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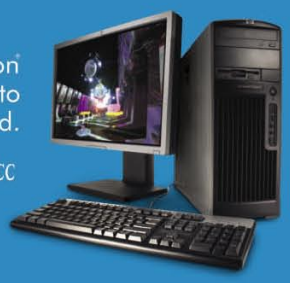

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YOUR POCKET-SIZED MOVIE AWARDS SPEECH

Wow. I didn't see that one coming. A movie award in animation category? I should've planned a speech or something. I guess I'd first like to thank my HP Workstation (point to it). Yeah, I'm talking to you, buddy! You know how some people just know exactly what you're thinking? That's this guy. He's got that little Intel® chip in him and, well, we just do great work together. Like yin and yang, man. I think somebody deserves a thorough dusting! That's right, bud, you've earned it! Thank you, everyone!

THE COMPUTER IS PERSONAL AGAIN.

Solomon Grundy

Speeding Toward SIGGRAPH

"We tried to make something we could finish," Ken Seward says wryly of his ambitions for *Solomon Grundy*. He and co-director Chris Myers did indeed finish—a tough job in the eyes-are-bigger-than-the-schedule world of student animation. But for Seward and Myers, it was worse than usual: They had 10 weeks.

Luckily they also had the HP renderfarm at the Savannah College of Art and Design (SCAD) and mentors who knew all about the shimmering mirage at the animation finish line.

Myers and Seward built their Computer Animation Festival short with their classmates as part of SCAD's collaborative 3D class. The class starts with a story pitch from each student; a vote determines which project will dominate everyone's lives for the next 70 days. Myers and Seward had more than a pitch—they had a down-to-the-second animatic: step one on the road to finishing on time. "From the start, we intended to have very few characters," Seward says of their strategy, which was already represented in detailed character design and storyboards.

Plus they envisioned flat props on a stage—no camera moves. "That won a lot of people over," Myers adds.

But ultimately, it was story and performance that drove the project, as the team fleshed out the cradle-to-grave tale of the hapless Solomon Grundy. With 300 HP workstations and servers and a manageable plan (if you don't count Myers' very pregnant wife), the team quickly zeroed in on a truly collaborative experience, with the classmates settling almost organically into their roles, each of them multitasking on rigging, lighting, texturing, subsurface scattering, sound effects, etc. The directors prioritized pacing, giving the characters weight, telling a tight story. These are the luxuries of proper time management, planning and robust infrastructure—the team worked in Maya on Intel-based HP workstations and rendered in Mental Ray on Intel-based HP servers.

"The goal of the class," says SCAD Professor of Visual Effects Bridget A. Gaynor, "is to create work that's festival-worthy, to give the students as realistic an exposure as possible to the challenges and tools of the real world; to give them a sense of pipeline and structure and time management. In the process they develop a different kind of work ethic, one that is about how to work as a team, to pick up the dropped balls and how to share ideas."

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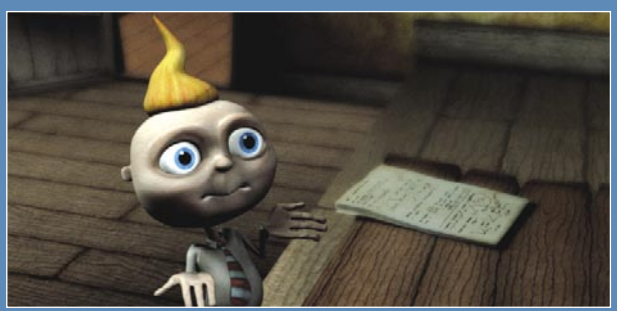
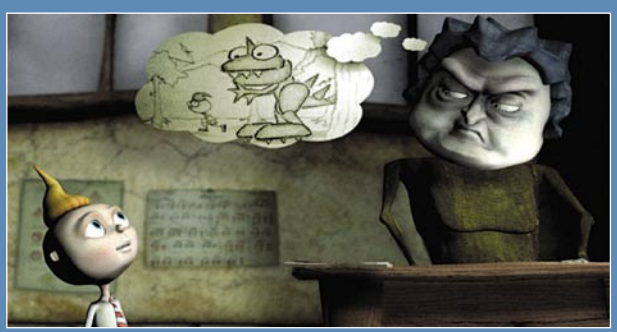
Kirk Skaugen
Intel VP of Digital Enterprise Group / GM, Server Platforms Group

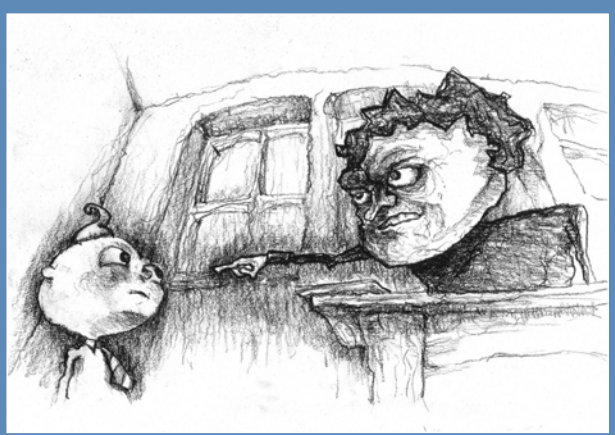
Meanwhile, at Vancouver Film School (VFS), Mark Shirra was thinking a lot about finishing, too. Not surprisingly the filmmaker who titled his work *A Great Big Robot From Outer Space Ate My Homework* initially envisioned a longer and more complex piece than the one he made. His VFS mentors were there to help him make peace with production realities while maintaining his creative vision. Under their watchful eye Shirra honed performances, made jokes funnier, and eventually accepted the painful realization that plagues every animator sooner or later—several seconds of terrific work would just have to be cut for the good of the piece. "Days of work, thrown away," Shirra moans dramatically.

Over the course of his VFS program, Shirra and his fellow students were immersed in a 24/7 environment, sharing the Intel-based HP workstations in the wee hours of the morning, comparing notes and supporting each other's festival ambitions, straining toward a common goal: "Getting their render to Bertha," says Project Mentor Larry Bafia, referring to the capacious HP renderdrive where the animators' films become a finished reality.

"We toured the Disney facility while they were working on *Chicken Little*, and they had essentially the same gear," says Shirra, who in October joins the elite layout team in Pixar's short film division. There he will pursue his professed fascination with the "big picture," using the fluency in 2D and 3D he developed at VFS and the hard-won tricks of time management and flexibility he learned while speeding toward SIGGRAPH.

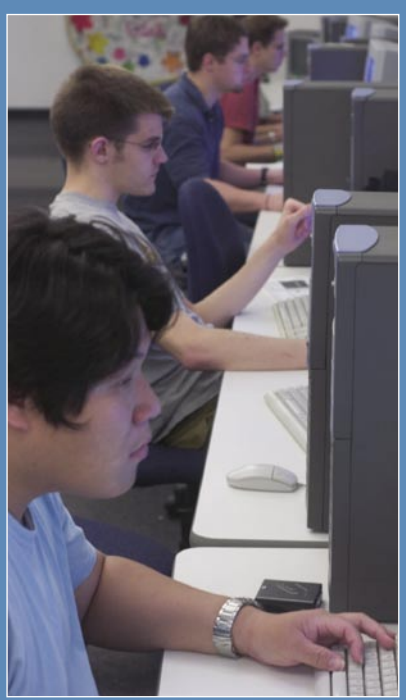






Filmmaker Mark Shirra created A Great Big Robot From Outer Space Ate My Homework in Softimage XSI 4.2 on Intel-based HP workstations and rendered in Mental Ray.

Students at work on Intel-based HP workstations at Savannah College of Art and Design, which also maintains a large HP renderfarm. Below: students at Vancouver Film School work on some of the school's 90 Intel-based HP workstations.



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Congratulations to the Computer Animation Festival artists, many who create on Intel-based HP workstations

458nm (Special Jury Honors) (Germany)
Directors: Jan Bitzer, Ilija Brunck, Tom Weber
Filmakademie Baden-Württemberg

Aal im Schädel (Germany)
Director: Martin Rahmlow
Institute of Animation, Filmakademie Baden-Württemberg

The Aeronaut (USA)
Director: Nicholas Lombardo
Ringling School of Art and Design

A Great Big Robot From Outer Space Ate My Homework (Canada)
Director: Mark Shirra
Vancouver Film School

CAPs (Germany)
Directors: Moritz Mayerhofer, Jan Locher
Institute of Animation, Filmakademie Baden-Württemberg

Color Dream No. 246 (USA)
Director: Michael Theodore
University of Colorado

Doll Face (USA)
Director: Andrew Huang

The Fly (USA)
Director: HanJin Song
Ringling School of Art and Design

Foster's Australia "Big Ad" (Australia)
Director: Paul Middleditch
Animal Logic

ILM 2006 (USA)
Director: Brent Bowers
Industrial Light & Magic

King Kong (New Zealand)
Director: Joe Letteri
Weta Digital Ltd

King Kong: "In a New York Minute" (New Zealand)
Director: R. Christopher White
Weta Digital Ltd

Kuhfo (Germany)
Directors: Hannes Appell, Holger Wenzl

Memorial (USA)
Directors: Matt Clausen, Jon Gutman
University of Southern California

Monster House: There Goes the Neighborhood (USA)
Director: Jay Redd
Sony Pictures Imageworks

My Date From Hell (Germany)
Directors: Tim Weimann, Tom Bracht
Institute of Animation, Filmakademie Baden-Württemberg

Multi-Layered Cloth Simulation (USA)
Director: Anthony LaMolinara
Walt Disney Animation

One Man Band (USA)
Directors: Mark Andrews, Andrew Jimenez
Pixar Animation Studios

"Open Season": Separating the Trees From the Forest (USA)
Director: Doug Ikeler
Sony Pictures Imageworks

Racing Beats (Germany)
Directors: Alexander Kiesl, Steffen Hacker
Institute of Animation, Filmakademie Baden-Württemberg

Real Birds Don't Barf (Germany)
Director: Bernhard Haux
Filmakademie Baden-Württemberg

Relighting Human Locomotion (USA)
Director: Paul Debevec
University of Southern California Centers for Creative Technologies

Solomon Grundy (USA)
Directors: Ken Seward, Chris Myers
Savannah College of Art and Design

Toohey's "War of the Appliances" (Australia)
Director: Graeme Burfoot
Animal Logic

Treibgut (Germany)
Director: Ruediger Kaltenhaeuser
Institute of Animation, Filmakademie Baden-Württemberg

Wojna (Germany)
Director: Agnieszka Kruczek
Institute of Animation, Filmakademie Baden-Württemberg

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See the New Intel-based HP workstations in action for yourself. **What:** HP's next generation workstation including demos utilizing Intel's new Core™ 2 Duo processors. **Where:** HP's Siggraph booth #1203. **Want More?** Visit *www.hp.com/go/dcc* or *www.intel.com.*