

## Swiss Sugar



Loose Moose has worked in collaboration with Swiss production company Solid & Hallerfilm to produce 4 commercials for Swiss Sugar and NeueLGK, Zurich. The commercials have themes relating to aspects of Swiss life and famous Swiss exports;

1. Christmas – ‘Weinachten’
2. Confectionary – ‘Weilweit berühmt’
3. Sport – ‘Sport’
4. Transport – ‘Reisen’



Each commercial has four vignettes, the effect is of an invisible finger drawing an iconic bas relief shape onto a flat sugar surface before being wiped away and another drawing being created, all as one continuous sequence with no cuts. A deceptively simple idea that leaves little room for error and that needed a lot of planning.



### Producing Swiss Sugar:

Animation Director Ange Palethorpe worked with Art Director Reto Schild (NeueLGK) and Creative Director André Benker (NeueLGK) to develop naive designs that would translate well onto the surface of the sugar.

For each icon the numbers of lines were kept to a minimum and designed so they could be drawn in one continuous movement.



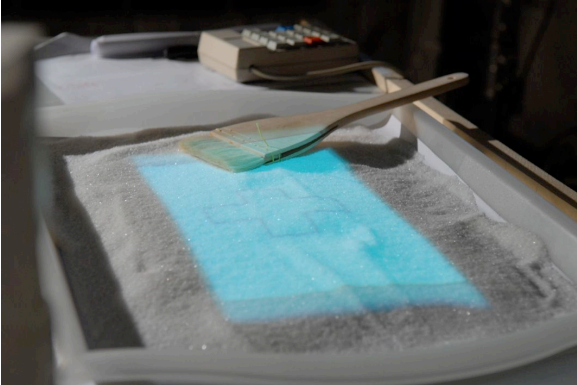
Initially a lighting test was shot on 35mm to see how well the crystal texture translated to the screen. This in turn dictated how large the images were to be and what tools could be used to create the bas relief shapes.

One problem that was realised early on was that the sugar reacted with moisture in the air. After animating a design for the test shoot, Ange found



that part of the sugar had formed a lump and this destroyed the icon, ultimately ruining the animation. It was nearly impossible to make corrections in the tray of sugar and thus it became clear that each commercial would need to be shot as one continuous take.

For regulating the temperature and to minimize humidity, a tent was erected inside the studio which allowed complete “climate control”, and resulted in a problem free shoot. To further prevent lumps in the sugar, a fine sieve was used to grade and break up any clusters on the tray.



As a guide the icons were drawn accurately, then the designs were projected using a home cinema projector. A mirror was used to reflect the projected image down on to the surface of the sugar so the projector could be kept level and out of the way of the animator and film camera. Ange could then trace the design frame by frame to ensure accuracy and timing.

An average of 32 seconds of animation was shot per day on the Swiss Sugar shoot, meaning a frame was shot every 8 seconds, over 10 times faster than Loose Moose’s usual average of 3 seconds of stop motion puppet animation in a day. This was only achievable due to the simple style of the commercials, the projector method used and the professionalism of the crew.





Credits:

Agency:

Creative Dir.  
Creative Dir.  
Art Director:  
Copywriter

NeueLGK  
André Benker  
Hans Tanner  
Reto Schild  
Andreas Szentkuti

Swiss Production Company:

Producer:  
Assistant Producer:

Solid & Haller Films  
Rudi Haller  
Silvana Pellegrini

Animation Production Company:

Director

Loose Moose Ltd  
Ange Palethorpe

Producer  
Assistant Producer  
DoP  
Camera Assistant  
Gaffer

Glenn Holberton  
Emma Burch  
Peter James  
Beth Macdonald  
John Whickman

Post Production

Telecine:  
Compositing:  
Music:  
Soundstudio:

Rushes, London  
Online Video 46, Zurich  
Peter&Balz, Zurich  
Hastings, Zurich