

# TABLE FOR ONE

## CINEMATOGRAPHER PACKAGE

A crew-facing cinematography package:  
image principles, camera grammar, lighting  
recipes, scene maps, and test plan.

Warm human naturalism / domestic pressure / 2.39 frame



Director Edit Bay

# Operating Thesis



## One shot, one feeling.

Every frame needs one emotional job.  
If a shot does not change feeling,  
simplify it or cut it.

### 01 MOTIVATED WARMTH

Lamp, window, wood, skin, food.

### 02 HUMAN TEXTURE

Keep fatigue, uncertainty, oil,  
awkwardness.

### 03 ROOM AS PRESSURE

Objects and negative space carry  
story.

### 04 RESTRAINT OVER STYLE

No decorative color, no random  
movement.

# Camera And Lens Language



**FRAME**

**2.39 anamorphic feeling**

**WIDES**

**only when the room is part of the thought**

**TEXTURE**

**35mm film discipline; older glass behavior**

**MOTION**

**still or gently observational**

**CLOSEUPS**

**medium or long when emotionally trapped**

**COVERAGE**

**master geography + emotional closeup + one detail**

# Lighting Recipes



## 01 DAY INTERIOR

Window first. Shape with negative fill before adding units. Keep skin natural, never lifted into commercial brightness.



## 02 NIGHT INTERIOR

Practical lamps visible or clearly implied. Warm pools, falloff, live corners, no even fill.



## 03 CAR / THRESHOLD

Soft side daylight and glass reflection. Face can fall off. Separation matters more than readability.



## 04 PRESSURE SHIFT

When emotion hardens, allow cooler sources, deeper shadow, or stronger side contrast.

# Scene Grammar Maps



## 01 KITCHEN / TABLE

- / wide geography
- / partial obstruction
- / plate or glass detail



## 02 BEDROOM / PRIVATE ROOM

- / lamp island
- / doorway pressure
- / patient closeup



## 03 CAR / TRANSIT

- / side profile
- / reflection layer
- / silence holds



## 04 INSERTS

- / only if emotional
- / hands over object
- / cut before it explains

# Crew Handoff

## Shared Visual Discipline

Every department protects the same image language: motivated warmth, human texture, ordinary rooms, restrained camera, and story-led coverage.



**The handoff is not a checklist of tasks. It is a shared standard for what the frame should protect.**

### 01 DIRECTOR / DP

Name the emotional job before lighting.

### 03 GAFFER / GRIP

Start with existing sources; subtract before filling.

### 05 WARDROBE / HMU

Muted real clothes; faces hold life and tiredness.

### 07 SOUND / EDIT

Room tone, breath, object handling, small pauses.

### 02 CAMERA

Protect distance, lens family, and stable frame logic.

### 04 PRODUCTION DESIGN

History in cords, dishes, papers, fabric, wall texture.

### 06 DIT / COLOR

Dailies stay restrained. Track scene references.

### 08 SCRIPT SUPERVISOR

Mark emotional continuity, not only props.

# Prelight And Test Plan



## FACE CLOSEUP

Warm practical and soft daylight. Check skin texture, shadow, and restraint.

## TWO-SHOT

Table or room geography. Confirm objects can interrupt clean faces.

## WIDE MASTER

Make the room legible without making it pretty.

## OBJECT INSERT

Hands, plate, glass, laptop, lamp. It must carry residue.

## COLOR BASELINE

Low-to-medium saturation, gentle blacks, warm highlights, cool window option.



Avoid / Accept  
**AVOID**

- 01 neon club palette
- 02 fashion posing
- 03 glossy stock light
- 04 overfilled rooms
- 05 teal-orange grade
- 06 fake handheld energy
- 07 random coverage
- 08 decorative bokeh
- 09 clean showroom sets
- 10 flattened skin

**ACCEPT**

- 01 softness
- 02 grain
- 03 imperfect rooms
- 04 lamps in frame
- 05 faces falling off
- 06 negative space
- 07 quiet pauses
- 08 mundane objects
- 09 muted colors
- 10 frames that feel discovered