XEN2FEX

USER MANUAL

Alien Skin Software

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Chapter 1: Getting Started with Xenofex 2

Welcome

Welcome to Xenofex 2, a set of 14 phenomenal plug-in effects for Photoshop and other compatible graphics host programs.

Please take some time to explore this manual; it contains information essential to getting the most out of Xenofex 2. Take a few minutes to familiarize yourself with the preview window and user interface. Soon you'll be ready to dive in and experiment with Xenofex 2

This chapter contains the following sections:

- "What's New" on page 1
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What's New

For Users Upgrading from Xenofex

Note: If this is the first version of Xenofex you've owned, skip ahead to "Important Symbols" on page 2.

This section lists the new features, improvements, and new filters added to Xenofex since version one. Detailed discussions of new features can be found in the relevant sections of the manual.

Five New Filters
The following filters are new to Xenofex 2:

- "Burnt Edges" on page 13—Easily scorch photos.
- "Classic Mosaic" on page 16—Convert photos into mosaics with a single click.
- "Cracks" on page 23— Simulate fault lines, cracks, erosion or fissures.
- "Rip Open" on page 46—Tear holes in the shape of text and selections.
- "Shatter" on page 48—Explode images into little pieces that fly off the page.

New User Interface

We gave Xenofex 2 the Eye Candy 4000 interface. Simple and uncluttered, with hundreds of presets, unlimited undos, keyboard shortcuts, a before/after feature and more, the new user interface is a *huge* improvement. For more details, see "The Xenofex 2 User Interface" on page 7.

Existing Filter Improvements

Here are just a few of the improvements to existing filters:

- Constellation—Now highlights edges for more realism, and adds new features, such as Twinkle.

- Crumple—More realistic, with a seamless tile option, and expanded distortion features.

- Electrify—Tabbed interface organization.

- Flag—More realistic simulation with better control over Flag attachment points and wind direction.

- Lightning—Now aim your lightning bolts by specifying beginning and end points.

- Little Fluffy Clouds—Now create perspective clouds with improved sky color controls, seamless tiling and more.

- Puzzle—Now knock out puzzle pieces!

- Stain—More realistic, with ring stain option.

- Television—More realistic, with vertical shift simulation.

Important Symbols

Pay close attention when you see a warning symbol in the manual. Warnings point out bad technique or improper use of the Xenofex 2 filters. Don't shoot yourself in the foot.

Tips provide useful techniques and time-saving steps that increase your productivity when using Xenofex 2.

Host Requirements

Xenofex 2 is a plug-in; you must use it with one of the following compatible host programs:

Macintosh

- Adobe Photoshop 6 or 7

- Adobe Photoshop Elements 2.0

- Macromedia Fireworks MX or later

Windows

- Adobe Photoshop 6 or 7

- Adobe Photoshop Elements 2.0

- Macromedia Fireworks MX or later

- Paint Shop Pro 7.0 or later

We are constantly testing new programs for compatibility with Xenofex 2. For information about other compatible host programs, please check our Web site: http://www.alienskin.com.

System Requirements

Macintosh

- PowerPC processor
- Macintosh System Software 9 or later; OS X 10.1 or later
- 64 MB or more of physical RAM

Windows

- Pentium II-class processor
- Windows 98/2000/Me/XP
  Note: *Windows NT is not supported.*
- 64 MB or more of physical RAM

Macintosh Installation

✳ **WARNING** The following boxed section contains important information about installing Xenofex 2 on systems running *Macintosh OS X.*

Note: You may skip the following boxed section if you are installing on an earlier version of Mac OS.

MACINTOSH OS X INSTALLATION ISSUES
Read this section carefully if you are installing Xenofex 2 on systems running Macintosh OS X.

Installing with Administrator Privileges
To install Xenofex 2, your Mac OS X user account must have administrator privileges. The Xenofex 2 installer, like most installation programs, will need to write files to protected folders on your computer. For information on configuring your user account for administrator privileges, talk to your IT guy or consult your operating system's user manual.

Installing Xenofex 2 as a Classic Application
If you are running OS X and want to install Xenofex 2 into a host that runs under Classic mode—such as Photoshop 6 or 7—you will need to run the installer under Classic mode, also. If the installer runs under OS X, it assumes that your host is a Carbonized application and saves the registration information differently than when it runs under Classic. If you try to use Xenofex 2 in Classic mode, the registration information will not be present; you'll get an error, and will be unable to use the filters.
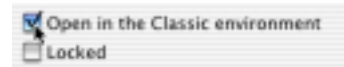
To force the Xenofex 2 installer to run in Classic mode, highlight the program icon and select **Show Info** under the **File** menu. Next, check the check box item **Open in the Classic environment**. Close the Info dialog and double click on the program. This will bring up the Classic environment (if it isn't already up) and run the installer.

✳ **WARNING** Before installing Xenofex 2, shut down your graphics program (Photoshop or Fireworks). This is necessary because host programs only recognize new filters when starting up.

Insert the Xenofex 2 CD into your computer. If you purchased an electronic version of Xenofex 2, locate the Xenofex 2 installation program that you downloaded from the online store. Double-click the **Install Xenofex 2** icon. After the splash screen, the installer will display the Readme file for Xenofex 2. Click **Next** after you have carefully read the Readme file. The installer will then display the License Agreement. After reading this, click **Accept**.

Next you will be asked to enter your name, company name (optional) and registration code in the following dialogue box.

Your registration code is the 12-letter code located on a sticker on the inside front cover of the manual. If you purchased an electronic version of Xenofex 2, the 12-letter code, visible during the download process, is included in the email invoice or in an electronic users license file with your download. We strongly suggest you store this code in a safe place for future

installations. We also recommend registering the software with Alien Skin Software, either via our Web site or by mailing us the registration card. If you ever need a replacement code, replacement software, or technical support, you will need to be registered with us.

After you enter your registration code, you will see the main installation screen.

Our installer will now search for Photoshop 6 or 7. If you are installing into *Photoshop*, highlight **<Drive> : Applications : Adobe Photoshop (6 or 7) : Plug-ins** and click **OK** to install Xenofex 2. The installer will find the Photoshop plug-ins folder and install Xenofex 2 there.

If you are installing to another graphics host, you should click the **Choose another install location** button.

It is important that you now locate your graphics program's plug-in folder. If you do not choose the proper plug-in folder, then the filters will not show up in your graphics program's **Filters** menu.

Browse your hard disk until you find the appropriate Plug-ins folder. Highlight the folder and click the **Choose** button to return to the main installation screen. The Xenofex 2 files will be copied to your hard disk.

If you are not sure where to install Xenofex 2, consult your graphics program's manual. Photoshop users can check for the plug-in location by selecting the **Plug-In** option under the **Preferences** sub-menu of Photoshop's **File** menu. The **Plug-ins** folder is usually located in the Photoshop folder.

Rerun the installer if you wish to install Xenofex 2 into other graphics programs.

Windows Installation

✳ **WARNING** The following boxed section contains important information about installing Xenofex 2 on systems running *Windows 2000* and *Windows XP.*

Note: You may skip the following boxed section if you are installing Xenofex 2 on a Windows 98 or Windows ME system.

WINDOWS INSTALLATION ISSUES

Installing with Administrator Privileges
To install Xenofex 2, your Windows 2000 or Windows XP user account will need to have administrator privileges. The Xenofex 2 installer, like most installation programs, will need to write files to protected folders on your computer. For information on configuring your user account for such privileges, consult with your system administrator or with your operating system's manual.

✳ **WARNING** Before installing Xenofex 2, shut down your graphics program (Photoshop, Paint Shop Pro or Fireworks). This is necessary because host programs only recognize new filters when starting up.

Insert the Xenofex 2 CD into your computer. If you purchased an electronic version of Xenofex 2, locate the Xenofex 2 installation program that you downloaded from the online store. Run the program **Setup.exe**. After the splash screen, the installer will display the Readme file for Xenofex 2. Click **Next** after you have carefully read the Readme file. The installer will then display the License Agreement. After reading this, click **Accept**.

Next you will be asked to enter your name, company name (optional) and your registration code.

Your registration code is the 12-letter code located on a sticker on the inside front cover of the manual. If you purchased an electronic version of Xenofex 2, the 12-letter code, visible during the download process, is included in the email invoice or in an electronic license file with your download. We strongly suggest you store this code in a safe place for future installations. We also recommend registering the software with Alien Skin Software, either via our Web site or by mailing us the registration card. If you ever need a replacement code, replacement software, or technical support, you will need to be registered with us.

Next, our installer will search for all graphics programs on your computer that are compatible with Xenofex 2 and will display them in a list.

Select one program (you can only install into one graphics program at a time) and click **OK**. The installer will look for the correct plug-ins folder for the selected program and install Xenofex 2 there.

If you wish to install Xenofex 2 into a program that's not listed in the **Select Host** list, click the **Choose Another Location** button to bring up the manual **Select Destination Directory** window. Browse through the file list until you find the desired folder and click **OK**. If you are not sure where to install Xenofex 2, consult your graphics program's manual.

Photoshop users can check for the plug-in location by selecting the **Plug-In** option under the **Preferences** sub-menu of Photoshop's **File** menu. The **Plug-ins** folder is usually located in the Photoshop folder.

Rerun the installer if you wish to install Xenofex 2 into other graphics programs.

Registering Xenofex 2

Please take a moment to register your copy of Xenofex 2 with us. Note that if you purchased Xenofex 2 directly from Alien Skin Software, via phone, fax, email or the purchase page at our Web site, then you are already registered with us. You only need to register if you purchased Xenofex 2 through a catalog, store or other reseller. Registering will help speed up any tech support assistance and allows us to inform you of any bug fixes or updates to the software. We'll also be able to notify you of special discounts on other Alien Skin products.

You can register via the World Wide Web during the installation process (see either "Macintosh Installation" on page 3 or "Windows Installation" on page 5).

If you don't have access to the World Wide Web, you can register by completing and mailing the registration card included with every hard copy of Xenofex 2. Mailing the card is free in the United States.

The Xenofex 2 User Interface

Menus

Command menus are accessible when you call up each of the Xenofex 2 filters. Macintosh users will see the menus in place of their usual menu bar. Windows users will see the menus at the top of the filter preview window.

Edit Menu

This menu allows you an unlimited number of Undo's and Redo's in the preview window. If you experiment with the sliders, and find that you prefer a previous group of settings, simply use the Undo command in the **Edit** menu, or use Command-Z (Control-Z on Windows machines) to back up as many times as necessary.

The **Edit** menu also allows you to **Copy**, **Cut**, **Paste**, and **Delete** numerical values from parameter fields.

Filters Menu

This menu allows you to switch between filters from within the preview. Photoshop users note that if you switch between filters from within the Xenofex 2 preview, the Actions, History, and Last Filter Used functions will record the filter you initially selected.

View Menu

This menu allows you to zoom the preview in and out. You can also view all of the layers in your image using the **Show All Layers** command.

Note: Due to a limitation in Photoshop, choosing **Show All Layers** in the preview window will show all of the visible layers in your image, even if those layers are above the current (working) layer in the Layers palette. As a result, your effect may be invisible in the filter preview window.

In the preview, you will also see the current working layer below the filter effect. Again, this is a limitation in Photoshop, not Xenofex 2, but it can be misleading so we recommend temporarily turning off **Show All Layers** in cases where the current working layer is below other opaque layers in your composition.

Note: **Show All Layers** will be grayed out and unavailable in hosts other than Photoshop.

Settings Menu

This menu allows you to name, save, and delete your own settings, as well as use the presets that we include with each filter. You can also reset a filter to its factory default settings from this menu. Another way to reset the settings is by pressing the F5 key (Windows) or the Command-R key sequence (Macintosh).

Help Menu

The enhanced **Help** menu allows you to access context-sensitive (filter-specific) help from within a filter window. You can access filter-specific help by pressing the F1 (Windows) or Help (Macintosh) key within any filter interface.
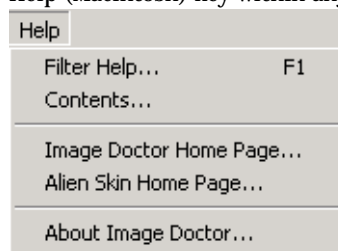
The enhanced **Help** menu contains user manual documentation to help you better use the Xenofex 2 filters. You can also access the Alien Skin home page from the **Help** menu.

To access a Table of Contents for the online help, click **Help > Contents** in the Xenofex 2 user-interface.

The Filter Window

Take a look at the Crumple filter window. The Macintosh and Windows versions are functionally identical.

The Windows filter window looks almost exactly the same, with the addition of the Xenofex 2 menu bar at the top left.

A: The Slider Controls

Slider controls and radio buttons appear along the left side of the filter window.

B: Thumbnail Navigation

The thumbnail image above the preview window allows you to move the preview anywhere in your image with a single click. The movable red box displays the area of your image visible in the preview window.
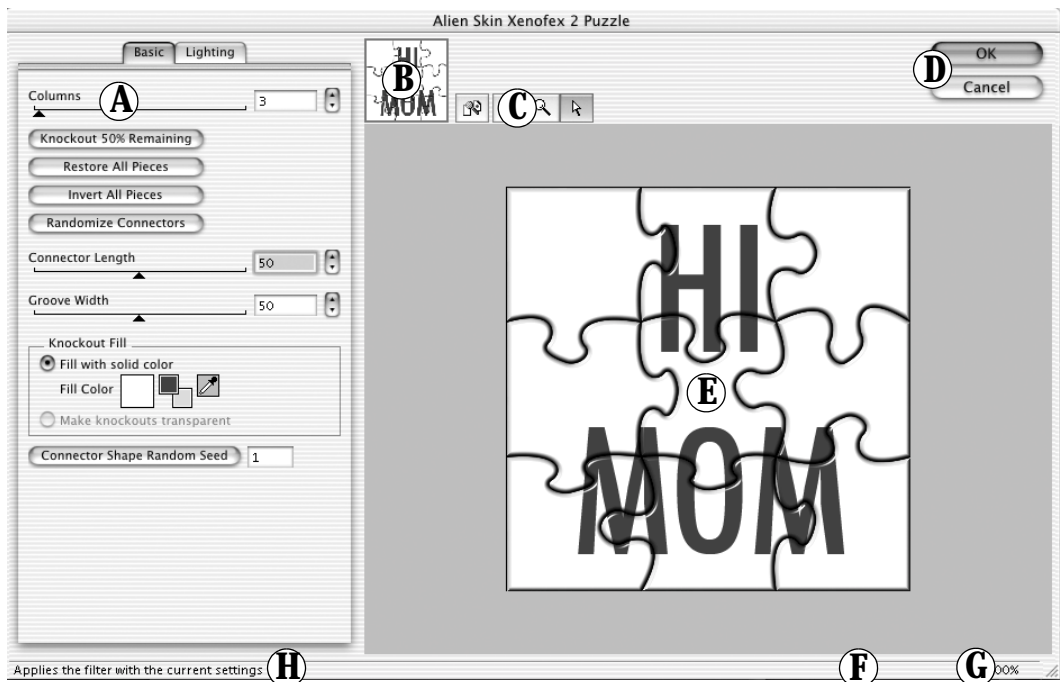
C: Move, Zoom, Show Original, and Arrow Buttons

The **Move** (hand) and **Zoom** (magnifying glass) tools, and **Show Original** button are found above the preview window. Click the hand to enable the **Move** tool, then click and drag to move around the preview image.

The Move and Zoom Tools

Click the magnifying glass to enable the **Zoom** tool. Click to zoom into your image; Option-click to zoom out (Alt-click for Windows users). Double-clicking the **Zoom** tool at any time resets the preview window to 100% magnification.

The **Show Original** button enables you to toggle back and forth between the filtered and unfiltered versions of your image. Just click and hold the button to view the unaffected image. Release the button when you want to view your image with the effect.

The Show Original Button

The **Arrow** button enables In Preview controls in the Puzzle and Lightning filters. See the Puzzle or Lightning chapters for more details.

The Arrow Button

D: OK and Cancel Controls

Clicking the **OK** button applies the filter with the current settings. Clicking **Cancel** closes the filter window without applying the effect.

E: Preview Window Area

Preview the effect on your image here. The preview area can be resized by clicking and dragging the bottom right-hand corner of the filter window. Windows users can also click and drag the bottom of the window.

F: Render Status Bar

The rectangle to the left of the magnification indicator is the Render Status bar. As an effect is being rendered in the preview, this rectangle displays the amount of rendering that has been completed.

G: Magnification Indicator

The current level of magnification is shown to the right of the render status bar at the lower right corner of the filter window.

H: Mouseover Help String Area

All elements in each filter window have mouseover help text associated with them. This help text appears at the bottom left of the filter window whenever you move your cursor over a user interface element.

A Note About Sliders

A variety of sliders are used in Xenofex 2. Each one allows you to enter a numeric value or click and drag the slider to get the desired effect.

Note that you can use the slider, enter a numeric value, or use the up and down arrow keys to change the value of filter controls. You can also adjust slider settings by using the up and down arrow buttons to the right of the sliders.

Using Settings

The **Settings** menu in each filter window allows you to save and manage the presets that are included with each filter. You can also create your own settings.

How to load a preset

To use a preset included with a filter, simply open the **Settings** menu and select the name of the desired setting from the list.

How to Save and Manage Settings

If you have a filter setting you'd like to save for later use, click **Save**… in the **Settings** menu. A dialog box appears, asking you to name the setting. Type in a name, using only letters and/or numbers, and click **OK**. The setting will appear in the **Settings** menu immediately.

To rename a setting, click **Manage**… in the **Settings** menu. Highlight the setting you wish to edit and click **Rename**. Type in the new name and click **OK**.

To delete a setting, click **Manage**… in the **Settings** menu. Highlight the setting you wish to delete from the list and click **Delete**.

You will not be able to undo deleting a setting. Be certain you want to delete any setting before doing so; the delete is *permanent*.

Resetting to Factory Default

Every filter has a basic factory default setting. The **Reset to factory default** command in the **Settings** menu will display a preview with the filter's default setting. If you are bogged down in a quagmire of complex slider combinations, use the F5 (Windows) or Command-R (Macintosh) key to reset the current preview to the filter's factory default setting.

Enjoy the Filters!

That's it for the opening section. We've designed Xenofex 2 to be a tool that's both fun and easy to use. We hope you enjoy using the filters.

Keyboard Shortcuts

	Macintosh	Windows
Next Editable Text Field	Tab	Tab
Previous Editable Text Field	Shift + Tab	Shift + Tab
OK	Return	Return
Cancel	Escape	Escape
Undo	Command-Z	Control-Z
Redo	Command-Y	Control-Y
Cut	Command-X	Control-X
Copy	Command-C	Control-C
Paste	Command-V	Control-V
Next Filter	Command-]	Control-]
Previous Filter	Command- [	Control- [
Zoom In	Command- +	Control- +
Zoom Out	Command- -	Control- -
Actual Pixels	Alt + Command + Zero	Alt + Control + zero
Restore Default Settings	Command-R	F5
Switch to Move Tool (hand)	H	H
Switch to Zoom Tool	Z	Z
Switch to In Preview Controls	A	A
Zoom In (with zoom enabled)	Mouse Click	Left Mouse Click
Zoom Out	Option + Mouse Click	Alt + Mouse Click
Zoom to Actual Pixels	Double-click Zoom Tool	Double-click Zoom Tool
Increase/Decrease Slider by 1	Up/Down Arrow	Up/Down Arrow
Increase/Decrease Slider by 10	Shift-Up/Down Arrow	Shift-Up/Down Arrow

Chapter 2: Burnt Edges

Burnt Edges simulates the effect of burning the edges of a piece of paper, or burning a hole into paper, and then putting the flame out. Burnt Edges can be used with any selection shape, including text. By using different burn colors, you can create many different effects. Check out the Burnt Edges presets to see some of the many effects you can create.

Using Burnt Edges

1 Using a selection tool, such as the type mask tool, or the lasso, select the object or area that you wish to burn. Or, to burn the edges around an entire image, run the Burnt Edges filter with no selection.

2 Run the Burnt Edges filter.

3 Adjust the filter controls to taste.

4 Click OK.

5 Enjoy.

Control Descriptions

Contract/Expand Selection Use this slider to contract or expand your original selection from within the Xenofex 2 user interface.

Burn Width Controls the thickness of the burnt area around your selection.

Roughness Controls the roughness of the burnt edge; higher values produce an increasingly jagged edge.

Hollow Edges Selecting this check box hollows out the fringes of the burnt edge.
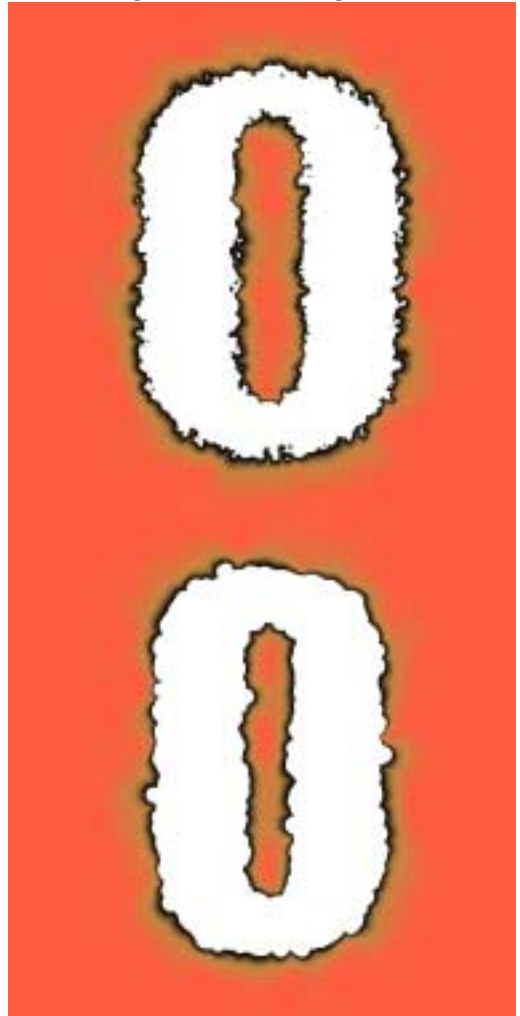
Top: Hollow edges disabled and burn inside enabled on type.

Bottom: Hollow edges enabled.

Burn Inside Select this option to burn a hole into the selection.

Burnt Edges with Burn Inside selected.

Burn Color The burnt edges can be any color you like. Clicking in this box awakens your slumbering color picker.

Fill Inside Burn The following three options determine how Burnt Edges fills an area which has been burned away.

Fill with solid color Fills burned away areas with the color chosen by the **Fill Color** picker.

Keep Original Image Preserves the original image in areas which have been burned away.

Make Selection Transparent Fills burned away areas with transparency. Any underlying image layers will show through the burned out areas. This option is disabled when your image is in the background layer.

Overall Opacity Controls the opacity of the burned edge effect.

Random Seed Controls the random element in the creation of this effect. Minor changes in the **Random Seed** setting can produce dramatic changes in your image; we encourage you to experiment with this control until you find the effects you like best. You can then precisely duplicate the effect by saving the **Random Seed** setting.

Chapter 3: Classic Mosaic
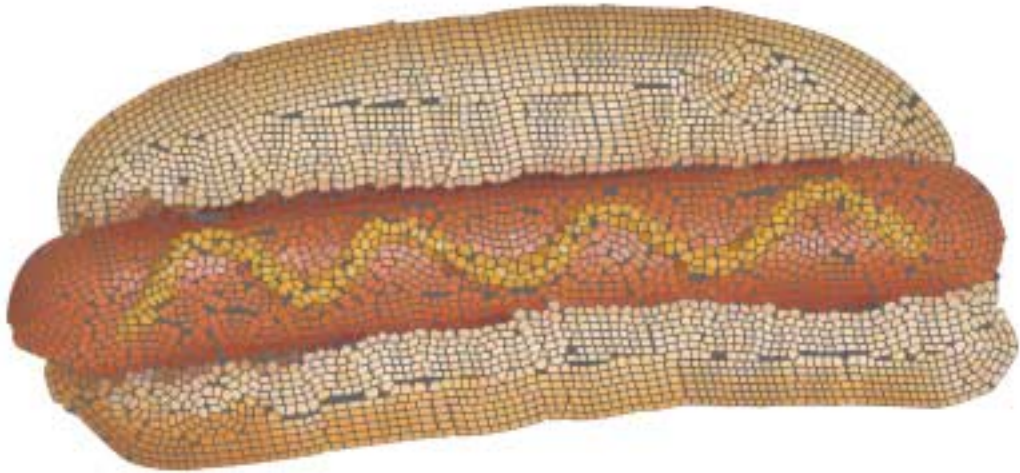
Classic Mosaic converts any image into a realistic tiled mosaic. Classic Mosaic is particularly effective because of it's edge detecting features. Tiles align themselves to curved shapes, such as the outlines of a face, to simulate the visual characteristics of ancient Greek mosaics. Classic Mosaic is an extremely simple filter to operate. In most cases, you'll run it on an entire image; so a selection isn't even necessary.

Using Classic Mosaic

To get great results with Classic Mosaic, choose images to be used with the filter wisely. Here are some guidelines for choosing an image that will work well with Classic Mosaic:

• Choose large images with strongly contrasting colors.

• Adjust the contrast levels in your image to improve results.

• If you want to work with text, use type large enough to handle being rebuilt as blocks.

Now that you've chosen the right image, Classic Mosaic is a snap:

1 Run the Classic Mosaic filter.

2 Choose an appropriate tile size. Tiles that are too large obscure details of the original image, but tiles that are too small don't look like tiles.

3 Select a grout width that strikes your fancy. Grout that is too wide confuses the original image.

4 Select the edge sensitivity that preserves just the right amount of detail from your original image.

5 Click OK.

6 Enjoy.

Control Descriptions

Tile Size Controls the size of the tiles that compose your mosaic. Higher values yield larger tiles.

Grout Width Specifies the width of the space between tiles, relative to the tile size. Larger values increase the spacing between tiles.

First image above: Grout Width 20.
Second image: Grout Width 75

Edge Sensitivity Higher values forces the tiles to follow the details of an image more closely.

Grout Color Grout can be any color you like. Clicking in this box awakens your slumbering color picker.

Random Seed Controls the random element in the creation of this effect. Minor changes in the **Random Seed** setting can produce dramatic changes in your image; we encourage you to experiment with this control until you find the effects you like best. You can then precisely duplicate the effect by saving the **Random Seed** setting.

Tips

The following tips will help you get the best results when using Classic Mosaic:

Use the contrast adjustment tools in your graphics host to strengthen contrast levels in your image. This practice helps Classic Mosaic detect and place tiles along edges more accurately.

Crumple your image before running Classic Mosaic to add interesting variations to the colors and shape of tiles.

Chapter 4: Constellation
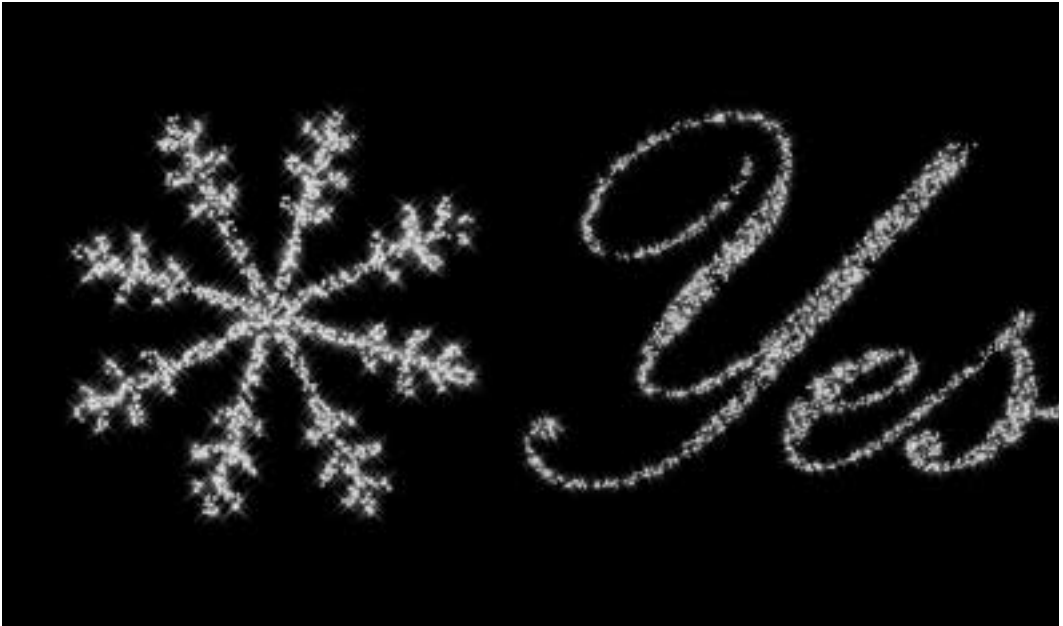
Constellation reconstructs images as starlike points of light. Imagine the constellation effect as an overlay of the original image, where each star takes its color from the image lying beneath. Constellation also detects the edges of objects in your images to better accentuate shapes in the effect. You can then choose to fill the areas between the stars with the original image, color or transparency.

Constellation also provides a wide range of kaleidoscopic textures and effects; we strongly recommend you experiment with this filter, starting with the presets, to discover all that it can do.

Using Constellation

Constellation is typically used on entire images, but the filter also works great with selections and text.

1 Select the image or selection that you want to transform.

2 Run the Constellation filter.

3 Tweak the control sliders until you are satisfied with the results.

4 Click OK

5 Enjoy.

Control Descriptions

Star Size Controls the size of the stars that make up your constellation. Higher settings yield larger stars.

Size Variation Controls the irregularity of star sizes in the effect. Higher values produce more inconsistently sized stars.

Edge Star Density Controls the number of stars placed around detected edges in your image. Higher values increase the frequency of edge stars. Use higher densities to accentuate the outline of a face, for example.
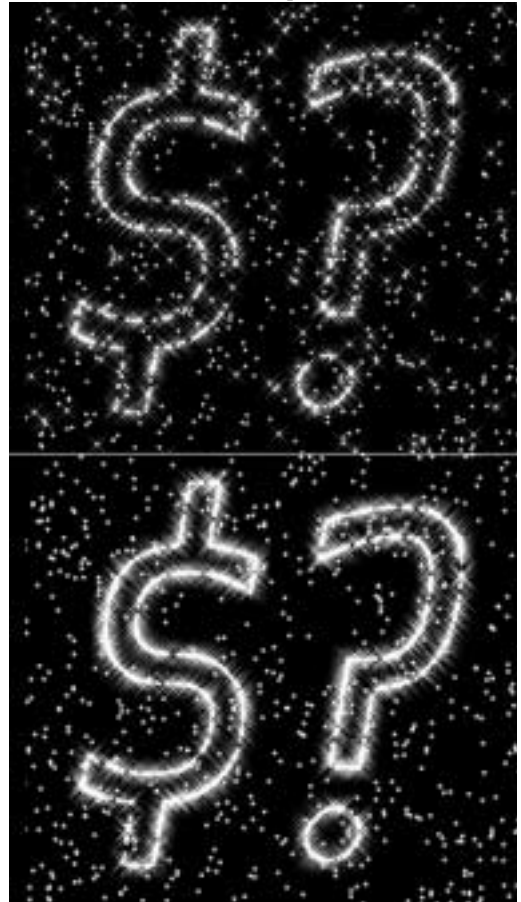
Top to Bottom: The effects of increasing edge star density.

Overall Star Density Controls the number of stars placed throughout the image. Higher values place more stars.

Overdrive Controls the brightness and saturation of the stars' light and color. Higher values make the stars brighter and whiter.

Twinkle Amount Adds sparkling spires of light that radiate outward from the largest stars. The values are a percentage of the total. If you select 10, 10 percent of the largest stars will twinkle.

Twinkle Rotation Specifies the angle of rotation at which the spires radiate from the stars. Enter a numeric value or click and drag the control knob to change the value.

Background Fill The following three options determine how Constellation fills an area which has been filled with stars. In a background layer, you can fill with the original image or a solid color or the original image. In any other layer, you can fill with transparency, a solid color, or the original image.

Fill with solid color
Fills the areas between stars with the color chosen using the **Fill Color** picker.

Applying Constellation to photographs works great! This example really shows off the advanced edge detection capabilities in Constellation.

Keep Original Image
Preserves the original image in areas beneath the stars and yields a sparkly overlay of the original image.

Make Selection Transparent
Fills areas between stars with transparency. Any underlying image layers will show through the transparency. This option is disabled when your image is in the background layer.

Random Seed Controls the random element in the creation of this effect. Minor changes in the **Random Seed** setting can produce dramatic changes in your image; we encourage you to experiment with this control until you find the effects you like best. You can then precisely duplicate the effect by saving the **Random Seed** setting.

Tips

Say you have a picture of a rapper with gold teeth. By selecting just the teeth, then choosing the **Keep original image** fill option, and applying Constellation, you add the perfect "bling-bling" effect!

Chapter 5: Cracks

Cracks simulates the fault lines, cracks, erosion or fissures that one might see in an aged solid stone surface. Cracks works great with text and other objects alone in layers.

Using Cracks

Cracks is best used on objects in layers. For the best results, do not apply to entire images.

1 Using a selection tool, preferably the lasso, make a selection around the object or text that you want to crack.

2 Run the Cracks filter.

3 Tweak the controls to taste.

4 Click OK.

5 Enjoy.

Control Descriptions

Crack Length Controls the length of the cracks. Larger values produce longer cracks.

Crack Spacing Controls the average distance between cracks in your selection. Lower values reduce the amount of space between cracks, thus increasing the density.

Crack Width Larger values make the cracks wider.

Crack Depth Larger values make the cracks appear deeper.

Edge Roughness Controls the roughness of the outer edges of the cracks; higher values yield a rougher, more eroded look.

Light Direction Controls the direction from which the light falls on your selection. Click and drag within the lighting control box to change the direction, or enter a numerical value between 0 and 360 degrees.

Random Seed Controls the random element in the creation of this effect. Minor changes in the **Random Seed** setting can produce dramatic changes in your image; we encourage you to experiment with this control until you find the effects you like best. You can then precisely duplicate the effect by saving the **Random Seed** setting.

Chapter 6: Crumple

Billion Dollar Idea

1. Internet

2. ???

3. Profit!
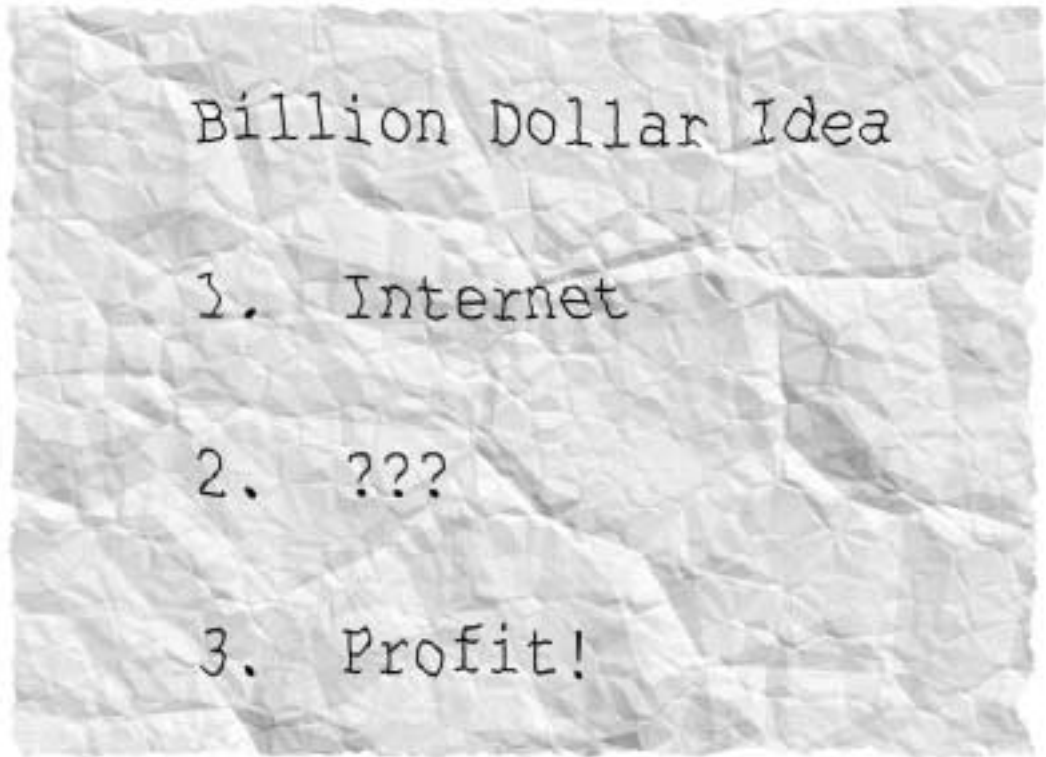
Crumple simulates the result of balling up of a flat object, such as a piece of paper, and then flattening it back out. Crumple works great on entire images and discrete objects, such as text.

Using Crumple

1 Using a selection tool, make a selection around the object that you want to crumple. To apply Crumple to the entire image, make no selection at all.

2 Run the Crumple filter.

3 Adjust the control sliders until you have achieved the desired effect.

4 Click OK.

5 Enjoy.

Control Descriptions

Crumple Size Controls the size of the creases in the crumpled paper.

Crumple Force Low values crumple the image less; higher values wrinkle the selection more. Note that highly crumpled paper, combined with **Distort Image** covers less projected area than the original image.

Distort Image Select the **Distort Image** checkbox to make your image adhere to the surface contours created by the crumple effect. When this checkbox is cleared, Crumple creates highlights and shading that do not affect the original image. This option also causes the edges of your selection to be drawn in. This space can either be transparent or filled with a solid color.

The uppermost image is crumpled with the Distort Image option disabled. In the lower image, Distort Image is enabled.

Seamless Tile Select the **Seamless Tile** checkbox to create a crumpled rectangle that can be tiled with no seams. Selecting **Seamless Tile** disables **Distort Image**.

Background Color Chooses the solid color that fills in where the effect does not cover the original image. This is only enabled in the background layer. In layers that have transparency, the area around the effect is simply erased.

Random Seed Controls the random element in the creation of this effect. Minor changes in the **Random Seed** setting can produce dramatic changes in your image; we encourage you to experiment with this control until you find the effects you like best. You can then precisely duplicate the effect by saving the **Random Seed** setting.

Direction Controls the direction from which the light falls on your selection. Click and drag within the lighting control box to change the direction, or enter a numerical value between 0 and 360 degrees.

Inclination Controls the angle formed by the light and the page. Click and drag within the lighting control box to change the inclination, or enter a numerical value between 45 and 90 degrees.

Highlight Brightness Controls the intensity of the shiny highlights appearing on areas facing the light.

Highlight Size Controls the size of the shiny highlights on areas facing the light; higher values yield larger highlights.

Highlight Color Use the color picker to choose any color for the shiny highlights.

Light Boost Increases the overall brightness of the image to compensate for any darkening due to lighting calculations.

Chapter 7: Electrify
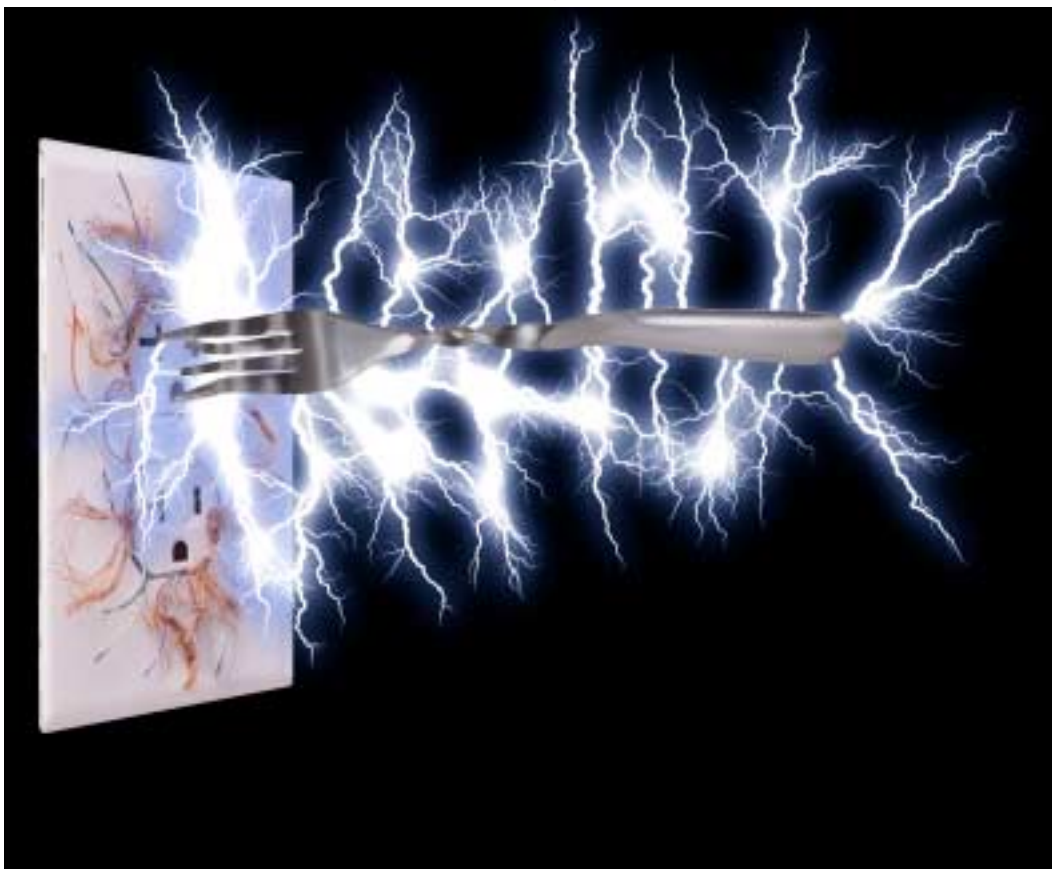
Electrify creates arcs of electricity branching out from a selection, object, or text. You have more control over the number, shape, direction and color of the arcs of electricity.

Using Electrify

Note: Use *Electrify* to create arcing electricity around selections, text, and objects. Use the *Lightning* filter in photos to simulate (you guessed it) lightning.

Since Electrify places arcs of electricity around an object, you *must* use the filter with a selection, or an object floating in an empty layer with surrounding transparency.

1 Select the object or text that you want to electrify.

2 Run the Electrify filter.

3 Adjust the control sliders until you have achieved the desired effect.

4 Click OK.

5 Do a dance.

Control Descriptions

Basic Tab

Arc Spacing Specifies the distance between each arc. Lower values reduce the distance between arcs, thus increasing the total number of arcs.

Arc Length Controls the length of the arcs. Higher values yield longer arcs. Not all arcs are the same length, however.

Arc Thickness Controls the width of each arc. Higher values make wider arcs.

Jaggedness Higher values increase the crooked movement of arcs. Lower values yield straighter arcs.

Branching Controls the number of branches each arcs forms; higher values generally yield more branching. Because branching is a random process, changing the **Branching** slider will

sometimes have more effect than others. Clicking **Random Seed** will sometimes create more branches when Branching doesn't seem to have much effect.

Branch Spread Controls how far apart the branches are spaced; higher values increase the angle between branches.

Radiate From Center Selecting this option makes all of the arcs move directly away from the center of the selection. When deselected, arcs will shoot outward at a a 90 degree angle, relative to the selection.

Radiate from center is enabled in the lower fez.

Random Seed Controls the random element in the creation of this effect. Minor changes in the Random Seed setting can produce dramatic changes in your image; we encourage you to experiment with this control until you find the effects you like best. You can then precisely duplicate the effect by saving the Random Seed setting.

Glow Tab

Glow Width Controls the diffuse glow around the arcs. Increasing this value spreads the glow over a wider area.

Glow Opacity Increasing this value yields a more solid and intense arc.

Inner and Outer Color The glow at the middle of each arc starts as the **Inner Color** and fades to the **Outer Color** as it moves outward. Clicking in either box brings up a color picker dialog.

Chapter 8: Flag

Flag uses shadows and highlights to simulate three-dimensional, windblown fabric or liquid surfaces. Flag quickly creates striking banners for the web. Intrepid users can even start with non-rectangular shapes to make pennants or war-torn flags.

Using Flag

Apply Flag to objects in layers with transparency to get the best results.

1 Place an object in a layer, by itself, with background transparency.

2 Run the Flag filter.

3 Adjust the filter controls to taste.

4 Click OK.

5 Enjoy.

Control Descriptions

Simplified Mode Selecting this option disables most of the Flag controls making it easy to create an idealized flag. To make a simple rectangular flag that looks like it is being blown from left to right, check this box.

Shrink Shrink is a zoom lens for your flag. If parts of your flag fall outside of the viewable canvas, increase the Shrink value to zoom away from the flag.

Wind Strength Controls the speed of the air flowing over the fabric. Higher values create more ripples and cause the ripples to curve more.

Wind Direction Controls the direction from which wind blows across the flag.

Realistic Distortion Controls the amount that rippling affects the apparent dimensions of the flag. Lower values shrink the image less and preserve more original detail. Higher values realistically shrink the flag.

Top to bottom: Increasing Realistic Distortion shrinks the flag.

Attachments Controls which corners and edges are fixed. Each checkbox corresponds to a corner or an entire side of the flag. To hold a typical flag tightly to the flagpole, turn on the middle-

left checkbox. To hold the flag more loosely, clear the middle-left checkbox and turn on both the upper-left and lower-left checkboxes.

The flags above are held loosely to the poles, using only two corner attachments.

Background Color Chooses the solid color that fills the areas where the effect does not cover the original image. This is only enabled in the background layer. In layers that have transparency, the area around the effect is simply erased.

Increase Contrast Boosts the lighting effect on your flag, yielding brighter, harsher lighting.

Light Direction Controls the direction from which the light falls on your selection. Click and drag within the lighting control box to change the direction, or enter a numerical value between 0 and 360 degrees.

Random Seed Controls the random element in the creation of this effect. Minor changes in the **Random Seed** setting can produce dramatic changes in your image; we encourage you to experiment with this control until you find the effects you like best. You can then precisely duplicate the effect by saving the **Random Seed** setting.

Tips

It is easy to make non-rectangular flags. For instance, to make a baseball pennant, use the following steps:

1 Create a rectangular image in a layer with transparency.

2 Trim it to a triangular shape.

3 Run Flag and, voila, you have a pennant!

To make a flag look like it has been through a battle, rough up the edges and add bullet holes before applying the Flag filter. Bullet holes are easy to make with the Xenofex 2 filters Burnt Edges or Rip Open.

Chapter 9: Lightning

Lightning renders realistic arcs of lightning in digital photos and compositions without waiting for a thunderstorm. You can specify beginning and endpoints to steer lightning bolts. Control over the color, branching and spread of the arcs of lightning add to the versatility of the effect.

Using Lightning

Lightning renders a single arc of electricity inside of a selection. Use the *Lightning* filter to simulate (you guessed it) lightning bolts in photos. Use *Electrify* to create arcing electricity around selections, text, and objects.

1 Run the Lightning filter.

2 Specify the beginning and endpoints of your lightning bolt.

3 Tweak the other control sliders until you have achieved the desired effect.

4 Click OK.

5 Enjoy.

Control Descriptions

In Preview Controls

Click the **Arrow** button to position the beginning and endpoints of your arc of lightning. When you activate the In Preview control, a new cursor and two crosshairs appear in the preview window. With the cursor, simply click and drag the crosshairs to wherever you prefer. You can even drag them outside of the image.

Click the arrow to activate the In Preview control.

The In Preview control cursor.

Crosshairs—Click with the cursor and drag to aim your lightning.
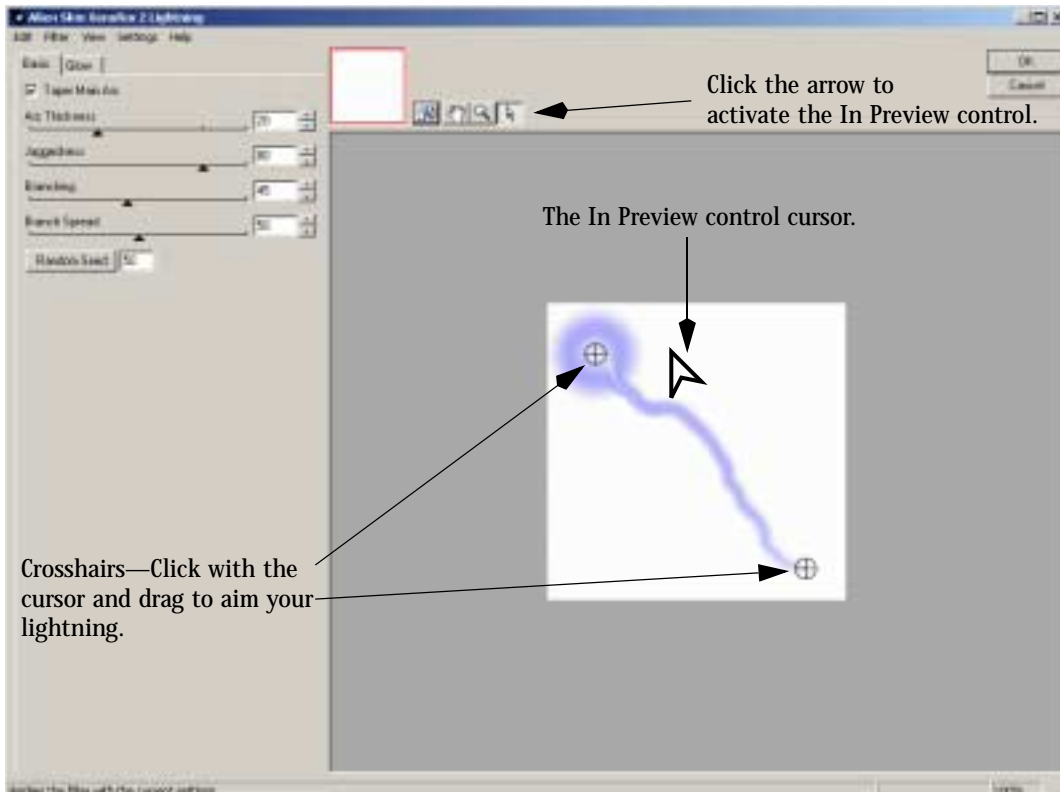
Basic Tab

Taper Main Arc. Select this option to taper the arc of lightning from thick to thin. If this option is not selected, the primary arc maintains an even thickness along its length and each end is terminated by a glowing flash.

Arc Thickness. Controls the width of the arc. Higher values make wider arcs.

Jaggedness. Higher values increase the crooked movement of arcs. Lower values yield straighter arcs.

Branching Controls the number of branches each arc forms; higher values generally yield more branching. Because branching is a random process, **Branching** will sometimes have more effect than others. Clicking **Random Seed** may create more branches when **Branching** does not.

Note: Branching is randomly controlled by the **Branching**, **Branch Spread**, and **Random Seed** parameters. A small change made to any of these controls can have an unpredictable effect on the number and distribution of branches.

Branch Spread Controls how far apart the branches are spaced; higher values increase the angle between branches.
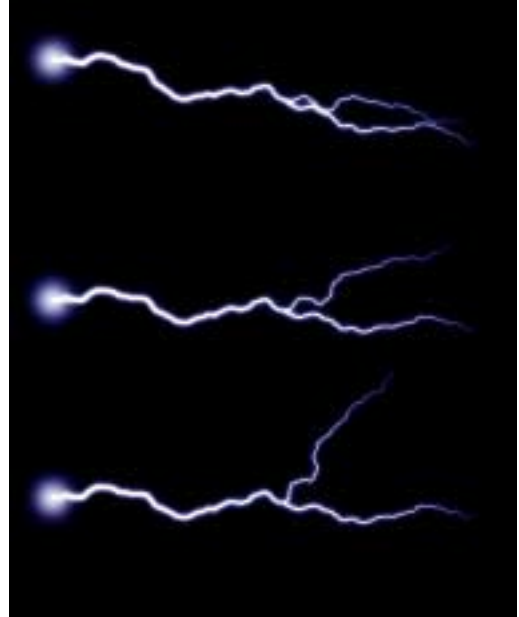
The effect of increasing branch spread.

Random Seed Controls the random element in the creation of this effect. Minor changes in the **Random Seed** setting can produce dramatic changes in your image; we encourage you to experiment with this control until you find the effects you like best. You can then precisely duplicate the effect by saving the **Random Seed** setting.

Glow Tab

Flash Size Specifies the size of the glowing flash that begins the arc of lightning. With **Taper Main Arc** disabled, both the beginning and endpoints of the arc have flashes

Glow Width Controls the diffuse glow around the arcs. Increasing this value spreads the glow over a wider area.

Glow Opacity Increasing this value yields a darker, less transparent arc.

Inner and Outer Color The glow at the middle of each arc starts as the **Inner Color** and fades to the **Outer Color** as it moves outward. Clicking in either box brings up a color picker dialog.

Chapter 10: Little Fluffy Clouds

Little Fluffy Clouds creates a wide range of cloud shapes and cloud-like effects, from slight wisps to threatening storm fronts. The clouds can be rendered with a horizon perspective for use in photos or as tileable two-dimensional clouds that make great backdrops. We recommend that you test drive the filter using presets, to survey the wide variety of cloud simulations that this filter can render.

Using Little Fluffy Clouds

To render perspective clouds:

1 Select the area to which you would like to add clouds.

2 Run the Little Fluffy Clouds filter.
Note: If you are adding clouds to a photo, it is advisable to leave the **Draw Sky Background** option cleared.

3 In the Camera Tab, enable **Perspective**.

4 Play with the basic features of the filter, then the camera features, until you are satisfied with the result.

5 Click OK.

6 Sit back and gaze contentedly upon your creation.

To render clouds that do not have a horizon perspective:

1 Select the area to which you would like to add clouds.

2 Run the Little Fluffy Clouds filter.

3 In the Camera Tab, disable **Perspective**.

4 Play with the basic features of the filter and optionally the sky color features.

5 If you are using the clouds to tile a background, such as a Web page, enable the **Seamless Tile** option.

6 Click OK.

7 Be amazed.

Control Descriptions

Basic Tab

Puff Size Controls the size of the cloud puffs created across your selection; higher values yield larger and fewer clouds.

Coverage Higher values cover your image more completely and smaller values leave more gaps in the clouds.

Edge Sharpness Controls the sharpness of the clouds' edges; lower values yield softer, less defined clouds.

Base and Edge Color The clouds are made up of two colors. Clouds are the **Base Color** in central opaque areas and fade to the **Edge Color** in surrounding semi-transparent areas. Clicking in either box brings up the color picker you have previously selected in your graphics program.

Cloud Mode Select the basic cloud type, then refine the effect with the other filter control parameters. The following three modes are available:

• Fluffy

• Wispy

• Puffy

Random Seed Controls the random element in the creation of this effect. Minor changes in the **Random Seed** setting can produce dramatic changes in your image; we encourage you to experiment with this control until you find the effects you like best. You can then precisely duplicate the effect by saving the **Random Seed** setting.

Sky Color Tab

**Draw Sky Background** Choose this option to draw a sky background over the original image. When cleared, the rest of the **Sky Color Tab** is disabled.

Zenith Color Specify the color of the zenith using your color picker.

Horizon Color Specify the color of the horizon using your color picker.

Haze Simulates dust or smog, which obscures the clouds. Higher values fade the clouds more.

Sky Gradient Controls how high the **Horizon Color** extends into the sky before transitioning into the **Zenith Color**.
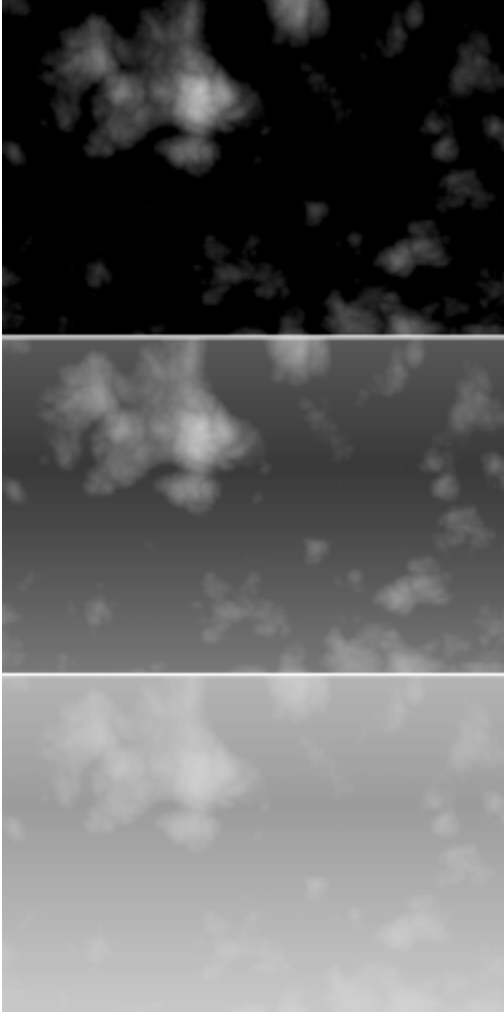
The effect of increasing Sky Gradient. The zenith is black and the horizon is white.

Camera Tab

Seamless Tile Select the **Seamless Tile** checkbox to create a repeating pattern with no seams. Selecting **Seamless Tile** disables the rest of the **Camera Tab** controls.

Perspective   Select this option to draw a perspective view of the clouds. Clearing this box disables View Elevation, Field of View, and Cloud Height.

View Elevation Specifies the angle at which the camera is tilted, relative to a horizontal position of 0 degrees. Zero degrees is the bottom of your selection and is a view straight across the horizon from a standing position. The maximum angle of 90° looks straight into the sky from a flat-on-the-back position. Anywhere in between is like falling backward from a standing position.
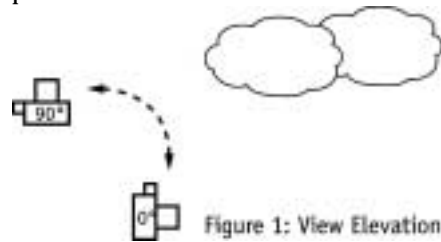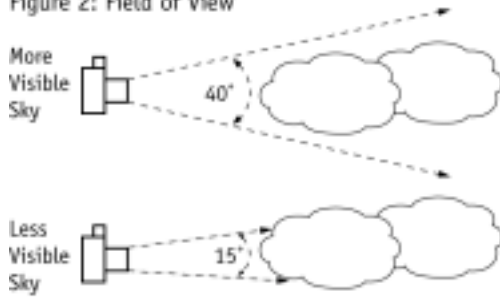

Figure 1: View Elevation

Field of View   Controls how much of the sky is captured by the camera. Higher values show more of the sky. Low values show only a tiny portion of the sky.

Figure 2: Field of View

More
Visible
Sky

40°

Less
Visible
Sky

15°

Cloud Height   Controls the height of clouds in the sky. Higher values increase the apparent height and reveal more of the sky.

Chapter 11: Puzzle
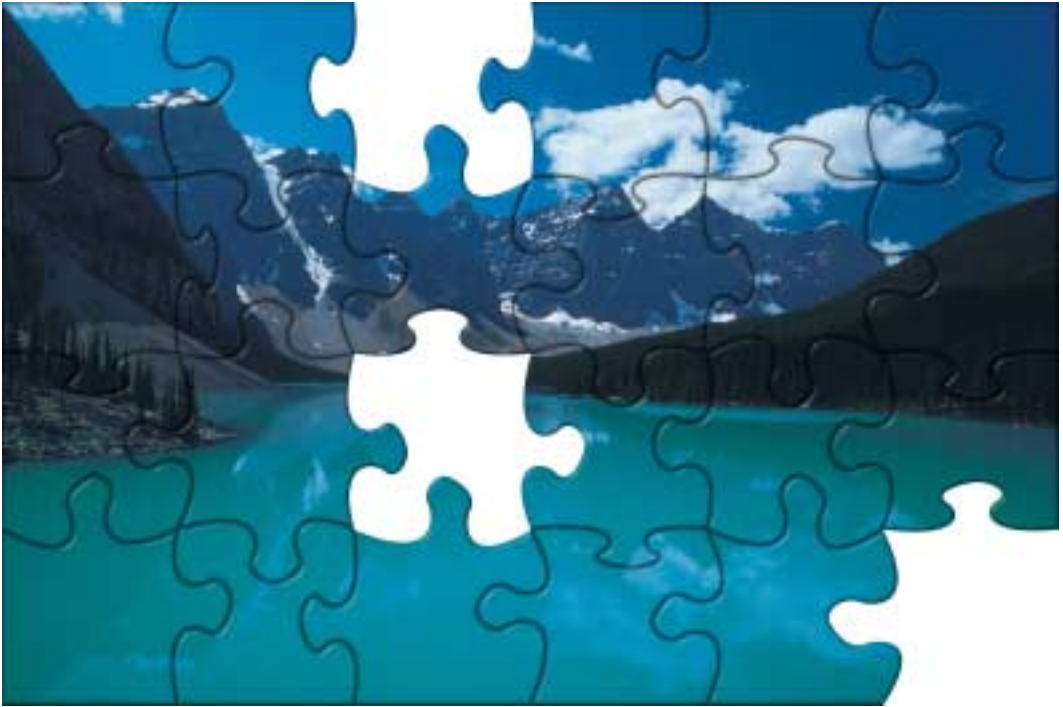
Puzzle creates a jigsaw puzzle effect over your image, using highlights and shading. You can knock out pieces of the puzzle, invert connecting nubs, and replace knocked out pieces with color or transparency.

Using Puzzle

Note: Puzzle is easiest to use on entire images or rectangular selections. Round selections will cut off parts of the puzzle effect.

1 Run the Puzzle filter.

2 Play with the basic features of the filter—set up columns, knock out pieces, and futz with connecting nubs.

3 When you are satisfied, click OK.

4 Have a comforting beverage and pat yourself on the back for a job well-done.

Control Descriptions

In Preview Controls

Clicking the arrow cursor in the Puzzle interface activates the In Preview controls. Puzzle provides three context-sensitive In Preview controls, each with a distinctive cursor:

- **(A)** Knockout Piece—When you mouse over a puzzle piece, this cursor appears. Click on the piece to delete it.

- **(B)** Restore Piece—When you mouse over a deleted piece this cursor appears. Click the empty space to restore the piece.

- **(C)** Invert Connector—If you think that a connecting nub would look better reversed, click on that nub when you see this cursor.

Note: Multiple In Preview control cursors will not be active simultaneously. The cursors have been magnified in the image below for better visibility.

Click the arrow to activate the In Preview controls.

Connecting Nub
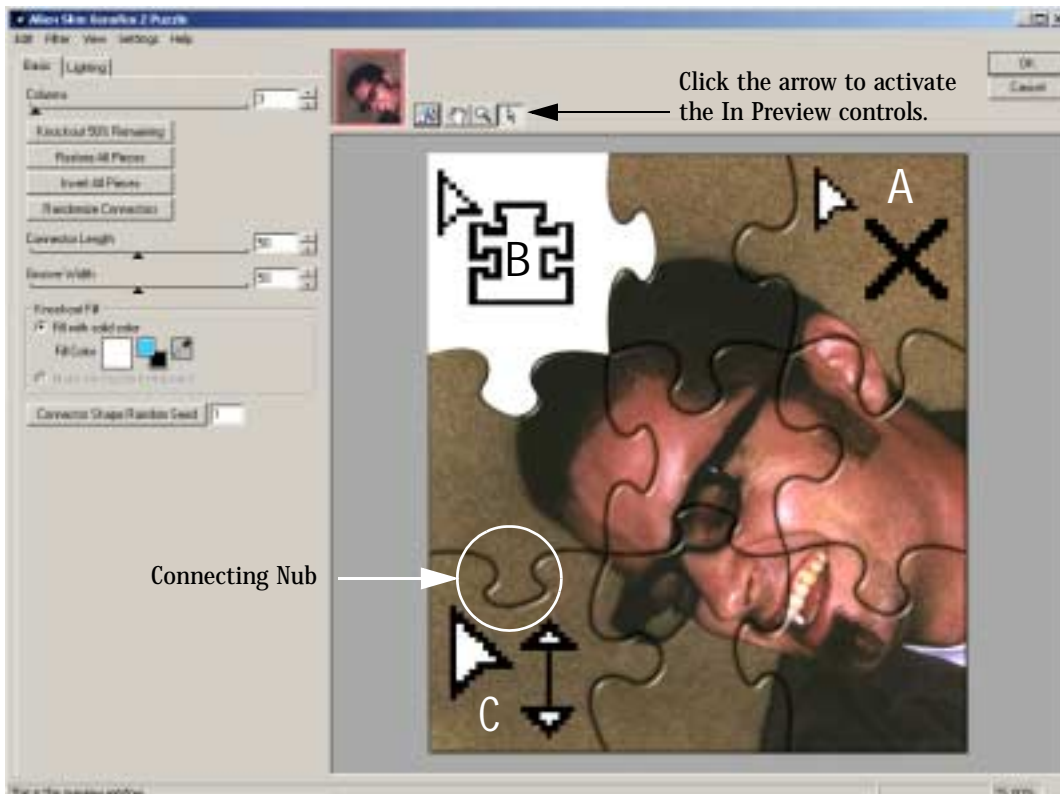
Basic Tab

Columns Controls the number of columns drawn over the selection. Higher values yield more columns and smaller pieces. The number of rows is automatically determined to create puzzle pieces that are as square as possible.

Knockout 10% Remaining Deletes approximately 10% of the remaining puzzle pieces each time you click the button.

Restore All Pieces Did you go a little crazy knocking out pieces? That's OK. Just click this button to restore them all. **Note:** You also have unlimited undos in Xenofex 2; if you want to backtrack sequentially, use your old friend Control-Z (Windows) or Command-Z (Macintosh).

Invert All Pieces Click to restore any pieces that have been knocked out while simultaneously knocking out all active pieces.

Randomize Connectors Randomizes the directions in which puzzle piece connectors face. If you see too many repeating patterns in the connectors, give this bad boy a click.

Connector Length Increases the length of the connecting nubs that connect puzzle pieces. There's no science to this; just go with what looks best.

Groove Width Specifies the width of the bevelled trench between puzzle pieces. Higher values increase the width.

Knockout Fill

Fill with solid color Fills the knocked out areas with the color chosen using the **Fill Color** picker.

Make knockouts transparent Fills the knocked out areas with transparency. This option is disabled when the selection is in a background layer.

Connector Shape Random Seed Controls the random variations in connector shapes. Give **Random Seed** a couple of clicks; if you find an effect that you like, save it as a setting so you can reproduce the effect later.

Lighting Tab

Groove Darkness Darkens the trenches between puzzle pieces. Higher values make the trenches darker.

Light Direction Controls the direction from which the light falls on your selection. Click and drag within the lighting control box to change the direction, or enter a numerical value between 0 and 360 degrees.

Highlight Brightness Controls the intensity of the shiny highlights appearing on the bevelled areas facing the light.

Highlight Size Controls the size of the shiny highlights on the bevelled areas facing the light; higher values yield larger highlights.

Chapter 12: Rip Open

Rip Open simulates a paper surface being torn, punctured, or blown open.

Using Rip Open

1 Using a selection tool, preferably the lasso or the elliptical marquee tool, make a selection around object or spot that you want to rip open.

2 Run the Rip Open filter.

3 Adjust the sliders to taste.

4 Have a siesta; you deserve it.

Control Descriptions

Curl Size Controls the width and number of the curled pieces. Higher values yield wider and fewer pieces.

Curl Amount Specifies the distance to pull back curled pieces. Higher values peel the pieces back further.

Curl Variation Randomizes the curl sizes, direction, and amount of curling. Higher values further randomize the these features.

Edge Roughness Adds roughness to the edges of the curled pieces. Higher values result in a tattered appearance.

Shadow Width Specifies the width of the shadows cast by the curls. Higher values yield wider shadows.

Inside Fill

Fill with solid color Fills the torn out areas with the color chosen using the **Fill Color** picker.

Make selection transparent Fills with transparency to reveal the underlying layer. Disabled if the image is in the background layer.

Same Color on Underside Selecting this option draws the original image on the underside of the curls. Disables **Underside Color**.

Underside Color Use the color picker to select a color for the underside of the curls.

Same Color on Underside has been selected in the image above with a high curl variation setting.

Random Seed Controls the random element in the creation of this effect. Minor changes in the **Random Seed** setting can produce dramatic changes in your image; we encourage you to experiment with this control until you find the effects you like best. You can then precisely duplicate the effect by saving the **Random Seed** setting.

Chapter 13: Shatter
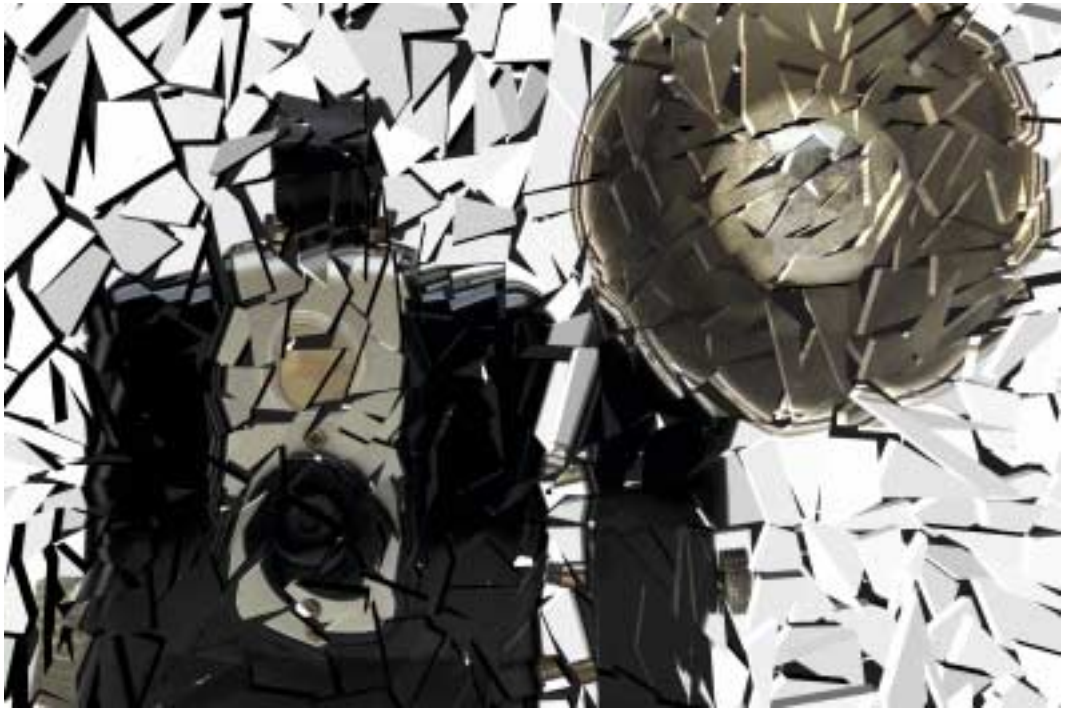
Shatter explodes images and selections into little pieces and shards that fly off the page in a three-dimensional simulation of an exploding surface.

Using Shatter

Note: Shatter does not work in CMYK mode.

1 Select the area that you want to shatter. To shatter the entire image, leave it unselected.

2 Run the Shatter filter.

3 Experiment with the control sliders freely, until you are satisfied with the result.

4 Click OK.

5 Think good thoughts.

Control Descriptions

Basic Tab

Piece Size Controls the average size of the broken pieces. Increasing this value makes the average shattered piece larger.

Thickness Controls the three-dimensional depth of each piece. Higher values yield thicker pieces.

Tumble Controls the random rotation and spreading of shattered pieces. As this value increases, pieces spread further apart, sometimes flying out of the field of view.

Time Specifies the amount of time that has elapsed in the shatter event. A value of 1 is the very beginning of the event, and all you can see are surface cracks forming. As time moves forward, pieces fly away from the original surface and rotate.

The sequence above demonstrates the effect of Time on a shattered image.

Shadow Opacity Controls the opacity of drop shadows cast by the broken pieces. Higher values yield darker shadows.

Shadow Blur Width Controls the opacity drop-off at the edge of shadows. Higher values yield a wider area of blurring, suggesting a light source that is farther away.

Random Seed Controls the random element in the creation of this effect. Minor changes in the **Random Seed** setting can produce dramatic changes in your image; we encourage you to experiment with this control until you find the effects you like best. You can then precisely duplicate the effect by saving the **Random Seed** setting.

Lighting Tab

Increase Contrast Boosts the lighting effect on shattered pieces, yielding brighter, harsher lighting.

Light Direction Controls the direction from which the light falls on your selection. Click and drag within the lighting control box to change the direction, or enter a numerical value between 0 and 360 degrees.

Highlight Brightness Controls the intensity of the shiny highlights appearing on the areas facing the light.

Highlight Size Controls the size of the shiny highlights on areas facing the light; higher values yield larger highlights.

Chapter 14: Stain

Stain creates a realistic stain effect in the shape of any selection. You can emulate spaghetti sauce, coffee cup rings, motor oil, sweat and more!

Using Stain

Note: Use Stain with a selection to get the best effect. Using Stain without a selection fills the entire image or, with **Ring Stain** selected, creates a border around the edge of an image.

1 Using a selection tool, such as the type mask tool, or the lasso, select the object or area that you wish to stain.

2 Run the Stain filter.

3 Adjust the filter controls to taste.

4 Click OK.

5 Enthusiastically beat your chest.

Control Descriptions

Ring Stain Select this check box to apply the stain effect to the area around your selection boundary. For example, applying Stain to a circular selection with **Ring Stain** selected creates a stained loop, like a coffee mug might leave behind.

Clearing the **Ring Stain** check box fills the ring using the color selected in **Stain Color** and opacity levels set with the **Internal Opacity** and **Overall Opacity** sliders.

Edge Width Specifies the width of the opacity drop-off, which forms the stain effect. Higher values produce a wider stain.

Roughness Controls the roughness of the stain edge; higher values produce an increasingly jagged edge.

Internal Opacity Controls the transparency of the inner part of the stain. Higher values increase the opacity of the stain's interior.

Overall Opacity Controls the opacity of the entire stain effect. Higher values darken the stain effect and interior opacity (if an internal opacity above one has been specified).

Stain Color The stain can be any color you like. Clicking in this box awakens your slumbering color picker.

Random Seed Controls the random element in the creation of this effect. Minor changes in the **Random Seed** setting can produce dramatic changes in your image; we encourage you to experiment with this control until you find the effects you like best. You can then precisely duplicate the effect by saving the **Random Seed** setting.

Tips

Stain is designed to work with selections. If you apply Stain without a selection (when the **Ring Stain** check box is cleared) the stain will cover your entire image, producing an underwhelming effect.

In defiance of the above edict, apply stain to an entire image, with the **Ring Stain** check box cleared to create a picture frame.

Chapter 15: Television

Television makes images appear as if they were displayed on an old television, display device, or computer monitor. A wide range of video-like distortions are possible. Using the monochrome screen option can be used to simulate old computer monitors, for example.

Using Television

Note: Television works best on rectangular images and selections. It also works well with rectangular objects in layers.

1 Make a rectangular selection, using the marquee tool or select the entire image to which you will apply Television.

2 Run the Television filter.

3 Adjust the control sliders until you have achieved the desired effect.

4 Click OK.

5 Enjoy.
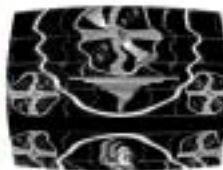
Control Descriptions

Scanline Strength Creates dark bands like those seen on old television monitors; higher values yield darker bands.

Scanline Thickness Controls the width of the dark and light bands; higher values yield thicker but fewer bands.

Vertical Shift Places a black band at the bottom of the selected area, then shoves the image upward, looping it back through the bottom of the selected area. This effect simulates the loss of vertical hold on an old TV. Higher values push the image further. A value of 100 nearly completes the loop, rendering an image similar to a zero value.

Curvature Simulates the distortion caused by curved picture tubes; higher values increase the curvature. If you use a high **Curvature** setting on a selection in the background layer, your background color will show around the edges of

your selection. You can avoid this by copying the image to its own layer and applying Television there.

Static Controls the amount of visual noise added to the image. Higher values yield a more noisy and colorful image.

Ghost Strength Creates a faint, shifted copy of the image. Higher values produce a more obvious "ghost" copy.

Ghost Offset Controls the amount the image copy is shifted from the original; higher values yield "ghosts" farther away from their original position.
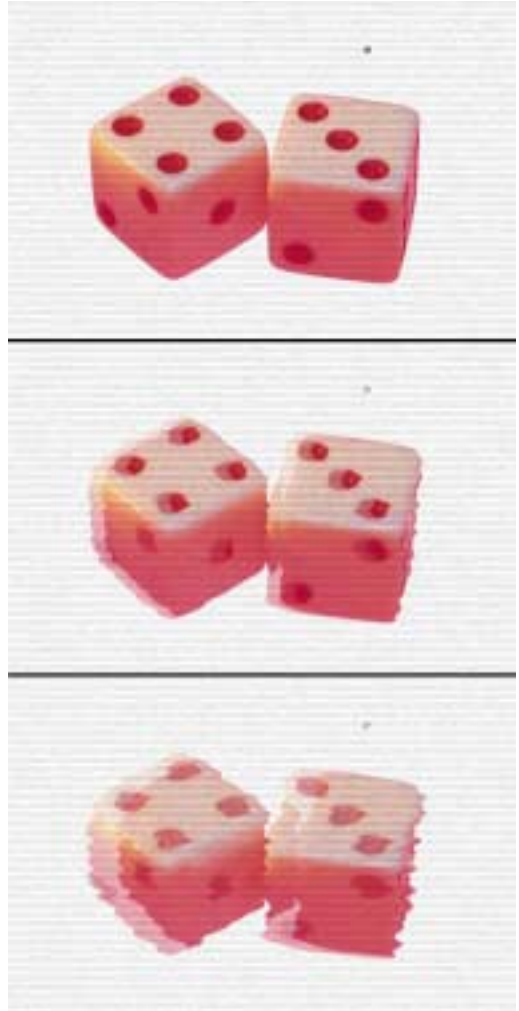
Top to bottom: The effects of increasing breakup and ghost offset. Ghost strength levels are set high.

Breakup Adds random horizontal shifting to your image; higher values yield a wavier, broken-up image.

Monochrome Screen Selecting the **Monochrome Screen** check box yields a two-color effect. You can convert color distortions to black-and-white, amber (like old computer monitors), or anything else. This option is cleared by default.

Monochrome Screen Color Use this color picker to choose your screen color when the monochrome screen check box is selected.

Background Color Chooses the solid color that fills the areas where the effect does not cover the original image. This is only enabled in the background layer. In layers that have transparency, the area around the effect is simply erased.

Random Seed Controls the random element in the creation of this effect. Minor changes in the **Random Seed** setting can produce dramatic changes in your image; we encourage you to experiment with this control until you find the effects you like best. You can then precisely duplicate the effect by saving the **Random Seed** setting.

Tips

Apply Television only to rectangular selections, images, or objects. Using rounded selections yields unexpected results!

Use Amber or Green to emulate the look of ancient computer monitors.

Chapter 16: Troubleshooting

We have tried to collect the most commonly-asked questions here. A regularly updated troubleshooting guide can be found in the Support section of our Web site. If you get really stuck, send E-mail to support@alienskin.com. Include in the E-mail your 12 letter registration code, whether you are using Mac or Windows, and your graphics host program (Photoshop, Paint Shop Pro, etc.).

This chapter covers the following trouble-shooting issues:

Installation Problems

Problem The installer won't accept my 12-letter registration code, or I can't find my code.

Solution—*If you can't find your code*

The Product Registration Code (serial number) is a 12-letter code located in one of the following three places:

- Your user manual (physical version).
- On the CD jewel case (physical version).
- On the download page and in an email invoice (electronic version).

If you've registered the software with us (by purchasing directly from us, registering online or sending in a registration card), we'll have the code in our database. If you didn't register with us, contact us at support@alienskin.com <mailto:support@alienskin.com> to get registered and receive a new registration code.

Solution—*If you have the code*

1 Make sure that you are entering the 12-letter code and other registration fields correctly. The registration code should be all letters with no spaces before or after the code. The Name field must contain at least three characters.

2 Make sure that you are using a Xenofex 2 code. Product registration codes are not interchangeable. For example, your Eye Candy 4000 code will not work with Xenofex 2. You will need to use the new Xenofex 2 code that you were issued when you purchased the software. This 12-letter code can be found on web page from which you downloaded the software, in an email invoice you received while downloading the product, or on a sticker inside the front cover of the manual.

Problem When I try to install Xenofex 2, I get an error dialog saying that I don't have privileges or permission to install the software.

Solution The Xenofex 2 installer, like most installation programs, will need to write files to various folders on your computer. With operating systems such as Mac OS X, Windows 2000 and Windows XP, you will need to have administrator privileges. For information on configuring your user account for such privileges, see your system administrator or your operating system manual.

Problem After installing the plug-ins and starting the graphics host program, the filters do not appear in the Filter or plug-in menu.

Solution The filters were probably not installed in your graphics program's plug-in folder. Find out exactly which folder your host program is using for plug-ins. With Photoshop, you can determine this by going to **Edit** > **Preferences** > **Plug-ins**. Then try to install the filters again and make sure you select the proper plug-in folder. Also, remember that after installing new filters, you must restart your graphics program for them to become available. With other graphic host programs, consult that program's manual for more information about where plug-ins need to be installed and how to access them.

Problem: Xenofex 2 doesn't work with a graphics program that claims to use Photoshop plug-ins.

Solution: Programs sometimes claim to work with all Photoshop plug-ins without testing thoroughly or strictly following the Photoshop plug-in standard. If you'd like to use Xenofex 2

with a host not listed in this manual, please visit our Web site for the latest list of compatible hosts.

Problem: How do I uninstall Xenofex 2?

Macintosh OS 9/Classic Solution: Find the Xenofex 2 folder in your graphics program's plug-in folder and delete it. Also delete the **Application Support : Alien Skin : Xenofex 2** folder.

If the multiple users control panel is *enabled*, you'll also need to delete the **Users : <user name> : Application Support : Alien Skin : Xenofex 2** folder.

If the multiple users control panel is *disabled*, you'll also need to delete the **System Folder : Application Support : Alien Skin : Xenofex 2 folder**.

Macintosh OS X Solution: Find the Xenofex 2 folder in your graphics program's plug-in folder and delete it. Also delete the **/Users/<user name>/Library/Application Support/Alien Skin/Xenofex 2** folder.

Windows Solution: Run **Add/Remove Programs** from your Windows Control Panel. Select Xenofex 2 from the program list and click the **Add/Remove** button. This will remove the program and most of its components. Next go to your plug-ins folder and delete the **Xenofex 2 Settings** folder.

Performance Issues

Problem Running Photoshop 7 under OS X, when I use the color picker in an Xenofex 2 filter, the effect doesn't apply.

Solution The effect has been applied, but the view window is not being updated. There are two ways to kick this recalcitrant window into gear:

1 *Before* you run the filter, select and use the Apple color picker, rather than the Photoshop color picker (select this under the General tab in the Preferences dialog).

2 If you have already used the Photoshop color picker, zoom in and out to update the image.

Problem Some or all of the filters appear grayed out in the Filter menu.

Solution Grayed-out filters in the **Filter** menu occur if you are in certain color modes (such as CMYK, Lab or Bitmap) that won't allow a specific filter to work properly.

Problem One of the filters seems to have no effect on the image.

Solution You may have selected a layer that is hidden by other layers when **Show all Layers** is enabled. Deselect the **Show all Layers** checkbox in the **View** menu in your filter interface.

Problem I get a message that Xenofex 2 ran out of memory while rendering the preview.

Solution In Photoshop, the history palette and other features take up a lot of memory. You can free up this memory by selecting **Edit** > **Purge** > **All**.

Problem The preview seems broken. It only shows the checkerboard pattern.

Solution Sometimes the preview begins in a transparent part of a layer. Click an opaque area of your selection in the navigation thumbnail.

Problem A filter makes the graphics program or the entire computer crash or freeze up.

Mac OS 9/Classic Environment Solution Make sure that you have allocated enough memory to your image editing program. The default memory allocation may not be enough, especially if you are working with print resolution images. You can increase the memory allocation by exiting the image editor and performing a **Get Info** on the program icon in the Finder.

If you are using Photoshop, the history palette and other features take up a lot of memory. You can free up this memory by selecting **Edit** > **Purge** > **All** from the Photoshop menu.

To determine whether you have an extension conflict, restart your Macintosh while holding down the Shift key. You may release the Shift key after you see the message "Welcome to Macintosh. Extensions off." Then try the same filter operation. If it now works, then you have a control panel or extension installed in your computer that is incompatible with Xenofex 2.

We will love you very much if you try to identify the problem extension and inform us of the conflict.

Mac OS X/Windows Solution Sometimes freezes or crashes occur when your computer runs out of available memory. If you are using Photoshop, you can sometimes free up large amounts of memory by selecting **Edit > Purge > All**.

Also, make sure that your computer system has the minimum requirements to run our software. You also should try exiting out of other programs before you run your image editing program, as there might be a conflict between another program and Xenofex 2. If you notice such a conflict, we will love you very much if you try to identify the problem program and inform us of the conflict.

Also, make sure that your computer system has the minimum requirements to run our software. You also should try exiting out of other programs before you run Photoshop, as there might be a conflict between another program and Xenofex 2 If you notice such a conflict, we will love you very much if you try to identify the problem program and inform us of the conflict.

Error Messages

The table below provides remedies to the error messages you may encounter in Xenofex 2.

Error Message	User Remedy
This host application does not support enough of the Photoshop filter specification for this filter to run.	Sorry! Your host graphics program is incompatible with Xenofex 2. Consult the list of compatible host programs in "Host Requirements" on page 2.
This filter requires a selection.	Make a selection, then rerun the filter.
This filter requires editable transparency. Please turn OFF Preserve Transparency in the Layer palette.	In Photoshop 6, turn off the **Preserve Transparency** option in the Layers Palette. In Photoshop 7, clear the **Lock Transparent Pixels** button.
This filter only runs on MacOS 9 or later.	Check the operating system requirements for Xenofex 2 in your user manual. Xenofex 2 only works with MacOS 9 or later.
The filter ran out of available memory while rendering the preview image.	The history palette and other features take up a lot of memory. In Photoshop, you can free up this memory by selecting **Edit** > **Purge** > **All**. You may not have enough physical memory (RAM) to handle the image that you're working with.
A serious error occurred and the filter was unable to find the entry point for the core library. Reinstalling the filters may fix this problem.	Reinstall Xenofex 2.
A serious error occurred and the filter was unable to load the core library. Reinstalling the filters may fix this problem.	Reinstall Xenofex 2.
A serious error occurred and the filter was unable to set the location of its resources. Reinstalling the filters may fix this problem.	Reinstall Xenofex 2.
The registration code was not installed or is invalid. Please reinstall the filters.	Reinstall Xenofex 2.
Please make a selection or an object in a layer that does not take up the entire layer.	Make a selection or place an object in its own layer with surrounding transparency to make the filter run.
Setting names can only include letters, numbers and spaces, and must be 31 or fewer characters in length.	Reduce the length of your setting name and make sure that it only contains letters, numbers, or spaces.

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notes
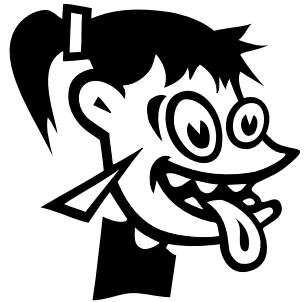
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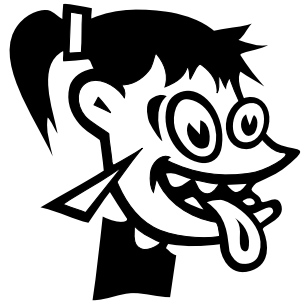
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