



XENOFEXTM

VERSION 1.0





User Manual
Version 1.0

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Contents

- Getting Started 7
 - Host Requirements 7
 - System Requirements 7
 - Macintosh Installation 8
 - Windows Installation 8
 - Registration 10
 - Installation Instructions for Paint Shop Pro Users 10
 - Apply and Cancel Controls 11
 - Preview Controls 11
 - Clicking the Alien 11
 - Using Presets and Saving/Deleting Settings 12
 - Selections 12
 - Photoshop Layers 13
 - Actions In Photoshop 4 and 5 14
 - Xenofex and Image Modes 14
- The Filters 15
 - Getting to know Xenofex 15
 - Specialized Filters and Selections 15
- Baked Earth 16
- Constellation 18
- Crumple 20
- Distress 22
- Electrify 24
- Flag 26
- Lightning 28
- Little Fluffy Clouds 30

Origami	32
Puzzle	34
Rounded Rectangle.....	36
Shatter	38
Shower Door	40
Stain	42
Stamper	44
Television	46
Troubleshooting	48
Credits	51
License Agreement	52

Getting Started

Welcome to Xenofex 1.0, a set of 16 plug-in filters that let you create amazing special effects quickly and easily.

Like all Alien Skin Software products, Xenofex is designed to be extremely easy to use. We do encourage you to read through this manual at least once, since it's possible that you'll overlook some powerful ways to use the filters if you don't check their descriptions. Also, some filters work better on certain types of objects; be sure to check the chapters on specific filters if you're having trouble getting a desired effect.

We also suggest that you carefully read pages 8 through 15; they cover installation instructions and features common to all 16 Xenofex filters. Take a few minutes to familiarize yourself with the preview window, learn to use the presets and create your own settings, and you'll quickly be ready to dive in and experiment with the special effects.

Host Requirements

You must use Xenofex with one of the following programs:

Macintosh

Adobe Photoshop 3.0.4 or later (we recommend 4.0 or later)

Adobe Image Ready 1.0

Corel Photo-Paint 8

MicroFrontier Enhance 4.01

MicroFrontier Digital Darkroom 1.2

Windows

Adobe Photoshop 3.04 or later (we recommend 4.0 or later)

Jasc Paint Shop Pro 4.12 or later

Corel Photo-Paint 7 (Revision B and 7.663) and Photo-Paint 8

Adobe Image Ready 1.0

CiEBV PhotoLine 32 (version 4.52 or later)

SPG ColorWorks:WEB 3 (version 3.004 or later)

MicroFrontier Digital Darkroom 1.2

Micrografx Picture Publisher 8

Microsoft Image Composer 1.5 or later

Please note: We are constantly testing new programs for compatibility with our plug-ins. For information about any host program not listed above, please check our web site.

System Requirements

Macintosh Minimum

- PowerPC processor
- Apple System Software 7.1.2
- 16 Megabytes of physical RAM
- Color monitor with 8-bit or greater video card

Macintosh Recommended

- PowerPC processor
- Apple System Software 7.5 or later
- 32 Megabytes of physical RAM
- Color monitor with 24-bit video card

Windows Minimum

- 486/DX processor
- Windows 95
- 16 Megabytes of physical RAM
- Color monitor with 8-bit or greater video card.

Windows Recommended

- Pentium processor
- Windows 95, 98 or NT 4
- 32 Megabytes of physical RAM
- Color monitor with 24-bit video card

Macintosh Installation

Start by making sure you are not running your graphics program (Photoshop, Enhance, Photo-Paint, etc.). This is necessary because these programs only recognize new filters when starting up.

Insert the Xenofex disk into your computer. Double-click the “Install Xenofex” icon. After the splash screen, the installer will display the license agreement for Xenofex. Click **Yes** after you have read the agreement to agree with its terms. The installer will then display any new information or changes to the installation instructions. After reading this, click **Continue**.

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



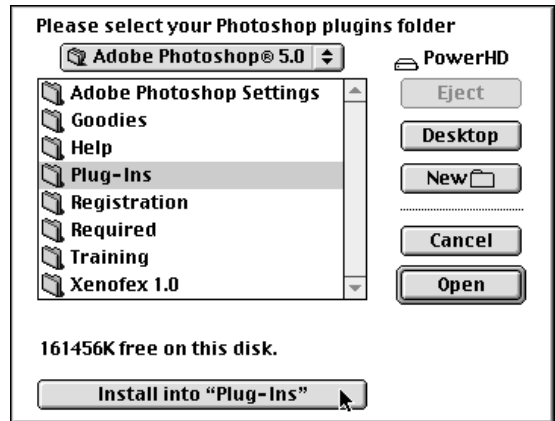
Please enter your name, organization and registration code below:

Name:	<input type="text" value="Your Name"/>
Organization:	<input type="text" value="Your Company Name (optional)"/>
Registration Code:	<input type="text" value="Your 12 letter code"/>

Be sure to send in your Registration Card for free technical support, upgrade notices and special offers.

Your registration code is the 12-letter code located on a sticker attached to the CD case. We strongly suggest you write this code in the manual or store it in a safe place for future installations.

Now you will see the main installation screen, which should look like the image at the top of the next column.



Main installation screen for Xenofex

It is important that you 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 **Filter** menu.

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

If you are not sure where to install Xenofex, 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. It is usually located in the Photoshop folder.

Windows Installation

Start by making sure you are not running your graphics program (Photoshop, Paint Shop Pro, Photo-Paint, etc.). This is necessary because these programs only recognize new filters when starting up. Your copy of Xenofex may be bundled with Paint Shop Pro 4.15 SE; you can easily install both of these programs at the same time. Users of Paint Shop Pro 4.12, PSP 4.14 or PSP 5 please refer to page 10 for important setup instructions.

Insert the Xenofex disk into your computer. Double-click on the SETUP.EXE program. After the splash screen, the installer will display the license

agreement for Xenofex. Click **Yes** after you have read the agreement to agree with its terms. The installer will then display any new information or changes to the installation instructions. After reading this, click **Continue**.

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



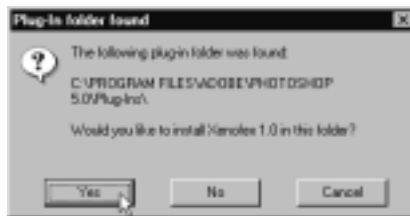
Your registration code is the 12-letter code located on the CD case. We strongly suggest you write this code in the manual or store it in a safe place for future installations.

A dialog will appear, asking if you want the installer to find the Photoshop plug-in folder. If you are using Photoshop 3.04 or later, click **Yes**. If you are using another image editor, click **No** to manually select the plug-in folder.



If you clicked **Yes**, the setup program will make a guess at the location of Photoshop's plug-in folder.

Once it finds a plug-in folder, it will ask if you would like to install Xenofex in that location. If it is appropriate, click **Yes**. If not, clicking **No** continues the search for another plug-in folder.



Eventually, if the installer can find no more Photoshop plug-in folders, it will prompt you to select the folder. Browse through the file list until you find the desired folder and click **OK**. If you are not sure where to install Xenofex, 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 the **File** menu.



Registration

Make sure that you take time to register your copy of Xenofex with us. Of course, you must register to receive technical support. Once you register, we'll be able to notify you immediately of bug fixes and updates, as well as special discounts on other Alien Skin products.

You can register at our web site:

<http://www.alienskin.com>

A registration card is also included with the software in case you don't have World Wide Web access; just mail or fax the completed card to us and we'll register you.

Please note that if you purchased Xenofex directly from Alien Skin Software, then you are already registered. You only need to register if you purchased Xenofex through a catalog, store or other reseller.

Installation Instructions for Paint Shop Pro Users

Your copy of Xenofex may be bundled with Paint Shop Pro 4.15 SE; you can easily install both of these programs at the same time. However, users of Paint Shop Pro 5 or other versions of PSP 4 will need to follow the instructions below.

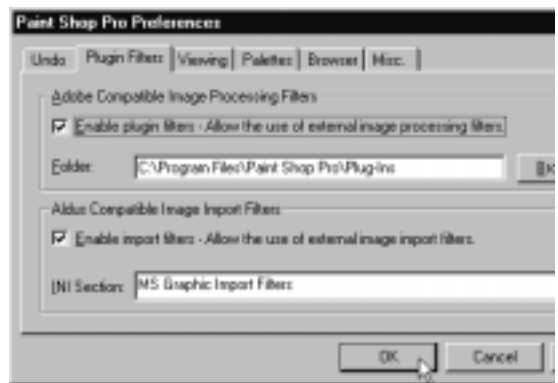
Since Paint Shop Pro doesn't ship with a built-in Plug-ins folder, you will have to create one and let Paint Shop Pro know where it is located. You can do this in three easy steps:

One: Create a "Plug-ins" folder in the Paint Shop Pro folder.



Two: Run the Xenofex setup program. When asked, don't let Xenofex search for the Photoshop plug-in folder; instead, browse and find the correct Paint Shop Pro plug-in folder. The default location for Paint Shop Pro 4 is **C:\Program Files\Paint Shop Pro\Plug-Ins**. The default location for Paint Shop Pro 5 is **C:\Program Files\Paint Shop Pro 5\Plug-Ins**.

Three: Run Paint Shop Pro. Select "Preferences:General Program Preferences" from under the "File" menu. Click on the "Plug-in Filters" tab of the Preferences dialog window. Check the "Enable Plug-In filters" checkbox. Use the Browse button to pinpoint the Plug-in folder. When you have located the appropriate Plug-in folder, click "OK" to exit the Preferences dialog.



This is the Preference dialog for Paint Shop Pro 4.



This is the Preference dialog for Paint Shop Pro 5.

The filters will appear under **Image> Plug-in Filters> Xenofex 1.0**.

Apply and Cancel Controls

Located in the upper right hand corner of the filter dialog box are two buttons:



Click this checkmark button to apply the filter with the current settings.



Click this cancel button to exit the filter without applying the effect. Note that hitting the Escape key does the same thing.

Preview Controls

The bottom half of each Xenofex filter dialog box is devoted to previewing. The large area at the lower right is the Preview window, which shows how the special effect you've chosen will be applied to your image. You can preview different parts of your image by dragging the preview with the mouse. You can also resize the Preview window to make it larger or smaller by clicking on its lower right corner and dragging your mouse.



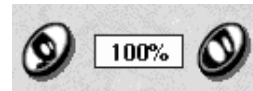
Thumbnail Navigator Window

At bottom center is a Thumbnail, a small copy of your entire image. A small black rectangle in the Thumbnail represents the view of the Preview window. You can move the Preview area by dragging the black rectangle with the mouse. You can also click outside the rectangle in the Thumbnail and the rectangle will jump to that area.

Zoom Buttons

You can zoom into and out of the preview with the buttons above the Thumbnail. Zoom Out is on the

left; Zoom In is on the right. You can view previews at zoom percentages from 6% to 1600%.



Preview Progress Indicator

Between the Zoom Out and Zoom In buttons is the Preview Progress Indicator field. This field will always be one of three colors: Green means that the image displayed in the Preview window is up to date (i.e., the Preview Window reflects your current filter settings). Yellow means that a preview image is currently being generated. Red means that the Auto Preview feature (see below) has been disabled, and what you see in the Preview window may not reflect your current filter settings. The Preview Progress Indicator field also displays the current zoom percentage of the Preview window.

Auto Preview

If the Auto Preview button is enabled (filled with blue), every time you move a slider or click a button in the filter dialog box, the Preview will update itself. You don't have to wait for a preview to finish updating before you move a slider again or click another button. If you do not want previews to be constantly updated, uncheck the Auto Preview button. If you do this, you will have to click the Preview Now button (the stylized eye just below Auto Preview) in order to update the preview image to reflect your current filter settings.



Clicking the Alien

Clicking the alien icon in the lower left corner of our filter dialog box will bring up the About Box, where your registration information is listed. There is also a button labeled "Go to Alien Skin's web site." If you have a web browser installed on your computer, clicking on this button will start your web browser and take you to our home page.

Warning! Clicking the button will exit you out of the filter.

Using Presets and Saving/Deleting Settings

To help you get started quickly, each filter in Xenofex comes with presets. You have over 160 preset effects at your disposal even before you start experimenting. To load a filter's presets, run the filter, then click on the Settings pop-up menu directly above the Preview window and select the preset you want to try.



Selecting a particular setting allows you to preview the effect (see Preview Controls on page 11). If you like a particular preset effect, take time to note values of the filter's sliders, so you can get a better understanding of what each filter is capable of.



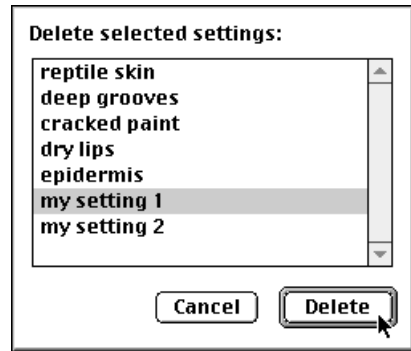
You can easily create and name your own settings and add them to the list of presets. To save your current settings for future use, select "Save..." from the Settings pop-up menu. Type in the name you want to use for this setting and click OK.



From now on, that name will appear in that filter's Settings pop-up menu. To load old settings, simply select them as you would one of the presets.

Note: The settings called "Last Used" are automatically generated every time you click the OK button.

Deleting a setting is just as easy. When you select "Delete..." from the Settings pop-up menu, you will be asked to choose your victim from the list of names.



Clicking "Delete" removes that setting from that filter's Settings pop-up menu. It will not appear again unless you recreate it.

Note: You cannot delete the "Last Used" setting.

Selections

Most paint programs have powerful selection capabilities and we have tried to build on these features by taking selection shape into account when designing our filters. Using selections will almost always give you the maximum benefit from Xenofex's filters. Also, be sure to read the chapter on Selections in your Photoshop manual (Chapter 4 for Photoshop 3 users and Chapter 7 for Photoshop 4 and 5 users).

Please note that all of the filters in Xenofex that use selections will also work in layers with no selection. Using a layer is usually much easier than creating a selection. It also has the advantage of allowing you to move the affected area after the filter has been applied. See the next section on Layers for more information about this option.

Important Note For Paint Shop Pro 4.15 Users: Floating Selections

When you create Type or Cut and Paste, Paint Shop Pro 4.15 will float your selection. It is important that you Defloat the selection before applying the following filters: Electrify, Flag, Shatter, Crumple, Shatter, Distress, Stamper and Television. These filters behave unpredictably on floating selections.

To Defloat the selection, use **Selections>Defloat** or **Ctrl-D**.

For users of Photoshop 3.04 or 3.05

If you use floating selections in Photoshop 3, we recommend that you defloat your selection by placing it in a layer by itself before applying our filters. Xenofex will behave unpredictably on floating selections.

The Electrify filter draws outside of the selection. In Photoshop 3.04 and 3.05, this means that you will lose your selection if you have not saved it before applying this filter. Don't forget to save your current selection if you will need to use it after applying Electrify.

Photoshop Layers

A layer is like an extra image on a piece of clear glass over your background image. Layers allow you to keep your composition flexible until you're sure where you want to place all of your image components. Most of Xenofex's filters take advantage of this layer technology. For more information about Photoshop's layer capabilities, consult your Photoshop manual (Chapter 8 for Photoshop 3 users, Chapter 11 for Photoshop 4 and 5 users)

All of our filters can be used in layers. More importantly, many Xenofex filters actually affect transparency when used in a layer. This means, for instance, that you can use Electrify to create electric bolts around an alien in a layer, then move the alien and bolts together without affecting the rest of your image. If you drop the alien onto the background and apply Electrify there, then you can't move the electric alien without leaving a hole in the background.

IMPORTANT! To ensure that our filters work correctly in a layer, make sure that the **Preserve Transparency** checkbox is **not** checked.



The Xenofex filters will behave unpredictably or have no effect when **Preserve Transparency** is enabled. Note that Photoshop 4 automatically enables **Preserve Transparency** when it creates type and when it places an image in a layer. Disable it and you will be able to use our filters without a problem. Unfortunately, a filter only has access to one layer at a time. That means that when you work with a floating selection or a layer, the preview will not be able to show you the entire image composition. Wherever the layer is transparent, the preview will show a checkerboard pattern (see below).



One final note about layers, selections and our filters: If you are working with an object in its own layer, you don't really need a selection, because the filter can figure out the shape of your object by looking at which parts of the layer are opaque.

Photoshop 5's Type Layer and Xenofex

Adobe Photoshop 5 allows users to create a special dynamic kind of layer. While working with a type layer, you will notice that all of the Filters are grayed out. **In order to use filters on those layers, you will need to first render the layer.** Rendering the layer will convert the type to pixels. To render the layer, select the type layer and choose **Type>Render Layer** from the **Layer** menu. After rendering a type layer, you will be able to apply

our filters, but the type will no longer be editable (this is built into Photoshop 5). More information about Type Layers can be found in Chapter 12 of the Adobe Photoshop 5 manual.

Actions In Photoshop 4 and 5

Photoshop 4.0 introduced the ability to group a series of tasks into one automated single command, or *Action*. Xenofex's filters were designed to take advantage of this powerful new feature. All of the filters in Xenofex fully support Actions in Photoshop 4 and 5. For more information on how to use Actions, consult your Photoshop manual (Chapter 15 for Photoshop 4, Chapter 16 for Photoshop 5).

Xenofex and Image Modes

All Xenofex filters fully support Grayscale, Duotone, RGB, CMYK and Multichannel modes.

The following filters will work in Lab mode: Distress, Electrify, Lightning, Origami, Shatter, Shower Door and Stain.

Current Photoshop plug-in specifications do not allow any filters to work in Bitmap or Indexed Color modes.

If a filter will not work in a given mode, its name will appear grayed-out in the Filter menu.

The Filters

Getting to know Xenofex

All 16 Xenofex filters are extremely easy to use. To get the most practical and enjoyable results from the software, we recommend you read over each filter's description in this manual and take a few moments to experiment with the presets found in each filter's Preview window.

Some of the more interesting effects possible with Xenofex may not be obvious at first glance. For instance, it's possible to get realistic burned edges using the Stain filter (see page 43), hard plastic surfaces and wet intestinal tracts using Little Fluffy Clouds (page 30), scaly reptile skin using Baked Earth (page 16) and blood vessels or capillaries using Lightning (page 28). Both the filter descriptions in the following chapters and the presets included with the software are useful for discovering these possibilities.

Other important information is included in each filter's description. Stamper, for instance, allows you to choose your own file to create a mosaic effect, but the Stamper description points out that the file must be an uncompressed TIFF image, and lists certain restrictions on the image mode (see page 44 for full information about Stamper).

Of course, the best way to get to know the Xenofex filters is to experiment with them yourself. Take the time to read the descriptions we provided, use the presets to familiarize yourself with what the sliders in the Preview window can do, and then experiment on your own artwork.

Enjoy!

Specialized Filters and Selections

Most of the filters in Xenofex work well with or without selections, in the background layer or in a layer with transparency. However, three of the filters were created for use in special situations:

Electrify

This filter draws bolts of electricity around the outside of an object. It thus requires a selection. It can be run on an object by itself in a layer, but only if the object does not occupy the entire layer.

Distress

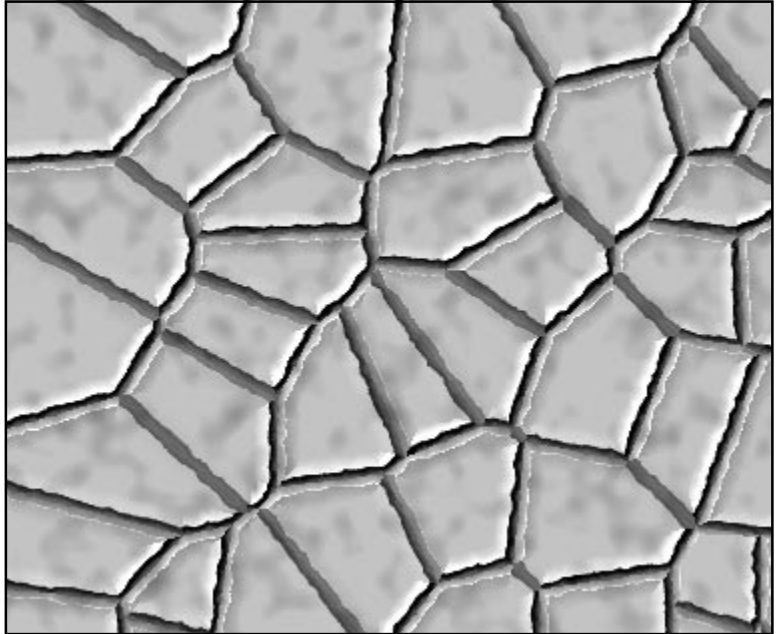
This filter was created specifically for use on an object, like thick text, in a layer with transparency. If you use it on an object that is surrounded by color information instead of transparency, you may get confusing results.

Stain

This filter was created for use with selections; if you don't make a selection, the Stain will cover your entire layer and the effect will not be as noticeable.

Please refer to the specific chapters about these filters for more information.

Baked Earth



Baked Earth uses shadows and highlights to create the appearance of dried and cracked earth over your selection. A wide range of realistic textures is possible.

Controls

Crack Length

Controls the length of the cracks between the chunks of earth, which also controls the size of those chunks. Larger values produce longer cracks.

Crack Width

Controls the width of the cracks between the pieces of earth.

Variation

Controls the roughness of the outer edges of the chunks of earth; higher values yield a rougher, more eroded look.

Random Seed

Controls the random element in the creation of this effect. Minor changes in the Random Seed slider can produce dramatic changes in your image, and we encourage you to experiment with this control until you find the effects you like best. You will

then be able to precisely duplicate them by noting the Random Seed setting.

Highlight Brightness and Highlight Sharpness

Control the white highlights that appear on those parts of your selection facing the light. Brightness controls the intensity of these highlights, while Sharpness affects their diffusion. Higher values yield a glossier effect.

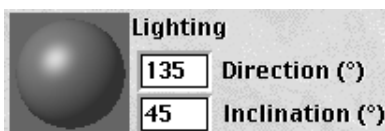
Lighting Direction

Controls the direction from which the light falls on your selection. You have a full 360° range from which to choose. A value of 0° yields light directly from the right; 90° yields light from the top; 180° yields light directly from the left, and 270° yields light from the bottom.

Lighting Inclination

Controls the angle formed by the light and the page. This gives the effect of more depth. If the light originates from directly overhead, the light angle will be at 90°. As the light comes more directly from the side, the value will approach 0°.

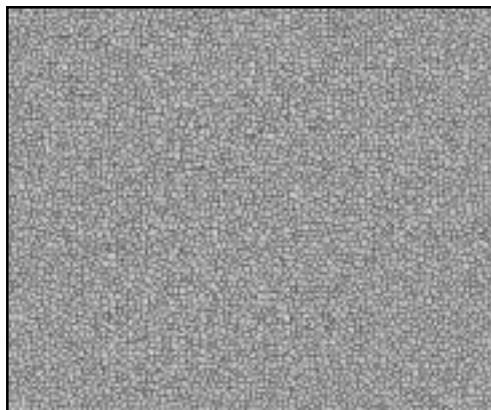
Note that you can control the lighting by clicking anywhere in the Lighting box or by entering numeric values for Direction and Inclination.



Baked Earth applied with small Crack Length and small Crack Width to create a cracked and peeled paint effect

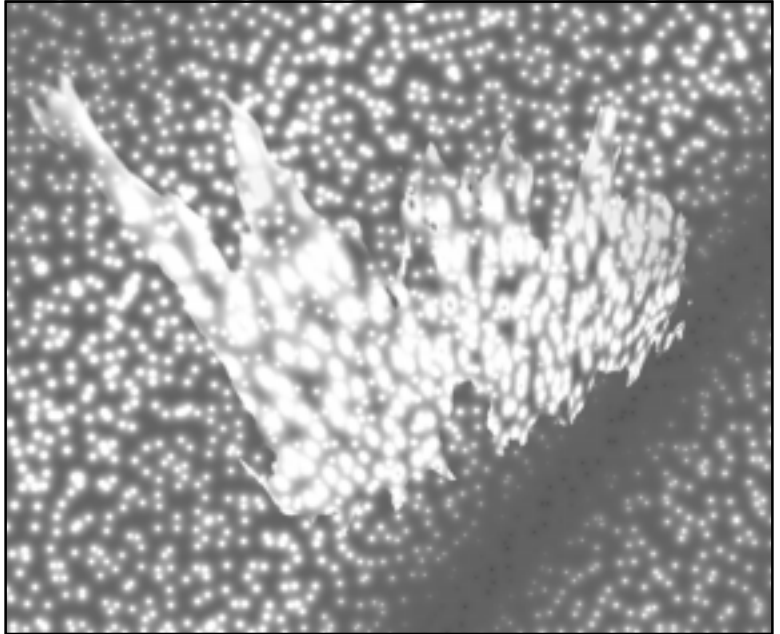


Baked Earth can simulate skin or a scaly, reptilian hide by moving the light to the bottom right, using low Variation



Pebble-like effects are possible with very low Crack Length and Crack Width and high Variation

Constellation



Constellation recreates your image as points of light. Each point of light is the color of the original image at that point.

Constellation is meant for use primarily on color images, because each star gets its color from the color of the original image where it is placed. Also, the Overdrive parameter makes the center of each star white, which simulates light that is so intense that it overexposes film or overloads the cells in the human retina. In grayscale images, this whitening isn't noticeable, which is another reason we recommend sticking with color images for this filter.

When used in the background layer, Constellation uses your background color to fill in the gaps between stars. When used in a layer other than the background, the space between stars is transparent.

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

Controls

Star Size

Controls the radius of the stars that make up your constellation. The higher the setting, the fewer the stars.

Sharpness

Controls the blurredness of the stars. Higher settings yield pinpoint stars, while lower settings produce a softer disk of light.

Overdrive

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

Random Seed

Controls the random element in the creation of this effect. Minor changes in the Random Seed slider can produce dramatic changes in your image, and we encourage you to experiment with this control until you find the effects you like best. You will then be able to precisely duplicate them by noting the Random Seed setting.



Constellation applied to an image (top) with increasing Sharpness values (bottom). Highest Sharpness is on the right. This was done in a layer on top of another copy of the original.

Crumple



Crumple simulates the effect of printing the image on paper that has been crushed and then partially flattened out again.

Controls

Crinkle Size

Controls the size of the creases in the crumpled paper.

Distortion

Low values flatten the paper more; higher values leave the paper more wrinkled and pulled away from the edges of the image. Note that highly crumpled paper covers less projected area than the original sheet; this means that if you use Crumple with high Distortion on a selection in your background layer, there may be areas where your background color will be visible.

Random Seed

Controls the random element in the creation of this effect. Minor changes in the Random Seed slider can produce dramatic changes in your image, and we encourage you to experiment with this control until you find the effects you like best. You will

then be able to precisely duplicate them by noting the Random Seed setting.

Light Boost

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

Highlight Brightness and Highlight Sharpness

Control the white highlights that appear on those parts of your selection facing the light. Brightness controls the intensity of these highlights, while Sharpness affects their diffusion. Higher values yield a glossier effect.

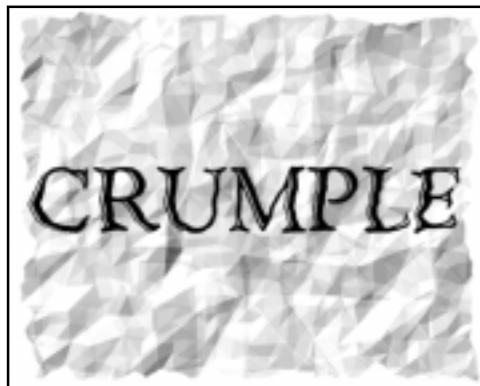
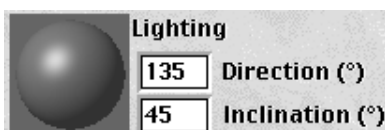
Lighting Direction

Controls the direction from which the light falls on your selection. You have a full 360° range from which to choose. A value of 0° yields light directly from the right; 90° yields light from the top; 180° yields light directly from the left, and 270° yields light from the bottom.

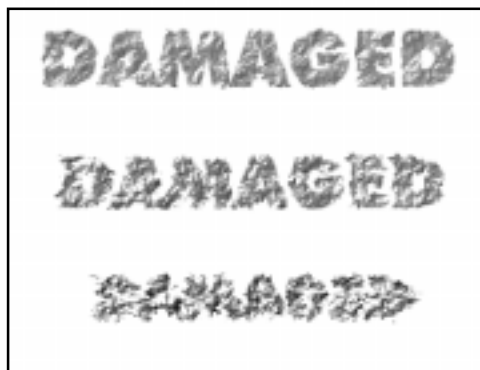
Lighting Inclination

Controls the angle formed by the light and the page. This gives the effect of more depth. If the light originates from directly overhead, the light angle will be at 90°. As the light comes more directly from the side, the value will approach 0°.

Note that you can control the lighting by clicking anywhere in the Lighting box or by entering numeric values for Direction and Inclination.



Crumple applied to a layer filled with white and type. Crinkle Size is low and Distortion is medium.



Crumple applied to type in three separate layers, with increasing Distortion



Crumple applied to a two-dollar bill that has been duplicated in separate layers. Crinkle Size and Distortion were varied for each layer and shadows were added for depth.

Distress



Distress creates an organic aging and crumbling effect, as if something has been eating away at the edges of your selection.

Distress works by pulling surrounding color into the selection. This means that you'll get the best effect by using this filter on an object, like thick text, surrounded by transparency (that is, placed in a layer such that there is no color information immediately around the text). Distress sucks in the transparency, thus eating away at the edges of the object. If you use Distress on an object that is surrounded by color information instead of transparency, you may get confusing results.

Please take a look at the example images included on the next page to see how to make best use of this filter.

Controls

Edge Width

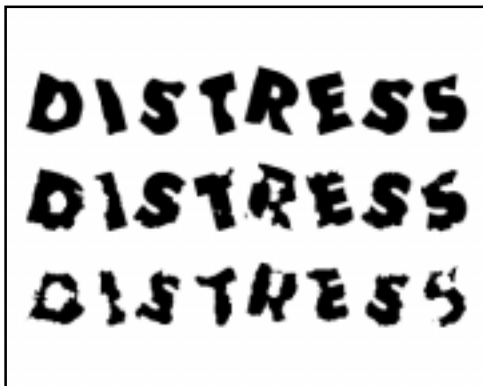
Controls the width of the distress around the edges of your selection; higher values cause more erosion.

Irregularity

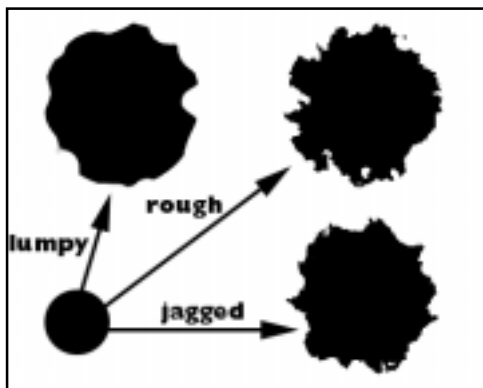
Controls the shape of the crumbling effect; higher values yield a more odd, irregular erosion.

Edge Type

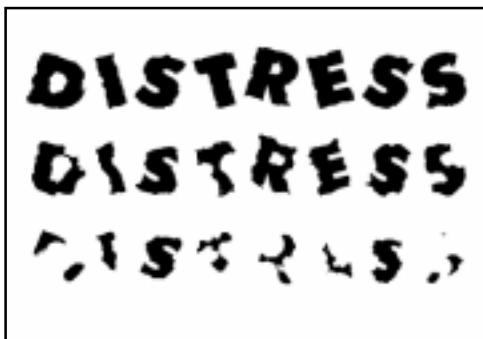
There are three types of edge available; Lumpy produces a more rounded effect, while Rough and Jagged produce sharper, more chipped erosion.



Top to Bottom: Lumpy, Rough and Jagged Edge Type, with Edge Width set at 20 and Irregularity at 50 each time



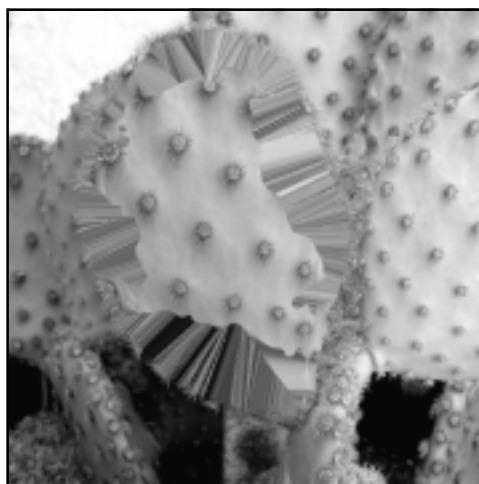
A circle, enlarged, with the three Edge Types applied and other settings kept constant.



Here, the same Edge Type but with increasing Edge Width, which eats away more of the selection.

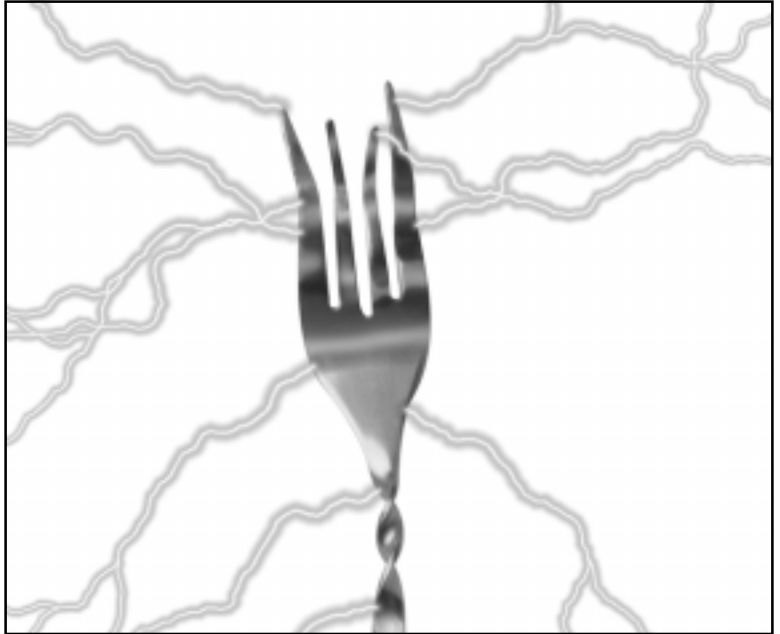


Distress can also be used to create interesting edges around photo images.



*How **not** to use Distress. The Cactus was selected and Distress applied with high Edge Width and Irregularity. Note that the filter pulled color information into the selection, rather than the transparency it needs to create its eroding effect. Putting objects in their own layer before applying Distress is almost always the best choice.*

Electrify



Electrify creates bolts of electricity branching out from the edges of your selection. You have a wide range of control over the number, shape and color of the bolts of electricity.

Since this filter draws bolts of electricity around the outside of an object, it must have a selection, or be run in a layer on an object that doesn't occupy the entire layer, in order to work.

For users of Photoshop 3.04 or 3.05: The Electrify filter draws outside of the selection. In Photoshop 3.04 and 3.05, this means that you will lose your selection if you have not saved it before applying this filter. Don't forget to save your current selection if you will need to use it after applying Electrify.

Controls

Arc Length

Controls the length of the bolts of electricity. Higher values yield longer bolts.

Arc Spacing

Controls how far the bolts are from one another. Higher values mean fewer bolts.

Segment Length

Controls the length of each segment along the bolts. Higher values make the bolts of electricity appear more jerky and angular.

Glow Width

Controls the width of the outer color's glow; higher values increase the glow size.

Inside Masking

Controls how much the effect is visible inside your selection. Higher values cut off the effect more sharply at the selection edge.

Jaggedness

Controls the variation in the direction of the segments along each bolt. Lower values produce straighter bolts.

Meander

Controls the curve of the path each bolt follows. Higher values produce a more curved path, especially with high Jaggedness and low Segment Length settings.

Branching

Controls the number of branches each bolt forms; higher values generally yield more branching. Because branching is a random process, changing the Branching slider will sometimes have no effect and sometimes have a large effect. Tweaking 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.

Random Seed

Controls the random element in the creation of this effect. Minor changes in the Random Seed slider can produce dramatic changes in your image, and we encourage you to experiment with this control until you find the effects you like best. You will then be able to precisely duplicate them by noting the Random Seed setting. Electrify has many components based on random factors, so this control is particularly important here.

Inner and Outer Color

The glow at the middle of each bolt starts as the Inner Color and fades to the Outer Color as it moves outward. Clicking in either box brings up the color picker you have previously selected in your graphics program.



Electrify applied with a medium Segment Length and medium Branching



Segment Length set very low and both Jaggedness and Meander set very high. Note in the bottom image that shrinking the selection a bit and applying Electrify again yields bolts of electricity coming from inside as well as outside the image.

Flag



Flag provides realistic 3-D rendering of rippling surfaces, adding shadows and highlights to create a windblown banner effect. It works best on an object that is by itself in a layer with transparency.

Controls

Ripple Thickness

Controls the width of the ripples added to your selection; higher values yield fewer, thicker ripples

Ripple Strength

Controls the depth and distortion of the ripples; higher values yield a stronger rippled effect.

Random Seed

Controls the random element in the creation of this effect. Minor changes in the Random Seed slider can produce dramatic changes in your image, and we encourage you to experiment with this control until you find the effects you like best. You will then be able to precisely duplicate them by noting the Random Seed setting.

Light Boost

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

Highlight Brightness and Highlight Sharpness

Control the white highlights that appear on those parts of your selection facing the light. Brightness controls the intensity of these highlights, while Sharpness affects their diffusion. Higher values yield a glossier effect.

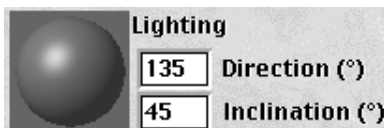
Lighting Direction

Controls the direction from which the light falls on your selection. You have a full 360° range from which to choose. A value of 0° yields light directly from the right; 90° yields light from the top; 180° yields light directly from the left, and 270° yields light from the bottom.

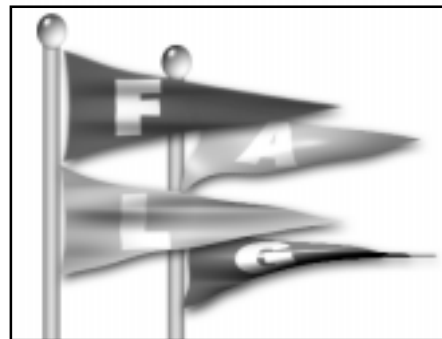
Lighting Inclination

Controls the angle formed by the light and the page. This gives the effect of more depth. If the light originates from directly overhead, the light angle will be at 90°. As the light comes more directly from the side, the value will approach 0°.

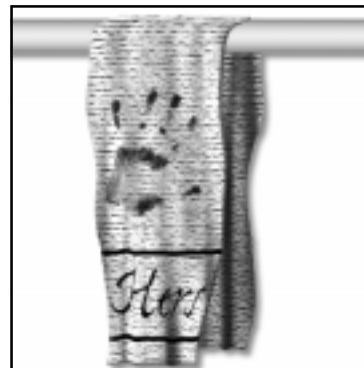
Note that you can control the lighting by clicking anywhere in the Lighting box or by entering numeric values for Direction and Inclination.



Flag applied to a pennant-shaped solid in its own layer, with Ripple Thickness and Ripple Strength set at medium values



Flag applied to four different layers, with increasing Ripple Strength



This towel effect was created by making a rectangular selection in a layer and filling it with a texture, some type and a handprint. Next, the selection was rotated 180° and duplicated. Flag was applied to both layers, and the lower layer was darkened.

Lightning



Lightning draws a glowing lightning bolt across your selection. You can easily control the length, branching, spread and color of the lightning. If you do not make a selection, Lightning will appear across the entire image.

Please note that the amount of branching of the Lightning is a random process controlled by the Branching, Branch Spread and Random Seed sliders. This means that a small change made to one of those controls may have a large and unpredictable effect on the number and distribution of lightning branches.

Controls

Segment Length

Controls the length of each segment along the bolts. Longer segments make the lightning appear more jerky and angular.

Glow Width

Controls the width of the outer color's glow; higher values increase the glow size.

Jaggedness

Controls the variation in the direction of the segments along each bolt. Lower values produce straighter bolts.

Meander

Controls the curve of the path each bolt follows. Higher values produce a more curved path, especially with high Jaggedness and low Segment Length settings.

Branching

Controls the number of branches each bolt forms; higher values generally yield more branching. Because branching is a random process, changing the Branching slider will sometimes have no effect and sometimes have a large effect. Tweaking 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.

Random Seed

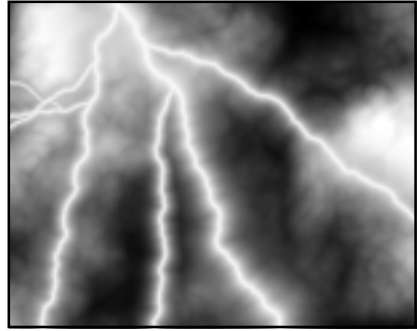
Controls the random element in the creation of this effect. Minor changes in the Random Seed slider can produce dramatic changes in your image, and we encourage you to experiment with this control until you find the effects you like best. You will then be able to precisely duplicate them by noting the Random Seed setting. Lightning has many components based on random factors, so this control is particularly important here.

Direction

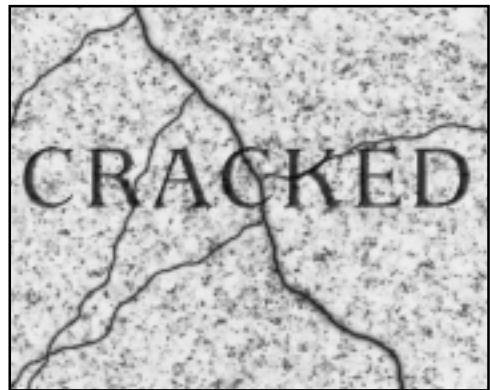
Controls the angle at which the lightning crosses your selection. The blue oval indicates the general direction at which the lightning will be aimed.

Inner and Outer Color

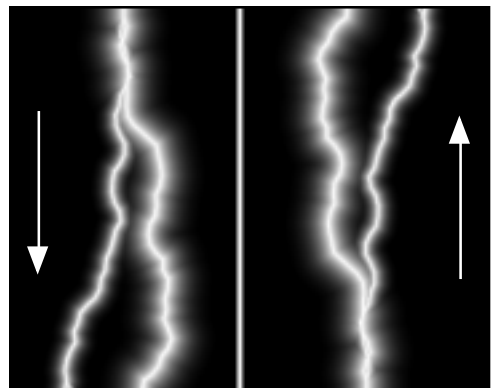
The glow at the middle of each bolt starts as the Inner Color and fades to the Outer Color as it moves outward. Clicking in either box brings up the color picker you have previously selected in your graphics program.



Typical Lightning: short Segment Length; medium Jaggedness, Glow Width, and Meander; high Branching and Branch Spread.



Lightning created with a dark Inner Color on a stone texture.



The lightning on the left has a Direction of 270 and the one on the right has a Direction of 90. Note that the Direction angle specifies where the lightning is headed, not where it comes from.

Little Fluffy Clouds



Little Fluffy Clouds creates a wide range of cloud shapes and cloud-like effects, from slight wisps to threatening storm fronts. A wide range of plastic, snow and liquid textures are also possible; we recommend you explore the presets to see exactly what this filter can do.

Controls

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 Shadow Color

The clouds are made up of two colors. Clouds are the Base Color in high areas and fade to the Shadow Color in low areas. Clicking in either box brings up the color picker you have previously selected in your graphics program.

Turbulent

Enabling this button creates a more windblown effect which yields angrier clouds.

Random Seed

Controls the random element in the creation of this effect. Minor changes in the Random Seed slider can produce dramatic changes in your image, and we encourage you to experiment with this control until you find the effects you like best. You will then be able to precisely duplicate them by noting the Random Seed setting.

Surface Hardness

This slider governs how much the other lighting controls affect your image. If Surface Hardness is set to 0, then the lighting controls in the right-hand column of the preview window will have no effect at all. Setting Surface Hardness to a large value like 100 will allow you to create very strong shadows and highlights with the lighting controls, producing some interesting, non-cloudlike textures.

Highlight Brightness and Highlight Sharpness

Control the white highlights that appear on those parts of your selection facing the light. Brightness controls the intensity of these highlights, while Sharpness affects their diffusion. Higher values yield a glossier effect.

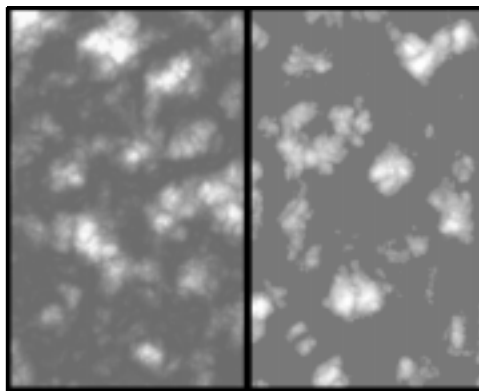
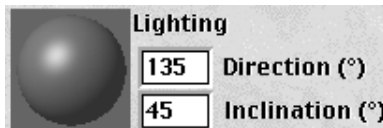
Lighting Direction

Controls the direction from which the light falls on your selection. You have a full 360° range from which to choose. A value of 0° yields light directly from the right; 90° yields light from the top; 180° yields light directly from the left, and 270° yields light from the bottom.

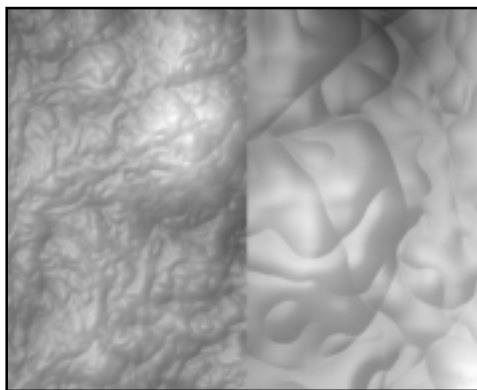
Lighting Inclination

Controls the angle formed by the light and the page. This gives the effect of more depth. If the light originates from directly overhead, the light angle will be at 90°. As the light comes more directly from the side, the value will approach 0°.

Note that you can control the lighting by clicking anywhere in the Lighting box or by entering numeric values for Direction and Inclination.

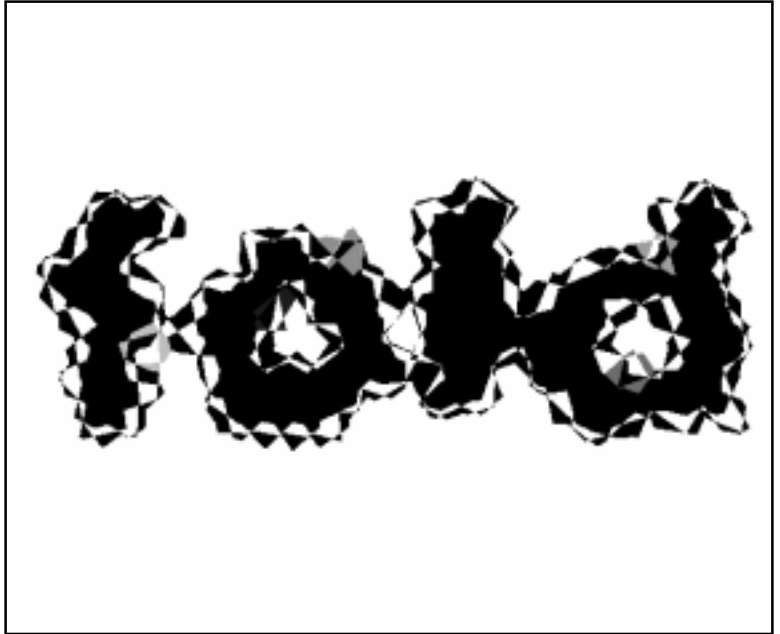


On left: Puff Size 40, 50% Coverage and Edge Sharpness of 50. On right: the same settings, but with Edge Sharpness at 100.



Increasing the Surface Hardness yields a plastic effect. On left: low Puff Size. On right: high Puff Size.

Origami



Origami cuts your selection into small triangles and then swaps the position of nearby triangles, resulting in shapes reminiscent of folded paper.

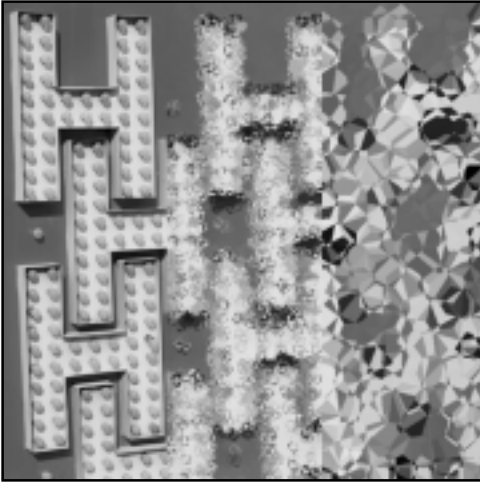
Controls

Fold Size

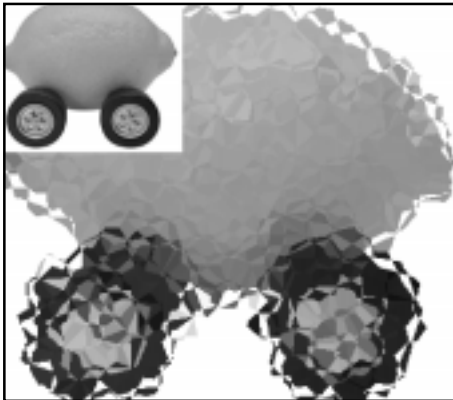
Controls the length of the folds used to create the triangles.

Random Seed

Controls the random element in the creation of this effect. Minor changes in the Random Seed slider can produce dramatic changes in your image, and we encourage you to experiment with this control until you find the effects you like best. You will then be able to precisely duplicate them by noting the Random Seed setting.

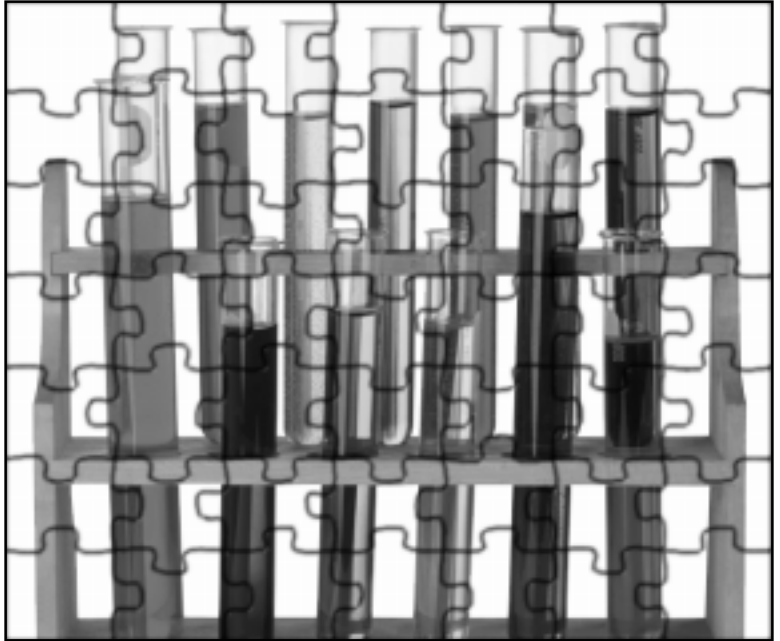


Left to right: Original image, Origami applied with fold size of 8, Origami applied with a fold size of 23.



Origami is applied to the lemon car above with a low fold size.

Puzzle



Puzzle creates a jigsaw puzzle effect over your selection, using highlights and shading.

Controls

Columns

Controls the number of vertical columns of pieces drawn over the selection. Higher values yield more and smaller pieces.

Rows

Controls the number of horizontal rows of pieces drawn over the selection. Higher values yield more and smaller pieces.

Bevel Width

Controls the width of the trench between puzzle pieces.

Highlight Brightness and Highlight Sharpness

Control the white highlights that appear on those parts of your selection facing the light. Brightness controls the intensity of these highlights, while Sharpness affects their diffusion. Higher values yield a glossier effect.

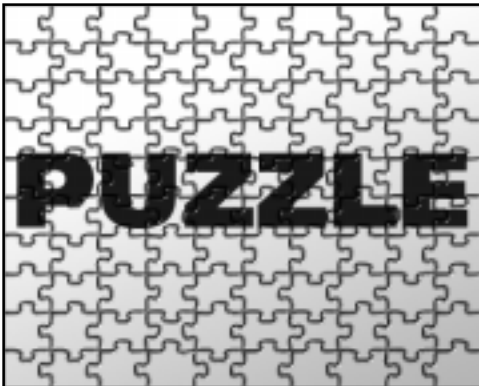
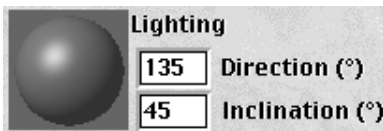
Lighting Direction

Controls the direction from which the light falls on your selection. You have a full 360° range from which to choose. A value of 0° yields light directly from the right; 90° yields light from the top; 180° yields light directly from the left, and 270° yields light from the bottom.

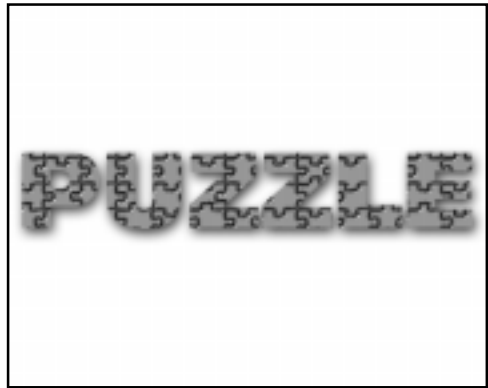
Lighting Inclination

Controls the angle formed by the light and the page. This gives the effect of more depth. If the light originates from directly overhead, the light angle will be at 90°. As the light comes more directly from the side, the value will approach 0°.

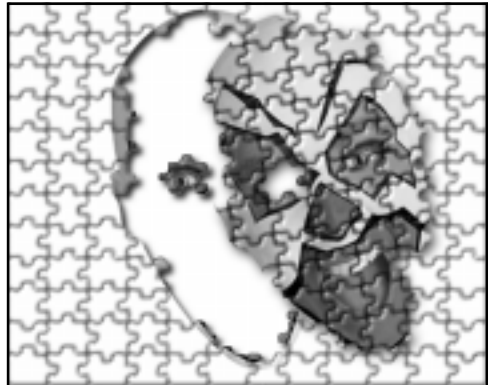
Note that you can control the lighting by clicking anywhere in the Lighting box or by entering numeric values for Direction and Inclination.



Puzzle applied to a background area with a Bevel Width of 1 and with Horizontal and Vertical Pieces set to 10.



Puzzle applied in a layer with a high number of Columns and Rows. Only the opaque areas of the text are affected.



Puzzle was applied to an image and then a copy was put in a new layer. Pieces were selected and deleted in the top layer, revealing the layer below. The selection was inverted and then used to delete pieces in the bottom layer. The top layer was then moved to the side.

Rounded Rectangle



Rounded Rectangle creates a rectangle with rounded corners just inside the edge of your selection. The rectangle can have a 3-D bevelled appearance or appear flat, and can be empty or completely filled in.

Controls

Corner Radius

Controls how rounded the corners are; higher values produce corners that take up more space.

Thickness

Controls the width of the rectangle's border.

Solid Center

Enabling this button fills the rounded rectangle with color.

Color

The Rounded Rectangle can be any color you like. Clicking in the box brings up the color picker you have previously selected in your graphics program.

Surface Hardness

This slider governs how much the other lighting controls affect your image. If Surface Hardness is set to 0, then the lighting controls in the right-hand column of the preview window will have no effect at all. Setting Surface Hardness to a large value like 100 will allow you to create very strong shadows and highlights with the lighting controls, producing a hard plastic effect, as well as other interesting textures.

Highlight Brightness and Highlight Sharpness

Control the white highlights that appear on those parts of your selection facing the light. Brightness controls the intensity of these highlights, while Sharpness affects their diffusion. Higher values yield a glossier effect.

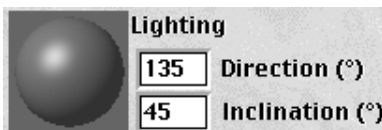
Lighting Direction

Controls the direction from which the light falls on your selection. You have a full 360° range from which to choose. A value of 0° yields light directly from the right; 90° yields light from the top; 180° yields light directly from the left, and 270° yields light from the bottom.

Lighting Inclination

Controls the angle formed by the light and the page. This gives the effect of more depth. If the light originates from directly overhead, the light angle will be at 90°. As the light comes more directly from the side, the value will approach 0°.

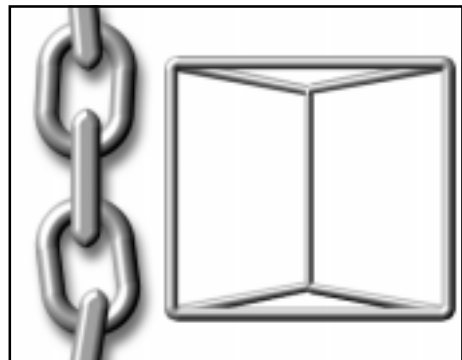
Note that you can control the lighting by clicking anywhere in the Lighting box or by entering numeric values for Direction and Inclination.



Rounded Rectangle makes a quick, easy frame for any art.



Enable Solid Center to fill your rectangle with color. High Surface Hardness and Brightness yield a bevelled effect.



You can achieve a wide variety of effects by creating different-sized Rounded Rectangles and transforming them in separate layers.

Shatter



Shatter creates an effect similar to that obtained by looking at your selection in a broken mirror.

Controls

Shard Size

Controls the size of the shattered mirror pieces.

Displacement

Controls the amount the image is offset from its original position

Random Seed

Controls the random element in the creation of this effect. Minor changes in the Random Seed slider can produce dramatic changes in your image, and we encourage you to experiment with this control until you find the effects you like best. You will then be able to precisely duplicate them by noting the Random Seed setting.



Shatter applied to a layer of type with a small Shard Size and low Displacement value. A shadow was added to provide depth.

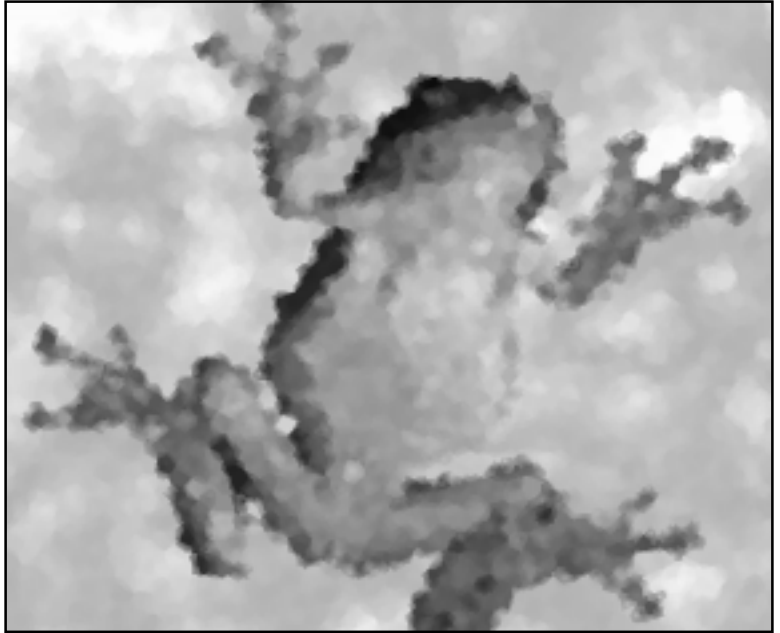


Shatter applied to the 'S' layer with a small Shard Size. The top of the 'S' has a low Displacement value. The middle has a medium Displacement value and the bottom has a high Displacement value. A shadow was added to provide depth.



The glass ball on the right was cut up and placed in different layers. Shatter was applied to each layer and the Displacement was varied. A shadow was added to provide depth.

Shower Door



Shower Door is a distortion filter that simulates viewing your image through lumpy glass, similar to that found in many shower doors.

Controls

Dot Size

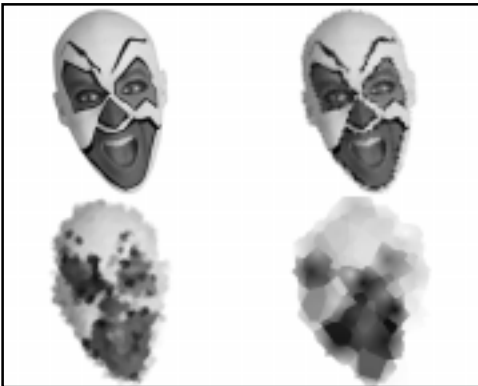
Controls the size of the distorting lumps of glass; higher values produce larger amounts of distortion.

Random Seed

Controls the random element in the creation of this effect. Minor changes in the Random Seed slider can produce dramatic changes in your image, and we encourage you to experiment with this control until you find the effects you like best. You will then be able to precisely duplicate them by noting the Random Seed setting.

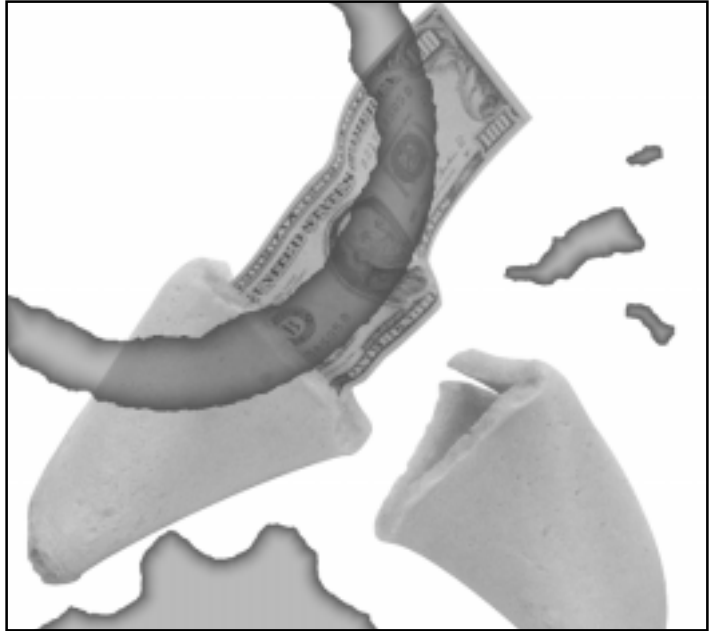


Shower Door with low Dot Size.



Shower Door applied to the same image with increasing Dot Size.

Stain



Stain creates a realistic spilled liquid effect in the shape of your selection. Note that this filter was designed to work with a selection; if you don't make a selection before applying Stain, the stain will cover your entire image and the effect will not be as noticeable.

Controls

Edge Width

Controls the width of the dark edge of the stain inside your selection. Higher values produce a wider stain.

Irregularity

Controls the variability of the shape of the stain; higher values produce a more uneven edge around the stain.

Internal Opacity

Controls the transparency of the inner part of the stain; higher values produce a more opaque stain.

Stain Color

The stain can be any color you like. Clicking in this box brings up the color picker you have previously selected.



Stain is applied to a white background with a selection in the shape of the word "STAIN." The Irregularity value is increased with each version.



The two dollar bill is selected. A new layer is created and Stain is applied to the new layer. Select the transparency around the Stain and delete the area around the bill. The image is flattened and a shadow is added for depth.



A circular border selection is made and Stain is applied with medium Edge Width and Irregularity values. A second, lighter Stain is applied with high Edge Width and Irregularity values.

Stamper



Stamper fills your image with miniature duplicate tiles, creating a mosaic effect. The image used for the little tiles is called the stamp. The image that gets modified is called the original image. The stamp is usually a TIFF file that you choose, but can be a copy of the original image.

The original image should be high resolution in order to accommodate a large number of stamps that are still recognizable. Note that although the original image should be large, it can be very poor quality because most of its detail will be lost when it is turned into stamps. Both the original and the stamp should contain a simple easily recognized subject.

To choose the TIFF image, click on the white area below the Use Original Image button. The guidelines on the next page explain what type of TIFF images can be used.

Controls

Stamp Width

Controls the width of the duplicate images used to create the mosaic. Higher values produce larger and fewer stamps.

Use Original Image

When this button is enabled (i.e., the center is filled with blue), Stamper will use a miniature version of your current image as the stamp.

Stamp Source

When the Use Original Image button is disabled (i.e., the center is empty), you can specify the location of the TIFF file you'd like to use as your Stamp Source. Clicking in the white rectangle brings up your computer's Open dialog box, from which you can choose the TIFF you'd like to use in Stamper.

Please note the following:

The TIFF should be created using Photoshop, and can be in RGB, CMYK or Grayscale image mode, but **not** in Lab image mode.

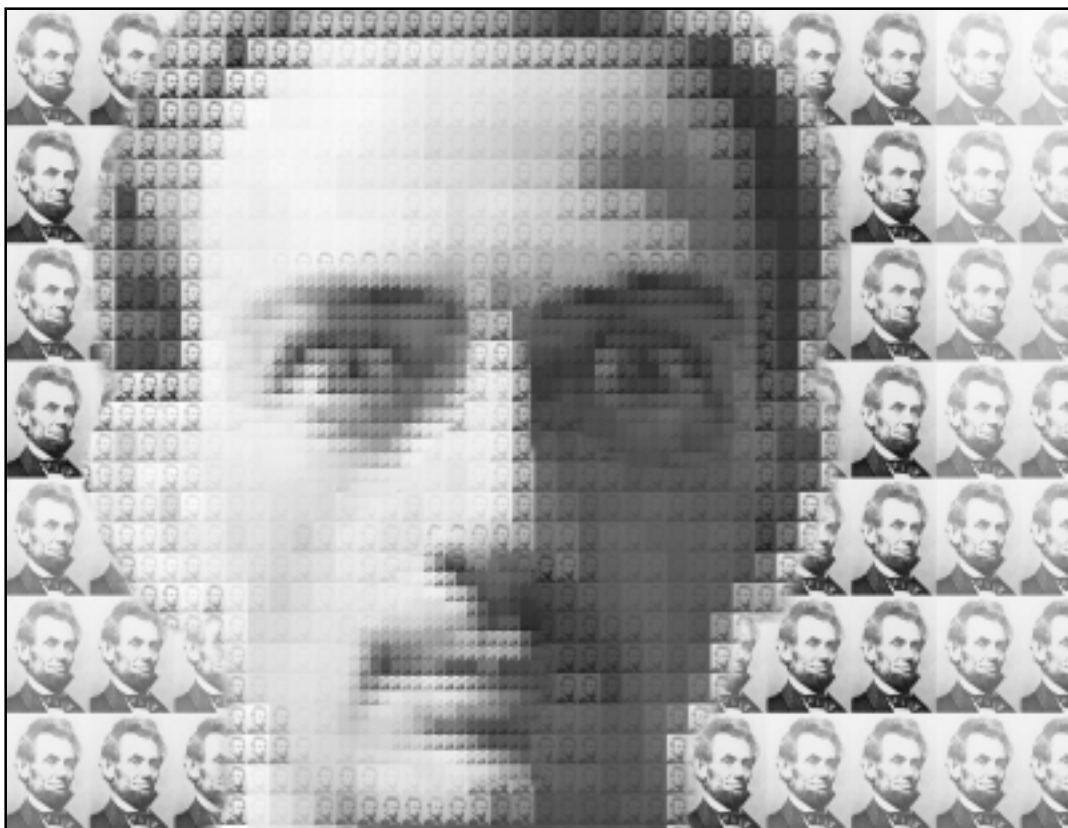
IMPORTANT: the TIFF you are using as your Stamp Source **must** be uncompressed. To uncompress a TIFF file, just open it in your graphics program and Save it as a TIFF. In Photoshop, you will see a “TIFF Options” dialog box. Make sure the “LZW Compression” box is **not** checked, and click “OK”.

Paint Shop Pro, Photo-Paint and other graphics programs also offer the option to save a TIFF

without compression. Please refer to your graphics program’s manual for more information about saving TIFF images in uncompressed form.

(Photoshop users please note: you must Flatten an image before you can save it as a TIFF file.)

If, for any reason, the TIFF file for the Stamp Source can not be loaded or is invalid, an error message will be displayed explaining the problem.



Dali's head was selected and feathered. Use Original Image was disabled and a TIFF of Lincoln's head was used. Stamper was applied with low Stamp Width. The selection was then inverted and Stamper applied again with a high Stamp Width. To increase detail, Dali's eyes and mouth were copied to another layer, and a lower Stamp Width was applied to those areas.

Television



Television makes your image appear as if it were displayed on an old television. A wide range of video-like effects is possible.

Controls

Scanline Strength

Creates dark and light bands like those seen on old television monitors; higher values yield stronger, more visible bands.

Scanline Thickness

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

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.

Breakup

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



Television applied with medium Curvature to a background layer, revealing the background color around the edges.



Here's a look at how some of the parameters affect an image (clockwise from upper left): Breakup set at 35; low Scanline Thickness; Static set at 50; Ghost Strength at 100 and Offset at 8. In all four examples, Curvature is set to 26.



Television with Scanline Thickness, Curvature, Static, Ghost Strength and Ghost Offset all set at high values.

Troubleshooting

If you have trouble with any of the filters in Xenofex, please read through this section. We have tried to collect the most commonly-asked questions here. A more up-to-date troubleshooting guide can be found in the Support section at our website at <<http://www.alienskin.com>>. If you get really stuck, the best way to get help is to send us electronic mail at: <support@alienskin.com>.

Problem: The filters do not appear in the Filter 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 **File->Preferences->Plug-ins**. Then try to install the filters again and make sure you select the proper plug-in folder by using the pop-up menu at the bottom of the installation program. Also, remember that after installing new filters, you must restart your graphics program for them to become available. If Mac users are still not seeing Xenofex in the Filters menu, they should reinstall Photoshop from the CD-ROM to restore any possibly corrupt filter interface code.

Problem: All or some of the filters appear grayed out in the Filter menu.

Solution: This will occur if you are using Photoshop 5 and are trying to apply filters to type before you have rendered the type layer. Before using a filter on type, make sure you have rendered the type layer by choosing **Layer>Type>Render Layer** from the menu bar.

Grayed-out filters in the Filter menu also occur if you are in certain color modes that won't allow a specific filter to work properly. See page 14 of this manual for information about filters which only work in certain modes.

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

Solution: This problem is usually due to the use of extreme parameter settings. Try lowering any very large settings in the Preview window. Also make sure that the **Preserve Transparency** checkbox is **not** checked for the layer that you are working with. Another possibility is that you have made your selection in a mostly transparent part of a layer and you are using a filter that does not affect transparency. Finally, you may have a layer selected that is hidden behind other layers.

Problem: I get a message that "Xenofex does not have enough memory to render the preview. You may be able to apply the effect to your image. Please consult the Xenofex manual for ways to increase the amount of memory available." and my preview window stops working.

Solution: Xenofex works within the memory allocated to Photoshop. So if Photoshop's memory is being taken up by the image, the history palette, etc. there may not be enough memory for Xenofex to draw its preview. The solution is to exit our filter, save your image and do the following steps...

For Windows: You can increase the memory allocation by changing the Physical Memory Usage percentage under **File> Preferences> Memory** in Photoshop. You will have to restart Photoshop to for the memory allocation increase to take place.

For Mac: You can increase the memory allocation by exiting Photoshop and performing a **Get Info** on the Photoshop program icon.

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

Solution: Sometimes the preview begins in a transparent part of a layer. The simple solution is to keep dragging the preview until you reach the area of the layer that contains opaque image data.

Problem: Preview is filled with color and I can't see the effects.

Solution: Make sure that the **Preserve Transparency** checkbox is **not** checked on the layer that you are affecting.

Problem: Xenofex doesn't work with a graphics program that says that it uses Photoshop plug-ins.

Solution: Just because a program says it uses Photoshop plug-ins doesn't always mean that we are compatible with it. Not every software company strictly follows the plug-in standard. If you have a question about using Xenofex with other software, please visit our web site for the latest compatibility information.

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

Macintosh Solution: Make sure that you have allocated enough memory to Photoshop. 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 Photoshop and performing a Get Info on the Photoshop program icon.

You might also have an extension conflict. To determine whether you have an extension conflict, restart your computer 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. We will love you very much if you try to identify the problem extension and inform us about the conflict.

Windows Solution: Make sure that you have allocated enough memory to Photoshop. The default memory allocation may not be enough, especially if you are working with print resolution images. You can increase the memory allocation by changing the Physical Memory Usage percentage under **File>Preferences>Memory** in Photoshop.

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

Problem: All of the presets are gone except for "Last Used." How do I get the original presets back?

Solution: Missing presets indicate that the Xenofex preference file has become corrupted or is not in the proper location. Xenofex looks for the preference file ("Xenofex.INI" for Windows, "Xenofex Settings" for Mac) in a certain location (for Windows, in the Windows folder; for Mac, in the System:Preferences folder). If the file is missing or corrupted, Xenofex will create a new preference file. To get the original presets back, delete the current preference file and reinstall Xenofex.

Problem: How do I uninstall Xenofex?

Mac Solution: Find the Xenofex folder in your graphics program's plug-in folder and delete it. Go to your "System: Preferences" folder, and find and delete the files "Xenofex Settings" and "Xenofex Prefs".

Windows Solution: Run Add/Remove Programs from your Windows Control Panel. Select "Xenofex 1.0" from the Program list and click the "Add/Remove" button. This will remove the program and its components.

Problem: How can I move my settings to the new computer or hard drive?

Solution: For the Mac, look for "Xenofex Settings" in the **System: Preferences** folder. For Windows machines, look for "Xenofex.ini" in your Windows folder. Make a copy of that settings file. Install Xenofex on your new machine or hard drive. Copy

the old settings file copy over the newly installed settings file.

Windows Problem: When I first bring up a filter, some of the controls overlap.

Solution: Some video cards may initially draw the Xenofex Preview window too small. This can be fixed by clicking the bottom right-hand corner of the Preview window and resizing it. You will only have to do this once per filter; after that, the video card will remember to draw the window correctly.

Windows Problem: When I use some Xenofex filters in Paint Shop Pro 4.15, I get strange results.

Solution: Be sure to defloat your selection, using **Selections>Defloat** or Ctrl-D, before applying Electrify, Flag, Shatter, Crumple, Shatter, Distress, Stamper or Television. When you create Type or Cut and Paste, Paint Shop Pro 4.15 will automatically float your selection, and these filters behave unpredictably on floating selections.

Credits

O-Ring Technicians: Jeff Butterworth, Finley Lee

Racing Stripe Painters: Rumi Humphrey, Jim Allman

Fluffers: Dale Flattum, Sam Mauney

Warning Label Author: Todd Morman

Guinea Pigs: Skip Elsheimer, Andy Spencer, Amedeo Rosa

Pimps: Scott Gilliam, Johnny Williams

Whores: Michael Pilmer, J.B. Popplewell

Smugglers: Will Connor, Steve Graham

Telemarketers: Susan Humphries, Jerry Pemberton

Mom: Stef Maus

Untouchables: Bill Thelen, Ben Hazard, Chad Butterworth

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