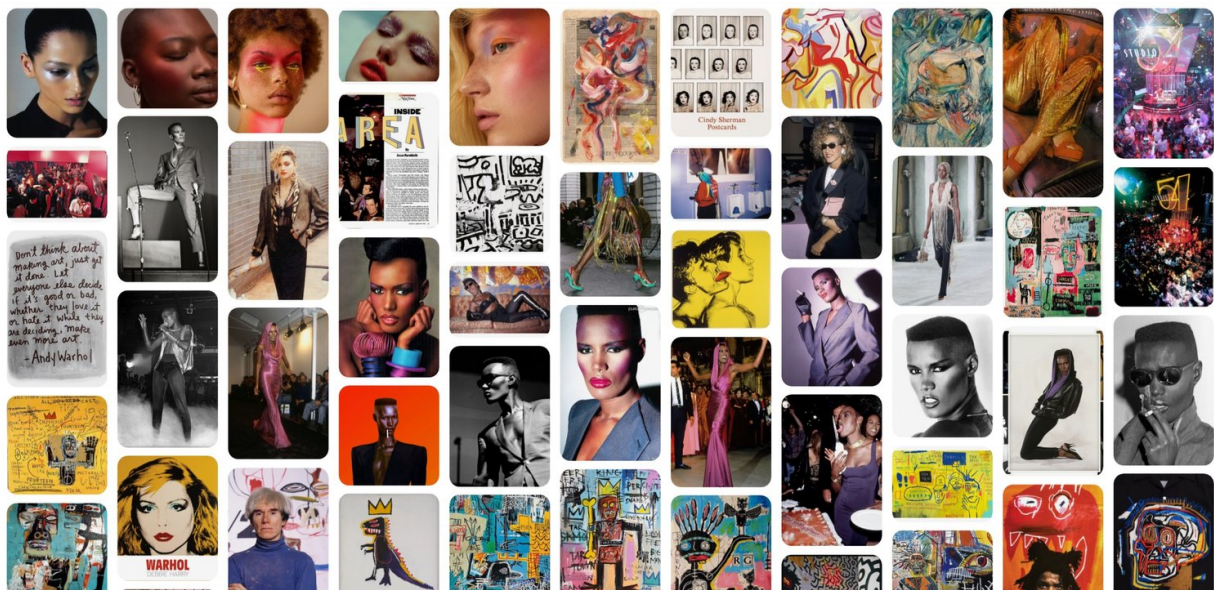


THE INCORPORATION OF HAMMERMEN OF EDINBURGH AWARD REPORT

Using the money from the award, I followed through on my proposal and spent it on four short courses varying in subject and length. In chronological order of taking part I did a week long course in Fashion Film at UAL: London College of Fashion in August 2021 and a week long course in Art Direction for Fashion at UAL: Central Saint Martins also in August 2021. I then did an 8 week online course in Creative Direction at Condé Nast College of Fashion & Design from September – November 2021 and a 4 week online course in Photoshoot Production in October 2021 as a follow up to the course in Art direction for fashion.

Fashion Film at UAL: London College of Fashion

The first course I did gave me a solid introduction to fashion film and film in general, including what the main roles are on set, what differentiates a fashion film from a general short film, the difference between editorial and commercial, and key examples of people and films to look into for inspiration. We were given a brief as a group to produce a piece of moving image footage lasting about 60-90 seconds, and each had to pitch a concept for the film and which role we would like to do. The model, makeup artist and studio location was provided by the course, so we were in control of the direction, styling, lighting, set design and editing. I proposed a fashion film inspired by 80's club culture in which the model is seen painting the backdrops and essentially 'building' the club which she is later seen dancing in. My idea was chosen for the group project and I was selected to co-direct which meant that my co-director and I were in charge of overseeing all elements of the project. It was a great experience and gave me a crash course in directing and editing, as well as introducing me to Adobe Premiere Pro software which was really beneficial to add to my skillset. I would have enjoyed taking part for a longer period of time so that I could've had the chance to plan out and storyboard the film properly, since the shooting was all done in one day so it was a very spontaneous shoot. However, later on during the creative direction course I took part in, I got the opportunity to use the knowledge I had learnt to put together a storyboard for a potential fashion film idea.



Mood board I created to pitch my idea for an 80's club themed fashion film



Art Direction for Fashion at UAL: Central Saint Martins

The second course I took part in was called Art Direction for Fashion, which was my favourite course as this is the exact career area I would like to go into. The course provided me with an introduction into what art direction involves and how it differs from creative direction, which was really useful as I had been considering it as a career pathway but wasn't entirely sure what it involved. The basic role of an art director in regard to fashion is to come up with creative concepts to display and sell clothes for commercial projects, or to sell stories for editorial shoots. Learning about the practicalities of money in regard to both commercial and editorial projects was also really interesting. I learnt that there is usually more money involved in a commercial project but less creative freedom as the client usually has the final say, whilst editorial shoots are usually more fun and creative but very low paying so are seen more as portfolio building.

The brief for this course was to put together a 'treatment' (proposal document) for a photoshoot using clothing from the current catwalk trends at the time. We worked in pairs to put together a digital document detailing the styling of the clothes, the models, the location of the shoot, the photographer, the hair & makeup artist, the magazine chosen to feature the editorial, the types of poses for the models, and then a detailed breakdown of each individual desired shot and how it would sit in the magazine (single or double page spread). Our idea for the project revolved around a group of eccentric alien lifeforms living domestically in a 1980's desert home wearing clothing with exaggerated forms and over-the-top jewellery pieces. The incorporation of the jewellery was one of the elements that made our project so successful, as the chosen pieces from Schiaparelli worked really well with our concept and gave us an edge over the other group projects who hadn't thought to incorporate accessories. I credit this with my jewellery degree background as this made me more aware of unique brands to source imagery from as well as just generally thinking to incorporate it. Overall, I really enjoyed this course and came away from it with a polished 38 page document to add to my portfolio displaying my creative ideas. It was also a really beneficial course for networking as the tutor contacted me later on to offer a further follow-up course in photoshoot production which helped to round out the experience and provide more practical skills beyond just the creative side of art direction.



A selection of slides from the photoshoot proposal I co-created titled 'Desert Mirage'

LOCATION



Kellogg Joshua Tree House
Joshua Tree - California
Modern ufo looking house designed in the 1980's.
Surrounded by desert landscape.
Available for commercial bookings, stills and film.
1 hour from Palm Springs International Airport.
3 hours from Los Angeles International Airport.

Other brands that have used the location include Louis Vuitton for a watch campaign, Calvin Klein Home, J brand Jeans and architectural magazines.

Editorial // Purple Magazine



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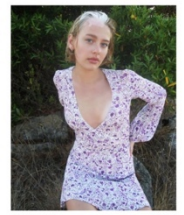
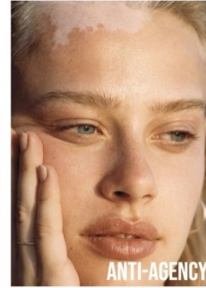
Cosmic Regal
Jemima Wright / Merijn Pijp

MODEL THREE



Female model 1

Editorial // Purple Magazine



TIA JONSSON
@tiamj

HEIGHT: 5'7"
WEIGHT: 115 lb
HAIR: BLOND
EYES: BLUE
WWW.ANTI-AGENCY.CO.UK

Cosmic Regal
Jemima Wright / Merijn Pijp

PHOTOGRAPHER



Option 01 // Pierre-Ange Carloti
Agent: justinian@totalworld.com

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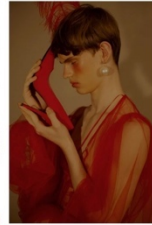
Cosmic Regal
Jemima Wright / Merijn Pijp

MAKEUP ARTIST



Option // Anna Inglis Hall
annainglishall@gmail.com

Editorial // Purple Magazine



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Cosmic Regal
Jemima Wright / Merijn Pijp

ART DIRECTION



DESERT MIRAGE



Editorial // Purple Magazine



Shot 1
Model 1: Graham Rono
Model 2: Terry

Aerial shot of house, off centre of dips with both models posing in front of the main door (smaller box). In style of reference image (left).

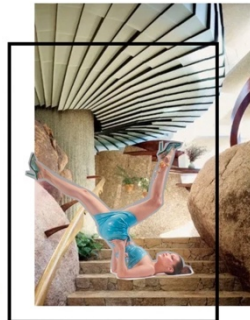
Text overlay on right hand side with title and details.
Male model in brown leather outfit, female model in white jumpsuit.

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Cosmic Regal

ART DIRECTION



Editorial // Purple Magazine



Shot 3
Model: Terry

Model in awkward pose on staircase, dress draping down around her if her legs are in the air (as shown in reference).
Model in centre, framed by surrounding architecture.

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Cosmic Regal
Jemima Wright / Merijn Pijp

SHORTFILM

LIST OF PROPS NEEDED FOR EDITORIAL

Food (daily basic food from supermarket and strong colored sweets).
Colourful clothing, (lying on the ground in film etc).
Kitchenware, plates, cutlery, enough for one family diner table.
Figurants family

CONCEPT

alien life forms crash down to earth in the desert and discover a ufo style house that may seem familiar so they approach. human residents of house flee in panic at the sight of the spaceship, leaving interior house in disarray. short film captures these 'aliens' entering the house in a curious manner, interacting with the unfamiliar human furniture/architecture and abandoned food items left out. film is a snapshot of scenes cut together showing the models exploring the house both individually and together, moving around the house in an unusual fashion (insect like perhaps) showcasing varying levels of height. detailed close up shots of the jewellery and clothing focused on throughout. final shot is a close up of them all on the roof of the house, shadows cast by their unusual silhouettes in the setting sun. drone shot zooms out away from them in a parallel of how the film started, with the original family inhabitants seen re-entering the house apprehensively from the bottom/side of the screen thinking the aliens have gone.

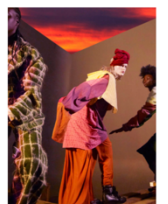
Note: For this shortfilm we are working with 4 different outfits from the styling >

Editorial // Purple Magazine

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BREAKDOWN



Shot 1
Shot begins far away (drone shot) with all four models pictured outside the house walking in with the camera following (up through the big skeleton-like gate left open in haste). As they walk in, the drone closes in on them slightly, they enter the house and the camera lingers on the architecture as they enter, front door is left open? - models on a mission but curious of their surroundings.

Editorial // Purple Magazine

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Cosmic Regal
Jemima Wright / Merijn Pijp

Photoshoot Production with FashionTent

The production course was a one-on-one course aimed at teaching me the skills and knowledge needed to go about producing the photoshoot I had just art directed in the previous course. Art direction and production often go hand-in-hand so it was useful to learn the practicalities behind producing an overly creative photoshoot concept. I was tasked with reaching out to people online to enquire about how much they charge for their services so that I could put together an accurate budget sheet. This was great practice and gave me more of an understanding of how much different models and makeup artists charge depending on their level of experience. For example, models who are new to the industry are cheaper to hire as they are still building their portfolio, so there is more of a give and take between the model and the photographer both benefitting from each other. By the end of the course I had drafted up a model call sheet showing the modelling agency the basic plan for the day, call sheets for everyone present on the shooting days showing an hourly breakdown of what needed to be achieved, a photographers contract, an excel budget sheet, and personalised terms and conditions. These documents were really beneficial to add to my portfolio as I can use the templates and adjust for varying projects as needed in the future. I also was encouraged to design my own logo to represent myself if I were to become a freelance art director/producer. For the design of this I used the outline of a jewellery piece I had made at university to link in my jewellery background which I displayed on all of the documents to personalise them further.



Stills and film for Multimedia

Production course Estimate Sheet

Student: Jemima Wright

Job No: Part 2 Production course - Fashiontent

Date: 07/10/21 - 04/11/21

Client: Purple Magazine Editorial

Photographer: Pierre-Ange Carlotti

Location: Kellogg House, Joshua Tree National Park CA

Models: Tia Jonsson, Terry, Graham Rono, Takuro Cheung (Anti-Agency)

Hair & Make-up 1: Anna Inglis-Hall (Stella Creative Artists)

Hair & Make-up 2: Stefan Jemeel (Stella Creative Artists)

Stylist: Anna Hughes-Chamberlain (Stella Creative Artists)

Contact: Schelay McCarter

NB - Perdeims - mean per day allowance/s

BREAKDOWN

PRE PRODUCTION	No.	Rate	Prep (Days)	Shoot	Wrap	Total
Pre-production UK	1	350	5	1		£ 1,750.00
Pre-production California	1	450	3	1		£ 1,350.00
Telephone, mobile phone, fax, couriers, additional costs	1	300	1	1		£ 300.00
TOTAL:						£ 3,400.00

RECCE (Art Director/Producer & Assistant)	No.	Rate	Prep (Days)	Shoot	Wrap	Total
Flights from LHR to LAX return economy	2	312	1	1		£ 624.00
Hotel room in Palm Springs	2	146	1	1		£ 292.00
Recce car rental	1	110	1	1		£ 110.00
Expenses	2	100	1	1		£ 200.00
TOTAL:						£ 1,226.00

CASTING & TALENT	No.	Rate	Prep (Days)	Shoot	Wrap	Total
Anti-Agency Models	4	1300	1	2		£ 10,400.00
TOTAL:						£ 10,400.00

CREW	No.	Rate	Prep (Days)	Shoot	Wrap	Total
Photographer	1	1500	1	2		£ 3,000.00
Photographers Assistant	1	500	1	2		£ 1,000.00
Hair and Makeup Artist 1	1	600	1	2		£ 1,200.00
Hair and Makeup Artist 2	1	600	1	2		£ 1,200.00
Stylist	1	650	1	2		£ 1,300.00
Producers Assistant	1	450	1	2		£ 900.00
Production Manager	1	600	1	2		£ 1,200.00
California producer mobile, faxes, office	1	500	1	1		£ 500.00
Expenses PM UK	1	300	1	1		£ 300.00
Photographer mobile phone California	1	80	1	1		£ 80.00
Production assistant California	2	125	1	3		£ 750.00
Per diem allowance x 5 - this is to cover any extra taxis, phones, drinks, any other general expenses that may arise when away from home. This will be refunded if not used.	9	30	1	5		£ 1,350.00
TOTAL:						£ 12,780.00

EQUIPMENT HIRE	No.	Rate	Prep (Days)	Shoot	Wrap	Total
TBC	1		1	1		£ -
TOTAL:						£ -

WARDROBE & PROPS	No.	Rate	Prep (Days)	Shoot	Wrap	Total
Food items	1	30	1	1		£ 30.00
TOTAL:						£ 30.00



CALL SHEET

Photographer: Pierre Ange-Carlotti

Shoot date – 03/03/22

Call time – 7AM

SHOOT DAY 1

Description: Editorial photoshoot for Purple Magazine featuring models acting as 'alien' lifeforms living domestically in the desert. Shot in and around an architecturally striking house, using mostly natural light. Will feature exaggerated jewellery pieces and garments which blur the boundaries of male and female fashion. Mood board attached.

Location: Kellogg House, 7263 Mt Shasta Ave, Joshua Tree, CA 92252, United States. Map attached.

CREW	NAME	PHONE	EMAIL
Photographer	Pierre Ange-Carlotti	###	
Photographer's Assistant	TBC	###	
Hair and Makeup Artist 1	Anna Inglis-Hall	###	annainglishall@gmail.com
Hair and Makeup Artist 2	Stefan Jemeel	07525700511	stefanjemeel@gmail.com
Art Director/Producer	Jemima Wright	07775421017	jemima.wright@btinternet.com
Production Manager	TBC	###	
Production Assistant	TBC	###	
Stylist	Anna Hughes-Chamberlain	###	
Catering Assistant	TBC	###	

TALENT	PHONE	ADDITIONAL RESPONSIBILITIES	EMAIL
Tia Jonsson (Anti-agency)	###	N/A	
Terry (Anti-agency)	###	N/A	
Takuro Cheung (Anti-agency)	###	N/A	
Graham Rono (Anti-agency)	###	N/A	

SCHEDULE	
7AM	Transportation leaves hotel for shoot location (50 min approx.)
8AM	Arrival at location - crew to begin prepping equipment and organising basic set design, hair & makeup artists begin setting up, models start with hair, makeup and wardrobe ASAP (breakfast provided on set)
9.30AM	Shoot begins – individual shots of each model as soon as they are done with HMU and wardrobe
10.30AM	Group shots
12PM	Lunch break – taken in shifts, models not eating continue with solo shots
1PM	Group and solo shots continued
3PM	Wrap models, begin tidying up equipment
3.30PM	Wrap set, clear out by 4PM
4PM	Vacate location, liable to overtime costs

ADDITIONAL INFORMATION:

- All crew and talent on set must take a Covid-19 test every morning and send evidence of negative test before leaving for shoot.

Local Emergency Service # 911 Nearest Hospital: Hi-Desert Medical Centre, 6601 White Feather Rd



Shoot call sheet

To: Courtney Ward – Anti-agency

Client – Purple Magazine – Jemima Wright

Description – Editorial shoot for Purple Magazine

Date – Thursday 3rd March 2022 and Friday 4th March 2022

Start time day 1 – 7AM
End time day 1 – 4PM

Start time day 2 – 6AM
End time day 2 – 1PM

Models – Takuro Cheung, Graham Rono, Tia Jonsson, Terry (Anti-agency)

Location day 1 – Kellogg House, 7263 Mt Shasta Ave, Joshua Tree, CA 92252, United States
Location day 2 – Desert View Conservation Area, Joshua Tree, CA 92252, United States

Photographer – Pierre Ange-Carlotti

Hair & Make-up 1 – Anna Inglis-Hall (Stella Creative Artists)
Hair & Make-up 2 – Stefan Jemeel (Stella Creative Artists)

Stylist – Anna Hughes-Chamberlain (Stella Creative Artists)

Art Director/Producer – Jemima Wright

Additional Details for Models:

All models to come clean faced with natural hair. Will be shooting inside and outside so sun cream will be necessary. Shoot will be catered for, please inform of any individual dietary requirements beforehand. Please send confirmation of model's shoe sizes in advance.

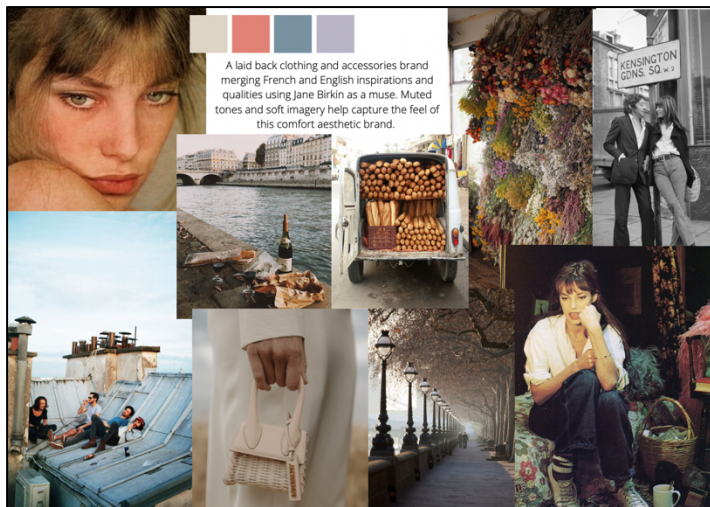
Models will be provided with Covid-19 testing kits and will be required to show proof of negative test daily.

Telephone: 07775421017 Email: jemima.wright@btinternet.com Social: @mima__design

Creative Direction at Condé Nast College of Fashion & Design

The final course I took was an 8 week online course in Creative Direction run by Condé Nast College of Fashion & Design. I really enjoyed this course as it was a great balance of work which you could achieve at your own pace and gave me lots of practice in generating creative concepts and analysing other creative projects. Given the links through Condé Nast with magazines like Vogue, this course also included many well-connected industry speakers who were really interesting to hear from. There was an exciting mix of people taking this course, varying in background and experience, which was useful to witness as everyone approached each project very differently, opening my eyes to the multitude of ways you could interpret a brief. We covered multiple topics within the scope of creative direction, showcasing what a large subject area the job covers. Projects included creating visual mood boards, creating proposals for pop-up events, art directing photoshoots and fashion films, and writing up text analysis of key fashion events and game-changing creative directors. Similarly to the previous courses, I gained even further knowledge about the fashion world in general as well as the history behind how the creative director role has evolved.

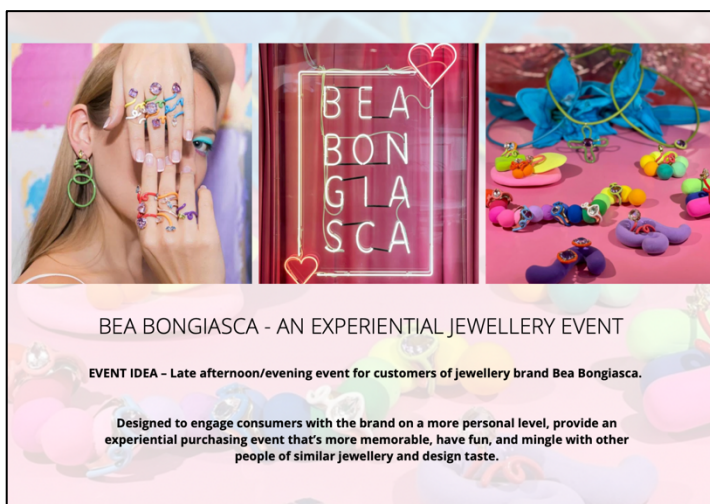
Each week we had a lecture on a specific topic which was linked to the project brief for that week, and a further lecture from a live industry speaker at the college who was involved in a Q&A. Examples of the people who were invited to speak include Hamish Bowles (fashion journalist and editor-at-large for Vogue magazine), Gregory Daines (People and Operations manager at Chanel), Martina Bonnier (Editor-in-chief for Vogue Scandinavia) and Sarah Mower (chief critic at Vogue.com). It was fascinating to learn about how each of these people's careers had developed and the insight into the industry they could provide. Overall, this course provided me with a wealth of projects to add to my portfolio and increased my excitement for a career in this area of fashion.



Mood board for a fashion brand idea combining French and English qualities



Mood board showcasing imagery relating to a YSL perfume for a campaign idea



Slides from a proposal for a pop-up experiential jewellery event for the brand Bea Bongiasca



MOSCHINO & the CITY



Moschino & the City
Jemma Wright

FASHION FILM

ADVERTISING CAMPAIGN FASHION FILM // MOSCHINO

Styling

Archival pieces from Jeremy Scott's time as Creative Director of Moschino so far. Camp, theatrical garments related to food and consumerism. Drawing largely from the latest collection, Resort 2022, with key pieces from the past 7 years featured as well.

Concept

Sex & the City TV show inspired fashion film based around a central character and her group of friends. Slightly mocking the fashion industry as Moschino often does so well, the main character spends the day handing out flyers for a hot dog stand in New York City whilst dressed as a hot dog (Moschino Resort 2022) as a favour for a friend. Around her are other people also dressed as 'mascots' representing their individual food stands (some her friends, some not), depicting various archetypal characters. The day ends with her and her friends going out for a drink in which they feel out of place dressed as they are. After a day of feeling slightly embarrassed, they decide to embrace it confidently. They return to the bar several days later to see they've set a trend and everyone in the bar is wearing similarly theatrical outfits. Whimsical, slightly nostalgic vibe with the character's internal monologue/voice over depicted in text overlay of image on screen.

Locations

Interior apartment, streets of Times Square NYC, interior shot of NYC bar

Photographer/Director

Sarah Bahbah

Moschino & the City
Jemma Wright

MOODBOARD



Moschino & the City
Jemma Wright

STYLING



Shoes // Katy Perry
Collection

Stylist // Carlyne Cerf De Dudzele

Collection // Jeremy Scott for Moschino Resort 2022, AW14

Moschino & the City
Jemma Wright

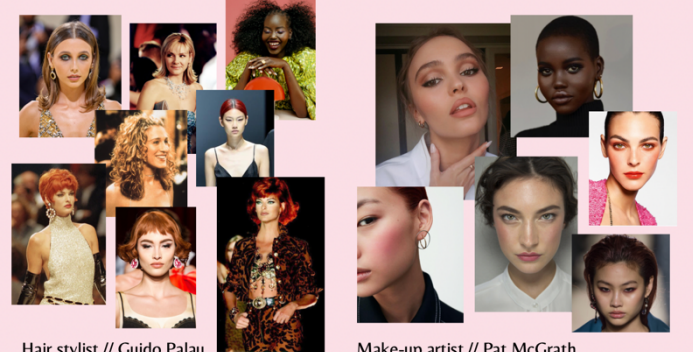
LOCATION



Interior // apartment bedroom, NYC bar
Exterior // Manhattan streets, Times Square

Moschino & the City
Jemma Wright

HAIR & MAKE-UP



Hair stylist // Guido Palau

Each model with a different (slightly 90's inspired) hairstyle. Flat on top to allow for hairpiece decorations.

Make-up artist // Pat McGrath

Natural looking makeup with a bit of colour around the eyes or cheeks

Moschino & the City
Jemma Wright

STORYBOARD 01



1 Alarm goes off.

2 Model wakes up in bed, not looking forward to the day.

3 Calls friend to complain about the favour she agreed to do for a friend.

4 Finds out she's doing the same favour. Discuss outfits.

5 Sees outfit for first time, not sure what to think.

6 Struggles frustratedly into outfit, only glimpses shown, full garment not yet revealed.

7 Camera cuts to busy street, focuses on the shoes and pans up the body.

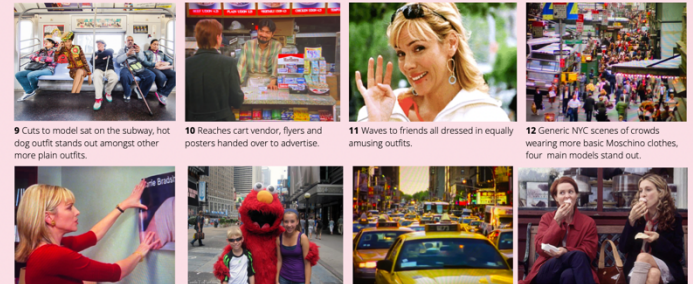
8 Reveals the model in the hot dog outfit walking through the streets of NYC trying not to look awkward.

Director // Sarah Bahbah
Cinematographer // Chris Ripley

Music ideas // Hungry Heart- Bruce Springsteen
// Hungry Eyes - Eric Carmen

Moschino & the City
Jemma Wright

STORYBOARD 02



9 Cuts to model sat on the subway, hot dog outfit stands out amongst other more plain outfits.

10 Reaches cart vendor, flyers and posters handed over to advertise.

11 Waves to friends all dressed in equally amusing outfits.

12 Generic NYC scenes of crowds wearing more basic Moschino clothes, four main models stand out.

13 Montage of the days activities begins - shots of models putting up posters and handing out flyers.

14 Shots of models taking pictures with 'tourists' (other models dressed in Moschino) and interacting with crowds.

15 Shots of generic NYC scenery dispersed throughout.

16 Models eating the food that they are advertising whilst 'chatting' (selected text onscreen).

Director // Sarah Bahbah
Cinematographer // Chris Ripley

Music ideas // Hungry Heart- Bruce Springsteen
// Hungry Eyes - Eric Carmen

Moschino & the City
Jemma Wright

Slides from a proposal for a short fashion film showcasing a storyboard breakdown of each shot



Slides from a proposal for a photoshoot set in a thermal bath house

CREATIVE INSIGHT

FOOD AND FASHION

TECHNOLOGICAL – development of new sustainable materials (often from food related products)

Interesting subject area as it crosses the boundaries of multiple industries – from fashion and products to food and packaging. It requires people to revert back to the natural environment for inspiration and resources and adapt their findings to suit the desired scale sustainably without over extracting resources.

Food and fashion often come hand in hand – the fashion industry is made up of a similar supply chain with external trends being heavily influential.

New materials are being developed from **food waste** (pineapple leaf, orange peel, grape marc), adaptations of **naturally grown products** (algae, mycelium) and **recycled sources**.

Creative direction concept:
A theoretical launch publication idea which would respond well to this topic could be one that combines sustainable fashion products with recipes for sustainable food dishes relating to the materials used in the garments, alongside necessary informative text/visuals about the fabrics and the reasons/processes behind the development of them.

- The example shown depicts Piñatex, a sustainable material made from the discarded leaves of pineapple fruits. Alongside an editorial photoshoot showing garments made from Piñatex is information and images depicting the manufacturing process. The second spread shows a recipe featuring pineapple alongside a breakdown of further garments made from the material. The aim of this is to engage the reader and help them connect with the product on a level familiar to everyone, food.
- A small scale combination of a fashion magazine like Vogue, an information magazine like Wired and a food/recipe magazine. It would bring multiple audiences together, each element drawing different people to the publication.

Slides from an analysis of food products used to make materials for clothing, and a proposal for a magazine publication showcasing this topic

I am beyond grateful for the opportunity provided by the Incorporation of the Hammermen of Edinburgh to undertake these courses. They introduced me to career areas I had been considering but hadn't actually studied or fully understood beforehand. They also provided me with a vast database of examples of people, projects and companies to reference and draw inspiration from which is great to add to my knowledge bank. As a result of these courses, my portfolio is much more varied which massively boosts my employability potential as it now demonstrates the different areas I wish to have a career in, so hiring companies can physically see my style and skill level. Doing these courses was the perfect transition after graduating from university, allowing me to expand my skillset in various creative environments so that I have a wider breadth of knowledge to draw from and can use to enhance whichever practice I decide to pursue.

Further images of the work I produced during these courses can be found on my portfolio:
<https://jemimawright.squarespace.com>