

Why choose MAXIMUS?

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

In this version, you work in a student group, together with **MAX**. There is no rigid program: you choose what you want to learn, and the path is built around your learning goals.

You can start from zero or deepen a specific side 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 working directions that suit you.
3. **We set** the number and pace of the sessions, according to 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.

Between sessions you get practical exercises of 2-3 photos on a given topic (you can do more if you like). 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 result of your work**, from someone who has worked 35 years in advertising and film.

- **Work with professional lights and equipment**, in a studio, not just theory and solutions found online.
- **A path tailored to you**, not a generic syllabus.
- **Decoding the light in a film / photograph**: we pick a frame from an existing film (or photograph), identify the types of light used and practically reproduce the lighting setup in the studio.
- **Many other things you learn guided by me, detailed below:**

You are the one who chooses the working directions

THE CAMERA AND EXPOSURE CONTROL

- Analog film, digital camera or a high-end phone camera: which equipment suits you best?
- Digital sensor sizes: full frame, medium format, APS-C, etc.
- Correct exposure: working with the light meter, histogram, “false colors” (for filming)
- Aperture (iris), its relation to shutter speed and the optimal amount of light for a technically optimal image or for creating a “cinematic”, atmospheric image.
- 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

- The role of light in an image, beyond the technical one.
- Types of light, hardness and diffusion of light: why it is needed and how you get 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 lights” rule you can find online and why there are no fail-safe solutions.
- What “Moody” / “Cinematic” mean and how they help us in practice.
- Light sources: professional ones, but also ones that can be improvised from ordinary, handy accessories, on location, when you don’t have your own “ARRI Orbiter” with you but you know what types of light you need.
- Natural light and how you 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: usefulness and use

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 photography
- 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 height of the camera position

PHOTOGRAPHY 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, liquids 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

THE FILM IMAGE

- Cinema formats (Silent Movie, Academy, VistaVision, etc.) and digital image resolutions (HD, 4K, 8K, etc.)
- Dedicated film cameras or stills cameras, the usefulness of a high-end film camera or a cheaper one, including the phone for filming.
- Cinematic lighting in the studio, its artistic and technical role.
- Cinematic lighting on location, matching the outdoor light, examples.
- Light and exposure along a character's path, when the camera is moving.
- Over- and underexposure along a character's path.
- Filming 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.), filters and artistic effects.
- Tracking shots, dolly, Steadicam, gimbal, crane, etc.
- Motion blur with 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 a coherent edit and message
- Basic notions of working with actors in front of the camera (especially when we also direct)
- The relation 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 YOURSELF AT YOUR BEST FOR YOUR OWN REELS, WITH YOUR IPHONE.

How we control the iPhone's camera to present ourselves better

Format and price:

NOTE: The student price is granted on the basis of a valid copy of your student ID, sent on WhatsApp.

- **Format:** course in a group of at least 6 students, in a professional photo and film studio, Bucharest, Sector 2
- **Session:** 2h30–3h, with theory and practice
- **Pace:** one session a week
- **Duration:** not strictly predefined. The core program has roughly 6-8 sessions; after that, you decide whether and how often you keep coming.
- **First session:** free, 45-60 minutes: a presentation of the studio and of the "Maximus" program in broad lines, plus an assessment of your level and learning needs.
- **Payment:** you pay the full amount, calculated as price per session × number of course sessions. The free first session is not charged.

Option	Price
Session for students (group of at least 6)	150 lei / person / session (approx. €28)

Why Maximus

- A group of students learning together, with Max's attention on the group's needs.
- The program starts from what you need to learn.
- You practice in a studio equipped with professional lights and get immediate feedback on your own images.

> **An honest note:** **Maximus does not promise** that you will become a flawless professional overnight. It does, however, give you much of what you need to become one, over time.

Contact and bookings

For information, a conversation about what exactly you want to learn or, to book your free first session of 45-60 minutes:

- **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