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Getting Started

Welcome to Eye Candy 3.0, a set of 21 image processing filters that plug into Adobe Photoshop 3.0.4 and later. Eye Candy is the successor to the popular filter set called The Black Box.

Eye Candy's purpose is to make your life easier by creating spectacular special effects quickly and easily. In fact, Eye Candy is probably easy enough to use that you will rarely need this manual.

The only parts of this manual that are really mandatory for you to read are the next eight pages. This section covers installation and basic features that are common to all 21 Eye Candy filters. Once you are familiar with things like the preview and using saved settings, you can dive into experimenting with Eye Candy.

System Requirements

Macintosh Minimum

- PowerPC processor
- Apple System Software 7.1.2
- 12 Megabytes of physical RAM
- Color monitor with 8-bit or greater video card
- Adobe Photoshop 3.04 or later

Macintosh Recommended

- PowerPC processor
- Apple System Software 7.5 or later
- 32 Megabytes of physical RAM
- Color monitor with 24-bit video card
- Adobe Photoshop 4.0

Windows Minimum

- 486/DX processor
- Windows 3.11 running Win32s with OLE version 1.2 or later.
- 10 Megabytes of physical RAM
- Color monitor with 8-bit or greater video card.
- Adobe Photoshop 3.04 or later.

Windows Recommended

- Pentium processor
- Windows 95 or NT
- 32 Megabytes of physical RAM
- Color monitor with 24-bit video card
- Adobe Photoshop 4.0

Macintosh Installation

Start by making sure you are not running your image editor. If you are, then quit out of it. This is necessary because image editors only recognize new filters while starting up.

Insert the Eye Candy disk into your computer. Double-click on the installer icon. After the splash screen, the installer will display the license agreement for Eye Candy. Click **Continue** when you are finished reading it. Now you will see the main installation screen, which should look like the image below.



Main installation screen for Eye Candy

It is important that you select your image editor's plug-in folder using the **Select Folder...** option found in the pop-up menu at the bottom of this screen. If you do not choose the proper plug-in folder, then the filters will not show up in your image editor's **Filter** menu.

The window at the top of the next column pops up after you choose **Select Folder...** Browse your hard disk until you are inside the Plug-in folder. Then press **Select** to return to the main installation screen. After you have selected the plug-in folder, click **Install** and the twenty-one filters will be copied to your hard disk.



Make sure you select the Photoshop plug-in folder.

If you are not sure where to install Eye Candy, consult your image editor's manual. Photoshop 3.0 and 4.0 users can check for the plug-in location by selecting the **Plug-In** option under the **Preferences** sub-menu of Photoshop's **File** menu.

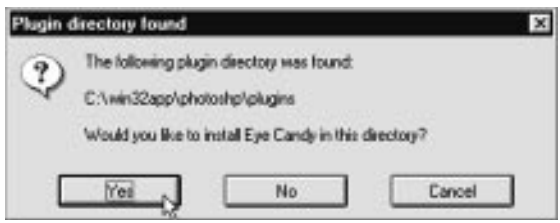
The Eye Candy filter installation will not replace any old version of The Black Box filters that you may have installed. The file names have been changed so you can continue using the old filters if you wish. To remove the old filters, simply drag them into the trash.

Windows Installation

Start by making sure you are not running your image editor. If you are, then quit out of it. This is necessary because image editors only recognize new filters while starting up.

Insert the Eye Candy disk into your computer. Double-click on the setup program. After the splash screen, the installer will display the license agreement for Eye Candy. Click **OK** when you are finished reading it.

The setup program will make a guess at the location of Photoshop's plug-in directory.



The setup program attempts to find the appropriate directory.

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



Select Photoshop's Plug-in directory.

Eventually, if the installer can find no more plug-in directories, it will prompt you to select the directory. Browse through the file list until you find the desired directory and click **OK.** If you are not sure where to install Eye Candy, consult your image editor's manual. Photoshop 3.0 and 4.0 users can check for the plug-in location by selecting the **Plug-In** option under the **Preferences** sub-menu of the **File** menu.

The Eye Candy filter installation will not replace any old version of The Black Box filters that you may have installed. The file names have been changed so you can continue using the old filters if you wish.

Registering the Program

Make sure that you take time to register the software with us. You must register to receive technical support. Registered users will be notified of bug fixes, updates and special offers for other Alien Skin products.

You can register at our website (http://www.alienskin.com/alienskin/Regist/ECRegist.html). A registration card is included with the software in case you don't have World Wide Web access. You can mail or fax this card to us.

You will need your registration code when registering your copy of Eye Candy. Your registration code is located on the program disk or CD case. The code will be a series of capital letters.

The first time you run one of the Eye Candy filters, you will be asked to enter in your name, company name and your registration code. You will only need to enter this information the first time you run one of the Eye Candy filters.

What's New in Eye Candy 3.0

The ten filters from The Black Box 2.0 return with improved functionality. And we've added 11 spectacular new filters. Below is a list of the main enhancements made to the filter set as a whole.

- Color pickers for Cutout, Drop Shadow, Fire, Smoke, Glass, Glow, Water Drops, Weave, Star, Perspective Shadow and Chrome
- 11 new filters: Antimatter, Chrome, Fire, Smoke, Fur, Jiggle, Squint, Water Drops, Weave, Star and Perspective Shadow
- Opacity options for HSB Noise and Cutout
- Over 200 presets
- Support for Photoshop 4.0 Actions
- Zoomable and resizable preview window with thumbnail navigation
- Smaller installed size
- Drop Shadow, Glow, Outer Bevel, and Motion Trail no longer remove the selection when used with Photoshop 4.0
- A new lighting control for shadows and highlights for the Macintosh filters

Online Help

If you need quick help, you can get it any time you have one of our filter dialogue boxes on the screen simply by clicking on the question mark icon in the upper right corner of the box. This will take you to an electronic version of this manual.

Interface Options

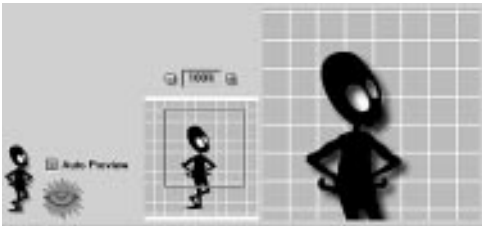
You have two options, Fancy and Plain, for the user interface you see when you select any of the Eye Candy filters. The default is the Fancy interface, with a textured background and colorful non-rectangular buttons. You can replace this with the Plain interface's simple gray background and more traditional sliders and icons by clicking on the little alien in the preview window of any one of our filters. Clicking on the alien brings up a dialog box; just unclick the "Fancy User Interface" option and the next time you bring up one of our filters you'll see the Plain interface. You can switch back to the Fancy interface at any time by clicking the same box.

Note the button that says "Go to Alien Skin Software Website". Clicking on this button will start your web browser and take you to our home page. If you don't have a web browser installed on your computer, the button won't do anything.

Preview Windows

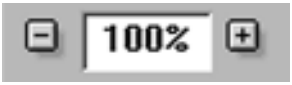
Eye Candy can save you time by allowing you to preview and tweak filter settings before you apply them to your entire image. There are two display windows in the lower right corner of every filter dialog. After you change a setting, the preview windows will update to reflect the new settings. If you are changing more than one setting, you can disable the automatic preview option and update the preview only when you want.

For floating selections or layers, large areas of the current layer may be transparent. Transparency is represented by a grey and white checkerboard in the preview.



Preview Buttons

Eye Candy allows you to zoom in and out of the image in the Preview window using the Zoom In and Zoom Out buttons. You can view previews at zoom percentages from 6% to 1600%.



Between the Zoom In and Zoom Out buttons is the Preview Update Indicator field. This field displays the current zoom percentage of the Preview window. It also will display a color. Green means that the image displayed in 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 has been disabled. Clicking on the Preview Now button will draw a new preview image. The Preview Now button is the eye in the lower left of the window.

Navigator Window

The small Navigator window shows you a thumbnail of the entire image. A small black rectangle in the Navigator window represents the view of the Preview window. You can move the Preview area by dragging it with the mouse. You can also click outside the rectangle in the Navigator window and the rectangle will jump to the clicked location.

Preview Window

You can preview different parts of your image by simply dragging the preview with the mouse.

Disabling the Preview

You do not have to wait for a preview to finish rendering before you move a slider or click a button. However, if you do not want previews constantly being rendered, uncheck the Auto Preview check box. The Preview Now button (the eye in the lower left) will become enabled. Click the Preview Now button to update the preview..

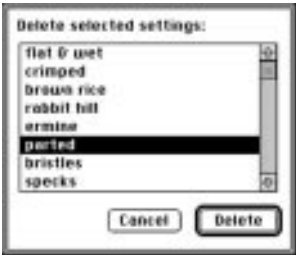


Presets and Saving/Restoring Settings

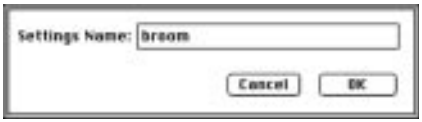
To help you get started quickly, each filter in Eye Candy comes with at least 10 presets. So even before you start experimenting, you will have over 200 preset effects at your disposal. To load one of these for a filter, run the filter and then simply select it from the popup menu directly above the preview menu.



You may also delete these settings. To do so click on the erasing pencil. You will be asked to choose your victim from the list of presets.



Consistency is just as important as speed. Each filter also has the ability to save and restore settings that you name. By clicking on the writing pencil icon, you can save your current settings for future use. After you click the writing pencil, you will be asked to name the settings. Type in the name you want to call these settings and click OK.



After you click OK, that name will appear in the popup menu directly above the preview menu. To load old settings, simply select them like you would one of the presets. The same goes for deleting a saved setting.

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

Selections

Most modern 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 Eye Candy's filters. Also, be sure to read the chapter on Selections in your Photoshop manual (Chapter 4 for Photoshop 3.0 users and Chapter 7for Photoshop 4.0 users).

Please note that the Fire, Smoke, Drop Shadow, Perspective Shadow, Glow, Motion Trail and Outer Bevel filters all draw outside of the selection. If you are using a program other than Photoshop 4.0, this will cause you to lose your selection if you have not saved it before applying one of these filters. Don't forget to save the selection if you will need to use it after applying these filters!

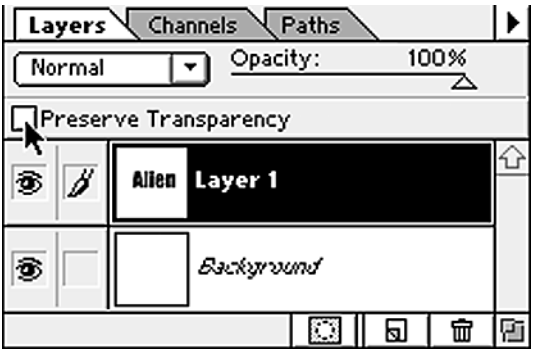
One final note about selections: All of the filters in Eye Candy that use selections will also work in layers with no selection. Using a layer is usually much easier than creating a selection. It also has the advantage of allowing you to move the affected area after the filter has been applied. See the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

Photoshop Layers

A layer is like an extra image on a piece of acetate over your background image. Layers allow you to keep your composition flexible until you are sure where you want to place all of your image components. Most of Eye Candy's filters take advantage of this layer technology. For more information about Photoshop's layer capabilities, consult your Photoshop manual (Chapter 8 for Photoshop 3.0 users, Chapter 11 for Photoshop 4.0 users)

All of our filters can be used in layers. More importantly, the Drop Shadow, HSB Noise, Glow, Motion Trail, Jiggle, Perspective Shadow, Swirl, Smoke, Flame, Weave, Cutout, Squint and Star filters actually affect transparency when used in a layer. This means that you can create a semi-transparent glow around an alien in a layer, then move the alien and glow together without messing up the rest of your image. If you drop the alien onto the background and apply the glow, then you can not move her (or him) without tearing 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.



This is important for Photoshop users, since the above filters will not always perform properly with

Preserve Transparency enabled. Note that Photoshop 4.0 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.

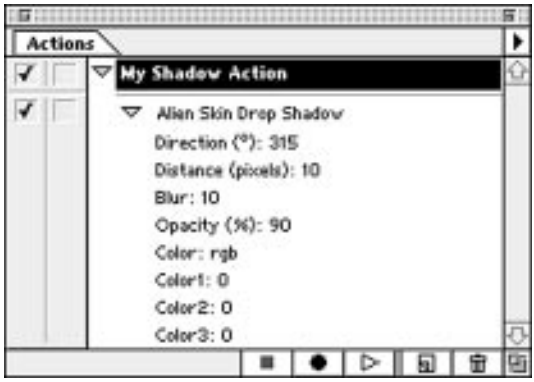
Unfortunately, a filter only has access to one layer at a time. That means that when you work with a floating selection or a layer, the preview will not be able to show you the entire image composition. Wherever the layer is transparent, the preview will show a checkerboard pattern.

Our final note about layers has to do with selections. With a 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.

Actions In Photoshop 4.0

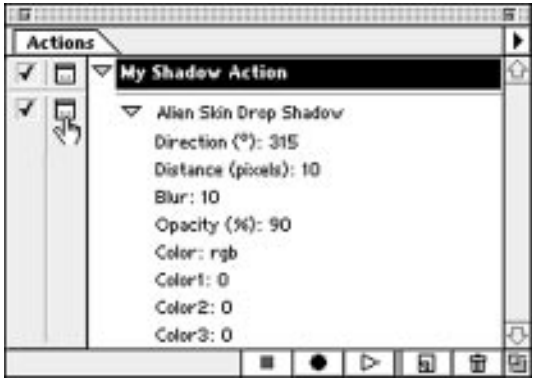
Photoshop 4.0 lets you group a series of tasks into one automated single command, or *Action*. Eye Candy's filters were designed to take advantage of the Actions feature. For more information on how to use Actions and the terminology we'll be using in this section, consult Chapter 15 of the Photoshop manual.

Once you understand how to create an Action, you can make Actions of your favorite Eye Candy filters and settings. If the desired Eye Candy filter needs a selection in order to work, make the appropriate selection on a new image before you create a new Action. To begin, click on the New Action button in the Actions palette. Next, select one of the Eye Candy filters from the Filter menu. Then make the adjustments for your favorite setting for that filter (or select a saved setting for that filter). Finally, click the Confirm checkmark to execute the filter. The filter name will appear under the name of the new Action in the Actions palette.



Click the Stop button on the Actions palette. When you choose "Button Mode" from the Actions palette, you will have a button you can select to run your favorite Eye Candy filter and settings.

You can also make the filter ask for new settings each time you press the button, by inserting a break point next to the filter in the Action list. This means that you can have your favorite Eye Candy filters as buttons for easy access. You'll never have to use the Filter menu again!



IMPORTANT! Remember that many of the Eye Candy filter settings may be based on pixels. If you create an Action for a 72 ppi image using our filters, it could create a different effect when applied to a 300 ppi image.

Eye Candy and Image Modes

If an Eye Candy filter is disabled in the Filter menu, then that filter is not designed to work in the current image mode. Here are the supported image modes:

All twenty-one filters work in RGB.

All except HSB Noise work in Grayscale and Duotone.

All except HSB Noise and Antimatter work in CMYK.

All except Fur, Glass, HSB Noise, Water Drops, and Weave work in Lab.

Only Jiggle, Motion Trail, Squint, and Swirl work in Multichannel.

Current Photoshop plug-in specifications do not allow any filters to work in Bitmap, in Indexed Color, or with 16 bits per channel.

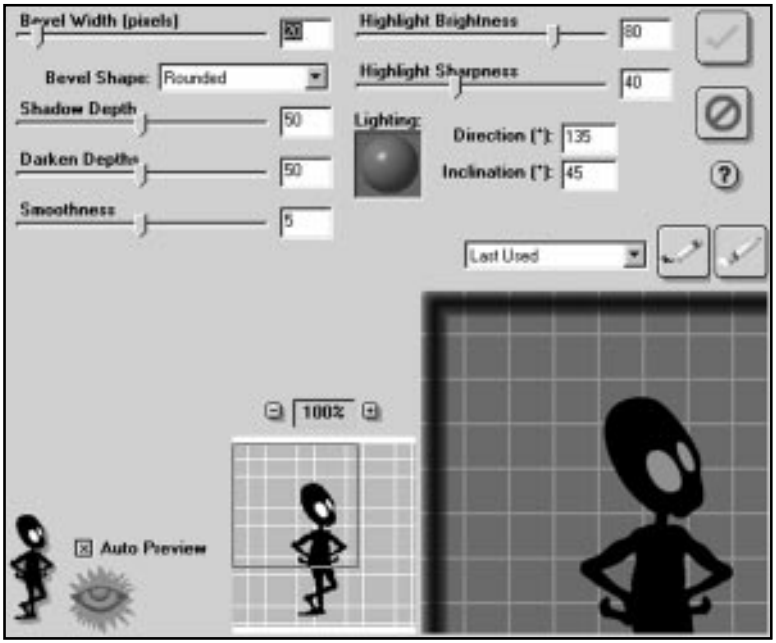
Antimatter

Antimatter inverts a selection's brightness without affecting the selection's hue and saturation values. For example, Antimatter will change dark yellow to light yellow. This differs from Photoshop's Invert feature which creates a color negative of the image. A color negative would change dark yellow to light blue.

Antimatter is a one-setting filter that requires no dialog box.

Since this manual is not in color, we cannot show how the filter maintains hue and saturation values. However, experimentation with this filter on any color image will quickly familiarize you with its capabilities.

Carve



Carve makes your selection appear carved or chiseled into your image. This filter uses shadows and highlights similar to the Bevel filters, but it also darkens the deeper areas of your selection. If you find that this effect looks too much like Inner Bevel, try moving the light source to the top of the image and increasing the **Darken Deep Areas** slider.

Controls

Bevel Width

Controls the distance from the edge of your selection to the bottom of the Carve.

Shadow Strength

Higher values darken shadows, which makes the chiseled effect more pronounced.

Smoothness

Lower values give the beveled edges of your selection a rougher appearance by leaving little ridges; higher values remove the ridges and make the Carve smoother.

Bevel Shape (See Inner Bevel)

Darken Deep Areas

Larger values help strengthen the illusion of depth.

Highlight Brightness and Highlight Sharpness

As with other filters, Brightness and Sharpness affect the white highlights that appear on the parts of your selection which face the light. Brightness controls the intensity of these highlights, while Sharpness affects their diffusion. Higher values give a glossier effect.

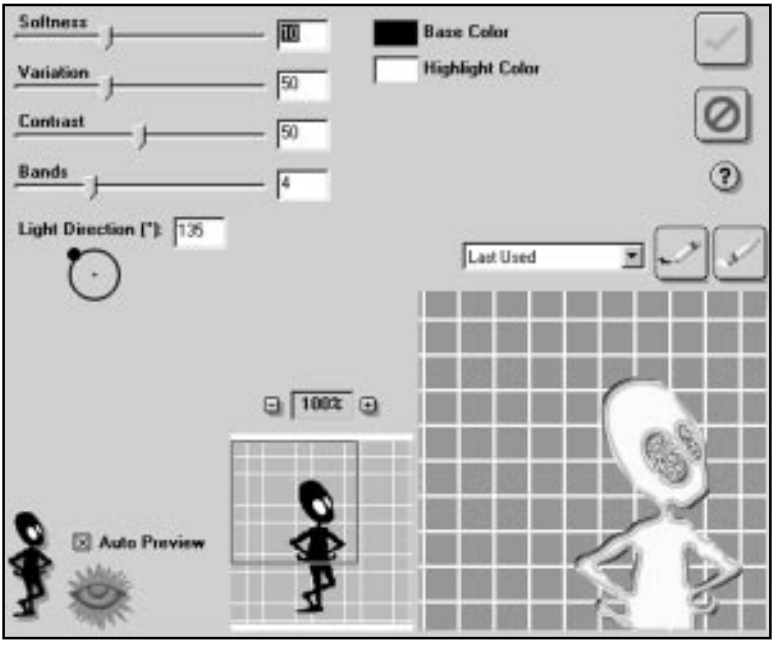
Light Direction

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

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 90º. As the light comes more directly from the side, the value will approach 0 º.

Chrome



This filter produces a metallic effect that can be used to simulate chrome, gold and other metals. The controls for Chrome are a bit abstract and hard to describe with words; the more you experiment with them the more you'll understand what they can do. When using this filter, the shape of your selection is important; you'll get a better Chrome effect on fat text, for instance, than you will on a plain rectangle.

Controls

Bands

Controls the number of dark bands between the edge of your selection and the middle.

Softness

Controls the softness of the metallic effect. Higher values generally produce wider bands.

Variation

Controls the placement of the bands; higher values generally move the bands more toward the middle of the selection.

Contrast

Controls the amount of contrast between the lightest and darkest areas of the affected area; higher values increase the contrast.

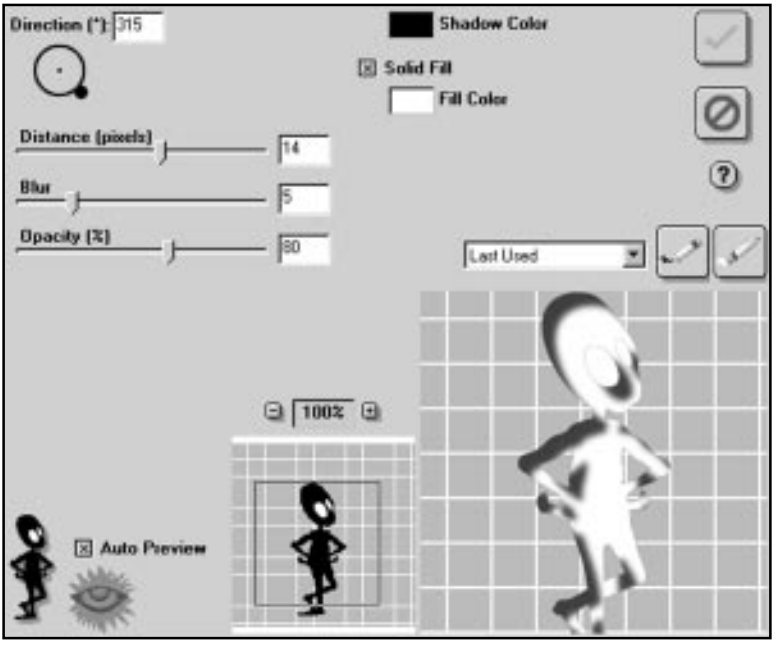
Light Direction

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

Base Color and Highlight Color

Your metallic effect can be any color you like; these two controls produce a wide range of possible color combinations. Clicking in either of these boxes will bring up the color picker you have previously selected in Photoshop.

Cutout



Cutout makes your selection appear as a hole in the image. It does this by adding a shadow and optional fill color inside the selection so that they appear recessed behind the rest of the image.

Controls

Direction

Controls the direction in which the shadow of your selection is offset. You have a full 360° range from which to choose. A value of 0° offsets the shadow directly to the right; 90° offsets it up; 180° offsets it to the left, and 270° offsets it toward the bottom.

Distance

Controls how far your shadow is offset inside of the cutout. The value measures the number of pixels from the selection to the shadow, following the axis set by the direction slider.

Blur

Controls the sharpness of the shadow inside the Cutout. Higher values make the shadow more blurry, giving the effect of a dim or faraway light source.

Opacity

Adjusts the overall transparency of the shadow inside your cutout. Higher values darken the shadow so that the fill color or layer behind the shadow is less visible.

Shadow Color

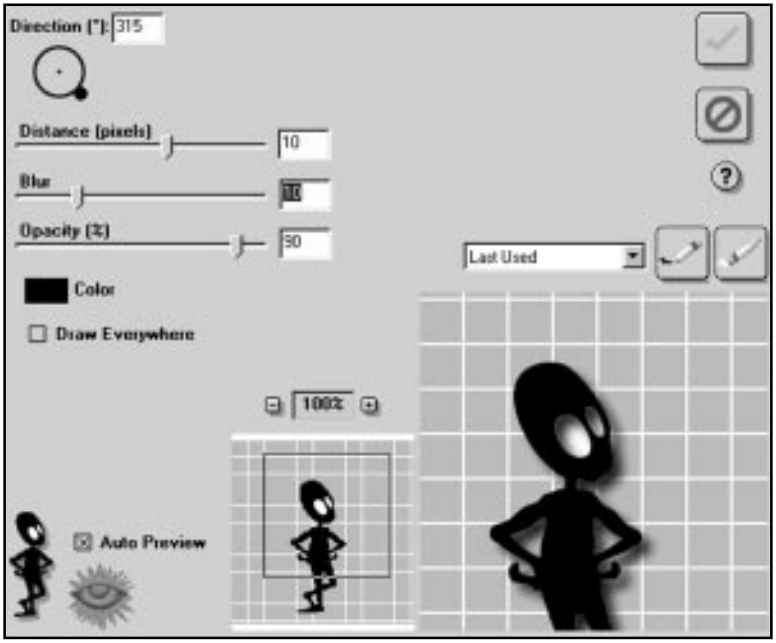
The shadow can be any color you like. Clicking in this box brings up the color picker you have previously selected in Photoshop.

Fill Color

The fill color can also be any color. Choosing a fill color increases the effect of the Cutout by making it appear that there is a different image behind the hole. To choose a fill color click in the color box and the color picker you have previously selected in Photoshop will appear.

Note that you can disable Solid Fill. This has two possible effects. If your selection is on the background layer, Cutout leaves the original image at the bottom of your new hole. However, if your selection is on a layer other than the background, and Preserve Transparency is disabled, you will be able to see through your cutout to the layers behind it.

Drop Shadow



This filter makes your selection appear to float by creating a shadow beneath it. Drop shadows easily add a 3-D quality to any document, and are particularly useful for making an object spring to the foreground of a composition.

This filter requires a selection to do its job, unless you are applying Drop Shadow to an object in a layer by itself. The shadow shape will be roughly the same as your selection.

Remember that this filter draws outside of your selection. If you are using a program other than Photoshop 4.0, this will cause you to lose your selection if you have not saved it before applying this filter. Don't forget to save the selection if you will need to use it after this operation!

Also, to ensure that Drop Shadow works correctly in a layer, make sure that the Preserve Transparency checkbox is **not** checked. This is important for Photoshop users, since this filter cannot perform properly with Preserve Transparency enabled. Note that Photoshop 4.0 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 this filter without a problem.

Controls

Direction

Controls the direction in which the shadow is offset from your selection. you have a full 360° range from which to choose. A value of 0° offsets the shadow directly to the right; 90° offsets it toward the top; 180° offsets it to the left; and 270° offsets it to the.

Shadow Distance

Controls how far from you selection the shadow will appear. Higher values increase the distance, which makes the selection appear to be floating farther from the background.

Blur

Controls how blurred the edges of your shadow will be. Higher values make the shadow more

blurry, giving the effect of a dim or faraway light source.

Opacity

Adjusts the overall transparency of the shadow. Higher values darken the shadow so that the background or layer behind the shadow is less visible.

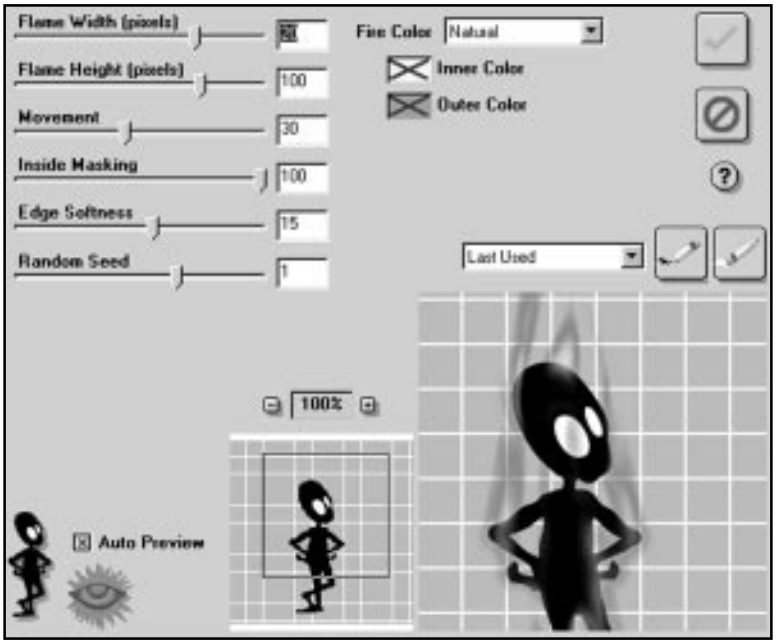
Color

The drop shadow can be any color you like. Clicking in this box brings up whatever color picker you have selected in Photoshop.

Draw Everywhere

When this control is enabled, the filter will draw the entire shadow (not just outside of the selection). This feature is very useful when applying a shadow to its own layer. Just make a selection, make a new layer and apply the Drop Shadow with Draw Everywhere enabled. You may not want this box checked if you are applying the filter to the same layer as the selected image since it could draw over your selection.

Fire



This filter produces a realistic flame effect rising from your selection. This filter requires a selection to do its job, unless you are applying Fire to an object in a layer by itself.

Remember that this filter draws outside of your selection. If you are using a program other than Photoshop 4.0, this will cause you to lose your selection if you have not saved it before applying this filter. Don't forget to save the selection if you will need to use it after this operation!

Also, to ensure that Fire works correctly in a layer, make sure that the Preserve Transparency checkbox is **not** checked. This is important for Photoshop users, since this filter cannot perform properly with Preserve Transparency enabled. Note that Photoshop 4.0 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 this filter without a problem.

If you plan on using the Fire and Smoke filters together, we suggest applying the Smoke filter to your selection first, and then applying a somewhat smaller Fire to the same selection for a realistic effect.

Controls

Flame Width

Controls how wide the wisps of fire will be. Higher values yield wider (and thus fewer) wisps.

Flame Height

Controls the height of the wisps of fire. Higher values yield longer flames.

Movement

Controls the amount of movement in the flames. Higher values yield a more turbulent fire effect.

Random Seed

The placement of the wisps of fire has a random element. This slider allows you to control this random element, producing a wide variety of changes to the fire. Have fun experimenting!

Inside Masking

Controls how much the fire covers the inside of your selection. Lower values allow the fire to cover the selection more completely, while higher values block the fire from the inside of your selection.

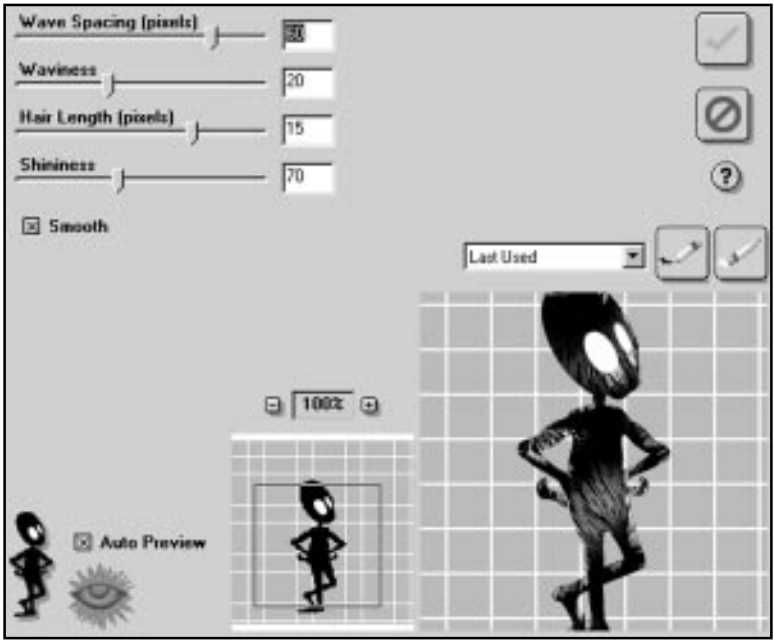
Edge Softness

Controls the sharpness of the flame wisps. Lower values yield sharper wisps, while higher values produce a very diffuse fire effect.

Color

The fire effect is made up of an inner and outer color, both of which can be any color you like. The "Natural" setting in the pop-up menu yields a realistic bright orange and yellow flame. Choose "User Defined" from the pop-up menu to enable the inner and outer color boxes. Clicking in either box brings up the color picker you have previously selected in Photoshop.

Fur



Fur smears the image using randomly placed clumps of fur. The spacing and shape of these clumps can be controlled to achieve an amazing variety of effects.

Controls

Wave Spacing (pixels)

While the fur clumps are randomly spaced, this slider controls the average distance between their centers. Lower values create many closely spaced, tiny clumps. Higher values create larger clumps. Note that WaveSpacing is a pixel-based setting. This means that settings generated for 72 ppi image will look different when applied to a 300 ppi image.

Waviness

Controls how much the direction of the hair strands will vary in a clump. A value of zero will create straight strands of fur. A value of 100 will create erratic clumpings like hair strewn on a barbershop floor.

Hair Length

Controls the length of the hair strands in each clump. Since each strand also smears the graphic information below it, the higher the value, the more the image will be smeared. Note that Hair Length is a pixel-based setting. This means that settings generated for 72 ppi image will look different when applied to a 300 ppi image.

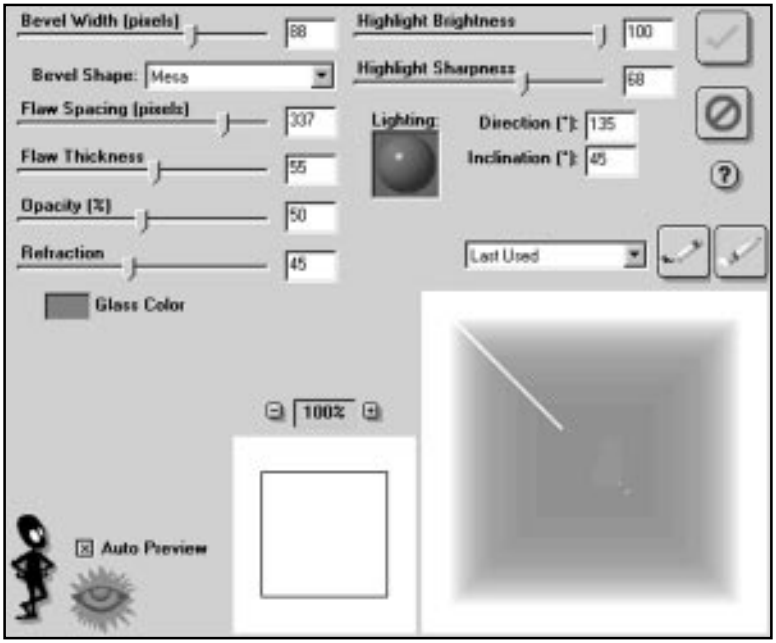
Shininess

Adds white highlights to fur that is at a right angle to the reflected light. Higher values create more white highlighted strands.

Smooth

When checked, this eliminates graininess.

Glass



Glass puts a sheet of colored glass on top of your selection. The edges of this glass are smooth and beveled. The middle, however, can be as lumpy as you like. The glass effect is achieved by simulating three physical effects; refraction, light filtering, and specular reflection. The refraction and flaw sliders give you control of image warping. The glass color and opacity sliders control light filtering. Specular reflection, the reflection of the light source on the glass, is controlled by the highlight sliders and light directions sliders.

Note that this filter works best on large simple selections that are not filled in with a solid color, like those made with the rectangle and ellipse selection tools.

Controls

Bevel Width

Controls the width of the smooth outer edge of the glass. Larger values will make your glass appear thicker (when used with high refraction), or the slope of the beveled edge more gradual (when used with low refraction). Similarly, smaller values make the glass seem thinner (with low refraction) or the bevel steeper (with high refraction).

As with Inner Bevel, widening the bevel shrinks the area of your selection that appears to be raised and flat. When your bevel width is greater than half the width of the selection, no area will be left flat.

Flaw Spacing and Flaw Thickness

Flaws are simulated ripples in your glass. They mimic the defects you find in older glass. Larger spacing makes these defects cover more area, while smaller spacing increases their frequency. Larger thickness values make these defects more pronounced.

Color

Click in this box to select the color that tints the glass. The color picker you have previously selected in Photoshop will appear.

Opacity

Adjusts the overall transparency of the effect. In this case, the slider affects the tint of the glass. A higher value tints your glass more toward the color selected in the color picker. With a lower value, the glass is more transparent and allows the image underneath to show through more clearly.

Smoothness

Lower values give the beveled edges of your selection a rougher appearance by leaving small ridges. Higher values remove those ridges.

Refraction

Refraction controls the amount your selection is warped by the glass above it. At lower values the effect is subtle. With higher values, straight lines curve noticeably, and rigid geometric shapes skew. At very high values, the image beneath the glass is extremely distorted.

Highlight Brightness and Highlight Sharpness

As with other filters, Brightness and Sharpness affect the white highlights that appear on the parts of your selection facing the light. Brightness controls the intensity of these highlights, while Sharpness affects their diffusion. Higher values give a glossier effect.

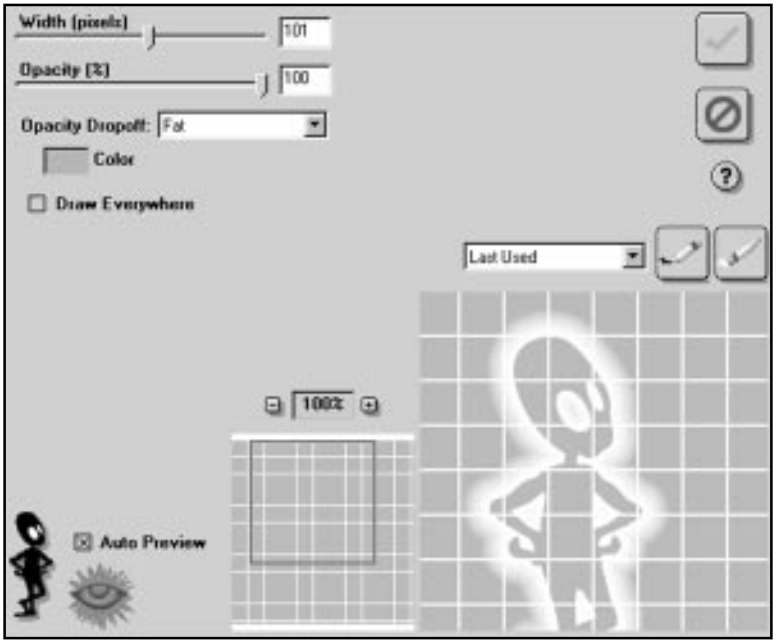
Direction

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

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 90º. As the light comes more directly from the side, the value will approach 0 º.

Glow



The Glow filter draws a semi-transparent glow around the outside edge of the selection. Usually this filter is used to simulate a neon effect, but creative use of color and opacity will give you effects subtle enough for many purposes. For instance, a very thin and transparent dark glow can be used to enhance contrast around an object and help free it from a busy background (see examples).

This filter requires a selection to do its job, unless you are applying Glow to an object in a layer by itself.

Remember that this filter draws outside of your selection. If you are using a program other than Photoshop 4.0, this will cause you to lose your selection if you have not saved it before applying this filter. Don't forget to save the selection if you will need to use it after this operation!

Also, to ensure that Glow works correctly in a layer, make sure that the Preserve Transparency checkbox is **not** checked. This is important for Photoshop users, since this filter cannot perform properly with preserve transparency enabled. Note that Photoshop 4.0 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 this filter without a problem.

Controls

Width

Controls the distance from the edge of your selection to the point where the opacity of the glow drops to zero. Higher values yield a wider glow.

Opacity

Adjusts the overall transparency of the glow. Higher values make the glow more opaque so that the background or layer behind the glow is less visible.

Opacity Dropoff

Controls how rapidly the opacity drops to zero. The thinner the dropoff, the more quickly the opacity is reduced. The Diffuse setting simulates the type of glow achievable through channel operations.

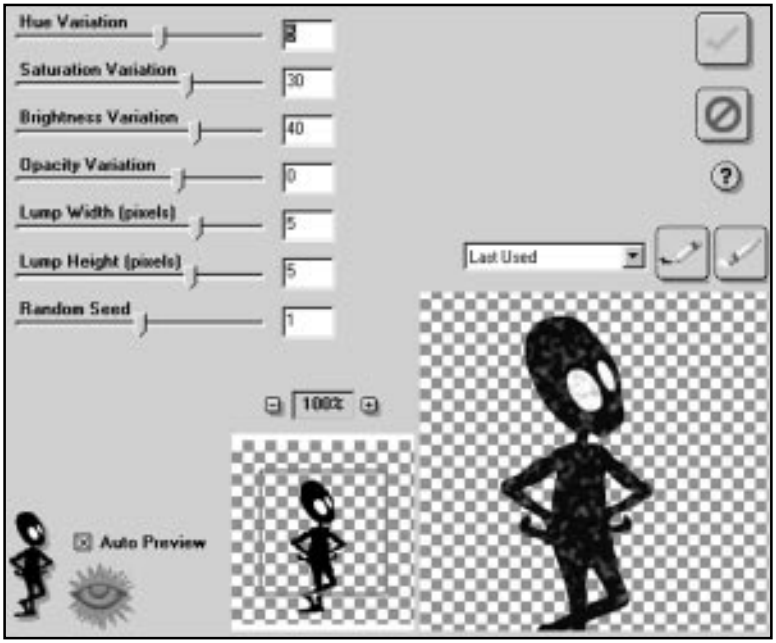
Glow Color

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

Draw Everywhere

When this control is enabled, the filter will fill the selection as well as draw the glow. This feature is very useful when applying a glow in its own layer. Just make a selection, make a new layer and apply the Glow with Draw Everywhere enabled. You may not want this box checked if you are applying the filter to the same layer as the selected image since it could draw over your selection.

HSB Noise



HSB Noise lets you add noise to a selection by varying the Hue, Saturation, Brightness and Transparency of the selection. Adding noise to computer-generated artwork can help it appear more natural. Transparent noise can be applied to a selection in a layer, creating random semi-transparent spots.

Since this manual isn't in color, we can not show how the filter affects hue and saturation. However, experimentation with this filter on any color image will quickly familiarize you with its capabilities.

This filter only works in RGB mode.

Controls

Hue Variation

Higher values increase the range of hue variation for the selection.

Saturation Variation

Higher values increase the range of variation in how colorful or washed out the color of the selection appears.

Brightness Variation

Higher values increase the amount of light emitted by each pixel.

Opacity

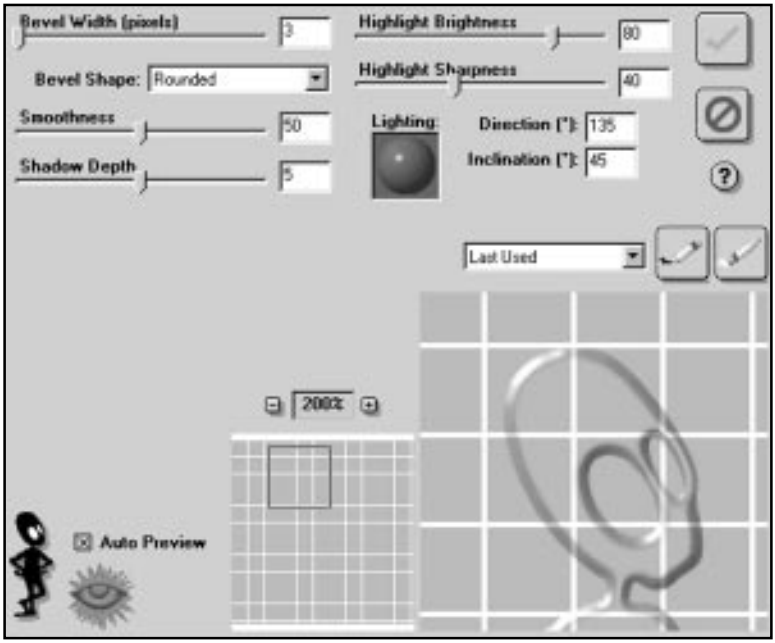
In a layer, this slider determines the range of transparency for a given pixel ranging from zero up to the slider value. A low value will have little to no transparency. A high value will have many transparent holes. A high opacity setting can generate interesting fog or ghostly images when applied to a

layer. To ensure that the opacity parameter of HSB Noise works correctly in layers, make sure that the Preserve Transparency checkbox is not checked. This is important for Photoshop users; the Opacity control cannot perform properly with Preserve Transparency enabled. Note that Photoshop 4.0 automatically enables Preserve Transparency when it creates type and when it places images in layers. Disable this and you can use the Opacity slider without a problem. This slider will have no effect when the filter is applied to a selection in the background layer.

Lump Width & Height

These sliders determine the size of the noise and allow you to create a wide variety of textures. The higher the values, the more amorphous the noise will appear. A higher width value will create horizontal streaks; a higher height will create vertical streaks. Note that Lump Width and Height are pixel-based settings. This means that settings generated for 72 ppi image will look different when applied to a 300 ppi image.

Inner Bevel



Inner Bevel will give your selection an embossed look, or the appearance of being raised up from the rest of the image. This filter is an excellent way to quickly and easily create "buttons" of any shape. The bevel is created by adding highlights and shadows around the inside edge of your selection.

Note that since the effect appears inside your selections, this filter has a tendency to make objects look smaller; the bevel width is essentially subtracted from the selection. If you would like to maintain the size of your selections, try Outer Bevel.

Controls

Bevel Width

Controls the distance from the selection edge to the highest part of the bevel. Higher values will shrink the raised area of your selection. Once your bevel width is equal to half the width of the selection, no area is left flat. Higher values only decrease the steepness of the bevel.

Shadow Strength

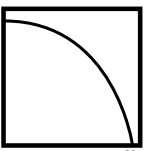
Higher values darken shadows, making the effect more pronounced. Darker shadows may also make the bevel appear steeper.

Smoothness

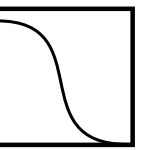
Lower values give the beveled edges of your selection a rougher appearance by leaving little ridges. Higher values remove these ridges and make the bevel smoother.

Bevel Shape

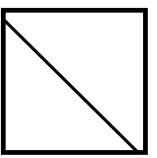
You have four choices for the shape of the bevel's drop-off from full height to zero. Each results in a slightly different look to your filter effect.



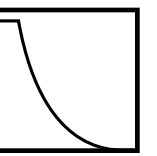
Button Dropoff



Rounded Dropoff



Flat Dropoff



Mesa Dropoff

Highlight Brightness and Highlight Sharpness

As with other filters, Brightness and Sharpness affect the white highlights that appear on the parts of your selection which face the light. Brightness controls the intensity of these highlights, while Sharpness affects their diffusion. Higher values can give a glossier effect.

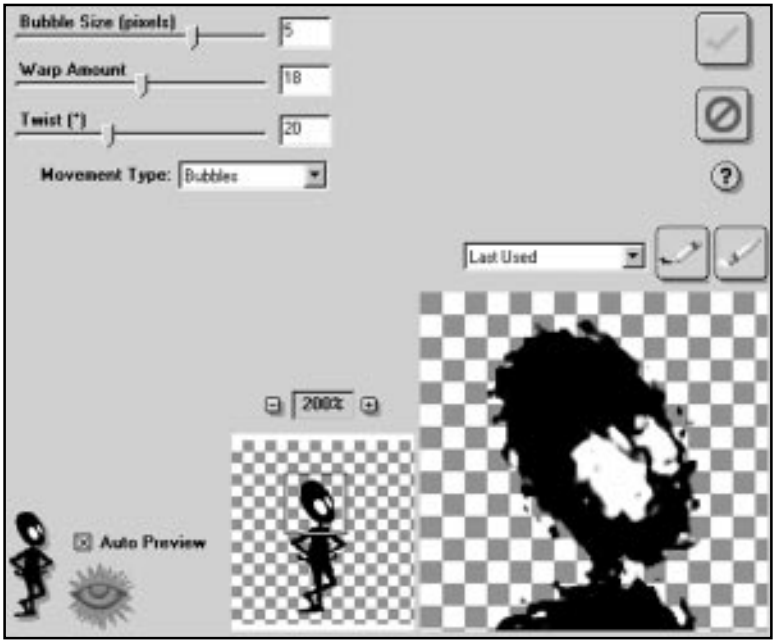
Direction

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

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 90º. As the light comes more directly from the side, the value will approach 0 º.

Jiggle



Jiggle produces a new kind of distortion based on randomly placed bubbling. Unlike the Photoshop distortion filters, Jiggle is not based on a wave pattern or around a single axis. Instead, Jiggle yields a more organic distortion, resulting in a selection that appears as if it is bubbling, gelatinous, or even shattered.

Controls

Bubble Size

This slider controls the spacing or frequency of the defects. It works like whirlpool spacing in Swirl; the lower the value, the more closely-spaced the distortion.

Warp Amount

This slider controls how much your selection is stretched. It is analogous to the smear length slider in Swirl.

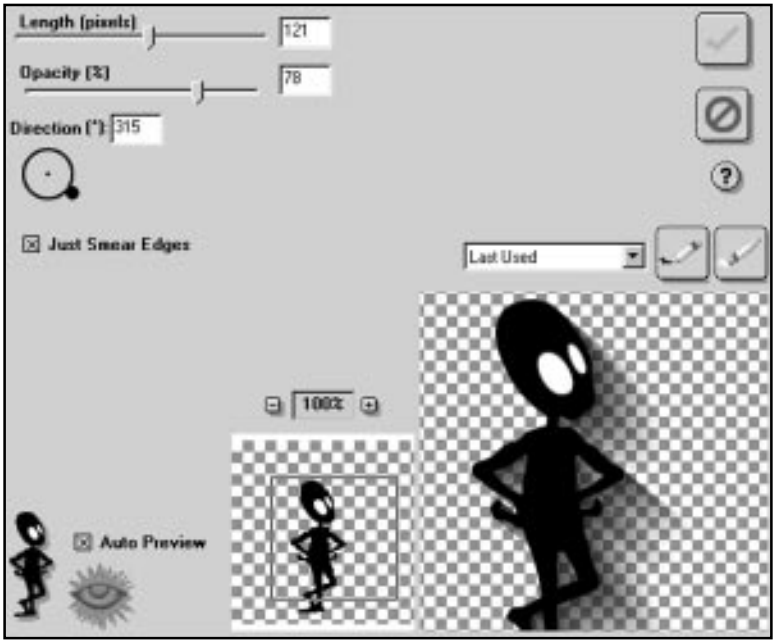
Twist

Like Swirl, Jiggle can also twist your selection. This slider controls the amount of twisting that occurs. The movement is measured in degrees.

Movement Type

This pop-up menu selects the way you want the image jiggled. There are three types of warping: Bubbles, Brownian Motion and Turbulence. Bubbles produces a fairly smooth and evenly spaced distortion. Brownian Motion simulates random movement to create a more ragged effect. If you want still a more shattered effect, choose Turbulence, which creates sharper breaks in the image. See the examples below.

Motion Trail



Motion Trail smears the selection outward in one direction, producing the illusion of motion. This filter is different from the Motion Blur built into Photoshop in that it smears in one clear direction, and leaves the original selection more recognizable.

If the effect appears too faint or seems non-existent, try turning on **Just Smear Edges** and/or increasing the value of the **Opacity** slider.

This filter requires a selection to do its job, unless you are applying Motion Trail to an object in a layer by itself.

Remember that this filter draws outside of your selection. If you are using a program other than Photoshop 4.0, this will cause you to lose your selection if you have not saved it before applying this filter. Don't forget to save the selection if you will need to use it after this operation!

Also, to ensure that Motion Trail works correctly in a layer, disable Preserve Transparency on the Photoshop's layers palette. This is especially important for Photoshop 4.0 users because it automatically enables Preserve Transparency when it creates type or places an image in a layer. Since Motion Trail edits transparency this filter cannot perform properly with preserve transparency enabled. Disable it and you will be able to use this filter without a problem.

Controls

Length

Controls the distance the trail extends from the selection. Higher values yield a longer motion trail.

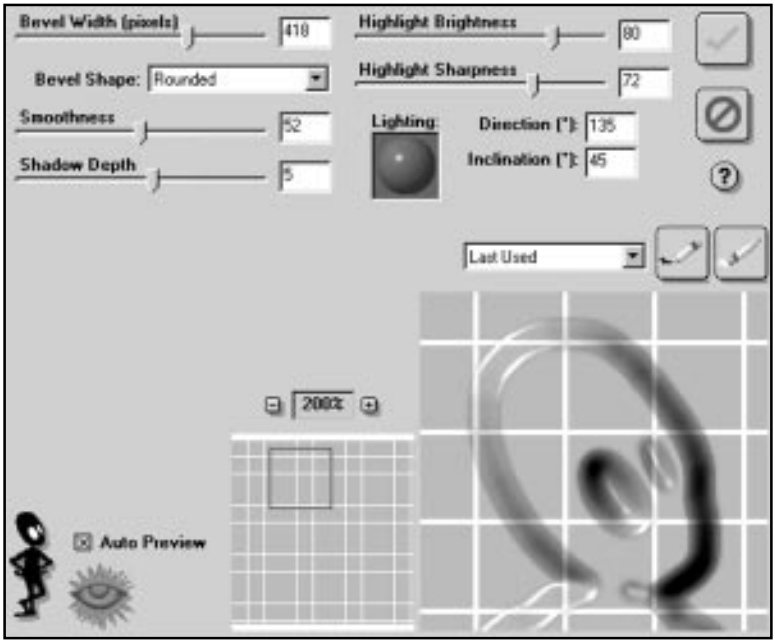
Opacity

Adjusts the overall transparency of the motion trail. Higher values darken the effect so that the background or layer behind the motion trail is less visible.

Direction

Controls the direction in which the trail moves away from your selection. You have a full 360° from which to choose the placement of your motion

Outer Bevel



Outer Bevel makes your selection appear embossed or raised up from the rest of the image. As with Inner Bevel, this effect is achieved by adding highlights and shadows. However, with Outer Bevel, they appear around the *outside* of the selection.

Note that since the bevel is created around the outside edge of the selection, the selected object may seem bigger after the effect is applied. If you think the bevel is crowding other parts of your composition, then try Inner Bevel.

This filter requires a selection to do its job. Unlike some of the other filters which require a selection, Outer Bevel will not work when applied to an object in a layer without a selection.

Remember that this filter draws outside of your selection. If you are using a program other than Photoshop 4.0, this will cause you to lose your selection if you have not saved it before applying this filter. Don't forget to save the selection if you will need to use it after this operation!

Also, to ensure that Outer Bevel works correctly in a layer, make sure that the Preserve Transparency checkbox is **not** checked. This is important for Photoshop users, since this filter cannot perform properly with preserve transparency enabled. Note that Photoshop 4.0 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 this filter without a problem.

Controls

Bevel Width

The distance from your selection edge to the outer edge of the bevel. Higher values yield a wider bevel.

Shadow Strength

Higher values darken shadows, making the effect more pronounced. Darker shadows also make the bevel appear steeper.

Smoothness

Lower values give the beveled edges of your selection a rougher appearance by leaving little ridges. Higher values remove the ridges and make the bevel smoother.

Bevel Shape

See Inner Bevel

Highlight Brightness and Highlight Sharpness

As with other filters, Brightness and Sharpness affect the white highlights that appear on the parts of your selection which face the light. Brightness controls the intensity of these highlights, while Sharpness affects their diffusion. Higher values give a glossier effect.

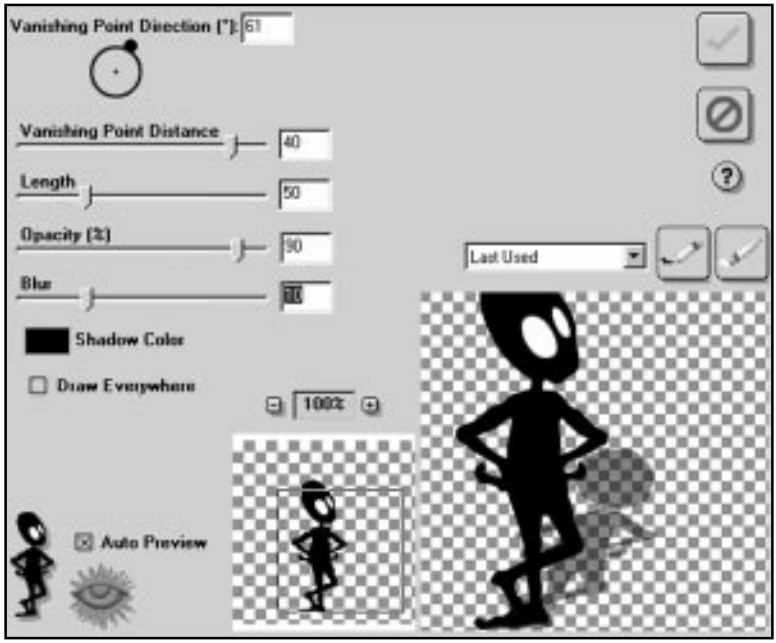
Light Direction

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.

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 °.

Perspective Shadow



This filter creates a shadow behind your selection, tilted so that the selection appears to be standing up as the light comes from above and in front. The shadow is attached to the object rather than floating below it, which creates a 3-D perspective illusion unlike the one produced by the Drop Shadow filter.

This effect requires a selection to do its job, unless you are applying Perspective Shadow to an object in a layer by itself.

Remember that this filter draws outside of your selection. If you are using a program other than Photoshop 4.0, this will cause you to lose your selection if you have not saved it before applying this filter. Don't forget to save the selection if you will need to use it after this operation!

Also, to ensure that Perspective Shadow works correctly in a layer, make sure that the Preserve Transparency checkbox is **not** checked. This is important for Photoshop users, since this filter cannot perform properly with Preserve Transparency enabled. Note that Photoshop 4.0 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 this filter without a problem.

Controls

Vanishing Point Direction

Controls the direction in which the shadow falls behind your selection. If you set this value at 0°, the shadow falls to the right; at 90° it falls towards the top of the selection; at 180° it falls to the left. Note that the shadow cannot fall in front of your selection.

Vanishing Point Distance

Controls how far the vanishing point on the horizon is from your selection. Lower values bring the vanishing point closer, which makes the shadow taper more rapidly.

Shadow Length

Controls the length of the shadow with little effect on the tapering. Lower values produce a shorter shadow. Experiment with Shadow Length and Vanishing Point Distance to produce a range of effects which simulate different angles of light.

Blur

Controls how blurred the edges of your shadow will be. Higher values make the shadow more blurry, giving the effect of a dim or faraway light source.

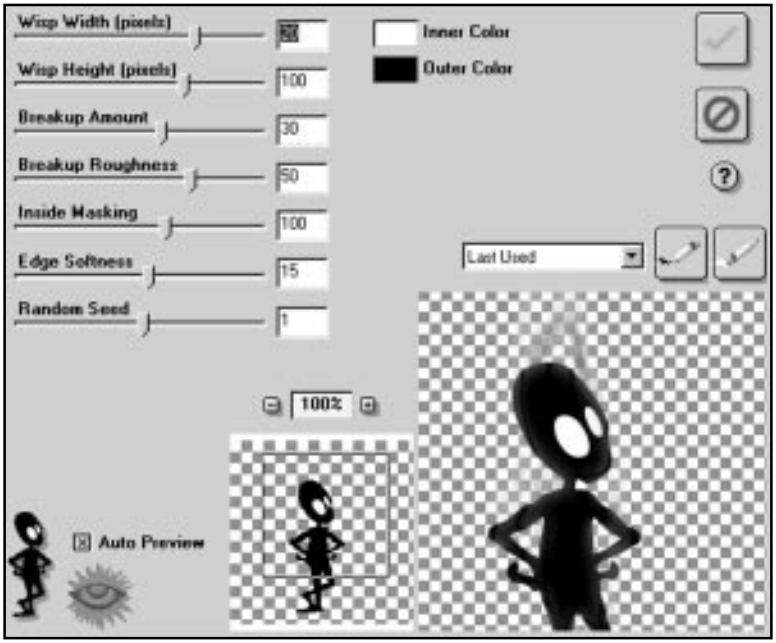
Opacity

Adjusts the overall transparency of the shadow. Higher values darken the shadow so that the background or layer behind the shadow is less visible.

Color

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

Smoke



The Smoke filter can produce a variety of smoky effects rising from your selection. This filter requires a selection to do its job, unless you are applying Smoke to an object in a layer by itself.

Remember that this filter draws outside of your selection. If you are using a program other than Photoshop 4.0, this will cause you to lose your selection if you have not saved it before applying this filter. Don't forget to save the selection if you will need to use it after this operation!

Also, to ensure that Smoke works correctly in a layer, make sure that the Preserve Transparency checkbox is **not** checked. This is important for Photoshop users, since this filter cannot perform properly with preserve transparency enabled. Note that Photoshop 4.0 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 this filter without a problem.

If you plan on using the Fire and Smoke filters together, we suggest applying the Smoke filter to your selection first, and then applying a somewhat smaller Fire to the same selection for a realistic effect.

Controls

Wisp Width

Controls how wide the wisps of smoke will be. Higher values yield wider (and thus fewer) wisps.

Wisp Height

Controls the height of the smoke wisps. Higher values yield longer wisps.

Breakup Amount and Breakup Roughness

These two sliders control how much the smoke is perturbed from a smooth flow, and how erratically the smoke behaves. Playing with both controls gives you a variety of turbulent effects.

Random Seed

The placement of the wisps of smoke has a random element. This slider allows you to control this random element, producing a wide variety of changes to the smoke. Have fun experimenting!

Inside Masking

Controls how much the smoke covers the inside of your selection. Lower values allow the smoke to cover the selection more completely, while higher values block the smoke from the inside of the selection.

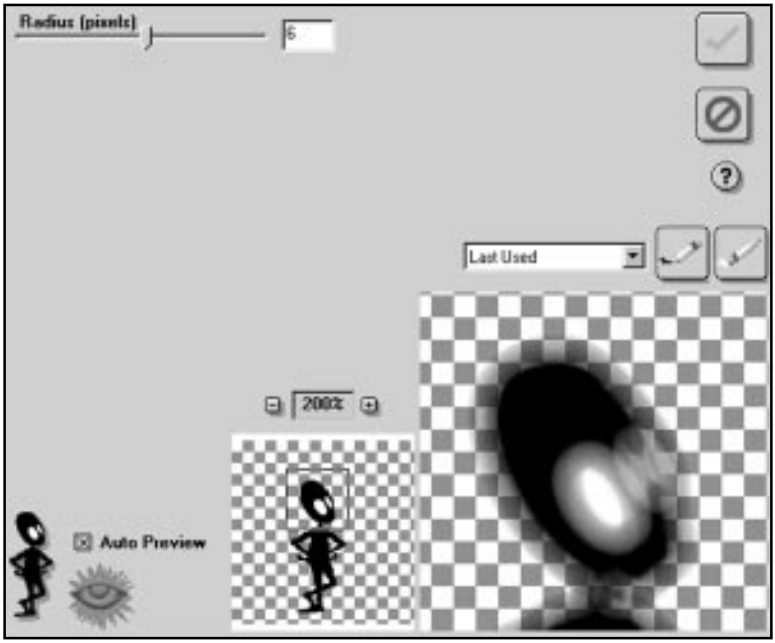
Edge Softness

Controls the sharpness of the smoke wisps. Lower values yield sharper wisps, while extremely high values produce a very diffuse smoke effect.

Inner and Outer Color

The smoke effect is made up of an inner and outer color, both of which can be any color you like. Clicking in either box brings up the color picker you have previously selected in Photoshop.

Squint



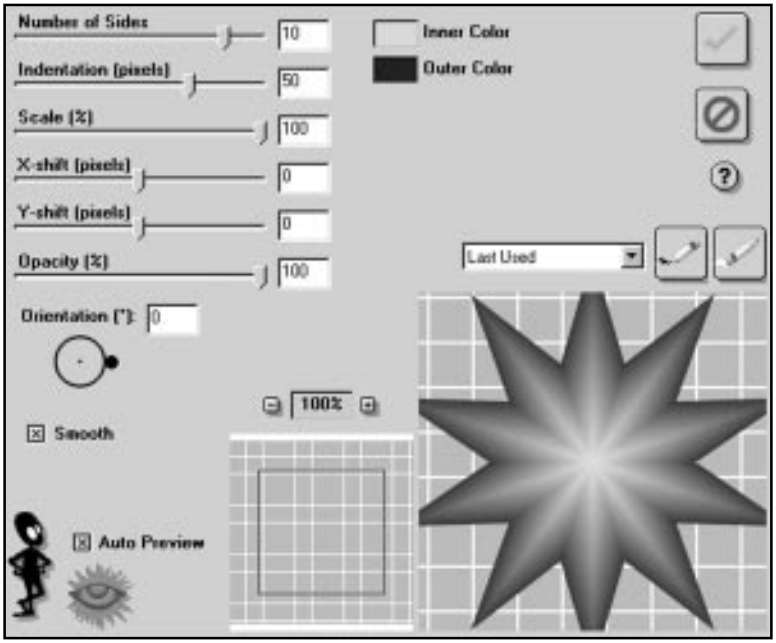
The Squint filter is a new kind of blur which basically unfocuses your selection by spreading each pixel around the edge of a circle. The result resembles a reflection in a vibrating mirror or an image projected out of focus.

Note that where Photoshop's Gaussian blur creates an extremely smooth blur, squint more closely duplicates rough poor vision. See the example to the right.

Radius

This slider controls the radius of the circles around which your selection is blurred; another way to think of it is that it changes the vibration of the mirror or the focus on the projector. The larger the radius, the blurrier the image will be. As the radius value increases, the specifics of your selection are spread over a greater distance, and the selection becomes more fuzzy. If you increase the radius enough, your selection will probably turn into gray mush.

Star



The Star filter quickly and easily creates stars and other regular polygonal shapes without the need to import them from another program or use paths to approximate them.

If you use this filter on a selection, your star will initially be placed in the center of that selection. If the star is bigger than your selection, only part of the star will show. The Star filter will also work without a selection, as well as in a completely empty layer. In both of these cases the star will initially be placed in the center of your image. If you use this filter to place the star in an empty layer, you can then select the star and move it anywhere in that layer.

Controls

Sides

A star can have from 3 to 50 sides.

Indentation

Controls the distance the sides of the star are indented from the outer points. Higher values increase the indentation. A value of zero yields a straight-sided polygonal shape.

Scale

Controls the size of the star. Lower values reduce the size of the star; higher values increase it. Note that the scale is at 100 when the star is created. The range is from one-fifth to 2 times the original size.

X Shift and Y shift

These sliders control the horizontal and vertical distance the star is moved from the center of your selection, or from the center of your image if no selection is made. For X Shift, a positive value moves the star to the right, and a negative value to the left. For Y Shift, a positive value moves the star down, and a negative value moves it up.

Orientation

You have a full 360° of rotation possible.

Opacity

Adjusts the overall transparency of the star. Higher values darken the star's colors so that the background or layer behind the star is less visible.

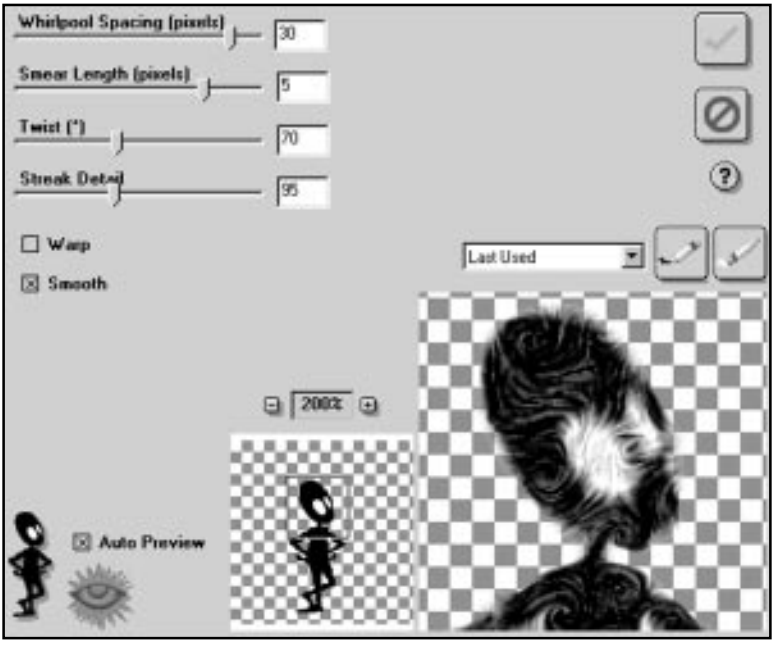
Inner and Outer Color

The star is made up of an inner and outer color, both of which can be any color you like. Clicking in either box brings up the color picker you have previously selected in Photoshop.

Smooth

When checked, this button softens the edges of the star shape.

Swirl



Swirl smears the image using randomly placed whirlpools. The spacing and shape of these whirlpools can be controlled to achieve an amazing variety of effects.

Swirl tends to have a striking effect on images containing lots of detail and speckles. Therefore, you will probably find HSB noise and Swirl (used in that order) to be an effective combination.

Note that if you're working in a layer and you're not happy with the effect you're getting, try disabling Preserve Transparency on Photoshop's layers palette for the layer you are working in. This will let Swirl edit transparency.

Controls

Whirlpool Spacing

Although the whirlpools are randomly placed, this slider gives you control over the average spacing between their centers. Lower values will make many closely spaced, tiny whirlpools. Large values create long streamlines with no whirlpool center visible simulating hair or wood grain. Whirlpool Spacing is a pixel-based setting. This means that settings generated for 72 ppi image will look different when applied to a 300 ppi image.

Smear Length

Larger values blur the image more. If the Warp setting is on, then this also controls how far the image is stretched along streamlines. This is a very time-intensive graphic effect when the smear length is large. Try experimenting with lower values first. Smear Length is a pixel-based setting. This means that settings generated for 72 ppi image will look different when applied to a 300 ppi image.

Twist

Values near zero give a starburst effect. Values near 90° give a spiral effect.

Streak Detail

Larger values create darker streaks.

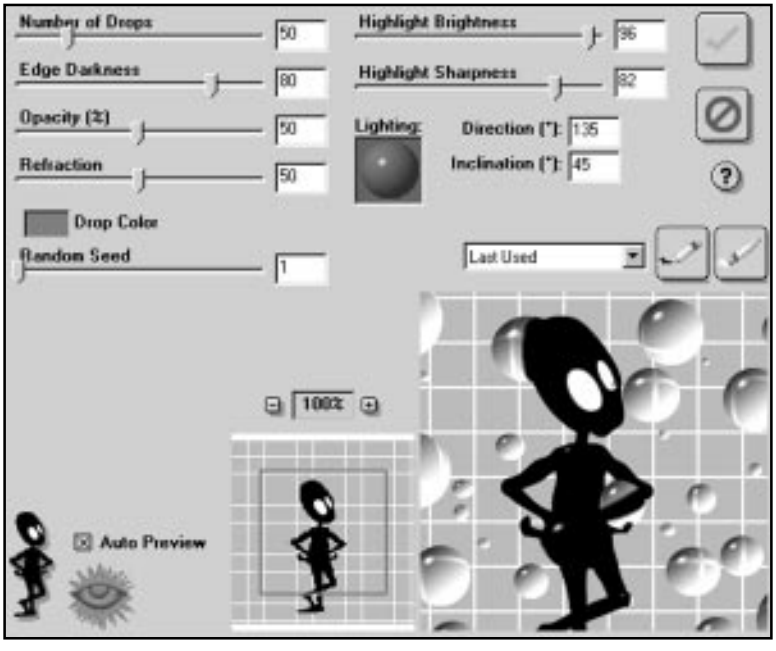
Warp

When this box is checked, the image will be more significantly stretched along streamlines.

Smooth

When checked, this eliminates graininess.

Water Drops



This filter randomly places water drops on your selection. In some ways this effect is similar to the Glass filter. The appearance of the drops is achieved by simulating the same three physical effects; refraction, light filtering, and specular reflection. The refraction and thickness sliders give you control of image warping. The color picker, the opacity slider, and the edge darkness sliders give you control over light filtering. Specular reflection, or the reflection of the light source, is controlled by the highlight sliders and light direction and inclination sliders.

Controls

Number of Drops

Controls the number and size of the drops that appear on your selection. As the number of drops increases, their size decreases.

Edge Darkness

Controls the shadows that help to simulate the water drops' hemispherical shape. Different values will make the water drops stand out more against different backgounds. With a darker background try a lower value, and with a lighter background try a higher value.

Thickness

Controls the depth of the water drops that appear over the selection. With greater thickness, more refraction will occur. Thinner drops will refract less.

Opacity

Adjusts the overall transparency of the effect. This filter adjusts transparency by affecting the color tint of the drops. Higher values tint them more toward the color selected in the picker. A value of zero allows the image underneath the water drops to show through untinted.

Refraction

As in the Glass filter, refraction controls the amount your selection is warped by the water drops above it. At lower values the effect is subtle. However, with higher values, straight lines curve noticeably,

and rigid geometric shapes skew. At very high values, the image beneath your drops becomes indistinct.

Highlight Brightness and Highlight Sharpness

As with other filters, Brightness and Sharpness affect the white highlights that appear on the parts of your drops which face the light. Brightness controls the intensity of these highlights, while Sharpness affects their diffusion. Higher values give a glossier effect.

Direction

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

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 90º. As the light comes more directly from the side, the value will approach 0 º.

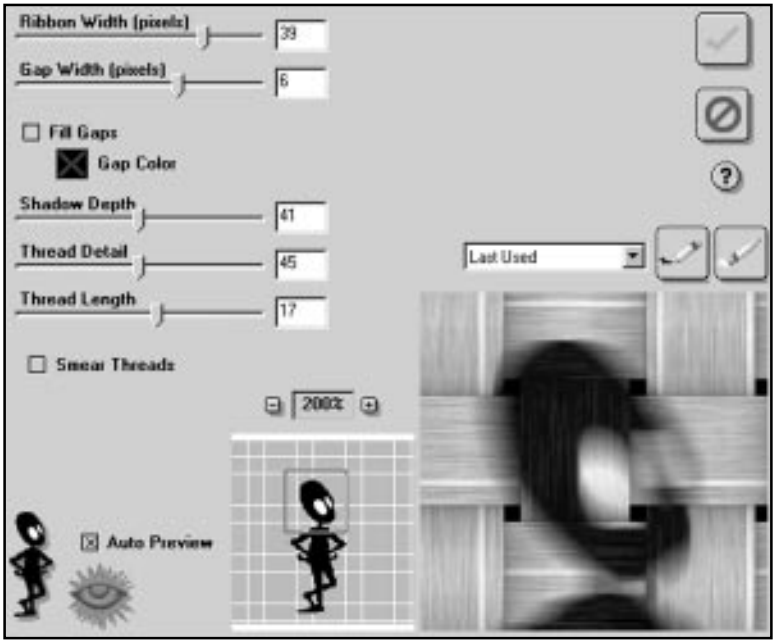
Random Seed

There is a random element to the placement of the water drops on your selection. This slider allows you to control this random element, producing a wide variety of possible distributions of drops. Have fun experimenting!

Color

Click in this box to select the color that will tint the drops that appear over the selection. The color picker you have previously selected in Photoshop will appear.

Weave



This filter gives your selection the appearance of being woven. You may select the width of the strips and gaps that form the weave. You may specify the color, if any, of the gaps. In addition, you can add texture to the woven strips.

Controls

Ribbon Width

Controls the width of the strips that make up the woven portion of the selection.

Gap Width

Controls the width of the gaps between the woven strips.

Shadow Depth

Controls the darkness of the shadows created by the weave. With a lighter selection, darkening these shadows will make the strips appear thicker. However, with a darker selection, a higher value may be necessary for shadows to be noticeable.

Thread Detail and Length

These sliders give the woven strips texture. The thread detail gradually adds a cloth-like effect and the thread length determines how long the individual strands of thread are. The strands themselves are a kind of noise similar to HSB Noise.

Gap Color

When the Fill Gaps checkbox is checked you can click in the color box to select the color that will fill the gaps between the strips of the weave. The color picker you have previously selected in Photoshop will appear. Note that you can disable Fill Gaps. If your selection is on a layer other than the background, and Preserve Transparency is disabled, you will be able to see through the gaps in the weave to the layers underneath.

Smear Threads

When this control is enabled, the filter smears the selected image along the threads. A longer thread length causes greater smearing.

Trouble Shooting

If you have trouble with any of the filters in Eye Candy, please read through this section. We have tried to collect the most commonly asked questions here. If you get really stuck, then the best way to get help is to send us electronic mail via: support@alienskin.com

Problem: The filters do not appear in the Filter menu.

Solution: The filters were probably not installed in your image editor's plug-in folder. Find out exactly which folder your image editor 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 you have installed new filters, you must restart your image editor for them to become available.

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

Solution: Our filters often require that an image be in a certain color mode for them to work properly. See page 14 of this manual for information about filters which only work in certain modes.

Problem: Outer Bevel creates little or no effect at all.

Solution: Outer Bevel adds highlights and shading around the **outside** of a selection. If you have made a selection in a layer, the shading and highlights will only appear on opaque areas outside the selection. Outer Bevel requires a thick band of opaque pixels around the selection to make a noticeable effect.

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. For instance, setting opacity to 1 for Drop Shadow, Cutout, Glow, or Motion Trail will make a nearly invisible effect. A long trail length in Motion Trail will have a similar effect if the Just Smear Edges setting is off. Make sure that the **Preserve Transparency** checkbox **is not** checked on the layer that you are affecting. 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: 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: The Eye Candy 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 plugin standard. If you have a question about Eye Candy's compatibility with other software, please don't hesitate to email Alien Skin Software at: support@alienskin.com

Problem: A filter makes your image editor or your entire computer crash or freeze up.

Mac Solution: You may have an extension conflict. There are known conflicts between Eye Candy and versions of After Dark prior to 3.0d, some of the Now Utilities and any version of the CIC handwriting recognition software. Also any program that reassigns command keys could cause problems (especially if CMD-F or CMD-D is affected). 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 Eye Candy. Please try to identify the problem extension and inform Alien Skin Software about the conflict.

Windows Solution: Make sure that your computer system has the minimum requirements to run our software. Try exiting out of other programs before you run Photoshop in case there is a conflict. Please try to identify the problem program and inform Alien Skin Software about the conflict.

Credits

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