



Blinkink & Hornet present:
The Bear & the Hare for John Lewis
Directed by ELLIOT DEAR & YVES GELEYN

View *The Bear & the Hare* by clicking [here](#) and view *The Making of* film by clicking [here](#).

The John Lewis Christmas campaign has become a symbol of the start of the British festive season, and Blinkink and Hornet are proud to present *The Bear & the Hare*, Elliot Dear and Yves Geleyn's heartwarming animated film for John Lewis and Adam & Eve DDB.

There once was an animal who had never seen Christmas. As autumn winds turn to winter snow, the bear begins his annual retreat into hibernation to sleep his way through the best part of the year. The festive spirit is strong though, and his friend the hare is determined to give him a gift he has never received before – Christmas.

This is a classic Christmas tale in the John Lewis tradition, but the scale of the project and the innovative combination of animated techniques involved in creating it are unprecedented. The marriage of traditional hand-drawn 2D animation with stop-frame model animation creates a tangible world full of texture and detail that conveys the honesty behind the John Lewis Christmas message. The story has also been adapted into a beautifully illustrated interactive ebook, classic children's book and iPad app.

Bringing together some of the most talented people in the animation world, from veteran Disney director and animator Aaron Blaise (*Brother Bear*, *The Lion King*, *Mulan*) to expert modelmaker John Lee (*Aliens*, *Fantastic Mr Fox*, *Frankenweenie*) we assembled an experienced team around two of our most talented up-and-coming directors, Elliot Dear and Yves Geleyn.







The Bear & the Hare is the first John Lewis campaign to embrace the emotive power of animation, a filmic technique so evocative of Christmasses gone by.

Elliot and Yves took the two most traditional and time-honoured animation processes – stop-motion and traditional hand-drawn 2D animation – and combined them to create something innovative and unique. Their aim was to do almost everything in camera, using real lighting, lens and film craft to build a world where the audience can see and feel the painstaking work behind it. The 2D animation's physical interaction with the set and the human imperfections inherent in the process create a hand-crafted piece full of heart and integrity.

The animation process involved constant shifts between 2D and 3D worlds. In order to achieve this complicated combination the whole film was first created in Blinkink Studios as a 3D previsualisation animatic with all the sets and characters built to scale. This allowed everything to be developed and planned alongside the modelmakers and animators, thus integrating the different disciplines and processes before the set was built or the characters were printed.

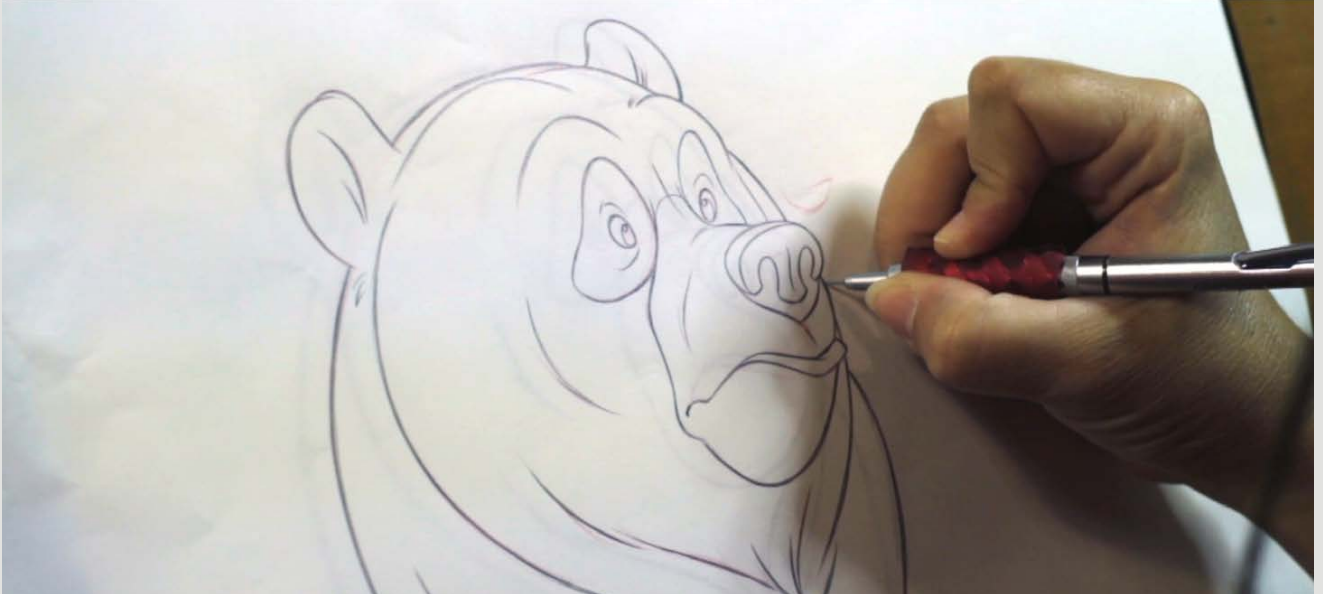
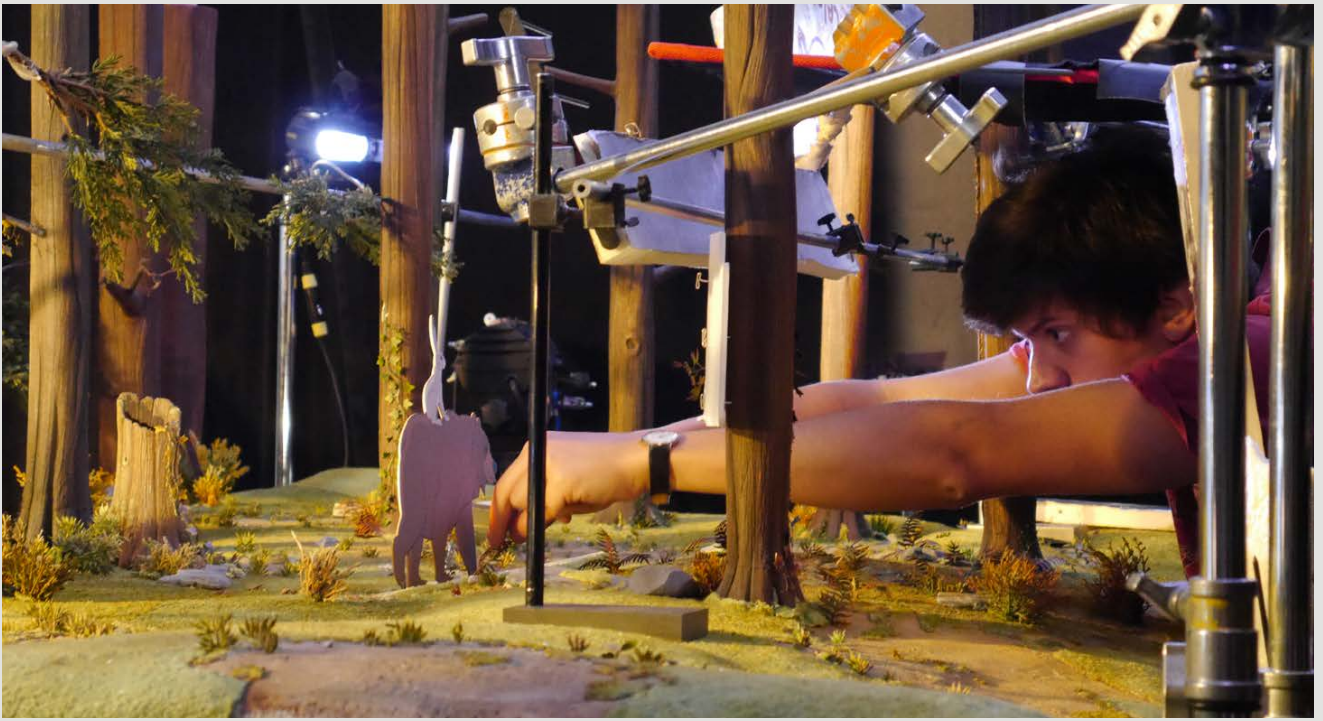
Aaron Blaise (*Brother Bear*, *The Lion King*, *Mulan*) and his team of veteran Disney animators at Premise Entertainment in Orlando, Florida, designed and animated the characters. The 2D-animation frames were printed onto mounted paper and cut with a laser. Each frame (nearly 4,000 in total) was then individually hand-labelled before going on set. Feature-film stop-frame animators then spent 6 weeks bringing the world to life.

The set was built by our production designer John Lee (*Aliens*, *Fantastic Mr Fox*, *Frankenweenie*) and his team at Shepperton Studios before being transported to Clapham Road Studios ready for the stop-motion shoot.

Post-production was done in-house in Blinkink's animation studio, and the final grade was completed at MPC.

View *The Bear & the Hare – The Making of* by clicking [here](#).







Directors

Elliot Dear
Yves Geleyn

Produced by

Blinkink

h HORNET

Executive Producers

Bart Yates
Michael Feder

Producers

Bart Yates
James Stevenson Bretton
Josephine Gallagher

Line Producer

Kev Harwood

Production Manager

Benjamin Lole

2D Animation

Premise Entertainment LLC

2D Animation Supervisors

Aaron Blaise
Dominic Carola

2D Line Producer

Iris Pearson

2D Animators

Erin Humiston
Darko Cesar

Head of Clean-up 2D Animation

Janelle Bell-Martin

2D Clean-up Artists

Mi Yul Lee
Teresa Quezada-Geer
Jacque Pierro
Chad Thompson
Jason Peltz
Joel Biske

2D Composer/Scene Setup

Mac Masters

2D Artistic Coordinator

Pam Darley

2D Digital Artist

Anthony West
Enoc Castaneda

2D Lead Colourist/Coordinator

James Lancett

2D Colourists

Sean Weston
Joseph Sparkes
Frankie Swan
Harriet Gillian

Assistant 2D Colourist

Lila Peuscet

2D Illustrator Technician

Albert Sala

Printers

The Graphical Tree

Laser Cutting

Ewen Dickie

Designer/Typographer

Robert Frank Hunter

Storyboard Artists

Sav Akyuz
Steve Tappin
James Lancett
Robert Frank Hunter

3D Technical Director

Patrick Hearn

3D Previsualisation Artist

Simone Ghilardotti
Lucas Cuenca
Johannes Sams

Lead Stop-Frame Animator

Andy Biddle

Stop-Frame Animators

Daniel Ojari
Daniel Gill

Production Designer/ Supervising Modeller

John Lee

Art Department Modellers

Colin Armitage
Sonya Yu
Maggie Haden
Collette Pidgeon
Yossel Simpson Little
Richard Blakey
Gary Welch
Christy Matta
Lucy Begent

Scenic Painters

Fiona Stewart
Beth Quinton

Rigging Department

Richard Blakey

Art Department Assistants

Morgan Faverty
Anna Ginsburg
Jennifer Newman

MOCO/Camera Assistant

Max Halstead

Director of Photography

Toby Howell

Gaffer

Aldo Camilleri

Runner

Robert Gould

Post Production

Blinkink Studios

Post Production/Compositing

Alasdair Brotherston
Ian Sargent
Carlos Diego
Jonathan Gallagher
Elliot Dear

Editors

Sam Sneade at Speade
Ellie Johnson at Speade

Sound Design

Sam Robson at Factory Studios

Colourist

Jean-Clement Soret at MPC

'Making of' Film

Jake Hopwell & Josh Hine

Studio Manager

Elizabeth Day

Studio Assistant

Toby Goodyear

Catering

Laura Barbi

Advertising Agency

Adam & Eve DDB

Executive Creative Director

Ben Priest

Creative Directors

Aidan McClure
Laurent Simon

Agency Producer

Anthony Falco

Assistant Producer

Catherine Cullen