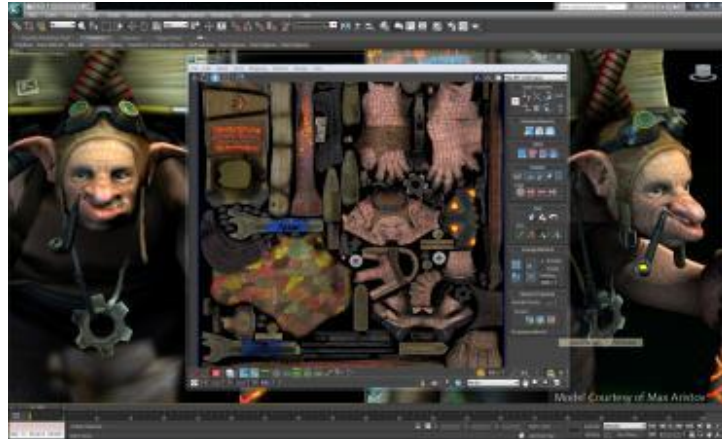


## Autodesk 3ds Max 2012 – Images

3ds\_max\_2012\_uvw\_unwrapping\_1920\_1080.png



### Enhanced UVW Unwrapping

Create better UVW maps in less time, with a new Least Squares Conformal Mapping (LSCM) method, enhancements to existing tools, and more streamlined workflows. The LSCM method preserves local angles of the mesh faces in order to help minimize texture distortion. Employed in a new 'Peel' tool, the new method produces unwrapped UVWs from cut seams with a single click. Moreover, new shortcuts and better defaults for common actions, together with improved tools for alignment, cluster positioning, and edge selection help speed the entire texture mapping process.

3ds\_max\_2012\_nitrous\_graphics\_1920\_1080.png

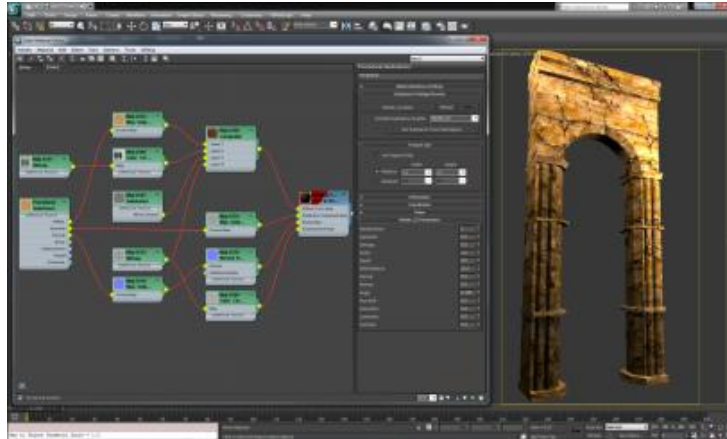


### Nitrous Accelerated Graphics Core

A top priority of the Excalibur (XBR) initiative to revitalize 3ds Max is to introduce a new viewport system engineered to help provide dramatic improvements in performance and visual quality. Nitrous leverages accelerated GPUs and multi-core workstations to enable artists to iterate faster and handle larger data sets with limited impact on interactivity. Advanced scene management techniques, together with multithreaded viewport scene traversal and material evaluation, result in a smoother, more responsive workflow. Furthermore, Nitrous provides a render-quality display environment that supports unlimited lights, soft shadows, screen-space ambient occlusion, tone-mapping, and higher-quality transparency. It also enables progressive refinement of image quality without blocking changes to the scene, helping artists make better creative decisions in the context of their final output.

## Autodesk 3ds Max 2012 – Images

3ds\_max\_2012\_substance\_1920\_1080.png



### Substance Smart Textures

Achieve a vast range of look variations with a new library of 80 Substance smart textures and filters. Substances are tiny in size, multi-output, customizable and resolution-independent textures that can be rapidly converted into high-quality bitmaps for rendering or baking purpose. Alternatively, substances can be exported in any 3D game engines via the Substance Air middleware offering (available separately from Allegorithmic). Some examples of dynamically editable and animatable parameters are: brick distribution, surface aging, and mortar thickness in a brick wall; pupil size, eye color, and extent of veining in an eye texture; and the age, roughness, curb borders, and lane markings of a street texture.

3ds\_max\_2012\_mrigids\_1920\_1080.png

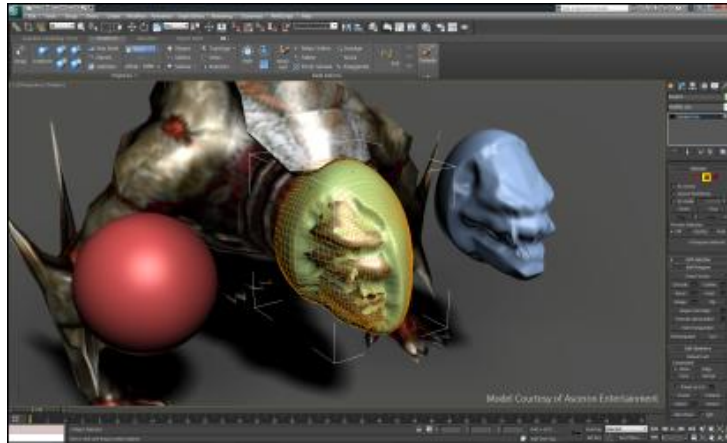


### mRigids Rigid-Body Dynamics

As part of the XBR initiative, 3ds Max 2012 introduces the MassFX unified system of simulation solvers and delivers its first module: mRigids rigid-body dynamics. With mRigids, artists can leverage the multi-threaded NVIDIA PhysX engine to create more compelling, dynamic rigid-body simulations directly in the 3ds Max viewport. mRigids supports static, dynamic, and kinematic rigid bodies (the latter for rag doll simulations), and a number of constraints: Rigid, Slide, Hinge, Twist, Universal, Ball & Socket, and Gear. Animators can quickly create a wide range of realistic dynamic simulations, and they can also use the toolset for modeling, such as creating a randomly placed landscape of rocks. Assigning physical properties—friction, density, and bounciness—is as simple as choosing from a set of initial preset real-world materials and tweaking parameters as required.

## Autodesk 3ds Max 2012 – Images

3ds\_max\_2012\_conform\_1920\_1080.png



### Sculpting and Painting Enhancements

Artists can enjoy greater control over brushstrokes and their effects on geometry, thanks to new sculpting and painting workflows. Useful in topology reduction workflows, the new Conform brush guides geometry towards another surface with the degree of the conforming effect varying from softly approaching to shrink-wrapping. Modelers can slide vertices along target surfaces with the new transform brushes: Move, Rotate, Scale, and Relax. In addition, Paint Deform brushstrokes—for tools such as Push, Flatten, and Exaggerate—can be constrained to a spline, enabling it to be used as a guide or ruler, or to easily repeat freehand strokes. Moreover, artists can now save and load brush settings to quickly toggle between favourite presets and choose a source for the Clone brush from anywhere on the screen when painting bitmaps in the Viewport Canvas.