

MAHSUS — FILM TREATMENT

Project: *The Quiet Hour* — A Portrait in Motion Client: [CLIENT NAME REDACTED], Marylebone, London
Brief reference: MHS-2026-014 Treatment version: v1.0 Date: 2026-05-30 Prepared for: Director of Marketing, [CLIENT NAME REDACTED]

Brand register

The property carries itself the way a private house carries itself — quietly, with no need to introduce itself. We are calibrating against the editorial silences of *Cereal*, the architectural restraint of Aman's printed monographs, the long-lens patience of *Monocle's* hospitality issue. The feeling we are after is the half-hour before a dinner guest arrives: the staff have left the room, the light has settled, and the building is composing itself. No music swell, no establishing voice. The film should feel as if it were assembled by someone who already lives there.

Story spine

A guest arrives in Marylebone in the late afternoon. The doorway gives way to a hall that holds its breath. They are shown to the room and left alone with the light. Downstairs, a single table has been set without ceremony. They will leave the next morning without being seen out, and the house will return to its quiet.

We are not telling a story of service. We are showing the property when no one is watching it.

Shot list

The film draws exclusively from the photography library delivered by [CLIENT NAME REDACTED] (shoot dated 2026-03-18, photographer credit: [REDACTED]). Each shot below references a source image; no new image is fabricated outside the frame of the original photograph.

#	SOURCE	FRAMING & MOTION	DURATION	INTENT
S01	P-014	Exterior, Portland-stone façade, late afternoon. Slow vertical lift, 5.0s.	5.0s	Establish address without announcement.
S02	P-031	Front door, half-open, hall beyond in soft focus. Held, micro-parallax, 3.5s.	3.5s	Threshold. The film begins with permission, not entrance.
S03	P-027	Entrance hall, marble floor, single console table with a lamp lit. Slow push-in, 4.5s.	4.5s	Establish the property's restraint — one lamp, no styling.
S04	P-044	Staircase, brass handrail, side light. Tilt down from ceiling rose to first tread, 4.0s.	4.0s	Vertical breath — the building is taller and quieter than it first appears.
S05	P-052	Guest room corridor, doors closed, runner of light from a high window. Held, 3.0s.	3.0s	The pause between arrival and the room itself.
S06	P-061	Bedroom, unmade morning bed — used in reverse, suggesting the bed before turn-down. Slow lateral, 5.0s.	5.0s	The room is shown empty, in the guest's absence, on purpose.
S07	P-068	Window seat, linen curtain, Marylebone street below. Subtle breeze, 4.0s.	4.0s	The first time the city is allowed into the frame.
S08	P-073	Bathroom, free-standing tub, single bar of light across the rim. Held, 3.5s.	3.5s	Materiality — brass, stone, water — without product styling.
S09	P-088	Library/sitting room, two armchairs angled toward a fireplace. Slow push-in, 4.5s.	4.5s	Suggest that the property is built for two people who already know each other.
S10	P-094	Dining room, single table set for two, low candle. Lateral, 4.5s.	4.5s	The table at the centre of the film — first appearance of food, no plate yet served.
S11	P-097	Plate detail, single course, side-light. Held, 3.0s.	3.0s	One dish, photographed as still life. We do not enumerate the menu.
S12	P-102	Wine being poured into a single glass, slow. 3.5s.	3.5s	Sound design carries this shot — pour, then silence.
S13	P-108	Long corridor at night, sconces only. Slow dolly forward, 5.0s.	5.0s	The film's turn — the property after dinner, retired.
S14	P-112	Bedroom window, morning, curtain drawn back by an unseen hand. Held, 4.0s.	4.0s	Daybreak. The guest has slept.

S15	P-118	Empty hall, the same console lamp, now in morning light. Held, 4.5s.	4.5s	Return to the opening register. The house resumes its quiet. End-card.
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Total: 60.0s exact.

Music register

A single instrument carries the film — a felted upright piano, mic'd close, no reverb tail added. Tempo holds around 56 BPM, the heartbeat of someone reading. No vocal. No language. The reference is *Elvium* on *Copia*, or the quieter studies of *Nils Frahm's Solo*. The score begins eight frames into S02 and resolves into room tone across S14 — the final fifteen seconds carry only the building's own silence. We commission this original; it will not be available to any other property.

Aspect-ratio ladder

The master delivers at 16:9, 60s — the cut intended for the property's homepage hero and for the editorial press kit. From this master we derive:

- 9:16, 30s — vertical cut for Instagram and TikTok placements. Shot reframes locked at treatment stage, not afterwards.
- 1:1, 15s — square cut for paid social and the property's Instagram grid. A tighter selection from the spine, ending on S11.
- 4:5, 30s — feed-native vertical-leaning cut for Instagram organic. Carries the room-and-table arc only.

Each ratio is treated as a discrete film, not a crop. The shot list above is the 16:9 master; the alternate ratios will receive their own one-page treatment addendum before production begins.

Open questions

Four items the property must confirm before we lock direction.

1. Photographer release. We assume full motion-rights are cleared on the [REDACTED] shoot of 2026-03-18. Please confirm in writing — we will not animate a frame whose rights are unsettled.
2. The dining-room plate (S11). The shot list reads "one dish, photographed as still life." Please nominate the dish you would like to anchor the table sequence — the choice carries a quiet menu statement.
3. Closing register. S15 returns to the opening lamp. If the property prefers the closing frame to instead rest on the staircase (S04, re-lit for night), advise — both have been tested in storyboard.
4. End-card language. The end-card carries the property's name and the Mahsus signature. Confirm whether the property name should appear in English-language form, original orthography, or both.

Production note

This treatment will be locked at the call of 2026-06-03. From the moment of lock, the shot list is fixed; revisions inside production fall under the contract's two-round limit. Music is commissioned in parallel and reviewed against the picture cut at first assembly.

Signed for Mahsus:

J. E. Cetindamar — Founder _____

Signed for [CLIENT NAME REDACTED]:

[Director of Marketing initials] _____

Date: _____

This treatment is the artefact delivered on Day 2-3 of every Mahsus engagement. It is the document the property reads before any motion is produced. Once countersigned, it is the spine the film is built against.