

Untitled Documentary
about CHC/ Chelli Look

a film by

JASON & BLUE

J: 602.460.5448

B: 540.538.8863

jasonandblue@gmail.com



Our Log Line

Our story is a feature length documentary about Chelli Look, a Chicago-local leather bag designer who found her creative voice through forgiving her brother-in-law who murdered her sister.

Before we go on, watch this clip:
www.jasonandblue.com/chc-teaser

Clip length: 00:05:17:07

We've cut together a 5 minute sample with 4 parts. We think it'll give you a visual language to help you understand the rest of this document and how we are going to tell Chelli's story.

*Framegrab: Chelli sews
in the studio.*

The Story

Chelli Look has always been creating. When she was young it was with cardboard, cutting, gluing, crafting it into any object she could. Creation is an outlet for her, it's like she has these things inside of her that she has to release, has to create, has to make. It's how she makes herself known to the world, it's how she communicates. It's a release for her. So when her older sister Megan handmade a bag in school Chelli latched onto this new way to create. When Megan, being a typical older sister, wouldn't teach Chelli how to make a bag for herself, it lit a fire and Chelli taught herself to make her own bag. That fire has since driven her through her life and career. That drive was interrupted in October 2007 when Chelli received a call - Megan had been brutally murdered by Megan's husband Brian. How does one move forward from something like that? Chelli's creating took on a darker turn. She struggled. Her work was not what she wanted, it was not what she knew she was capable of. She couldn't find her voice. She had night terrors, woke up screaming. Sleepless, she was lost and broken.

Three years later, after Brian's trial and he was sentenced to life in prison, and Chelli tried to move on, a quiet voice came to her in her grieving, "pray for him." She refused. For a year she refused. For a year she fought this idea of forgiveness until one day she listened to that voice and

she prayed. And then kept praying for him and eventually chose to forgive him. In that moment there was a release. Her night terrors stopped and never came back. Her creativity began to flourish. She began to flourish.

This is the story we are telling. Today the fashion community in Chicago has high hopes for Chelli. CHC is growing fast. Faith, ethics, and community drive her business model. Her bags are handmade, the leather USA sourced. Her bags are high fashion yet functional, minimal at first glance, to deeply complex upon inspection. And now, Chelli works with an organization here called WINGS - a shelter for domestic violence victims, and a portion of the proceeds from every bag she sells goes to supporting them. This year WINGS hosted a gala in which Megan was honored and Chelli was the main speaker. We were there to capture it. She spoke about leaving a legacy and how Megan left behind a legacy of love. She then asked "What legacy will you leave? Will you choose to love?"

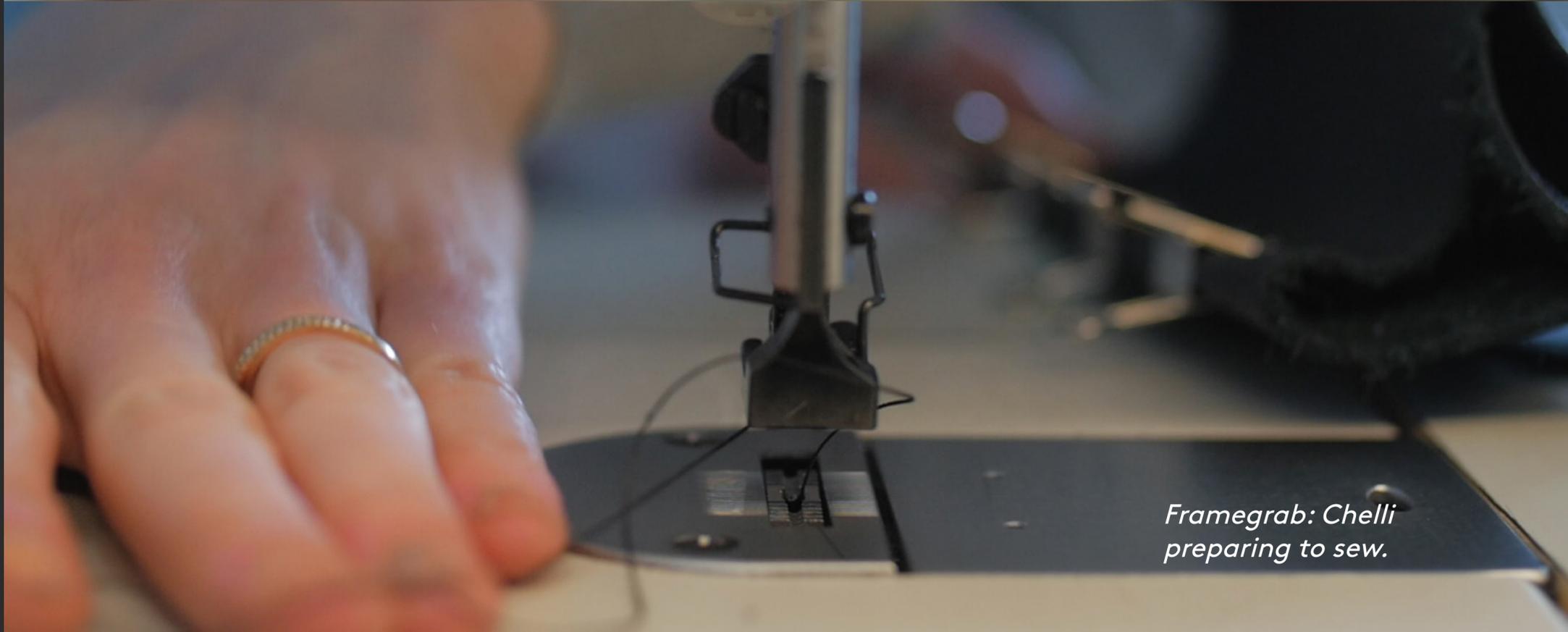
We have begun to weave this beautiful and captivating story of Chelli & CHC. Chelli is compelling and mesmerizing to experience. Her bags are otherworldly. Her story and the way she embodies strength and wisdom is inspiring. We can't wait to tell her story.

Beginnings

We met Chelli through mutual friends in Chicago and we were originally very inspired by her work ethic and aesthetic and approached her about creating a short “maker” piece about her. But as we began to hear her story, and her powerful choice of forgiveness, we knew that our film was going to be much more than an aesthetic piece. A year later, we are now nearing the end of production, moving into post production and we are looking at our first feature length documentary coming together.



Framegrab: Chelli sanding the edges of the halo clutch.



Framegrab: Chelli preparing to sew.



We have been making this documentary for a little over a year now in our “spare” time, but sometimes also turning down work to do so. We are a self funded film so far. To give you a sense of what we’ve put into this - we have put in over 30 shoot days and around 100 or more prep/planning/and editing days. Most of the time it is just the two of us filming and directing although we have had a few days with 1-2 additional crew members helping us out (for free), and the help of an editor in helping us organize the footage. We have also had a few models give us their time for free. Otherwise, it has been just us developing, planning, producing, directing, and shooting this documentary. Our main expenses so far have been renting gear, renting locations, and food for the days where additional crew helped us out.



Framegrab: Chelli working with her apprentice



Framegrab: Chelli collaborating with composer Kamau Pendergrass

Timeline

Below you will see a brief description of the work we have done so far on the film, and our general plan for the future of funding & finishing it.

- August 2016: We first approached Chelli about making the film.
- September 2016: Begin concept development and pre-interviews
- November 2016: 2 Shoot days - B-roll shooting, Timelapse
- December 2016: Motion control
- January 2017: 3 Shoot Days - Chelli gets a tattoo, Apprentice presentation & team meeting, Chelli Interview #1, Customer interview, and Chelli's haircut
- February 2017: 5 Shoot Days - Horween Leathers, Customer receiving custom bag, Chelli meets with The Glossary, Chelli Interview #2 shoot, BRoll
- March 2017: 4 Shoot Days - Timelapse day, Chelli Interview #3, Macro Day, Dream/inspiration shoot in woods
- April 1, 2017: Dream/inspiration shoot at beach
- March-April 2017: Editing begins, Friends & Family aesthetic teaser screening
- May 26, 2017: Customer interview
- June 2017: 6 Shoot Days - Music collaboration, FAHF Awards director interview, WINGS Gala, Collaborator interview, Interview with Chelli's apprentice, Interview Chelli's interns
- July 24, 2017: Chicago Woman's Magazine CHC photoshoot
- August 25, 2017: Walk & Talk with Chelli
- September 2017: 2 Shoot Days - Dave Look, Chelli's Husband, interview, Model shoot #1
- October 2017: 2 Shoot Days - Model shoot #2, Model shoot #3 and work on transcriptions of footage, look into funding options
- November 2017 - continue transcriptions & edit new trailer, apply for grants

The following things are all maybes:

- December 2017: film some family time with Chelli, begin editing separate scenes, start reaching out to other funding options
- January 2018 - May 2018: Final production and post production - Interview Chelli's parents, finish editing, Color Correction, Music Scoring, Title creation, Test screenings
- February 2018- June 2019: Submit to and attend Film Festivals. Create EPK, Friends & Family Chicago premiere.

Current Phase

Right now, we are at the tail end of production and beginning post production.

We have almost finished all principal photography. We have a few more things we'd like to shoot, such as interviewing Chelli's parents and some b-roll shots, but we believe we've filmed the bulk of the story. We have plenty of access to Chelli so we can get pick ups as we edit without issue.

We've started into the edit and are currently putting together scenes, and cutting work samples as well as a trailer.

What we have left:

- Finish the edit
- Pick a name for the doc
- Film any pick ups and final pieces
- Work with a composer/ orchestra to score our film
- Title graphics
- Color correction
- Test screenings
- Create and EPK
- Submit to film festivals
- DCP Creation
- Sell this thing!

Frame from our "symphony of leather bags and light."





Frames from our "symphony of leather bags and light."



Approach & Style

For a reference point, documentaries that we are inspired by and have similar characteristics to our film in terms of cinematic & story telling style are the Netflix series Chef's Table, as well as documentaries like Buck & Jiro Dreams Of Sushi.

The story we are telling has already happened. The story itself is not told in vérité (although we do have vérité scenes) so we have an element of control in the way we tell the story. Chelli's story is mostly told through interviews with b-roll and visuals on top of that b-roll intermixed with a number of vérité scenes such as when she visits her leather supplier, Horween Leather.

This is not a new structure, we are not trying to reinvent the format of documentary. Why not? Because that is not what this story needs. This story stands on its own. We could tell you this story with cave drawings and it would compel you. Just in case anyone reading this thinks this structure is unexciting, we'd beg to differ. We've interviewed Chelli multiple times in different settings, we have an enormous amount of beautiful b-roll and our editing style is unique and fluid. There is no heavy focus on editing chronologically the way we shot it, or a focus on continuity.

Instead we are showing the shot that works when we need to show it, we are flowing seamlessly between interviews, different hair styles and different shoot days. Music and sound serve to connect the seemingly disjointed shots so when you see them they don't feel disjointed at all, instead they feel cohesive and every visual we show supports the story and the content we are showing right then and there with intention.

Our scenes will build and flow, we'll use visuals of Chelli designing and crafting to emphasize her personal story and vice versa. We don't have a composer yet but we imagine and see our film scored with flowing pieces similar in style to Philip Glass and Dustin O' Halloran. For a few examples of a pieces we like click here:

www.jasonandblue.com/chc-music-inspiration

Sound Design is important too, sewing, cutting and making all create sounds and we'll use those sounds not only because they are realistic but we'll use them to emphasise story elements and for transitions.

Transitions - Jason was a directing intern for Ron Howard on his movie The Dilemma. Ron told Jason that he pays the most attention to transitions,

getting in and out of scenes. This is something we have taken to heart ever since that moment in all of our projects. Transitions in this documentary will feel fluid, you won't even realize a new scene has started until you are in the midst of it. Mostly, we are going to use sound, music and visual metaphors accomplish this.

Finally to end the film, we will have a cinematic montage of high fashion style shots of Chelli's bags on models intermixed with shots of the types of light that inspired each bag. It will be a symphony of leather bags and light.

Our music and editing style in the work sample we have sent along also should give you an idea of who things will look and feel. Everything is a metaphor. Everything we've shot has a meaning and connects to Chelli's story in some way.

The Technical

Lenses

We're shooting this film on Zeiss Prime Lenses. - You might think shooting a doc on prime lenses is counter intuitive but by sticking with a matched set of lenses and having a fixed focal length on the camera it lends each scene and the doc as a whole, a visual language since the camera has to move to get closer or wider to our subject rather than a simple zoom. We also gain all the added benefits of the speed, superior optics and beauty of prime lenses.

Audio

We've got good audio which is the downfall of so many indie docs. We've got a mic on the important subjects in the frame always and we've brought in sound mixers when we need to.

Cameras

We've shot on a mix of cameras depending on the situation we find ourselves in but mostly on the Panasonic GH4. Our cameras are really just a blank canvas for us. Our lenses and lighting make more all the difference. Our goal is simply make all of our cameras match and paint with our other tools.

Lighting

Beautiful, large soft sources for our interviews are our go to for lighting. We are paying close attention to the eye light and shaping light as needed. So much of Chelli's art form is inspired by light, even her collection is named Dawn | Dusk. We've really taken that to heart and tried to use light to tell the story, to show the audience what inspires Chelli.

Format

Feature Length Documentary - Length: TBD
16x9 - HD1080p - 24p with slowmo in 60p.

Framegrab: Chelli's walk and talk interview on the lakefront.



Why

The purpose of this documentary is first and foremost to tell Chelli's story. It's a powerful story, it's a story we feel people need to hear. It's a story of a powerful light in the midst of darkness. Through the style of the documentary, the cinematography, the music, and the way we weave the interviews together, we hope to leave people with a sense of hopefulness and beauty. We hope to inspire the audience creatively through showing Chelli's work and showing off our art in filmmaking. We hope to inspire people emotionally and ethically, to support small businesses, to choose products that are ethically made, and to inspire people to walk the higher road of forgiveness. We also hope to raise awareness to the issue of domestic violence, and inspire anyone who is in a dangerous or unstable predicament to seek help, and show them that they aren't alone, that there are people who can help them.

*Framegrab: Chelli's at
Horween Leather.*

The structure and model we are using to tell this story isn't new but that doesn't mean our story isn't unique.

We've watched Netflix's Chef's Table and Abstract, and other documentaries in that style, and each person has their own share of hardships and struggles. But never had we heard a story of an artist whose work has been affected so positively from such a radical decision that counteracts this act. An act that was so vile, evil, dark, depressing, and earth shattering. True forgiveness isn't a common thing in our culture, it's usually obscured - lacking actual justice and rightful judgement taking place, or it is non-existent and so her story stands apart.

It doesn't hurt that, artistically Chelli stands out from the rest. From the unique beauty of her designs, to the way she runs her business, you get a sense that there is something remarkable about her.



Framegrab: Chelli's presents at WINGS gala.



Framegrab: Chelli at Horween.



Framegrab: Photo of Megan, Chelli's Sister



Frame from our "symphony of leather bags and light."

Audience

We think Chelli's story is timeless but it is also conveniently relevant today. At this very moment women are speaking out against abusers while makers and an emphasis on local are skyrocketing in popularity. At its core, Chelli's story is a story of human triumph and that is something any audience can get behind and all the relevant popular culture themes don't hurt it either. We imagine our audience might skew female but the story is universal. Everyone from 18-100 will be able to enjoy this but Millennials will be our main audience most likely.

Frame from our "symphony of leather bags and light."

Framegrab: Chelli at home, looking out her balcony.



Distribution

We're open to many roads for this film in terms of distribution. We'd love to see at least a small theatre release but would be happy with a wide VOD release too. We'd love to take this film on a nice long festival run as well. Our biggest dream would be to serialize the film. Alongside our feature length version we are cutting an hour long TV version that will serve as a pilot for a series about makers, artists and craftsmen who are giving back. If we are able to serialize, our show will be unique and different from shows such as Netflix's Abstract because it will be a show not just about successful people but people who have had to overcome some tragedy or difficulty and are now giving back with joy as they do what they love. It will be focused on small businesses and entrepreneurs who are impacting the world from the ground up.

Budget

Making an independant documentary is full of variables and unknowns. The following budget is our current best guess at a maximum cost to finish the film.

We've only included hard costs and services that we know we can not accomplish ourselves and will likely have to pay for.

Item	Cost	EST. MAXIMUM TOTAL NEEDED
Post Production		\$68,500.00
Assistant Editor	\$ 5,000.00	
Colorist	\$ 7,500.00	
Sound Mix/Design	\$ 7,500.00	
Composer and Orchestra Fees	\$ 20,000.00	
DCP Creation	\$ 1,000.00	
Test Screenings	\$ 2,500.00	
TOTAL POST PRODUCTION	\$43,500.00	
Licensing and Legal		
Addtl. Music License	\$ 2,000.00	
Lawyer and Legal Fees	\$ 5,000.00	
E & O Insurance	\$ 3,500.00	
TOTAL LICENSING AND LEGAL	\$ 10,500.00	
Marketing		
Website/EPK	\$ 2,500.00	
Film Festival Fees and Travel	\$ 10,000.00	
Private Screening Venues	\$ 2,000.00	
TOTAL MARKETING	\$14,500.00	