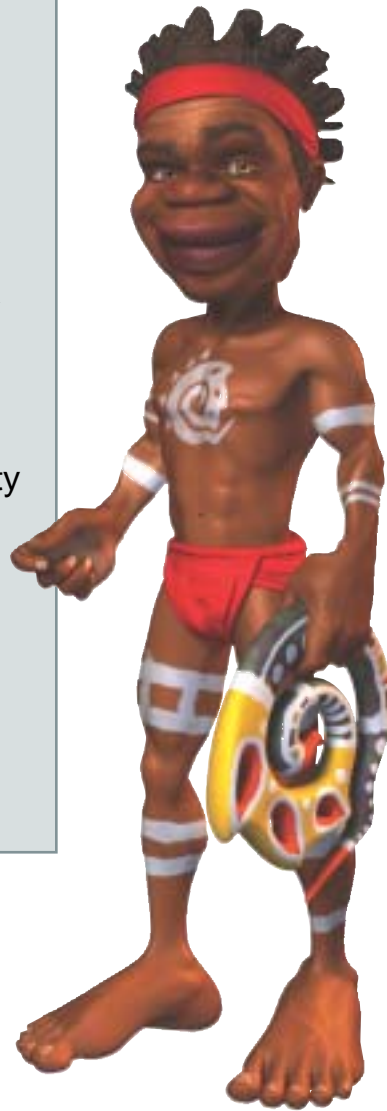


Windows or Macintosh?
Off the shelf, LightWave 3D
is the most complete and
flexible software solution for
3D graphics and animation.
LightWave 3D is available
on both Mac and Windows
and offers built-in interactivity
with many other software
packages. Offering you
professional features
at a competitive price,
there is no reason not to
have LightWave 3D on
your machine.



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LightWave 3D®

[It's Everywhere]



© 2002 Joe Zeff

All over the world... from print to film... games to industrial design. For fun and profit, on the platform of your choice...

LightWave 3D®

The combination of the most complete professional tool set in the industry at the most affordable price makes NewTek's LightWave 3D the choice for any 3D job any place. Designers and artists from Malaysia to Norway, U.S. to Australia, and everywhere in between, are producing award-winning work and making a living with LightWave 3D. LightWave fits the bill for any size business from a one-person shop to Hollywood special effects titans with hundreds of animators on staff. Whether you are watching television, browsing the web, reading a magazine, taking in a new movie at the theater, or watching billboards and buildings go by on the highway, you are encountering work produced or visualized using LightWave 3D.

"I believe LightWave 3D lets your imagination be your limit. Anything you can imagine you can do. It's truly user friendly without the cluttered interface of other 3D applications."
— Amir Youssef
SWIFT-RENDER



© 2002 Amir Youssef SWIFT-RENDER

[It's Everywhere]



© 2002 Dark Side Animation



© 2002 UFO Films



© 2002 Policarpo Wood

LightWave 3D is the common denominator between an architect in Egypt who brings his building designs to vivid life, complete with furnishings, landscaping and people, a game artist in Croatia who produced the multi-award winning Serious Sam, and an animator in Dallas whose two-minute short gave birth to an Oscar-nominated CGI movie. Bring anything to life from buildings to characters with the broad range of tools included in LightWave right out of the box, ready to go.

LightWave's tools are designed for fast productivity and easy, intuitive use. They are set in an interface that you can customize to your needs, so the tools you use most are right where you want them. Buttons are plainly labeled with the names of the tools so you know what they do instantly, not with cryptic icons that take months to decipher and memorize. Nothing in the industry is faster to learn, easier to use, more productive. And no other 3D application has the world's fastest and most beautiful renderer, built-in.

© 2002 Luminetik



Joe Zeff

With clients like *Time*, *Newsweek*, *Entertainment Weekly* and *The New York Times* — the list goes on and on — Joe Zeff is the envy of independent illustrators the world over. When it comes to 3D illustration for high-profile print jobs, Joe is the man with the vision and LightWave is the tool that puts that vision on the page.

While he was Graphics Director for *Time Magazine* Joe was put in charge of gathering the right tools for a team of artists. “We needed a versatile application with better modeling capabilities, and we were committed to staying with the Mac platform.” After test driving several applications and comparing final renders, “There was little doubt that LightWave was the one.”

As he learned the software, Joe’s new 3D skills turned heads and opened doors. “Over time, LightWave expanded my capabilities as an artist, and opened new venues for my work.” As his freelance assignments increased, Joe decided to Leave *Time* and open his own illustration studio where he continues to open the eyes of print designers to the possibilities of 3D. “I can’t tell you how many art directors have mistaken my LightWave illustrations for photographs. It is a tribute to LightWave’s magnificent renderer.” He says he often chooses to model and render an object rather than photograph it, “because the render can be just as convincing and much more flexible.”

“I enjoy the control and flexibility that LightWave offers. Complex shapes are created with simple tools, and subpatching keeps the geometry simple.”

—Joe Zeff

Every picture tells a story

The right image can be the critical element in putting a story across, in making the abstract understandable, the distant immediate, the imagined real. Whether an image is intended to simply inform or to pack emotional punch, NewTek’s LightWave 3D offers the range of control in building the basic elements, composing the shot, and designing the final look, for creating compelling print graphics for any purpose.

Modeling

LightWave 3D is a true, real-time subdivision surface modeler. With the ability to model in any viewport, including the perspective view, and a host of fully interactive tools such as extrude, bevel, smooth shift, lathe, drag, magnet, and more, modeling becomes like sculpting with clay. In addition, LightWave offers spline modeling, sketch tools, booleans, unlimited layers, use of background images for reference, and import of EPS and other file types.

Rendering

LightWave offers, quite simply, one of the best renderers available. Computing massive amounts of data at floating-point accuracy ensures color depth that results in extreme high-quality imagery. With raytracing, radiosity, caustics, soft reflections and refractions, a variety of depth-of-field and motion blur tools, the LightWave renderer is powerful and flexible enough to produce photographic realism or sublime fantasy.

Infinite Layered Textures

LightWave allows as many layers of texturing as needed on an object or surface, and provides perfect control of how the layers are combined in the final renders. Textures can be colors selected from a palette, images, or any of dozens of included procedurals. Textures can be applied for color, bump, or displacement, using a variety of projections or UV Mapping.

Policarpo Wood

Whether you create with a paintbrush or a digital tablet, you want the results to reflect your vision and not the limitations of the tools that you use. Policarpo Wood, a freelance designer in Austin, Texas, is finding that LightWave lets him get the message across with absolute clarity. “There are times when I’m using LightWave that the UI isn’t there, it’s like the package is just an extension of myself.”

Policarpo originally started using LightWave for on-screen images. In order to realize the full potential of the LightWave 3D renderer he wanted to see more of his work in high resolution print. “Now,” he says, “everything I do is focused on rendering for Hi-res.”

With an active and experiential approach to his work, speed, flexibility and power are the keys to Policarpo’s stunning images. With its user friendly interface, revolutionary modeling tools and incredible render engine, LightWave consistently delivers.



© 2002 Policarpo Wood

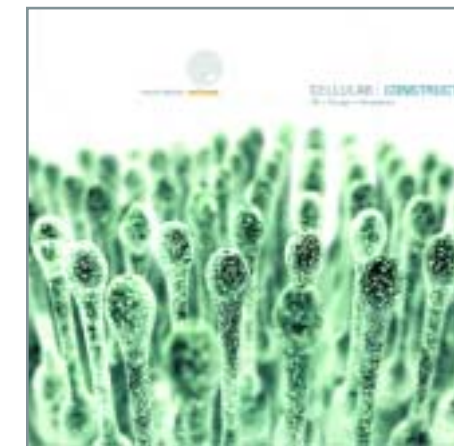


© 2002 Policarpo Wood

[Print Graphics]

“I’ve used other packages in the past, and they’ve always fought with me when it came to realizing my ideas in 3D. LightWave just steps out of the way and lets me be the artist I want to be.”

—Policarpo Wood



© 2002 Policarpo Wood



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Serious Sam
The First Encounter

Gamespot's Best of 2001
"Game of the Year"



© 2002 Croteam



© 2002 Croteam

Admir Elezovic - Croteam

When it comes to Game development, LightWave 3D is an all-star player.

Admir Elezovic of Croteam is a game developer and MVP in his own right. Croteam started in 1993 and is based in Zagreb, Croatia. They used LightWave 3D exclusively for creating the award-winning game series, Serious Sam.

The challenge in gaming, as in other entertainment media, is creating a repeat performance for a game that is as fantastic as the first.

"The most challenging aspect for the Second Encounter was to make things better looking than First Encounter, and to do so when there was more content to create at a higher quality. LightWave helped meet the challenge with Skelegons, which helped a lot by cutting the time it took to build an animatable setup for characters and weapons. LightWave also allowed us to redo the model a zillion times without worrying about losing the mapping."

LightWave 3D [7.5] offers new tools such as UV tools and Bone Systems with Weight Maps that make the job of a game developer much easier and faster.



© 2002 Croteam



© 2002 Digital Extremes

Pancho Eekels — Digital Extremes

If you play PC games you've probably heard of Unreal and Unreal Tournament. The masterminds behind this blockbuster series are at Digital Extremes in London, Ontario, Canada. One of the tools they used to turn the Unreal vision into reality was LightWave 3D.

Pancho Eekels, a Lead Designer, started using LightWave for modeling when he was in charge of the exterior environments for the original Unreal. "With each update, LightWave has become more and more powerful. After the release of LightWave [6], I was able to do it all with LightWave."

"LightWave 3D has lots of stuff in there that comes right out of the box, no extra plug-ins are needed to get you up and going."

Features like UV mapping, texture baking and the ease with which LightWave hooks into almost any pipeline keeps the guys at Digital Extremes focused on the game, not worrying about software issues.

Why would Pancho recommend LightWave 3D to game developers? "The ease of use, people can pick it up very fast." And, he says, What he likes best about LightWave 3D "is the people behind it. If you need something special, the NewTek team seems really bent on helping or adding features to the software for you."

[Game Development]

Having fun is serious business

Video games are on the fast track to become the largest segment of the entertainment industry. This growth creates a lot of opportunity for 3D graphic designers, and NewTek's LightWave provides the tools to take advantage of that opportunity.

LightWave's Modeler has long held the title as the world's best polygonal modeler; game developers find this a major weapon in creating efficient, yet great-looking, models for fast, exciting gameplay. LightWave's advanced UV mapping, weight maps, gradient controls, and motion and texture baking all contribute to this powerful arsenal.

Subdivision Surfaces

With a tap of the tab key, your model changes from a 30-polygon faceted rough to an organically rounded, smooth, flowing sculpture: a head or a body, human, animal, or alien; a cool sports car; or a techno-organic spaceship perhaps. Subdivision surfaces provide modeling as complex as you need with great economy of effort and time. It allows you to model with simple polygons at a fraction of the number the final model will need. You have complete control with a simplicity and ease you would never have expected when creating complex natural or engineered objects.

Inverse Kinematics

LightWave lets you use virtual bones to quickly and easily make a skeleton for your character, and use FK and IK to move the character. FK and IK? Forward Kinematics: rotate the upper arm, and the forearm, hand and fingers must follow. Inverse Kinematics: put a "goal" just at the end of the fingers, and then if you want your character to reach for that M&M on the table, just move the goal toward the M&M, and the character's arm will move in proper fashion. These can be combined for realistic movement in any situation. And LightWave's "Faster Bones" option makes animating a complex character quick and responsive.

Nonlinear Animation

LightWave also includes a nonlinear animation tool, Motion Mixer. Previously saved motion cycles such as walking, running, jumping, etc., can be mixed and matched, stretched and shortened as needed to produce just the movement and timing you need for your project. Animate once, customize endlessly.



© 2002 Studio ArtFX



© 2002 Studio ArtFX

Terrence Walker

"A lot of the small guys need to stop thinking like the big guys, but start doing like the big guys. With the advancements in computing and off-the-shelf software like LightWave 3D, an independent can do that." says Terrence Walker, and he should know. The creator of the successful animated short "Understanding Chaos" and the new full length animation "Shadowskin" Terrence is using LightWave 3D to revolutionize the animated film industry as we know it.

Terrence says that what he does would not have been possible without LightWave. When he set out to make "Understanding Chaos" he considered several 3D packages. The decision was easy. LightWave 3D was the only package that gave him everything he needed all in one place. "I didn't want to spend \$50,000 and three years to make my show. With LightWave I was able to get it done quickly and easily and get the results I wanted, not settle for what the program gave me."

For others who would aspire to make animated films on their own Terrence offers this advice. "The most important thing is DO IT! Don't wait. Don't assume you need millions or a major studio behind you. Your imagination is now the producer!"

Bruce Branit

Bruce Branit of Strange Engine Productions is a great example of a Hollywood success story. He is best known for his collaboration with Jeremy Hunt on the film *405: The Movie*, which broke new ground for independent filmmakers.

Bruce started at an ad agency in Topeka doing mostly TV commercials, but he used LightWave for print and illustrations as well. One of the agency's clients at the time was NewTek, and Bruce worked on the product launches for LightWave 3.5 and 4.0.

"Being that we were putting together the printed material for the software, I had the luck of getting to write part of the user man-

ual. Through this, I spoke with John Gross, who had written the other part, and a year later I ended up working at his company, Digital Muse."

While at Digital Muse, Bruce met his partner in crime, Jeremy Hunt. Both Jeremy and Bruce had aspirations of their own and decided that making an effects heavy short film would be a unique way to get their name out as independents.

After the release of *405: The Movie* online, it became an instant cult classic. Overnight, the two were seen on TV and heard on radio programs around the nation.

"I think LightWave is great for having a quick learning curve for creative people who have ideas they want to express. Most independent film, because of small budgets, would not think of having effects. Programs like LightWave have made the inclusion of special effects possible for independent film."

[Independent Film]



© 2002 Studio ArtFX



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Innovation, then and now

Getting the most power for your money is the key to successful independent film production and to succeeding in business as an independent 3D graphics and animation artist. LightWave 3D provides more for the independent producer or artist than any other package on the market.

The first off-the-shelf general 3D package used to model, texture and render a complete CGI animated film (the Oscar-nominated *Jimmy Neutron: Boy Genius*) was also the first to include a cel shader, the first to include subdivision surfaces, the first to include radiosity, and the first to include high-dynamic-range image and light support. And there are a host

of other firsts along the way. NewTek's LightWave 3D is the leader in extending the borders of the possible in professional 3D in creation, animation, and rendering. And you can count on NewTek to keep pushing those boundaries for you.

Cel Shaders

LightWave 3D offers a choice of shaders to suit the look you need for those projects where you want to achieve the look of traditional animation. Super Cel Shader and BESM ("Big Eyes Small Mouth" — can you say "Anime"?) provide the power to get the effect you want in smooth-shaded rendering with a "hand-painted" look.

Motion Designer

Soft-body dynamics are integrated in LightWave 3D, and can be used to create realistic flowing movement for cloth, jello, flesh, hair or other materials. Motion Designer includes a variety of standard material selections such as thin cotton, thick cotton, rubber, and more, and you can customize the characteristics of your materials as well. You can adjust settings for the effect of gravity, wind, and more.

ParticleFX

LightWave's integrated particle system includes fluid dynamics and behavior controls, so it can be used to simulate anything from a waterfall to the annual arrival of the swallows in Capistrano. For purposes as varied as explosions, fountains, etc., you can add particle emitters to your scene and control the rate at which the particles are emitted, how long they exist after being emitted, whether they are affected by wind, gravity, collision with each other or other objects. And you do all this interactively in Layout. You can add effects to the particles such as HyperVoxels to create volumetric smoke, flames, clouds, and much more.



"I love to do Photo realistic things and I find that LightWave's renderer is perfect for that."

— Bruce Branit
Strange Engine

Amir Youssef SWIFT-RENDER

When Amir Youssef of SWIFT-RENDER went looking for a dependable high-end 3D package that ran well on an average desktop he found it in LightWave 3D. "A friend of mine told me to check out the LightWave gallery at NewTek.com. I couldn't believe that these images were created with 'off the shelf' software. Right then and there I knew that LightWave was going to give me what I needed."

SWIFT-RENDER is a team of architects, graphic designers and animators in Cairo, Egypt who specialize in architectural presentation. LightWave gives them confidence that they can make deadlines and wow clients every time. "In our line of work, speed is very important and render quality is equally important. Some packages are very fast but have poor render quality, others are the opposite. But, LightWave is very fast with very high render quality."

Amir says there are many reasons that SWIFT-RENDER uses LightWave 3D. It is flexible, rich in features and has the power to handle whatever job comes their way. But, one of the most compelling reasons for Amir is the LightWave community, "Its like a big family. If you're ever stuck with anything, there is always someone willing to help."



© 2002 Amir Youssef SWIFT-RENDER

Lumi•ne•tik

Based in the heart of New York City Luminetik is a full service 3D graphics and visualization studio. With talent whose backgrounds range from blockbuster visual effects to engineering and architecture, Luminetik offers clients everything from web-based multimedia to photo-real architectural walkthroughs and cutting edge visual effects. While they use a wide variety of tools, Luminetik has found that LightWave is the tool-of-choice for their varied projects.

Luminetik's Director of Visual Effects, David Isyoman, has test driven many 3D packages. Having worked at Digital Domain on movies like "True Lies" and "Titanic" it's safe to say that he knows the territory when it comes to 3D. David said that he was pleasantly surprised by the quality that LightWave's renderer was able to achieve. "I really appreciate the quality of LightWave and LightWave's renders. And actually that's the end product — if you don't have a good render, then it doesn't really matter how hard you work."

Recently, Luminetik created some images for Hewlett-Packard's HP online store. LightWave's subdivision surfaces made it easy to create the organic shapes of some of the newer HP products. Luminetik founder and CEO Kevin Cahill says that "LightWave is definitely the easiest package to work in." and our modelers prefer LightWave because "modeling is quick and easy."



© 2002 Hewlett-Packard, Courtesy of Luminetik

[Architecture & Visualization]

"With LightWave I am confident that each project will come out looking great no matter how tight the deadline is."

— Amir Youssef
SWIFT-RENDER

Need to turn a design into an image that lets a client really see what the building will look like, inside and out? Or do you want to make it possible for an online shopper to peek inside the computer they are considering and view it from all sides? NewTek's LightWave 3D is your solution.

Radiosity

LightWave's radiosity offers a powerful simulation of the way light actually behaves, bouncing from surface to surface, so surfaces subtly color one another, take on the inner glow of reality, and shadows soften and take on a natural look. A variety of controls let you achieve just the effect you want, and the radiosity solutions can be cached or even baked into image maps, for major savings in rendering time.

HDRI

Most rendering engines limit you to just 256 levels of brightness to express a world where luminosity actually ranges across orders of magnitude from a pitch black cavern to the searing face of the sun. LightWave 3D includes High-Dynamic-Range Image and light support, so using or creating images with thousands of levels of luminance is easy. In combination with LightWave's radiosity renderer, the results

are stunningly photo real. Completely computer-generated images look as though they were snatched from the real world. You'll feel you can step right into the picture, and know just how everything will feel to the touch.

SkyTracer

With Skytracer, you can enter real-world parameters and create sophisticated

atmospheric effects. Settings are available for characteristics of the atmosphere, sun, and clouds, and for time and location settings to accurately simulate the sun rising or setting, in this world or another. Skytracer accurately simulates light scattering and light absorption in the atmosphere.

The mind's
eye



© 2002 Amir Youssef SWIFT-RENDER



© 2002 Amir Youssef SWIFT-RENDER



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Beginning in 1993 with the FX Emmy for Babylon 5's pilot episode, and on through today with the Emmy winners for both 2001 FX categories, *Star Trek: Voyager* and Frank Herbert's *Dune*, productions using NewTek's LightWave 3D have included a string of award-winners and nominees at local, national, and international levels. Several of the other 2001 Emmy nominees used LightWave 3D, as well as 2001 Oscar nominee for Best Animated Picture, *Jimmy Neutron: Boy Genius*.

Whether you are flying logos, creating broadcast bumpers or animating the invasion of the Earth by an alien species from two blocks down and three universes over, with complete and utter realism (or even just for fun!), LightWave 3D is the proven tool of choice.

Caustics

The dance of light on both the rippling surface and the hazy floor of the pool. The mysterious glints and reflections within and around a glass filled with liquid, sitting on a table. Hold a ring of gold in your fin-

gers, under a light; move, and watch the play of highlights inside its circle and on your shaded palm. Caustics. The way light is reflected, refracted, and focused in the real world by curved or transparent surfaces. Native to LightWave 3D, naturally.

HyperVoxels

HyperVoxels are NewTek's breakthrough approach to creating volumetric effects such as liquids, fire, smoke, clouds, dust, gelatin, rusted materials, short hair and fur, and much more. HyperVoxels can also

work in conjunction with ParticleFX to add dynamics to your effects. HyperVoxels' "3D pixels" offer three modes, so you can design effects that you can move the camera through, or just view from outside, near or far. With these modes nearly any effect and level of detail that you need can be achieved, with efficient use of your rendering resources.

Sasquatch Lite

With Sasquatch Lite, you can create grass, fur, hair, leaves, and more. You can fine-tune the coarseness, frizziness, length,

lean or "fall" direction, color, and much, much more. Long strand fiber objects such as long hair or grass skirts can be created using chains of two point polygons, and Motion Designer can be applied to supply the natural movement, complete with wind and gravity effects. Long hair can be as simple or complex as needed, including creating knots, bows, or even braids.

© 2002 John Gross



[Broadcast, Film and Visual FX]

John Gross

"My introduction to LightWave was when I saw the 3D animation demo as part of the soon-to-be-released Video Toaster at an Ami-Expo in Chicago in 1990. I was hooked on the spot and realized that 3D animation was what I wanted to do."

Since then John Gross of Eden FX has worked on projects consisting of some of the hottest shows on TV today including, *Enterprise*, *Smallville*, *Buffy: The Vampire Slayer*, *Angel*, *Star Trek: Voyager*, and *SeaQuest DSV*.

"It was because of LightWave that I was able to change careers and move into professional freelance animation and graphics. I talked my parents into loaning me money to buy an Amiga, and I learned to use different tools, but when I saw LightWave in action, I knew that's what I wanted to do."

After working for various clients in Minneapolis, John decided to make the big move to Hollywood in 1993 and help found Amblin Imaging to create effects for *SeaQuest DSV*. In 1994 John supervised Amblin's work on the *Star Trek: Voyager* pilot and after the closing of Amblin, John started Digital Muse to continue work on *Star Trek* and other projects for many other clients. After a successful four-year run, John co-founded Eden FX, which continues to be a leader in effects creation in Hollywood.

"For TV, the number one most useful feature of LightWave is the ease of use and the speed at which we can turn out work. The new features in [7.5] that have helped our productivity the most are character animation tools, Graph Editor, and the new slew of modeling capabilities. What I like best about LightWave is that it feels right. It's not arcane science and command lines, but more like a real studio.



© 2002 Eden FX



© 2002 Eden FX

Rich Helvey

While still in college, Rich Helvey first discovered LightWave in the summer of 1992.

"I played with LightWave whenever I was home from school, and when I left college to take up a couple of internships with *Entertainment Tonight* and a design studio called Art F/X. Then, in February of 1996, after banging my head against a wall with other tools on the market, I bought my own copy of LightWave 4.0."

Now a lead animator at NBC's *Access Hollywood* for over six years, Rich is still using LightWave for the special effects, animation, and broadcast graphics on the show. He finds that LightWave [7.5] offers users an easy and flexible toolset with a fast and powerful render engine enabling producers to work smarter and faster to create high quality graphics.

"The producers here at *Access* are always throwing something new our way, and we need to be able to dive right in and create any look in a very short amount of time. The LightWave render engine always feels like it was designed to meet my needs, and the inherent speed of the renderer lets us do things that, quite honestly, we shouldn't be able to do in the time allowed."

LightWave [7.5] offers new tools that can improve the work of any broadcast graphics producer. "With [7.5], I'm using things like sliders and the new expressions builder to increase the re-usability of our animations, and I have to say that Magic Bevel is just way too cool."

"LightWave is fast enough to handle our nightmare 4-hour deadlines, flexible enough to let me create whatever I need, and it just looks fantastic. It flat out just works."



© 2002 Access Hollywood, Courtesy of Rich Helvey

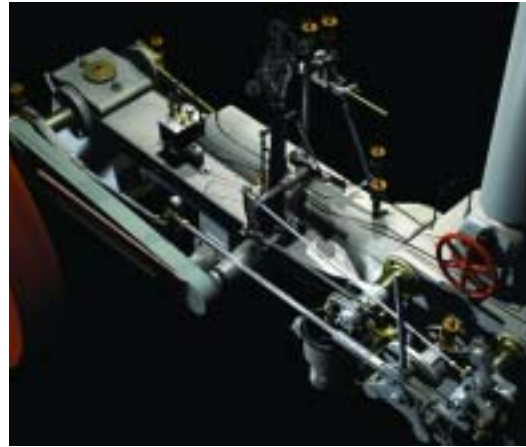
Michael Castro - Sybilmedia

When Michael Castro, lead CG developer for Sybilmedia, was looking for a 3D package that could satisfy the needs of the New Media producer, the choice was clearly LightWave 3D. "3D digital techniques, both subtle and overt, can add entire dimensions (literally!) to the vibrancy and shine of a message. With LightWave, just about anyone can create fancy visuals and mix them with New Media to create killer presentations. Couple that with the price of LightWave, and I don't see any other options."

New Media continues to grow and develop. In the future, the work will become more complex with more visual effects added in order for the message to hold an audience's attention. Complex New Media pieces use many tools and incorporate many different types of images to create the final product. "LightWave integrates very well. I don't have to save any of my image maps in a special format. If I want to change a map, I can simply go back to the original program, mess with the layers and effects, save the image or movie, then load the scene or model back into LightWave."

LightWave offers excellent network rendering with real time previews of textures, shaders, lighting, motion, expressions, LScript, and more. "LightWave makes it easy for me to isolate and render any attribute of an object's surface, I can render out lots of different passes (specular, reflection, diffuse, glossy, beauty) and take them all into my compositing program so that other composite artists have complete control over the final image."

Unpredictability is the enemy of any New Media producer. LightWave provides stability and reliability for the user unlike any other 3D package on the market. "If I have a project that requires me to explore an unknown area of LightWave, I can always count on LightWave to make it easy to learn, easy to implement, and easy to render."



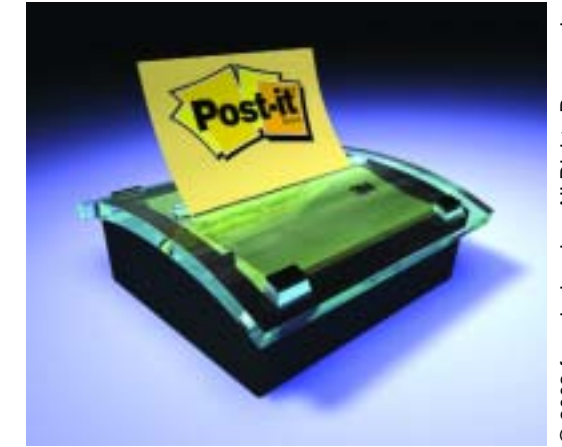
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[New Media]

Oh, brave new world

CDs, DVDs, the Web...graphics, video and animations are now targeted to a host of new media, using a wide variety of formats. LightWave 3D offers support built-in or via third party add-ons for virtually all the formats you may need to use.

Shockwave3D Exporter
NewTek's LightWave can export a scene, complete with images, objects, surfaces, and animation as a Macromedia® Shockwave® file that can be integrated into Macromedia Director® as a Cast Member. This lets a user combine the content creation tool set of LightWave with the interactive functionality of Macromedia Director to get an integrated solution for creating and distributing multimedia content.

QuickTime VR

LightWave supports QuickTime Virtual Reality™, which is a special type of QuickTime movie that lets a user view a 3D object from any angle, using the mouse to control the point of view.

File Formats

Supported image formats: PSD, Alias, BMP, Cineon FP, Flexible Image Format, IFF, JPEG, PCX, PICT, PNG, Radiance, RLA, SGI, Sun, TIFF, TIFF logluv, Targa, VBP, and YUV image formats. Supported animation formats: AVI (any installed codec), QuickTime, QuickTime Stereo, RTV (Video Toaster), Flexible Image Format, Storyboard, 4X Storyboard, Film Expand. Supported Web 3D: QuickTimeVR, VRML and Shockwave for export. Modeler imports EPS, 3DS, OBJ, DXF, and FACT, and exports 3DS, OBJ, DXF, and VRML.

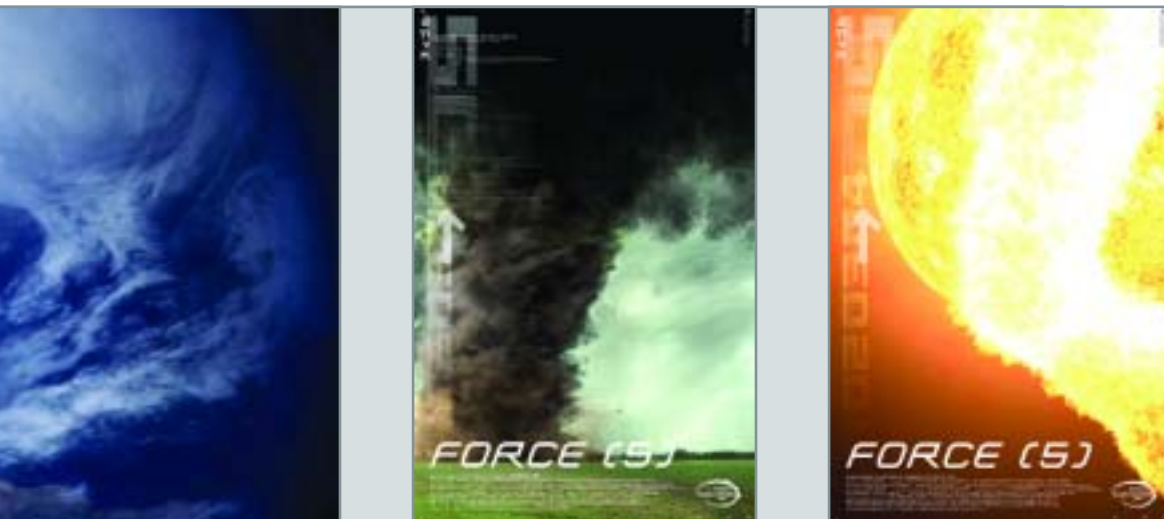
Anton Davydov - Frog Design

In 1993, while studying illustration for film at the University of Bridgeport, Anton Davydov learned LightWave 3D for character animation projects at school. This is when LightWave 3D was a component of the Video Toaster for the Commodore Amiga and not yet a stand-alone software application. Now, almost a decade later, Anton is still pushing the envelope with LightWave 3D at Frog Design in California.

"Some of our best and most realistic animation projects were created in LightWave. Its flexibility, speed of modeling and quality of rendering are hard to beat. In my experience, it is the best modeling software available on the market today."

LightWave 7.5 holds true to its reputation of speed and flexibility as well as providing tools to get the work done at a high quality that is unbeatable in today's 3D market.

"LightWave is very customizable with a straight-forward interface and a very fast learning curve. LightWave offers flexibility that enables the user to easily use plug-ins and ad-ons. It has 'radiosity' rendering, which simulates real light much more accurately than other available software. This is because the different objects being rendered simulate reflection of light onto other objects, mimicking the actual behavior of light in a 'real' environment."



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