option	Price
Session, 2 students	400 lei (≈ €80) / person / session

The price differs depending on the number of students: the more of you there are, the lower the price per person (500 lei, ≈ €100, for the individual course; 400 lei, ≈ €80, for two; 350 lei, ≈ €70, for three or more).

Why Maximus

- More working time for each of you, because the group is very small.
- The program starts from what you need to learn.
- You practice in a studio equipped with professional lights, each acting as the other's model and assistant, and get immediate feedback on your own images.
- The cost per person is lower than for the individual course.

An honest word: Maximus does not promise that you will become accomplished professionals overnight. It does, however, give you much of what you need to get there in time.

Contact and booking

For information, a conversation about what exactly you want to learn, or to book your first session:

- **Phone / WhatsApp:** +40 722 440 922
- **Email:** max@maxlemnij.com
- **Websites with my work, including the course page:**
<https://maxlemnij.ro> (Romanian) and <https://maxlemnij.com> (English)

Thank you,
Max Lemnij