



1936



Brand Research

MAISON
MICHEL
PARIS

Introduction

Maison Michel, a luxury Parisian brand founded in 1936 by Auguste Michel, is renowned for its exquisite, handcrafted hats and headpieces. By the 1970s, it had become a haute couture favorite, providing Parisian designers with meticulously crafted millinery. Deeply rooted in Parisian whimsy, Maison Michel merges creativity, emotion, and freedom with timeless craftsmanship.

Core Competency

Maison Michel is built on the foundation of traditional hat-making techniques passed down through generations. The atelier is celebrated for its artisanal expertise, using historic tools like the Weismann machine for straw stitching. With over 3,000 linden wood blocks used to shape and embellish each piece, Maison Michel's atelier embodies the meticulous artistry essential to French luxury.

Market Positioning

Maison Michel positions itself as an elite luxury brand at the intersection of heritage craftsmanship and contemporary fashion. Catering to a discerning clientele who values both artistic expression and exclusivity, the brand collaborates with Chanel's Métiers d'Art and partners with haute couture houses, cementing its status as a staple in the world of high fashion. Maison Michel's focus on unique, playful designs and Parisian chic appeals to style-conscious men and women who seek statement pieces with timeless allure.

Unique Selling Proposition (USP)

Maison Michel's creations combine a strong graphic appeal with a playful character, bringing a modern edge to high-end millinery. Since joining Chanel's Métiers d'Art in 1997, the brand has expanded its reach, launching its own line in 2006 and opening its first boutique on rue Cambon in 2013. Under Creative Director Priscilla Royer since 2015, the brand expresses a spirit that is emotional, creative, and free. Royer's designs allow Maison Michel to appeal to both men and women, blending innovation with tradition and making each piece a unique statement of individuality.

Pricing

Maison Michel's pricing reflects its luxury positioning, with accessories such as headbands starting around \$500. Signature hats and custom designs typically range from \$1,000 to \$2,000 or more, highlighting the brand's commitment to craftsmanship, exclusivity, and refined quality in each piece.

Ideation & Moodboard



“Together, between bites”

- The Seasons Bold

“Together, between bites”

- Barteldes Small Bold

“Together, between bites”

- Lust Display

When I envisioned this project, I wanted it to reflect creativity, craftsmanship, and timeless appeal while holding deep personal significance. Maison Michel, established in Paris in the 14th century, exemplifies these qualities through its signature hats and accessories, carefully crafted using techniques passed down through generations. The brand's collections showcase variety, "Parisian whimsy", and elegant hats designed for everyday life at its core, which inspired me to focus on crockery for this film. Just as Maison Michel's hats blend tradition with playfulness, I wanted to capture the essence of how crockery, much like these elegant hats, serves as a silent witness to life's everyday cherished moments.

Growing up, my family held meals as sacred rituals, with crockery central to these gatherings. I fondly remember my mother selecting different sets for various occasions, each piece possessing its own personality and story. These pieces, passed down through generations, transformed even the simplest meals into moments with their own unique character. By highlighting Maison Michel's legacy through the lens of crockery, I aim to showcase not only the brand's value and artistry but also the playfulness that accompanies everyday dining. The Maison Michel crockery collection appeals to a refined audience that values both heritage

and contemporary sophistication, blending modern sensibilities with a playful, whimsical touch. This includes high-income individuals with annual earnings starting at \$150,000, typically aged 30 to 55 years, who are passionate about art and design. Affluent families and urban professionals in major cities like London, Milan, and New York City are drawn to artisanal, high-quality items that enhance their living spaces and elevate their social gatherings. They seek statement pieces that reflect their appreciation for craftsmanship while embracing a lighthearted, whimsical approach to design. This audience enjoys infusing their décor with personality and fun, demonstrating that they have a tasteful eye but don't take themselves too seriously.

The aim of my film is to showcase the magic of everyday interactions - a seemingly simple meal transforming into an unexpected, unforgettable memory. As the conversations unfold, the Maison Michel crockery becomes a centerpiece that transforms the mundane to the memorable. The film will showcase how these exquisite pieces each embody a personality, infusing the gathering with unique charm and character. By the end, viewers will see how Maison Michel's crockery enhances not only the beauty of the dinner table but also deepens the connections between those gathered around it.

Treatment



Title

Together, between bites.

Logline

At a family dinner, a businessman, a socialite, a distracted teen, and a mischievous boy are lost in their own worlds - a clumsy mishap with Maison Michel tableware jolts them into a brief but meaningful moment of reconnection.

Summary

The film's simplicity is its strength - it captures how small, everyday moments, like a shared meal, can transform routine into something memorable in an instant. Shot in a Wes Anderson-inspired style, with an old-fashioned pop song playing in the background, the scene unfolds, emphasizing how each family member is absorbed in their own world. The Maison Michel crockery, with its elegant and playful charm, quietly holds the scene together, anchoring these moments in beauty.

The father, a businessman managing a multimillion-dollar company, arrives late at the dinner table, still on a work call. His gestures are animated as he talks, clearly engrossed in the conversation. When he finally sits down, he exchanges a brief, underwhelming glance with his wife - almost as if they're greeting each other for the first time after a long day, both too preoccupied to fully connect.

The mother, a poised homemaker and socialite, is gossiping on her phone. Though she holds herself with grace, her carefree conversation contrasts with her polished appearance.

Meanwhile - Jiselle, the older sister, gets a text from a boy she has a crush on. Instantly, she drifts into her own world, daydreaming about him as she sways lightly in her chair, completely unaware of her surroundings.

James, spotting an opportunity, reaches across the table to swipe a piece of bread from Jiselle's plate.

In doing so, his hand bumps into a delicate Maison Michel dish, causing a spoon to clatter against it. Although there's plenty of food on the table, James deliberately takes from Jiselle's plate, knowing she's too absorbed in her thoughts to notice—teasing her in the way only a younger brother can.

The sudden noise breaks the silence, briefly stopping the music. Everyone freezes, pulled from their distractions. Jiselle raises an eyebrow at James, more curious than annoyed. Realizing his mistake, James glances nervously at his mother, worried he's in trouble. She pauses, setting down her phone and narrowing her eyes slightly. But just as the tension builds, she softens and begins to laugh. The music resumes, and the father joins in, chuckling. The moment of tension fades into warmth, with Jiselle shaking her head, hiding a small smile.

What begins as a quiet, detached dinner shifts to something warmer. James's clumsy action breaks the isolation, bringing the family together, if only for a moment. The Maison Michel crockery, once just part of the background, now holds quiet meaning. It subtly shifts the mood, reflecting the elegance and charm of the moment. As the family resumes their meal, the warmth lingers, with the crockery playing a gentle role in drawing them closer, enhancing this simple but meaningful reconnection.

Treatment



Character Descriptions

Richard is a successful businessman in his late 40s, always absorbed in work. He's dressed in a crisp white or striped linen shirt with tailored pants, exuding a quiet luxury aesthetic. His hair is neatly styled, almost too perfect, even after a long day. His sense of responsibility is immense, but it often blinds him to the more intimate, everyday moments with his family. However, when the laughter erupts around the table, he's quick to join in, revealing a softer side.

In her mid-40s, **Nina** is always poised and polished, effortlessly balancing her role as a homemaker with a vibrant social life. She wears a printed one-shoulder kaftan top, well-fitted pants, and long, statement earrings that add a touch of sophistication. Her phone is her constant companion, but beneath her polished exterior lies a laid-back, fun-loving side. Though distracted by her social world, she's quick to laugh and diffuse tension. When James creates a clatter, her initial frustration quickly turns to laughter, showing she doesn't take herself too seriously.

The older sister, **Jiselle**, is a typical teenager with her hair styled in a half ponytail tied with a coquette bow. She wears a feminine maxi dress with a delicate cardigan draped over her shoulders. Immersed in her own world of romance and daydreams, she becomes absorbed in a text from a boy she has a crush on, swaying in her chair as if she's alone. Despite her aloof appearance, subtle reactions, like raising an eyebrow at James, show her keen awareness of her surroundings.

James, the youngest and most mischievous of the group, wears a polo neck t-shirt with jeans. He brings a light-hearted energy to the otherwise serious family dynamic. Always on the lookout for opportunities to cause harmless trouble, he's not afraid to push boundaries—like swiping a piece of bread from Jiselle's plate. James lives in the moment, unconcerned with the consequences of his actions, though his fear of getting caught by his mother reveals his innocence.

Sound Design

Sound will add layers of reality to the scene. A soft, old-fashioned pop song will play in the background, with faint ambient chatter and distant voices subtly woven in, giving a sense of life and context. However, before the crockery clinks, the music and background sounds will be somewhat muted, as if each character is in their own bubble - like the muffled effect of wearing earbuds.

When the crockery clinks, there will be a brief pause in the music, emphasizing the sound's impact. It will feel like someone suddenly removed an earbud - bringing the ambient chatter and music into sharper focus, and creating a heightened sense of connection in the scene.

Message

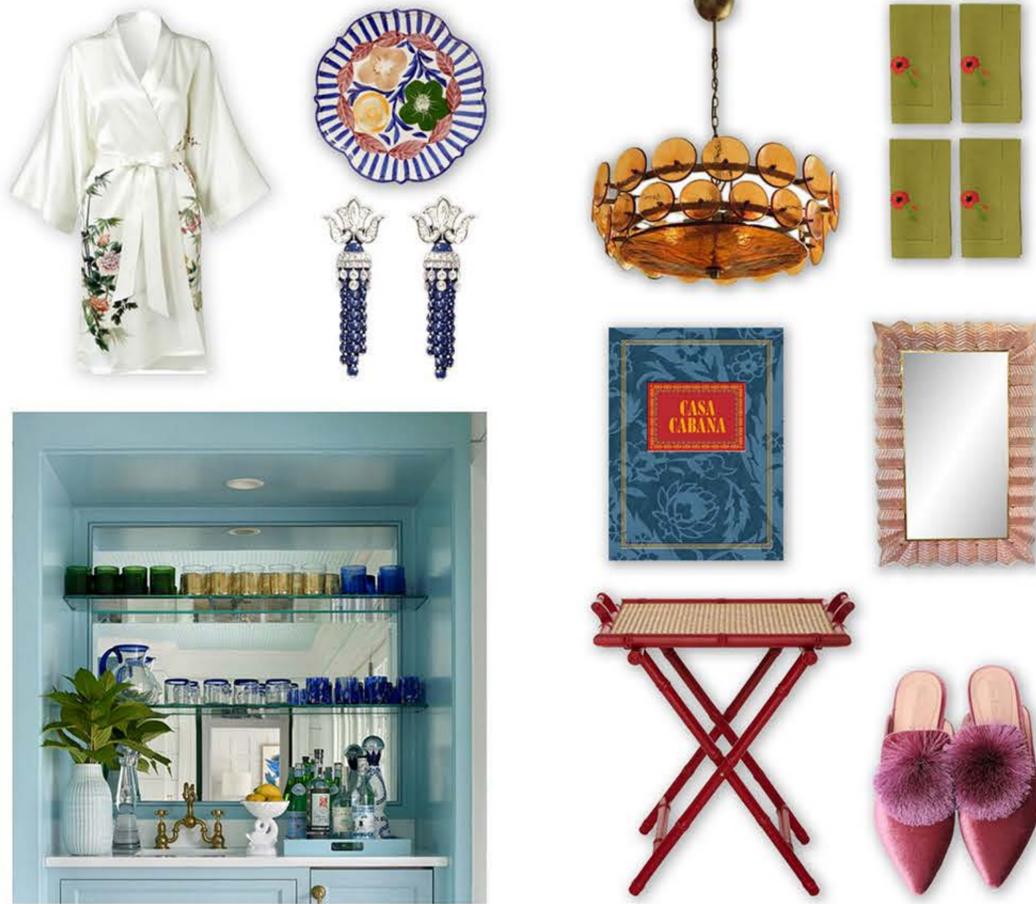
Maison Michel tableware: turning everyday moments into unforgettable memories.

Customer Persona

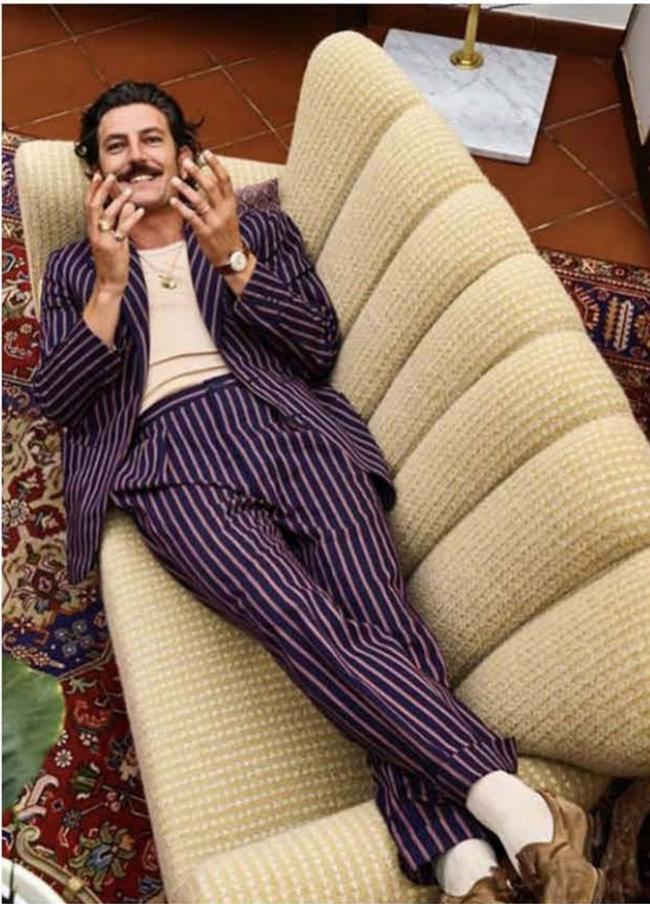


GAYA
 Age: 40 YEARS OLD
 Occupation: Homemaker/Socialite
 Location: California, USA

Gaya is a 40-year-old woman with a loving family, including two children (now grown-up) and a hardworking, successful husband who runs his own family business. Coming from an illustrious background where values and heirlooms have been passed down through generations, Gaya is precise, punctual, and naturally well put together. She is an excellent homemaker, always seeking ways to improve the efficiency and organization of her household. While she enjoys her routine

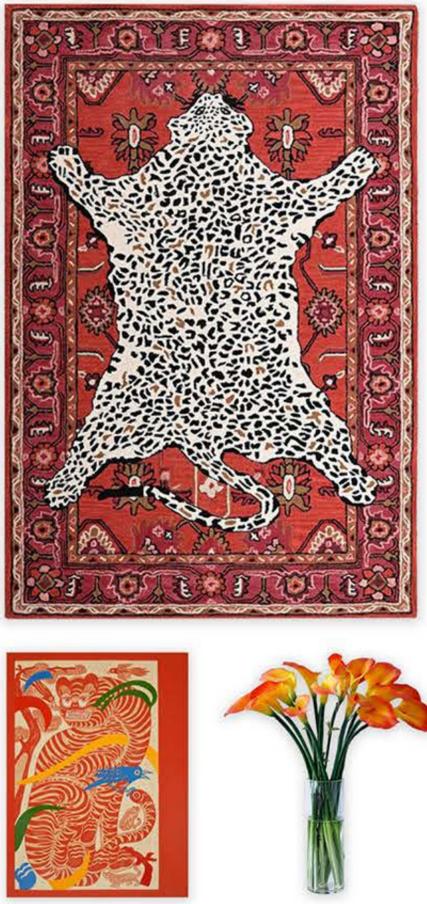


at home. She loves to host guests in her free time and occasionally indulges in lighthearted gossip for entertainment, though she doesn't take it too seriously. Mostly a homebody, Gaya has a passion for all things design and frequently explores various forms of art to connect with the outside world.



ISMAL
 Age: 34 YEARS OLD
 Occupation: Fashion Buyer at Bergdorf Goodman
 Location: New York, USA

Ismal, is a vibrant and adventurous fashion buyer for Bergdorf Goodman. Always on the move, his job takes him jet-setting to different cities, where he eagerly dives into the local culture. Whether it's discovering hidden art galleries or hunting for unique treasures, Ismal loves picking up one-of-a-kind pieces to remember his travels by. He's the kind of guy who knows how to



work hard and play harder—mixing business with pleasure as he sips cocktails at rooftop bars after a day of scouting the latest trends. Starting his career at an advertising agency, he quickly networked his way into the fashion world, landing a junior buying position and never looking back. His infectious energy and flair for style make him a true force in the industry.



Competitor Profile



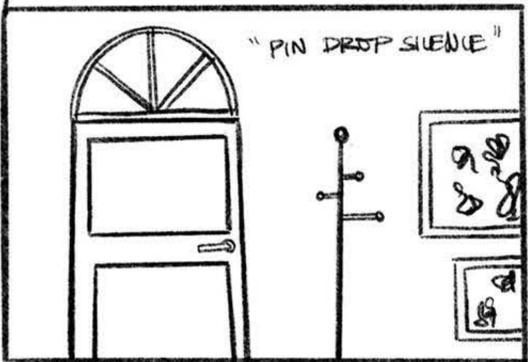
Market Positioning: Heritage, exclusivity, and supreme craftsmanship in tableware, targeting the ultra-wealthy.
USP: Artisanal quality and timeless design.
 Strengths: Prestige, customer loyalty, rich heritage.
Weaknesses: Extremely high price point, slower in adapting to modern trends
Price range: \$85 - \$2,550



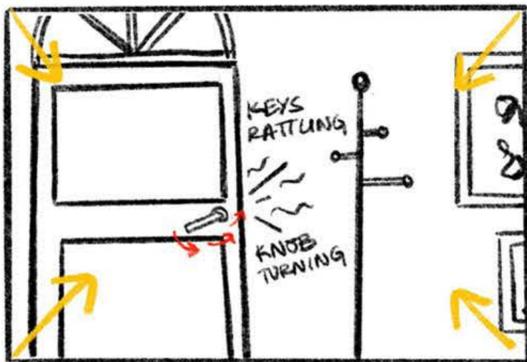
Market Positioning: Italian heritage, exclusivity, and craftsmanship in luxury porcelain, appealing to affluent collectors and refined hosts.
USP: Renowned for hand-painted porcelain,
Strengths: Deep-rooted history, craftsmanship, artistic collaborations, timeless appeal.
Weaknesses: Premium pricing limits broader accessibility, slower in digital and trend adaptation.
Price Range: \$87 - \$1800



Storyboard



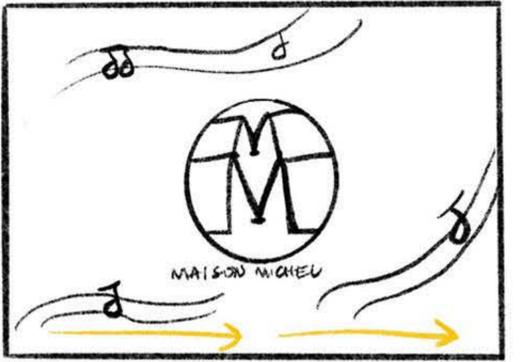
OPENING SCENE :
CAMERA IS STILL AT
FRONT DOOR
LIGHTS : DIM



V.O. - RICHARD ON
THE PHONE, MUFFLED
VOICES
LIGHTS : DIM



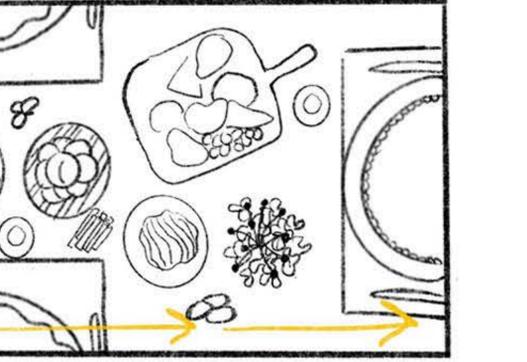
RICHARD WALKS IN
FROM WORK, HANGS
HAT ON HANGER
LIGHTS : DIM



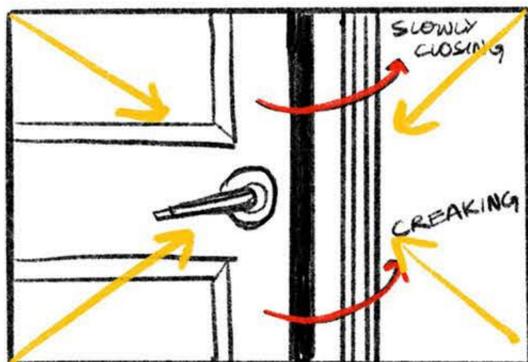
CAMERA PANS RIGHT
ON A COLOURED WALL,
MM LOGO COMES ON
V.O - T.MOT
LIGHTING : NORMAL



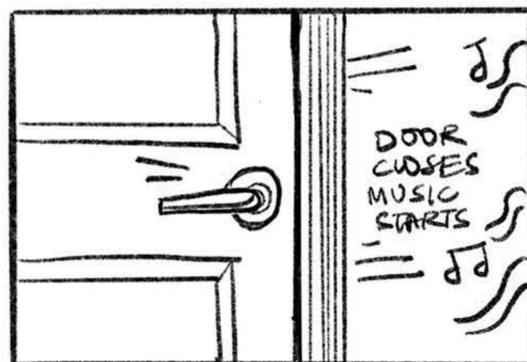
CAMERA KEEPS PANNING
RIGHT, FIRST VIEW OF PRODUCT
V.O - T.MOT
LIGHTING : NORMAL



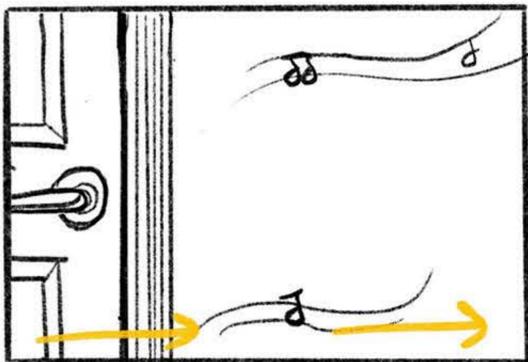
CAMERA GETS FULL VIEW
OF TABLE
V.O - T.MOT
LIGHTING : NORMAL



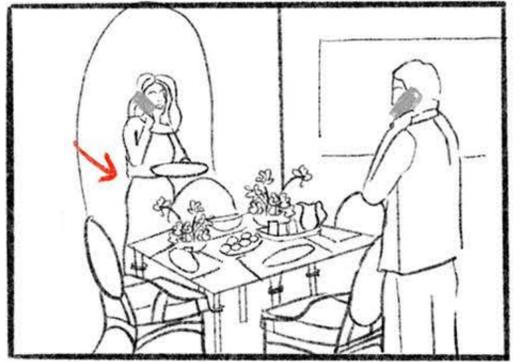
V.O - RICHARD TALKING,
FOOTSTEPS, CREAKING
LIGHTS : DIM



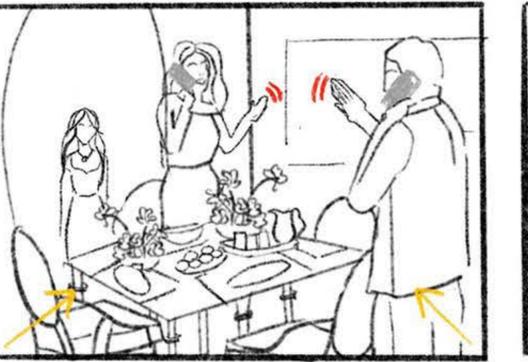
V.O RICHARD ON #
"MOON OUT TONIGHT"
- BY CAPRI'S
FAINT VOLUME



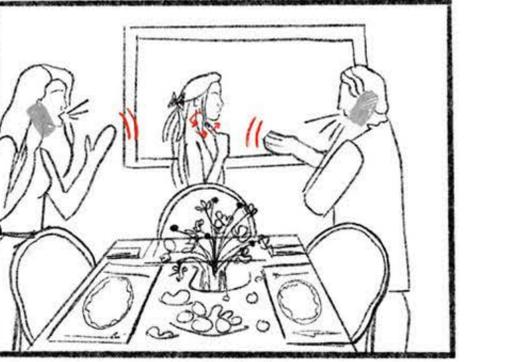
MUSIC AND VOICES
CONTINUE, CAMERA
PANS RIGHT
LIGHTS : DIM



NINA WALKS, FIRST TIME
SEEING EACH OTHER THROUGH
THE DAY, BUSY ON #
V.O - T.MOT, INDIVIDUAL CHATTER
LIGHTING : NORMAL



NINA AND RD SAY 'HI'
WHILE ON THEIR #, JISELLE
WALKS IN. CAMERA ZOOMS IN
BUT NOT TOO MUCH
V.O - T.MOT, IC LIGHTS : NORMAL



JISELLE WALKS PAST ALMOST
UNNOTICED, TWRING HER HAIR
IN HER OWN WORLD
V.O - T.MOT, INDIVIDUAL CHATTER

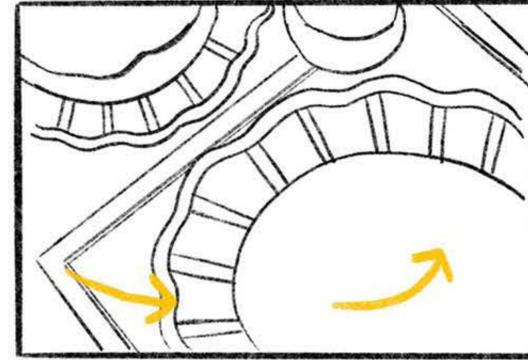
Storyboard



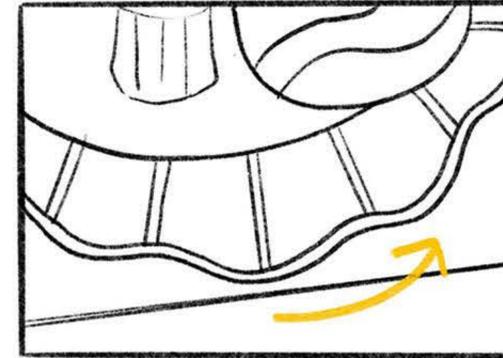
SHOTS OF FAMILY SITTING AT THE TABLE, RD OFF HIS #, HE'S LOOKING AT IT.
V.O - TMOT, CHATTER
LIGHTS: NORMAL



CLOSE UP SHOT OF NINA TALKING ON THE PHONE AND LAUGHING.
V.O - TMOT, NINA CHATTER
LIGHTS: SATURATED



FIRST SHOT OF PRODUCT, CAMERA PANS.
V.O - TMOT, CHATTER
LIGHTS: NORMAL



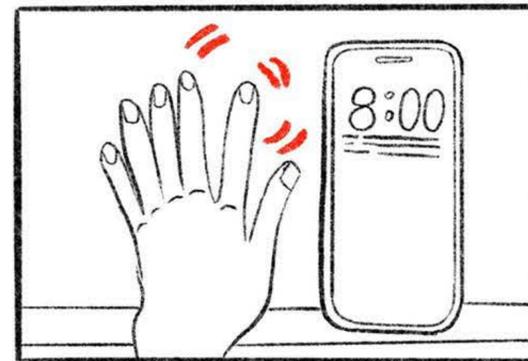
SHOTS OF PRODUCT
V.O - TMOT, CHATTER
LIGHTS: NORMAL



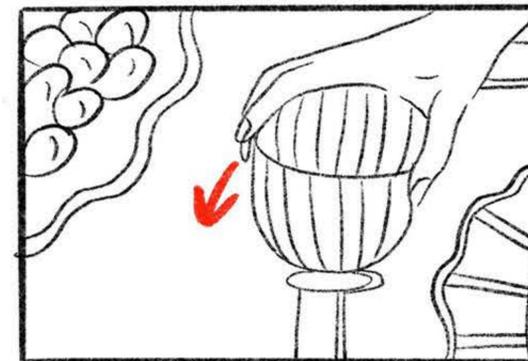
CLOSE UP OF JISEUE IN HER WORLD.
V.O - TMOT
LIGHTS: DREAMY



EVERYONE BUSY IN THEIR OWN THINGS. JAMES WALKS IN
V.O - TMOT, CHATTER
LIGHTS: NORMAL



SHOTS OF JISEUE PHONE WITH HER FINGERS TAPPING ON THE TABLE.
V.O - TMOT, CHATTER
LIGHTS: NORMAL



SHOTS OF PRODUCT INTERACTION
V.O - TMOT, CHATTER
LIGHTS: NORMAL



RICHARD LOOKING DOWN INTO HIS #
V.O - TMOT, CHATTER
LIGHTS: DIM



JISEUE'S PHONE LIGHTS UP NOTIFICATION FROM CRUCH
V.O - TMOT, APPLE NOTIFICATION
TMOT VOLUME REDUCES
LIGHTS: NORMAL

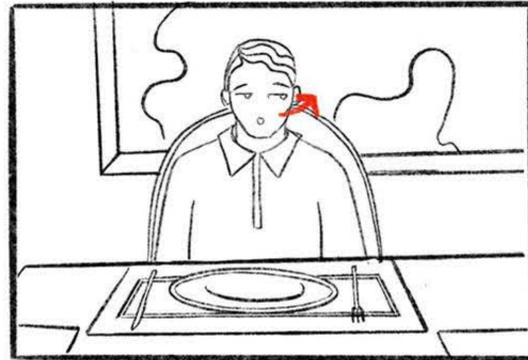


JAMES LOOKING AT ALL THE FOOD ON THE TABLE
V.O - TMOT
LIGHTS: NORMAL

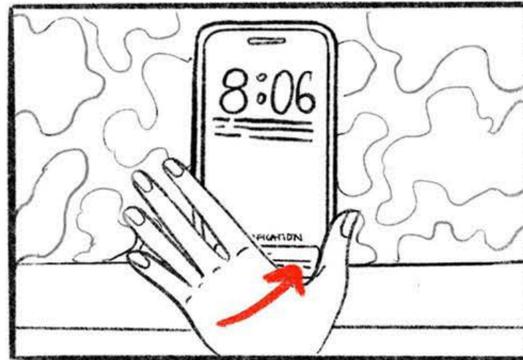


JAMES LOOKING AT ALL THE FOOD ON THE TABLE
V.O - TMOT
LIGHTS: NORMAL

Storyboard



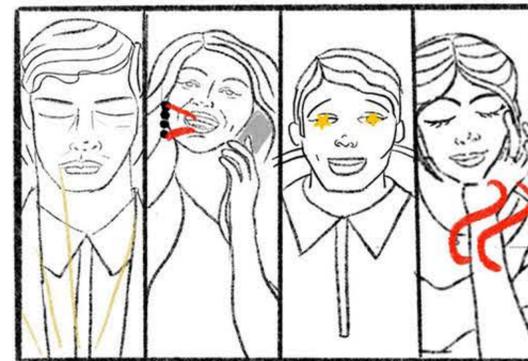
JAMES LOOKING AT ALL THE FOOD ON THE TABLE
V.O - TMOT
LIGHTS : NORMAL



JISELLE NOTICES SHE'S GOT A TEXT
V.O - TMOT
LIGHTS : NORMAL



JISELLE GOES INTO DREAM MODE, LIGHTLY SWAYING IN HER CHAIR
V.O - TMOT
LIGHTS - DREAMY



SPLIT SHOTS OF EVERYONE IN THEIR OWN WORLD, RD ON #, NINA ON #
JAMES ADMIRING FOOD, JISELLE DREAMING
V.O - TMOT
LIGHTS : NORMAL



SWITCH TO SPLIT SHOTS OF JAMES AND JISELLE, JAMES NOTICES JISELLE'S BEHAVIOUR AND ROLLS HIS EYES
V.O - TMOT
LIGHTS : NORMAL



JAMES SQUINTS EYES IN A MISCHIEVOUS WAY
V.O - TMOT
LIGHTS : NORMAL

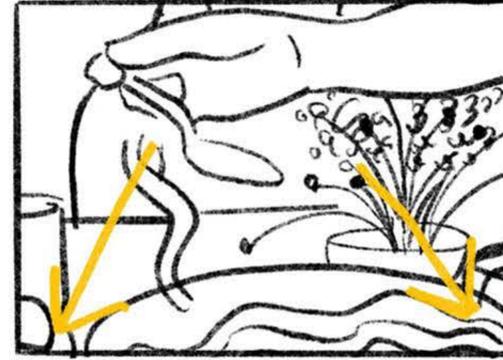


TABLE SHOTS OF EVERY-ONE SERVING FOOD.
ONE SHOT - ZOOMED OUT
V.O - TMOT LIGHTS : NORMAL

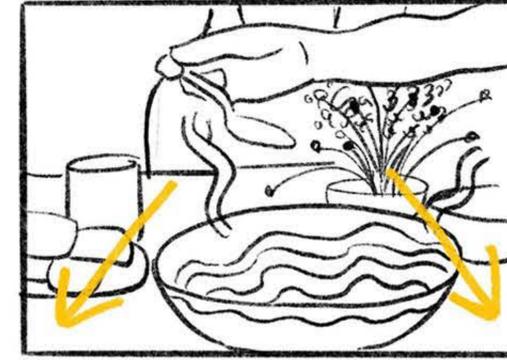


TABLE SHOTS OF EVERY-ONE SERVING FOOD.
ONE SHOT - ZOOMED OUT
V.O - TMOT LIGHTS : NORMAL

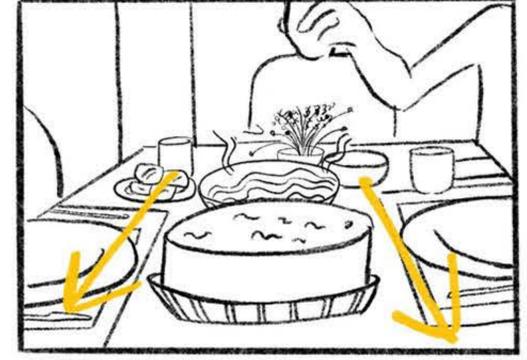
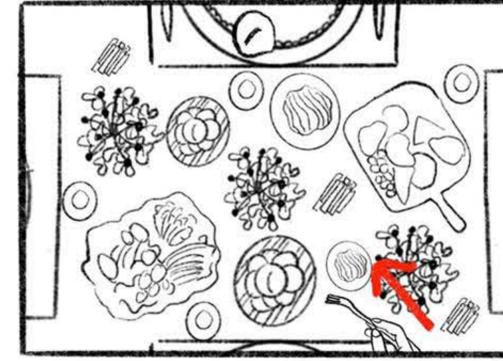
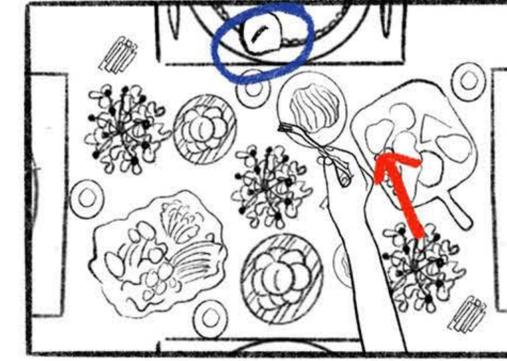


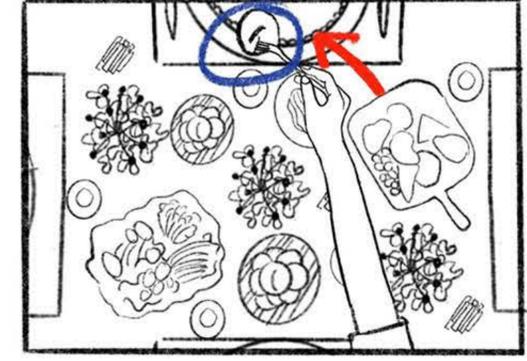
TABLE SHOTS OF EVERY-ONE SERVING FOOD.
ONE SHOT - ZOOMED OUT
V.O - TMOT LIGHTS : NORMAL



JAMES SPOTS AN OPPORTUNITY TO MESS WITH JISELLE.
V.O - TMOT, LIGHTS : NORMAL



JAMES TRYING TO STEAL THE BREAD, WHILE JISELLE IS DREAMING
V.O - TMOT LIGHTS : NORMAL

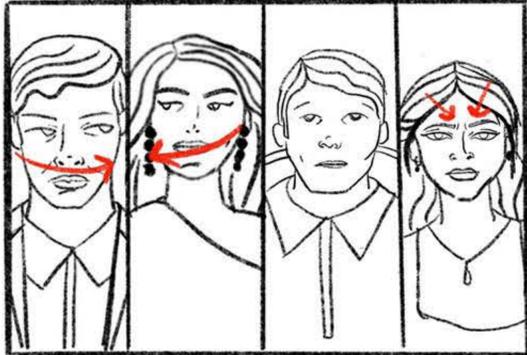


JAMES TRYING TO STEAL THE BREAD, WHILE JISELLE IS DREAMING
V.O - TMOT LIGHTS : NORMAL

Storyboard



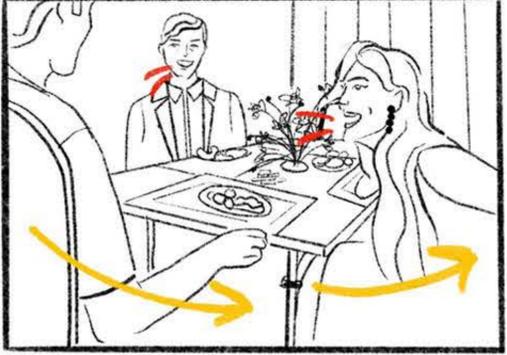
CLOSE UP SHOT OF DISEUE'S EYES, LOOKING IN DISCAPOINTMENT.
V.O - NONE
LIGHTS: NORMAL



SPUT SHOTS OF EVERYONE'S REACTIONS.
V.O - NONE
LIGHTS - NORMAL



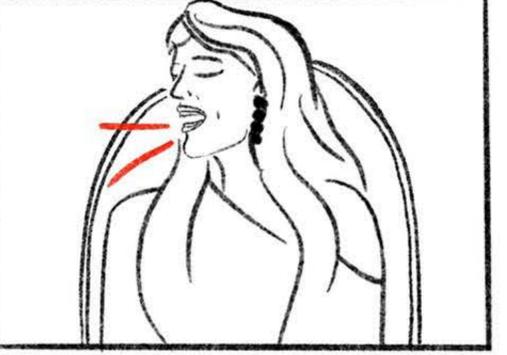
NINA LAUGHS AND EVERYONE LIGHTENS UP.
V.O - TMOT STARTS SOFTLY WITH NINA'S LAUGH
LIGHTS: NORMAL



FOCUS SHOTS OF ENJOYING THE MOMENT.
V.O - TMOT, CHATTER, DISHES
LIGHTS: NORMAL



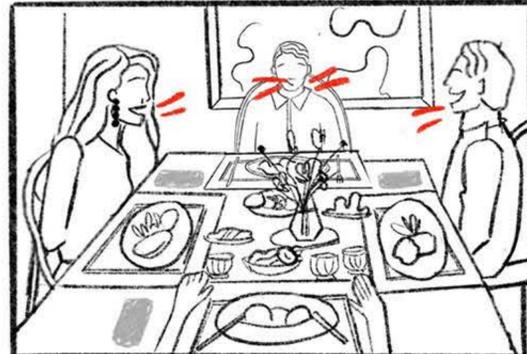
FOCUS SHOTS OF ENJOYING THE MOMENT.
V.O - TMOT, CHATTER, DISHES
LIGHTS: NORMAL



FOCUS SHOTS OF ENJOYING THE MOMENT.
V.O - TMOT, CHATTER, DISHES
LIGHTS: NORMAL



FOCUS SHOTS OF ENJOYING THE MOMENT.
V.O - TMOT, CHATTER, DISHES
LIGHTS: NORMAL



FOCUS SHOTS OF ENJOYING THE MOMENT.
V.O - TMOT, CHATTER, DISHES
LIGHTS: NORMAL



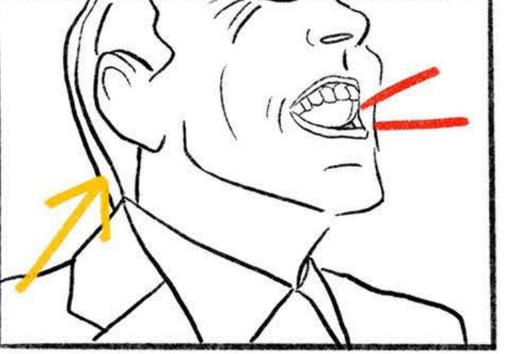
FOCUS SHOTS OF ENJOYING THE MOMENT.
V.O - TMOT, CHATTER, DISHES
LIGHTS: NORMAL



FOCUS SHOTS OF ENJOYING THE MOMENT.
V.O - TMOT, CHATTER, DISHES
LIGHTS: NORMAL

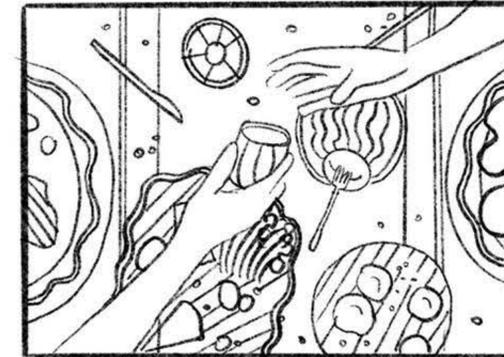


FOCUS SHOTS OF ENJOYING THE MOMENT.
V.O - TMOT, CHATTER, DISHES
LIGHTS: NORMAL

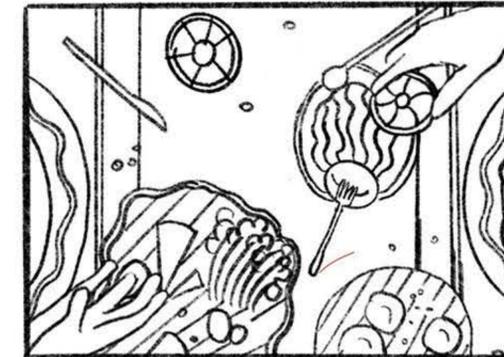


FOCUS SHOTS OF ENJOYING THE MOMENT.
V.O - TMOT, CHATTER, DISHES
LIGHTS: NORMAL

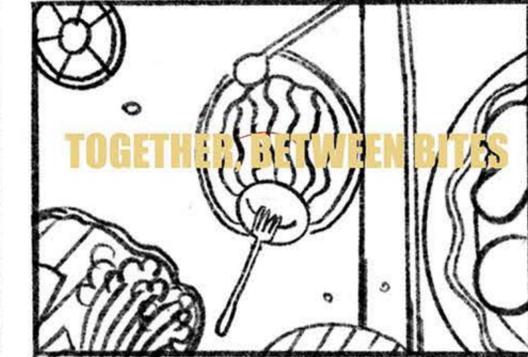
Storyboard



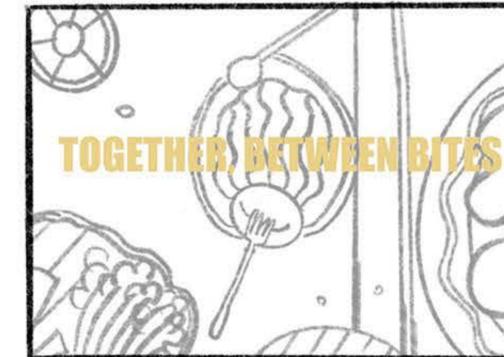
LAST SHOT IS OF JISEUE PASSING OVER A GLASS TO JAMES TO SYMBOUSE THE NOW STRENGTHENED BOND U-O - TMOT, LIGHTS: NORMAL



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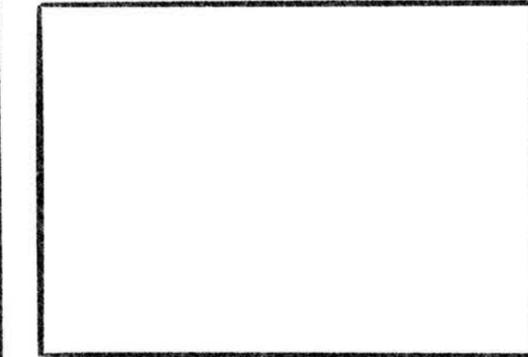
ZOOMING INTO THE INCIDENT THAT BROUGHT THEM TOGETHER. TAGUNE COMES UP U-O - TMOT, LIGHTS NORMAL



BACKGROUND FADES U-O - TMOT



MM LOGO COMES ON WITH JUST THE TAGUNE



Story Refinements



ORIGINAL



REFINED



THE MOODBOARD

Originally, the moodboard featured a lot of blues and reds, which I felt made it look too gloomy. Since I wanted my Ad to feel more fun, whimsical, and creative, I added warmer tones, which helped bring that playful, whimsical vibe to life.

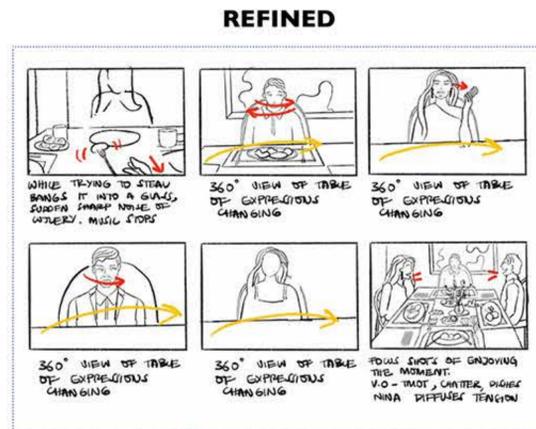
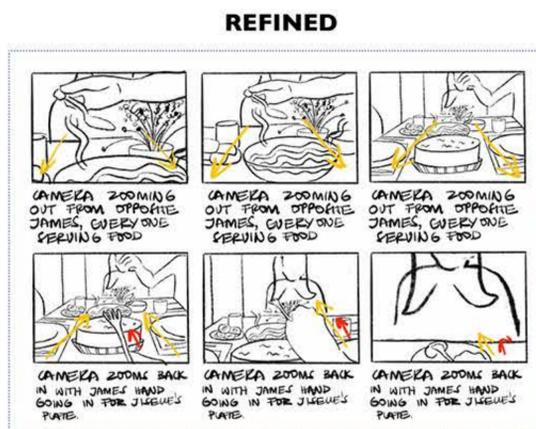
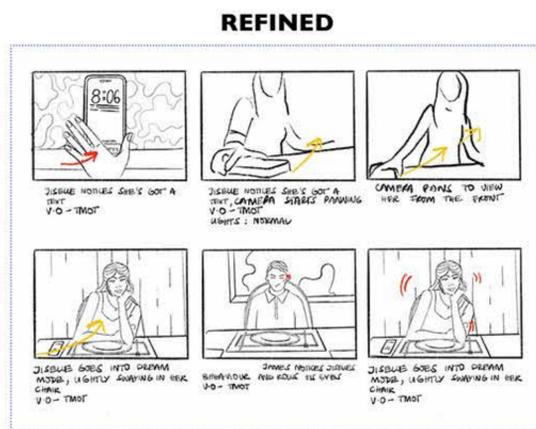
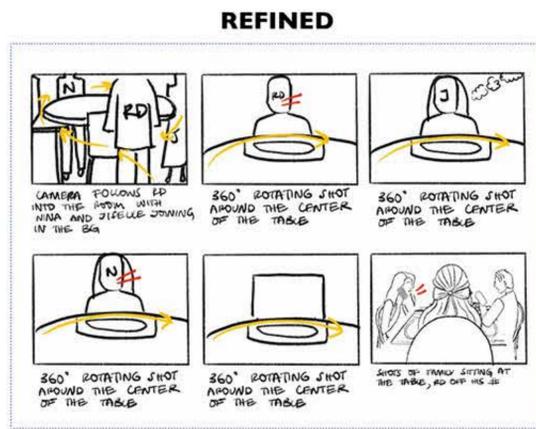
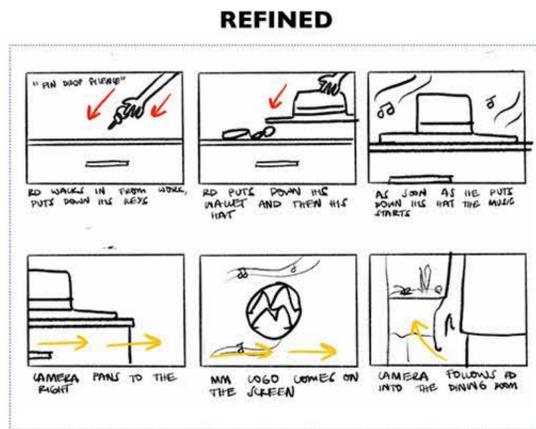
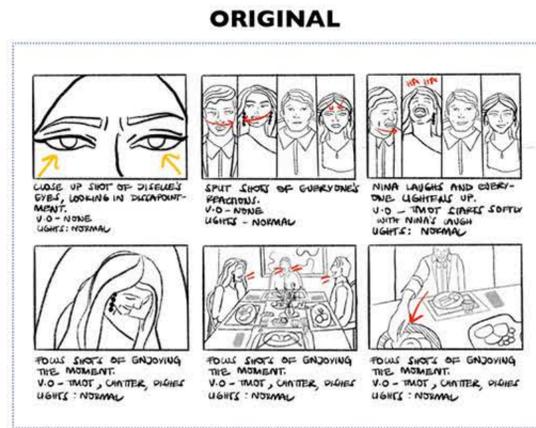
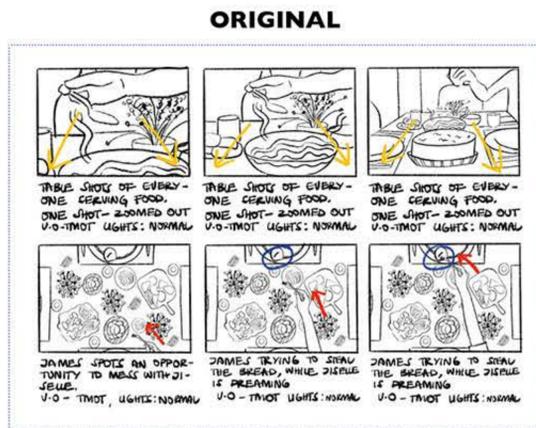
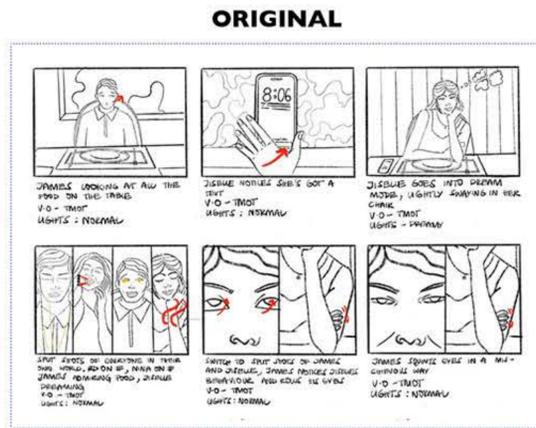
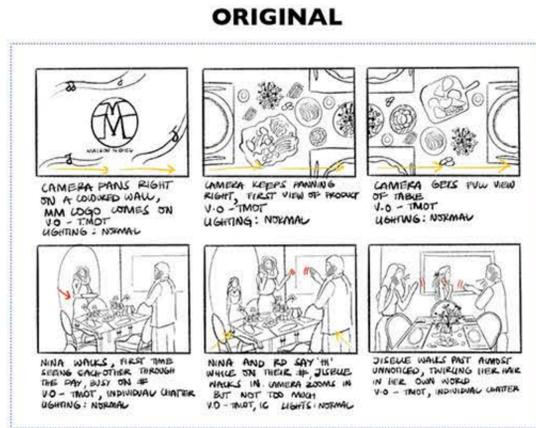
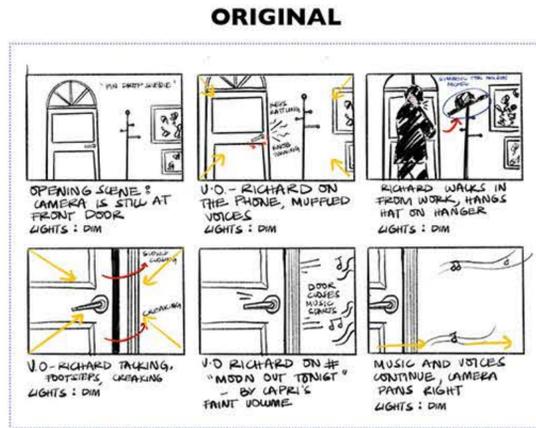
TOGETHER, BETWEEN BITES: SHOT LIST

Scene	Shot	Description	Talent
1	A	Front view of cabinet, Richard walks in-puts down his keys, wallet and lastly hat, then camera pans right onto a blank wall for the logo to come on screen	Richard
1	B	Camera follows richard into the dining area to his seat going around the table when Nina and Jiselle also enter in the background to take their seats	Richard+Nina+Jiselle
2	A	360-degree rotating shot around the center of the table-capturing a full view of all the characters, the expressions, and the objects at the table.	Richard+Nina+Jiselle
3	A	Back shot close up of Jiselle with Nina and Richard opposite eachother in Bg	Richard+Nina+Jiselle
3	A	Super close up of Nina on the phone	Nina
5	A	Camera going around one item (close up of product)	-
6	A	Super Close up of Jiselle's hand next to her phone, fidgeting	Jiselle
7	A	Super close up of Nina's hand putting down her glass	Nina
8	A	Super close up of richard on the phone	Richard
9	A	super close up of nina interacting with the food	Nina
10	A	super close up of jiselle daydreaming	Jiselle
11	A	Wide view of the room with James walking in	(depending on the shot angle)
12	A	The camera starts with a close-up of James' face, slowly pulling away from him and tracking across the table to where Jiselle is sitting. The camera continues its movement until it reaches Jiselle's phone, coming to a stop with a downward shot - Jiselle receives a notification from her crush and reaches out for her phone	James+Jiselle
13	A	The shot starts over Jiselle's shoulder, capturing her from the phone's angle as she looks at her screen. The camera moves smoothly around to face her, stopping in front of her face. (the heart comes up behind her)	Jiselle
14	A	Front shot of James squinting his eyes and then rolling them at Jiselle	James
15	A	Front shot of Jiselle dreaming/swaying in her chair	Jiselle
16	A	pull away shot from across james with everyone serving food, camera then pans ahead with james reaching out to jiselles plate, stealing a piece of bread and then back with james' hand when the his hand accidentally touches one of the dishes--zoom in on the fallen bread	Richard+Nina+Jiselle+James
17	A	360-degree rotating shot around the center of the table-capturing a full view of all the characters and the expressions, starting and ending with Nina breaking the silence with her laugh	Richard+Nina+Jiselle+James
18	A	wide view of the room--everyone conversing	Richard+Nina+Jiselle+James
19	A	Side view of jiselle lighting up, being more attentive	Jiselle
20	A	Shot of Nina talking and laughing	Nina
21	A	close up shot of food on plate - richard slicing his meat	Richard
22	A	camera zooming into james taking a bite and focusing on his food	James
23	A	super close up shot of richard laughing	Richard
24	A	wide view of the room--everyone conversing (different angle)	Richard+Nina+Jiselle+James
25	A	shot of jiselle passing her glass to james, camera then zooms into the fallen piece of bread+cutlery that brought them together	Jiselle+James
26	A	Top shot of the fallen piece of bread+cutlery	-

THE SHOT LIST

The shot list was created in collaboration with the Director of Photography. Due to a mix-up, we didn't have much of the camera equipment on the main day, so we had to adapt and adjust many shots on the spot. In the Excel sheet, the shots highlighted in green are the ones we were able to execute, while those highlighted in orange are the ones we couldn't complete.

Story Refinements



OVERVIEW

During production, a last-minute camera equipment mix-up forced us to rethink our approach. Originally, we envisioned a Wes Anderson-inspired style, with smooth, controlled shots that would create a whimsical and polished look. However, without the gimbal we'd planned on, our shots came out shakier than expected. Instead of viewing this as a setback, we decided to embrace the unsteady feel and adapt the entire video around it. This shift gave the ad a spontaneous, organic energy that enhanced the storytelling.

This organic storytelling also influenced the direction of the final scene. Initially, we planned for a tender moment between James and Jiselle, bonding over a glass in a quiet, caring exchange. However, with the shift in tone, we reimagined their interaction as one filled with playful banter and shared moments of fun, highlighting the family's lighthearted dynamics at the table. Additionally, the original plan for a slow rhythm song to accompany the ad no longer fit with the new direction. As we embraced a more fun, energetic mood, the music was shifted to something more upbeat, further supporting the lively, carefree atmosphere we wanted to capture.

This experience taught me to view limitations as creative opportunities, allowing them to shape and refine the final product in unexpected and rewarding ways.

In the original storyboard, I planned to start the campaign with the dad coming home, walking through the front door while on a call. However, since we couldn't find a location with the same aesthetic as the dining room, we had to change the scene to a front shot of the cabinet instead.

In the original concept, I planned to introduce the product with a bird's-eye view shot of the table. However, due to equipment limitations, we switched to a 360-degree shot from the center of the table. This allowed us to capture both the emotions and the products effectively.

When I first envisioned the exchange between James and Jiselle, I considered using a split screen. However, after careful consideration, my Director of Photography and I decided it might not fit the Ad's aesthetic, especially as we aimed to capture a retro feel.

In the original concept, the scene leading up to the mishap involved a bird's-eye view of James stealing a piece of bread. However, due to equipment limitations, we adjusted the shot to a camera pan, focusing on his hand as he reaches to steal the bread.

As mentioned earlier, I originally envisioned split screens for two parts of the scene, but both were replaced with a 360-degree shot from the center of the table to capture the emotions and showcase the products.

Casting



CASTING CALL POSTER



**Together,
Between Bites.**
A one minute advertisement
SHOOT DATE: 11/03/2024

DP: Azure Kwok PRODUCTION DESIGNER: Isa Moosa DIRECTION: Nimrata

At a family dinner, a businessman, socialite, distracted teenager, and a mischievous boy are lost in their own worlds, when a clumsy mishap with Maison Michel tableware jolts them into a brief but meaningful moment of reconnection.

CREW CALL POSTER



**Together,
Between Bites.**
A one minute advertisement
SHOOT DATE: 11/03/2024

DP: Azure Kwok PRODUCTION DESIGNER: Isa Moosa DIRECTION: Nimrata

At a family dinner, a businessman, socialite, distracted teenager, and a mischievous boy are lost in their own worlds, when a clumsy mishap with Maison Michel tableware jolts them into a brief but meaningful moment of reconnection.

INSTAGRAM STORY FOR CASTING



RICHARD



NINA



JISELLE



JAMES



COLETON BRUNNER



NATASHA LUTHER



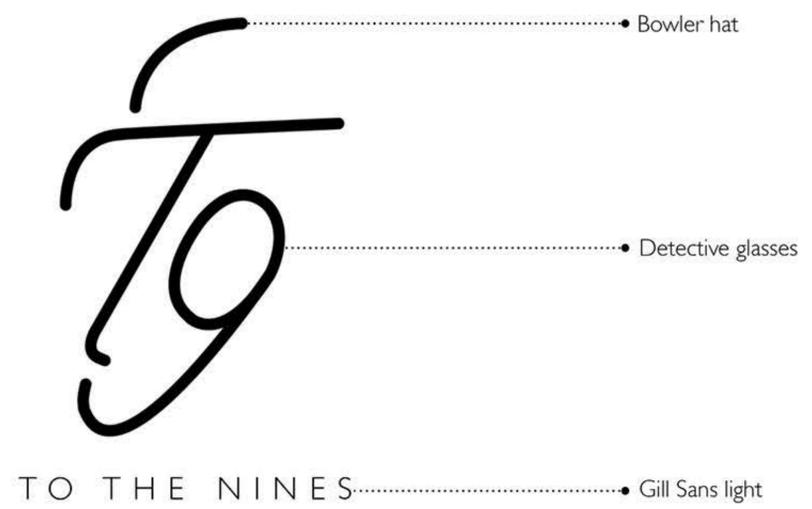
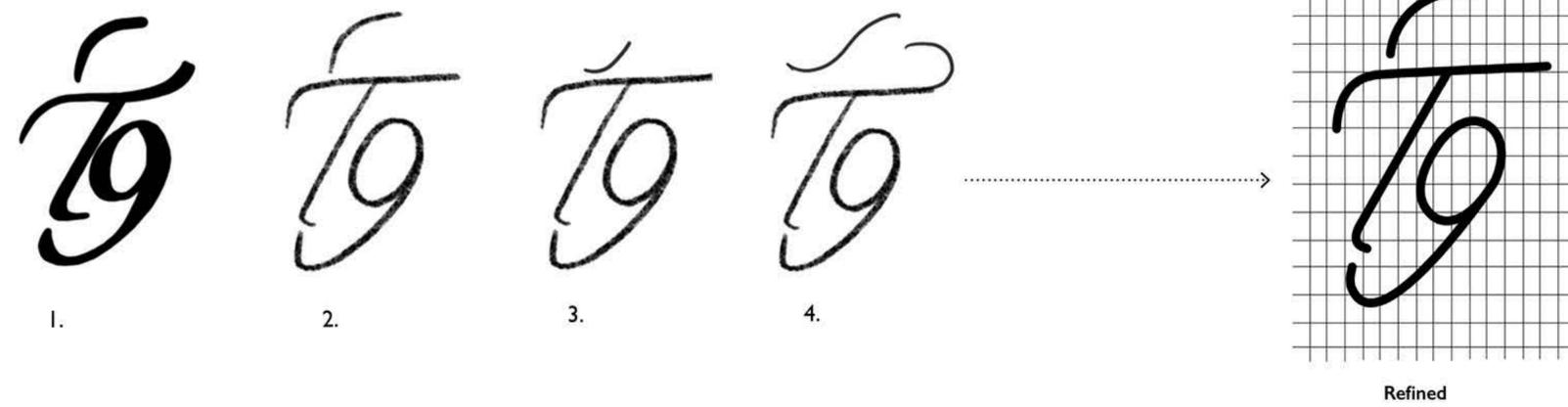
MADDIE STEELE



JUSTIN BLANCO

Brand & Logo Development

LOGO PROCESS



To the Nines is a production company that focuses on every detail. It's a company where every aspect in reel life is given as much attention as every moment in real life. The name was inspired by the idiom "dressed to the nines," and the logo was designed by combining the letters of the words/ numbers "To" and "9." The arrangement resembles a detective with a bowler hat and magnifying glass, symbolizing the idea that every detail is carefully considered and thoroughly examined during the production of each piece.



Behind the Scenes



Collaborative Process



From left to right (back row): Lily Sartison (Assistant Director), Savannah (2nd Assistant Camera), Azure Kwok (Director of Photography), Nellie Safina (Gaffer), Kashish Tanwani (Editor & Hair and Makeup Artist), Isa Moosa (Production Designer).
Front and center: Nimrata Singh (Writer, Director, and Producer).

This project was a true crash course in filmmaking for me, from pitching the idea to leading the production. I first pitched it in the senior film class, where the journey truly began. Gradually, I brought together a team of talented, eager collaborators, though following up with everyone was challenging. Setting deadlines and handling no-shows tested my patience and persistence, and I learned that staying calm and consistent was key.

The real challenges began as production neared. We had hired camera equipment, but due to a mix-up, it wasn't delivered, leaving us without gear at the last minute. This setback affected more than just the logistics—it also led us to shift the mood of the entire ad. Originally, we had envisioned a Wes Anderson-inspired approach, but without the proper gimbal, our shots turned out shakier than planned. Rather than fighting against this, we em-

braced the unsteady feel, adapting the video's style to make it intentionally spontaneous and organic.

Another setback came when the actor cast as the father dropped out the night before filming, but thankfully, my crew had friends who were willing to step in, saving the day. Securing a location was also a hurdle, taking over a week to confirm. Despite these obstacles, my team showed dedication, with the actors even rehearsing scenes with me the day before.

This experience taught me that while things may not always go as planned, focusing on solutions and adapting quickly is the best way to keep moving forward.