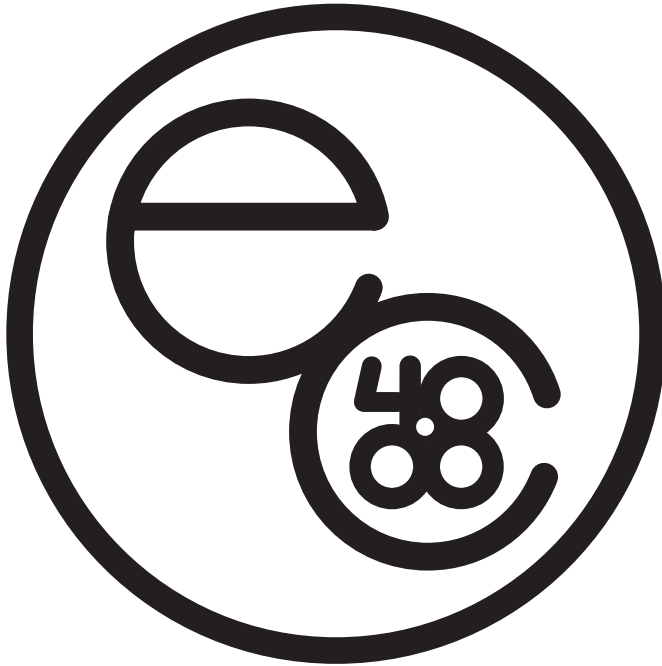


# Eye Candy 4000

## User Manual



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*Revised September 12, 2000*

For your pleasure, we've included a flipbook in this manual. The images at the bottom of each right-hand page will do fun and interesting things as you quickly flip through the pages. Enjoy.

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# Welcome

Welcome to Eye Candy 4000! We hope you'll take the time to explore this manual; it contains information to help you reap the maximum benefit from these 23 filters.

Please read this opening section carefully; it covers installation and basic features common to all of the Eye Candy 4000 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.

## Upgrading from Eye Candy 3?

Be sure to spend time with the "For Users Upgrading to Eye Candy 4000 from Eye Candy 3" section starting on page 8. You'll find plenty of information about the new features we've added and changes we've made to this latest version.

## Important symbols:



Pay close attention when you see this symbol in the manual. It marks the presence of an important note or warning.



The Happy Kitty symbol marks a cool tip or useful suggestion. Happy Kitty wants you to enjoy using Eye Candy 4000.

# Getting Started

## Host Requirements:

Eye Candy is a plug-in; you must use it with one of the following programs:

### *Macintosh*

Adobe Photoshop 4.0 or later (includes Photoshop 6)

Macromedia Fireworks 2 or later (all filters work as "live effects" in Fireworks 3)

Adobe Image Ready 1.0 or later

Deneba Canvas 6.0 or later

### *Windows*

Adobe Photoshop 4.0 or later (includes Photoshop 6)

Macromedia Fireworks 2 or later (the filters work as "live effects" in Fireworks 3)

Jasc Paint Shop Pro 5.0 or later

Corel Photo-Paint 8 or later

Deneba Canvas 6.0 or later

Adobe Image Ready 1.0 or later



We are constantly testing new programs for compatibility with Eye Candy. For information about other host programs, please check our Web site: <http://www.alienskin.com>.



## System Requirements:

### Macintosh

- PowerPC processor
- Macintosh System Software 8.6 or later
- at least 32 MB of physical RAM
- Color monitor with 24-bit video card

### Windows

- Pentium II-class processor
- Windows 98/NT 4/2000/Me
- at least 32 MB of physical RAM
- Color monitor with 24-bit or greater video card

## Macintosh Installation

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

Insert the Eye Candy 4000 CD into your computer. If you purchased an electronic version of Eye Candy 4000, locate the Eye Candy 4000 installation program that you downloaded from the online store. Double-click the "Install Eye Candy 4000" icon. After the splash screen, the installer will display the license agreement for Eye Candy. 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"/>
Organization:	<input type="text"/>
Registration Code:	<input type="text"/>

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 on the inside front cover of the manual. If you purchased an electronic version of Eye Candy 4000, the 12-letter code, visible during the download process, is included in the email invoice or in an electronic users license file with your download. We strongly suggest you store this code in a safe place for future installations. We also recommend registering the software with Alien Skin Software, either via our Web site or by mailing us the registration card. If you ever need a replacement code, replacement software or require technical support, you will need to be registered with us.

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



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

Browse your hard disk until you find the appropriate Plug-ins folder. Highlight the folder and click

the **Install into...** button to return to the main installation screen. The Eye Candy files will be copied to your hard disk.

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

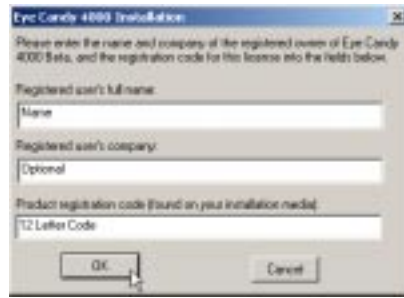
Rerun the installer if you wish to install Eye Candy 4000 into other graphics programs. Lather. Rinse. Repeat.

## 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.

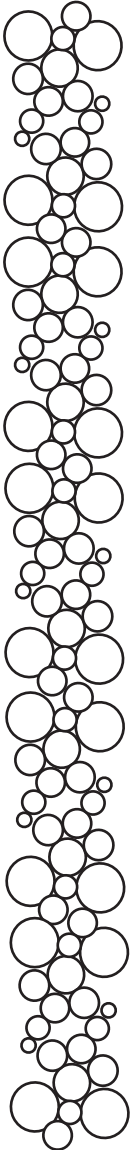
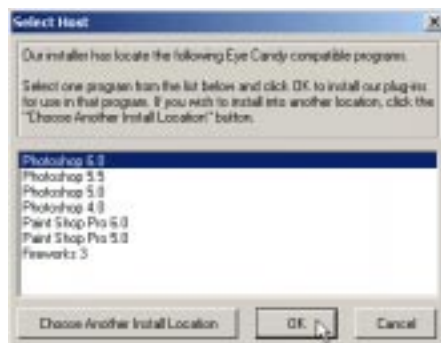
Insert the Eye Candy 4000 CD into your computer. If you purchased an electronic version of Eye Candy 4000, locate the Eye Candy 4000 installation program that you downloaded from the online store. Run the program "Setup.exe". After the splash screen, the installer will display the license agreement for Eye Candy. 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 a sticker on the inside front cover of the manual. If you purchased an electronic version of Eye Candy 4000, the 12-letter code, visible during the download process, is included in the email invoice or in an electronic users license file with your download. We strongly suggest you store this code in a safe place for future installations. We also recommend registering the software with Alien Skin Software, either via our Web site or by mailing us the registration card. If you ever need a replacement code, replacement software or require technical support, you will need to be registered with us.

Next, our installer will quickly search for all graphics programs on your computer that are compatible with Eye Candy and will display them in a list:



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

If you wish to install Eye Candy 4000 into a program that's not listed in the "Select Host" list, click the **Choose Another Location** button to bring up the manual "Select Destination Directory" window. Browse through the file list until you find the desired folder and click **OK**. If you are not sure where to install Eye Candy 4000, consult your graphics program's manual.



Rerun the installer if you wish to install Eye Candy 4000 into other graphics programs. Lather. Rinse. Repeat.

## Registering Eye Candy 4000

Please take a moment to register your copy of Eye Candy 4000 with us. **Note that if you purchased Eye Candy 4000 directly from Alien Skin Software, via phone, fax, email or the purchase page at our Web site, then you are already registered with us.** You only need to register if

you purchased Eye Candy 4000 through a catalog, store or other reseller. Registering will help speed up any tech support assistance you may ever need, and also allows us to let you know immediately of any bug fixes or updates to the software. We'll also be able to notify you of special discounts on other Alien Skin products.

You can register via the World Wide Web during the installation process (see the "Installation" section starting on page 6).

If you don't have access to the World Wide Web, you can register by completing and mailing the registration card included with every hard copy of Eye Candy 4000. Mailing the card is free in the United States.

## For Users Upgrading to Eye Candy 4000 from Eye Candy 3

This section lists only the new features we've added to the package since version 3. All of these features are fully explained elsewhere in this manual, either in the "User Interface" section beginning on page 9 or in the relevant filter descriptions beginning on page 20.

We have also made all of the Eye Candy 3 filters faster and more powerful, and have added new controls to each.

## The Five New Filters

The following filters are new to Eye Candy:

**Marble** - easy, realistic marble textures (p. 52)

**Wood** - wood grain, rings, knots and more (p. 78)

**Drip** - selections become dripping paintings complete with 3D-like drops (p. 34)

**Melt** - powerful distortions that mimic the effect



of heat applied to the selection (p. 54)

**Corona** – easy solar flares, gaseous clouds and other astronomical effects (p. 30)

## Where Are My Old Filters?

In a few cases, it made sense to combine the functionality of two or three filters into a single, more efficient version. Rest assured that no functionality has been dropped as we've made the Eye Candy filters easier than ever to use.

Drop Shadow and Perspective Shadow have been combined into a filter called **Shadowlab** (p. 58).

Inner Bevel, Outer Bevel and Carve have been combined into a filter called **Bevel Boss** (p. 22).

Glow is now called **Gradient Glow** (p. 46).

## Powerful New Features

### *Bevel Profile Editor*

A bevel profile editor is now included in Bevel Boss, Chrome and Glass. It is explained in detail in each of those filter chapters.

### *Color Gradient Editor*

A color gradient editor is now included in Fire, Gradient Glow, Smoke and Star. It is explained in detail in each of those filter chapters.

### *Seamless Tiling*

Seamless tiling is now available in Fur, HSB Noise, Jiggle, Marble, Swirl, Water Drops and Wood. For full info, see page 14.

## *Unlimited Undo/Redo*

We have added an unlimited Undo and Redo capability within the preview of each of the filters.

## *Keyboard Shortcuts*

Wherever possible, we have implemented keyboard shortcuts identical to those used in Photoshop. See page 18 for the complete list.

## *Menus from the Filter Window*

We have added menus to the preview of each filter; these are explained in the next section.

## *Real-world Absolute Parameter units*

You can now specify absolute units for your Eye Candy settings in order to make the effects resolution-independent. See the next section for more.

## *In-preview controls*

We have added new controls inside the preview window in Shadowlab and Star. In-preview controls are explained in detail in each of those two filter chapters.

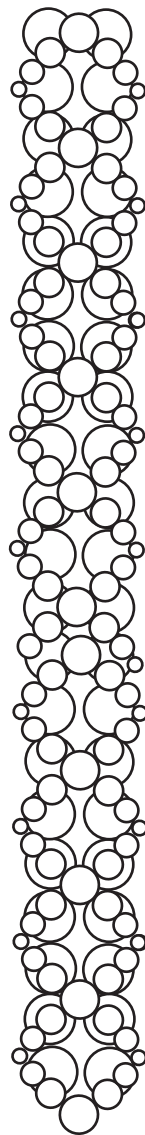
## The Eye Candy 4000 User Interface

### Menus

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

### *Edit menu*

This menu allows you an unlimited number of Undo's and Redo's in the preview window. If you experiment with the



sliders, and find that you prefer a previous group of settings, simply use the Undo command in the Edit menu, or use Command-Z (Control-Z on Windows machines) to back up as many times as necessary.

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

### Filters menu

This menu allows you to switch between filters from within the preview. Some filters which require a selection will be grayed out if no

selection has been made. (Photoshop users note that if you switch between filters from within the Eye Candy preview, the Actions, History and Last Filter Used functions will only record the filter you pulled up first.)

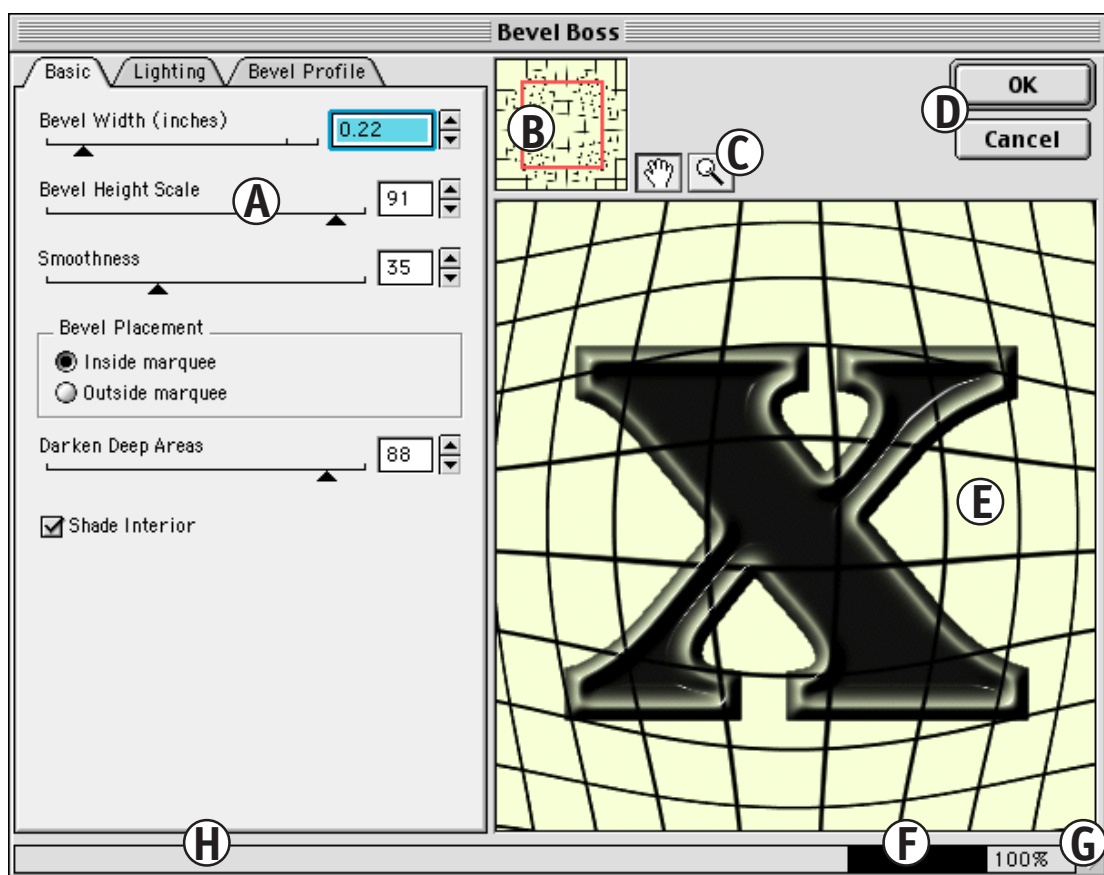
### View menu

This menu allows you to zoom in and out of the preview, as well as view all of your image's layers in the preview window.

### Settings menu

This menu allows you to name, save and delete

*The Macintosh filter window (explanation on next page)*



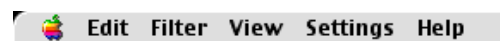
your own settings, as well as use the presets that we included with each filter. You can also reset a filter to its factory default settings from this menu, or use the F5 key. For more on Settings, see the “Using Settings” section on page 12.

### Help menu

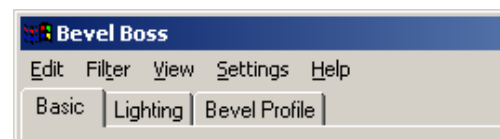
This menu allows you to access the Alien Skin home page from within the preview.

## The Filter Window

Take a look at the Macintosh Bevel Boss filter window on the previous page. In addition to the filter window, the Eye Candy menu bar will appear in place of your usual Mac menu bar:



The Windows filter window looks almost exactly the same, with the addition of the Eye Candy menu bar at the top left:



### A: The Slider Controls

Slider controls appear along the left side of the filter window. If an Eye Candy filter has many controls, two or three tabs may be present to help organize them. The tabs will be visible beneath the filter menu list; click on a tab name to use its controls. One or more of the following tabs may be present: Basic, Lighting, Color and Bevel Profile. Also, the Wood filter has Knots and Grain tabs.

### B: Thumbnail Navigation

The thumbnail image above the preview window allows you to move the preview anywhere in your image with a single click. The movable red box displays the area of your image visible in the preview window.

### C: Move, Zoom and In-Preview Tools

The Move (hand) and Zoom (magnifying glass) tools are found above the preview window. Click the hand to enable the Move Tool, then click and drag to move the preview image.

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

Shadowlab and Star also include an In-Preview (arrow) tool, at right below:



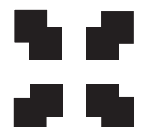
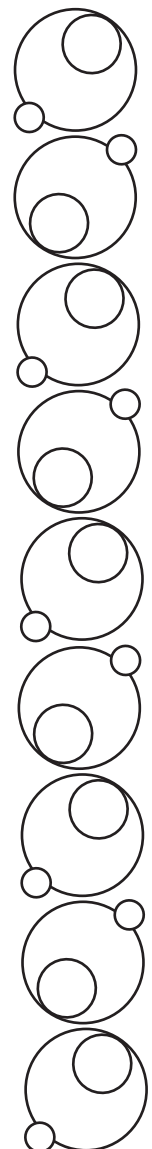
Clicking the arrow enables new controls within the preview window. See the Shadowlab and Star chapters for more information about In-Preview Controls.

### D: OK and Cancel Controls

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

### E: Preview Window Area

Preview the effect on your image here. The preview area can be resized by clicking and



dragging the bottom right-hand corner of the filter window. Windows users can also click and drag the bottom of the window.

### ***F: Render Status Bar***

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

### ***G: Magnification Indicator***

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

### ***H: Mouseover Help String Area***

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

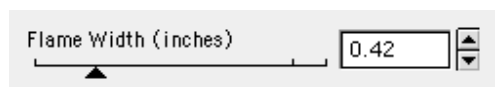
### ***A Note About the Sliders***

A variety of sliders are used in Eye Candy 4000. Each one allows you to enter a numeric value or click and drag the slider to get the desired effect.

Sliders like the one below use an intuitive 1 to 100 scale:



Sliders with length units as part of the slider name are divided into two sections:



The shorter section at the right of the slider marks an area of very high values that change rapidly as

you move the slider. Most effects will probably use the longer, left end of these sliders, with values that change more gradually.

Note that you can use the slider, enter a numeric value, or use the up and down arrow keys to change the value of filter controls.

## **Using Settings**

The Settings menu in each filter window allows you to save and manage the presets that are included with each filter. You can also create your own settings, and even trade them via email.

Note that the Bevel Profile and Color Gradient Editors that are part of certain filters also have their own lists of settings. These are used and traded in the same way as other settings.

### ***How to load a preset***

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

### ***How to Save and Manage Settings***

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

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

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



You will not be able to "Undo" deleting a setting. Be certain you want to delete any setting

before doing so; the delete is permanent.

### Resetting to Factory Default

Every filter has a basic factory default setting. The “Reset to factory default” command in the Settings menu will display a preview with the filter’s default setting. This can be useful for those times when bevels, color gradients or shadow manipulations in the preview window have become overly complex. Using the F5 key will also reset the current preview to the filter’s factory default setting.

### Trading Settings With Friends

Filter settings can be traded with other users via email. Settings can be traded independent of the platform you are using (Mac or Windows). Settings are stored in your graphics program’s Plug-ins folder, in a folder called “Eye Candy 4000 Settings.” Settings are organized by filter name. “Eye Candy 4000 Settings” can be found in your graphics program’s Plug-ins folder. To trade a setting for the Marble filter, for example, find that setting in the “Marble” folder in the “Eye Candy 4000 Settings” folder, attach it to an email and send. The person you’re emailing to *must* be using Eye Candy 4000 in order to use the setting.

If you’re receiving a setting from someone else, save it to the appropriate filter’s folder in “Eye Candy 4000 Settings” and that setting will appear the next time you run that filter. You do not have to restart your graphics program to use a newly installed setting.

Settings for the Bevel Profile and Color Gradient editors, as well as the reflection maps used in Chrome, can also be traded. They are found in separate folders called “Bevels,” “Gradients” and “Reflection Maps.”

### Restoring the Original List of Presets

If, after deleting or modifying the original settings included with Eye Candy 4000, you decide that you’d like to revert to them, simply reinstall Eye Candy and the presets will be restored. If you have settings you’d like to keep, save them to a location *other than* the “Eye Candy 4000 Settings” folder while you reinstall, and then move them back after reinstallation is complete.

### Real World Absolute Parameter Units (Photoshop Only)

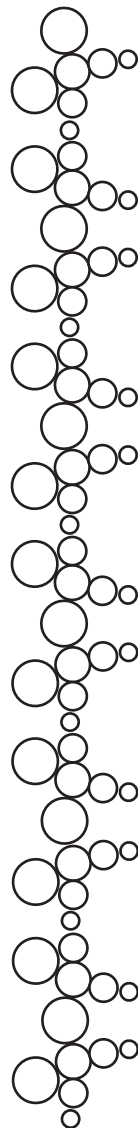
Many Eye Candy 4000 filter parameters are now resolution-independent. These parameters are based on the measurement unit (Inches, Centimeters, Picas, Pixels, etc.) you specify in Photoshop. This is useful when you are making filter settings while working on a mockup or sample image at 72 dpi. Now you can use those same settings at a higher resolution for the final image, without the need to recreate them. Our filters automatically use the Photoshop Preference setting you choose under **File > Preferences > Units** (in Photoshop 6, this has been moved to **Edit > Preferences > Units**).



When experimenting with the filters, we recommend you work with a 72 dpi image. If you find an effect that you like, save it as a new setting. If you then apply it to a higher-resolution image, the effect will look the same.



If you are using the absolute unit “pixels” as your units preference, then your effect will look different at different resolutions. If Photoshop’s Units prefer-



ence is set to “Percent,” our filters will default to a unit of Pixels. Also, each slider does have an internal upper limit, so extreme slider values at a low resolution may exceed the upper limit at a higher resolution, rendering a slightly different effect.

In graphics programs other than Photoshop, the measurement unit is always “pixels.”

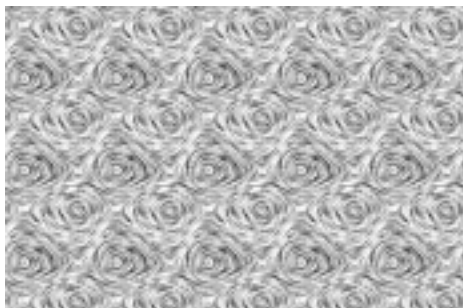
## Seamless Tiling

A Seamless Tile option is available in the Fur, HSB Noise, Jiggle, Marble, Swirl, Water Drops and Wood filters. Checking this box creates the effect in such a way that it can be used to create backgrounds and textures that have no visible seams. Seamless tiles are often used in Web pages, 3-D applications and desktop wallpaper.

*Right: a seamless tile using the Swirl filter:*



*Below: the final seamlessly tiled texture effect:*



! If you want to create a seamlessly tiled texture effect in a large area, it will be much quicker to apply the filter to a small selection,

create a seamless tile and then fill the large area with it. Applying a texture filter (Swirl, for example) to a large image can take a long time to render.

### *How to Use Seamless Tiling in Photoshop*

Create a rectangular selection (seamless tiling doesn’t work with non-rectangular images). Make sure that the selection has pixels in it. Marble and Wood will fill the selection with the texture regardless of what was there before, so the contents of the selection isn’t relevant. Fur, HSB Noise, Jiggle, Swirl and Water Drops, however, will use whatever pixels are in the selection to create their effects; therefore, the success of the seamless tiling depends on the original image. For example, a selection that has very different looking edges (when comparing left and right, top and bottom) will *not* tile well. Use an image that has edges that are relatively similar as your seamless tile.

Here is an example of an image that will make a good seamless tile:



And here is a seamless texture effect using the Water Drops filter:





Here is an example of an image that *won't* work well as seamless tile. Note the dissimilar edges:



And here's the proof, using the Water Drops filter with Seamless Tile checked. Note that while the Water Drops are indeed seamless, a seam is visible due to the edge of the original image:



After making the selection, bring up one of our texture filters and check the Seamless Tile checkbox. Adjust the sliders to achieve the desired effect. Apply the filter.

Next, choose Edit > Define Pattern from the main Photoshop menu. Select the area that you wish to fill and choose Edit > Fill > Pattern. Click OK and the selection will fill with a seamlessly tiled effect.



The larger the initial selected tile, the more variety you'll see (of course, larger tiles will take longer to render).

## Getting The Most From Eye Candy 4000

This section offers important information about using the Eye Candy 4000 filters with Selections, Layers and Actions.

### Using Selections

Most paint programs have powerful selection capabilities; 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 4000's filters. Also, be sure to read the chapter on Selections in your Photoshop manual.

All of the filters in Eye Candy 4000 that use selections will also work on objects in layers with no selection. *Working with an object on its own 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.



We strongly recommend that, whenever possible, you apply filters to elements in a layer *without* using the selection tool. We have found that the selection tool used in most hosts will leave a visible fringe around the selection; this fringe may be visible after you apply some of our filters. For example, if you create green type with Photoshop's Type tool and then apply our Marble filter, you may see a green fringe around the Marble effect. To avoid this problem, don't use a selection tool; instead, simply apply the filter to the



type (or other element) in its own layer.

If you want to apply a filter to only a small part of a layer and must use the selection tool, we recommend that you expand the selection by a few pixels before applying the filter. This should eliminate the “fringe” trouble caused by the host program’s selection tool.

## Using 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 Eye Candy 4000’s filters take advantage of this layer technology. For more information about Photoshop’s layer capabilities, consult your Photoshop manual.

All of our filters can be used in layers. More importantly, many Eye Candy 4000 filters actually affect transparency when used in a layer. This means, for instance, that you can use Shadowlab to create a subtle perspective shadow around type in a layer, then move type and shadow together without affecting the rest of your image.

### ***“Show All Layers” in Photoshop and ImageReady***

Due to a limitation in Photoshop, choosing ‘Show All Layers’ in the preview window will show all of the visible layers in your image, even if those layers are *above* the current layer in the Layers palette.

In the preview, you will also see the current layer you are working on below the filter effect. For example, if you are using Jiggle on type in a layer, you’ll see all the unaffected type layer below the effect itself, as shown in the following preview image:

# LAYER

Again, this is a limitation in Photoshop, not Eye Candy, but it can be misleading so we recommend temporarily turning ‘Show All Layers’ off when using the following filters: HSB Noise, Jiggle, Weave, Cutout, Melt and Drip.



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

### ***“Preserve Transparency” in Photoshop***

The Eye Candy 4000 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.



One final note about layers, selections and our filters: Remember that if you are working with an object in its own layer, you don’t need a selection at all, 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 Eye Candy 4000***

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).

(This issue has been addressed in Photoshop 5.5 and Photoshop 6.0.)

## Eye Candy 4000 and Actions In Photoshop

Photoshop 4.0 introduced the ability to group a series of tasks into a single automated command, or *Action*. Eye Candy 4000's filters were designed to take advantage of this powerful new feature. For more information about how to use Actions, consult your Photoshop manual.



We've included some useful Actions (such as an automated Seamless Tile Texture Fill and Drop Shadow on a Layer) on the Eye Candy 4000 CD-ROM in a folder called "Actions." These Actions are also available at our Web site: <http://www.alienskin.com>.

## Live Effects

A few graphics programs have added the ability to apply Eye Candy 4000 filters as dynamic or live effects. Currently, Macromedia Fireworks 3.0 and Deneba Canvas 6.0 have this feature. Applying a filter as a "live effect" means that a user can apply our filters to artwork in such a way that whenever the artwork is revised

the filters will automatically update to match the revision. The applied effects are also completely editable, and favorite settings can be saved and applied to other objects.

This is very useful for creating dynamic documents edited to suit various needs. For example, let's say you've created some type and applied Bevel Boss and Shadowlab to it.

Suppose, however, that you've misspelled the word. Since our filters were applied as "live effects", you can simply replace the letter in question and watch as our filters are automatically updated to reflect the change. In other words, you do not have to reapply the filters to the new text in order to see the change:

"Live effects" also allow you to edit any filter's parameters at any time. For example, you can adjust the Bevel Boss Width and Highlight Direction as well as the Shadowlab Direction settings, and the artwork will automatically adjust:





For more information about how to use live effects in a specific graphics program, refer to the programs user manual or visit Alien Skin's Web site: <http://www.alienskin.com>.

## Enjoy the Filters!

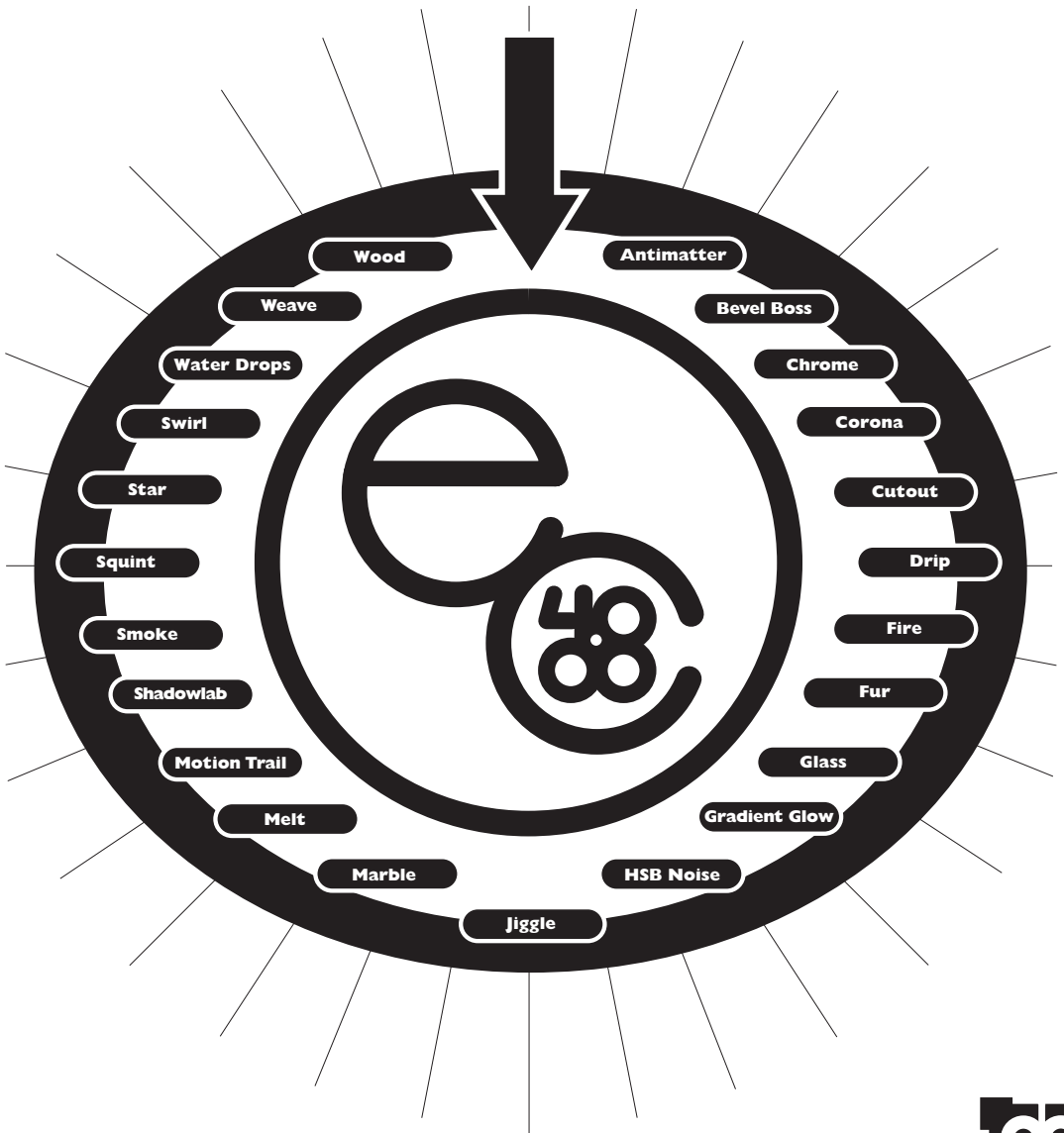
That's it for the opening section. We've designed Eye Candy 4000 to be a tool that's fun and easy to use; we hope you enjoy using these 23 filters.

### Keyboard Shortcuts

Here is a list of keyboard shortcuts used in Eye Candy 4000:

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

# The Filters



# Antimatter



The Antimatter filter inverts a selection's brightness without affecting hue and saturation values. This is useful for creating a contrast effect while retaining the current colors. Antimatter is a quick and easy way to invert a graphic for a javascript mouseover image, for example.

## Controls

### *Invert Brightness*

Controls the amount the brightness of the colors will be inverted. A value of zero produces no inversion at all; a value of 100 inverts the brightness completely.

### *Decrease Saturation*

This slider reduces the saturation of colors in bright areas of your selection after the colors are inverted. Decrease Saturation is particularly useful on JPEG images which have been highly compressed. The compression often introduces some odd color artifacts which Antimatter will exaggerate. Decrease Saturation can tone those artifacts down.



See page 92, or the PDF manual included on your Eye Candy 4000 CD, for color examples of Antimatter at work.



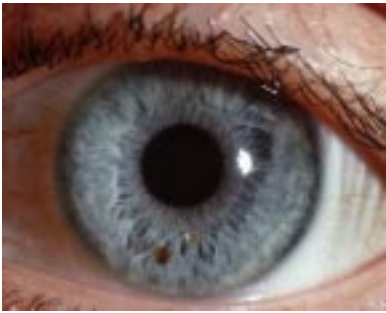
Apply Antimatter to one (rather than all) of your image's RGB or CMYK color channels to create vibrant color effects.



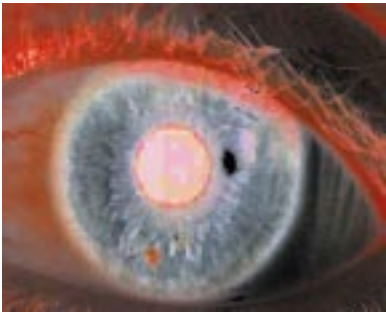
Above: an RGB image in glorious Grayscale. See page 92 for the color version of this example.



Above: Antimatter applied to all three color channels; brightness has been inverted in all three channels. By selecting and applying Antimatter to just the Green channel, we have a more dramatic color effect.



Above: original, compressed JPEG image.



Antimatter was applied with a high Invert Brightness value. There are odd artifacts in the middle of the pupil, caused by the high compression of the original JPEG.



Using a Decrease Saturation value of 50 minimizes the artifacts, yielding a more consistent Antimatter effect.

Contrary to popular belief, matter and antimatter are not perfect equals that annihilate one other completely when they touch. Recent discoveries have shown that when a particle of matter meets its antimatter equivalent, the explosion occasionally leaves a small quantity of matter behind. This may help explain why there is so much more matter than antimatter in the universe -- a fact that seems to contradict the theory that equal amounts of matter and antimatter were formed in the explosion that started our universe.



# Bevel Boss



The Bevel Boss filter creates an enormous variety of bevel and carve shapes. You can add an embossed look to any selection, either inside or outside the selection edges - perfect for quickly creating “buttons” of any shape. You can also use Bevel Boss to create a chiselled effect.

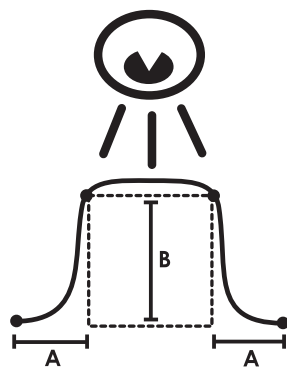
## Controls

### *Bevel Width*

Controls the width of the bevel at the selection edge. Higher values produce a wider bevel. See “A” in the diagram below.

### *Bevel Height Scale*

Controls the amount the bevel will swell out from the page. Higher values will increase the harshness of shadows. See “B” below.



(The dotted line represents the selection)

**Smoothness**

Controls how smooth or ridged your bevel will appear. Higher values produce a more rounded bevel.

**Bevel Placement**

Clicking "Inside Selection" means your bevel will appear inside the selection. Click "Outside Selection" if you want the bevel to affect the area outside the edge of the selection.

**Darken Deep Areas**

This slider darkens low-lying areas of the bevel. It's useful for creating and emphasizing carve effects.

**Shade Interior**

Clicking this box will darken the non-bevelled portions of your selection.

**Lighting Tab****Direction**

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

**Inclination**

Controls the angle formed between the light and the page. Click and drag within the lighting control box to change the inclination, or enter a numerical value between 0 and 90 degrees.

**Highlight Brightness**

Controls the intensity of the shiny highlights appearing on areas facing the light; higher values increase the intensity.

**Highlight Size**

Controls the size of the shiny highlights appearing on areas facing the light; higher

values yield larger highlights.

**Highlight Color**

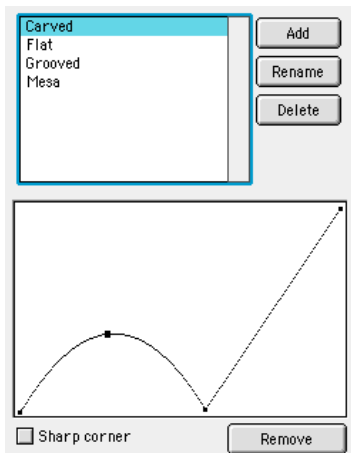
Choose any color for the shiny highlights added to the bevel. Clicking the left box pulls up the color picker you've chosen in your graphics program. Clicking one of the next two boxes pulls up your previously chosen foreground or background color. Clicking the eyedropper tool allows you to choose any color inside the preview image by clicking on it.

**Shadow Color**

Controls the color of the shadows in the bevel or carve effect. See Highlight Color.

**Bevel Profile Tab**

This tab gives you direct control over the shape of the bevel, as seen from a side profile. It includes a list of saved profiles, a profile editing window and a "Sharp corner" box, as seen below.

**Using the list of saved bevel profiles**

The bevel profile editor comes with a set of





saved profiles for you to experiment with. We recommend that you examine the profiles included in the list to see how they affect a preview image.

You can create and save your own bevel profiles. To add a profile to the list, just click the “Add” button. You will be asked to name the current bevel profile. Click “OK” and the new profile will now appear whenever you open the bevel profile editor in this filter.

To rename a profile, click the “Rename” button.

To delete a profile from the list, click the “Delete” button.



The “Undo” feature will **not** work after adding, renaming or deleting bevel profiles. Once you delete a bevel profile, it’s gone for good, so be sure you want to delete it before actually doing so.

### ***Shaping the bevel profile***

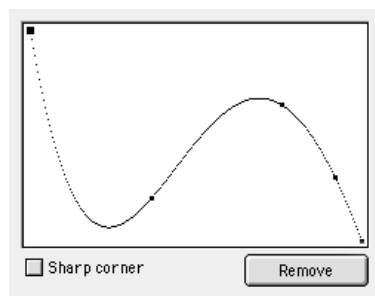
Below the list of profile names is the current bevel profile. Shape the bevel by clicking anywhere along the profile to add a new control point and then drag it to create the desired shape. The editor will draw the simplest curve that fits the points you’ve added.

To remove a control point from the bevel profile, click to highlight it and then click the “Remove” button, or just drag the point out of the bevel profile box. Removing control points will simplify a bevel profile.

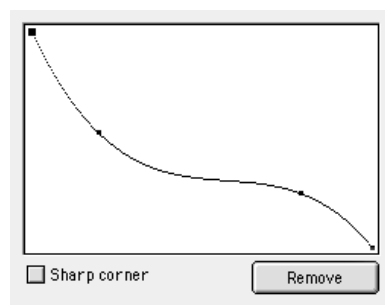
### ***Sharp Corner***

Clicking this box changes the profile shape at the highlighted control point. Each control point can create either a smooth curve or a sharp corner.

Following are examples of bevel profiles and the resulting images they create. All settings have been kept constant in these examples except for changes to the bevel profile.

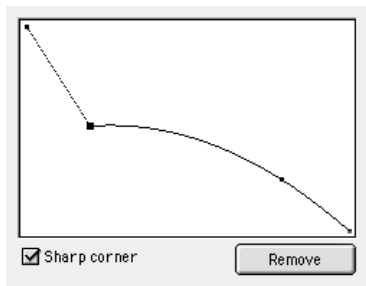


A few changes to the bevel profile produces a dramatically different effect on the same selection:



Example #3 below is the same as #2 above except for the use of the “sharp corner” checkbox on the second control point from the left:





You can trade bevel profiles via email with your friends! See the “Settings” section on page 12 for information about trading bevel profiles.

### Creating an Outer Bevel

Checking the “Outside Selection” option in the Bevel Placement box yields a bevel drawn using color information from the area outside of the selection, in this case, the white background:



Note that when Inside Selection is checked, the left side of the Bevel Editor is the

*inside* edge of the bevel. When Outside Selection is checked, the right side of the Bevel Editor is the *outside* edge of the bevel.

### Creating a Carve Effect

As you can see from parts of the examples on these two pages, a left-to-right downward curve in the profile editor produces a raised bevel, and a left-to-right upward curve produces a carved or chiselled effect. Below is an example of a carve effect using the “Basic Carve” setting included with Bevel Boss:



As noted on page 25, using the “Darken Deep Areas” slider can help create a more pronounced carve effect.



If you ever feel the current bevel profile has gotten too complex, remember that hitting the F5 key will reset the filter to a simple factory default setting. Also, don't forget that you have unlimited “Undo” capabilities from the Edit Menu, or by using the Control-Z keyboard shortcut.



# Chrome



The Chrome filter uses reflection maps to create a wide range of realistic metallic effects, including gold, silver, copper and other metals.

Reflection maps are uncompressed TIFF files that are warped around your selection to create the reflections similar to those seen on actual metal objects. We have included a variety of reflection maps with Chrome.



Chrome works with images in RGB or Grayscale mode only.

## Controls

### *Reflection Map*

Choose an uncompressed TIFF image which will be used as the current reflection map. If you'd like to add your own reflection map to the list, close your graphics program and save a copy of the uncompressed TIFF file (in RGB mode) to the "ReflectionMaps" folder in the "Eye Candy 4000 Settings" folder. Your map will appear in the list the next time you use Chrome. If you'd like to delete a map from the list, simply delete the file from the "ReflectionMaps" folder.



You can create and save your own reflection maps for use in Chrome. Any uncompressed TIFF file saved in RGB mode

will work. TIFF images that are compressed or in color modes other than RGB will **NOT** load as reflection maps in Chrome. We recommend images of a landscape with a definite ground and sky, or interiors with a floor, walls and windows visible. These images tend to make the best reflection maps. We've also found that a file with dimensions of about 72 x 72 pixels creates a softer, more realistic reflection map.

### **Bevel Width**

Controls the width of the bevel at the selection edge; higher values yield a wider bevel and shrink the raised area of the selection.

### **Bevel Height Scale**

Controls the amount the selection appears to swell out of the screen. Higher values will make the bevel effect more pronounced by darkening shadows, which makes the bevel appear steeper.

### **Smoothness**

Controls the amount the ridges in the bevel are smoothed away. Higher values produce a smoother, less ridged bevel.

### **Ripple Thickness**

Controls the thickness of lumpy imperfections in the surface of the Chrome effect. Higher values produce a stronger, more rippled effect.

### **Ripple Width**

Controls the width of lumpy imperfections in the surface. Higher values yield wider ripples.

### **Bevel Placement**

Controls whether the bevel is drawn inside or outside the selection. Note that if you are using this filter on an entire layer, this control will be grayed out and unavailable.

### **Random Seed**

Controls the random aspect of this filter so you can easily duplicate effects that use random elements.

## **Lighting Tab**

### **Direction**

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

### **Inclination**

Controls the angle formed between the light and the page. Click and drag within the lighting control box to change the inclination, or enter a numerical value between 0 and 90 degrees.

### **Highlight Brightness**

Controls the intensity of the shiny highlights appearing on areas facing the light; higher values increase the intensity.

### **Highlight Size**

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

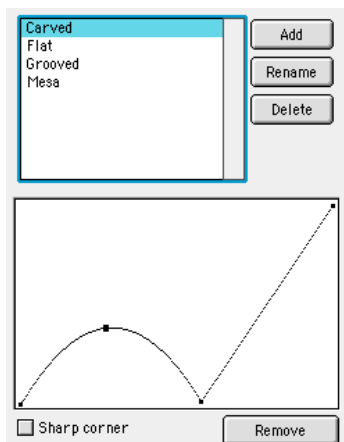
### **Highlight Color**

Choose any color for the shiny highlights added to the bevel. Clicking the left box pulls up the color picker you've chosen in your graphics program. Clicking one of the next two boxes pulls up your previously chosen foreground or background color. Clicking the eyedropper tool allows you to choose any color inside the preview image by clicking on it.



## Bevel Profile Tab

This tab gives you direct control over the shape of the bevel, as seen from a side profile. It includes a list of saved profiles, a profile editing window and a “Sharp corner” box, as seen below.



### Using the list of saved bevel profiles

The bevel profile editor comes with a set of saved profiles for you to experiment with. We recommend that you examine the profiles included in the list to see how they affect a preview image.

You can create and save your own bevel profiles. To add a profile to the list, just click the “Add” button. You will be asked to name the current bevel profile. Click “OK” and the new profile will now appear whenever you open the bevel profile editor in this filter.

To rename a profile, click the “Rename” button.

To delete a profile from the list, click the “Delete” button.



The “Undo” feature will **not** work after adding, renaming or deleting bevel profiles. Once you delete a bevel profile, it’s gone for good, so be

sure you want to delete it before actually doing so.

### Shaping the bevel profile

Below the list of profile names is the current bevel profile. Shape the bevel by clicking anywhere along the profile to add a new control point and then drag it to create the desired shape. The editor will draw the simplest curve that fits the points you’ve added.

To remove a control point from the bevel profile, click to highlight it and then click the “Remove” button, or just drag the point out of the bevel profile box. Removing control points will simplify a bevel profile.

### Sharp Corner

Clicking this box changes the profile shape at the highlighted control point. Each control point can create either a smooth curve or a sharp corner.



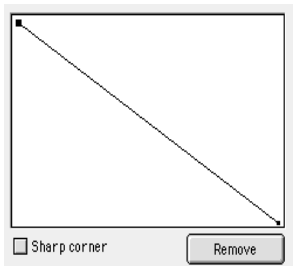
If you ever feel the current bevel profile has gotten too complex, remember that hitting the F5 key will reset the filter to a simple factory default setting. Also, don’t forget that you have unlimited “Undo” capabilities from the Edit Menu, or by using the Control-Z keyboard shortcut.

For detailed examples of different bevel profiles and their effects on an image, see pages 24-25 in the Bevel Boss filter chapter.

## Chrome and the Bevel Profile

The chrome effect is added based on the bevel profile you have chosen. This means that very low points along the bottom of the bevel profile will *not* display any chrome effect. This is demonstrated with the examples on the next page.

A standard bevel profile:




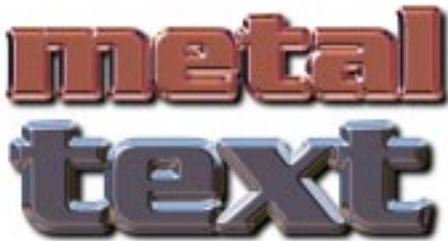
The corresponding chrome effect:



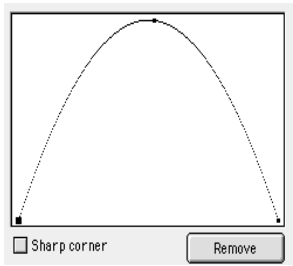
The corresponding chrome effect:



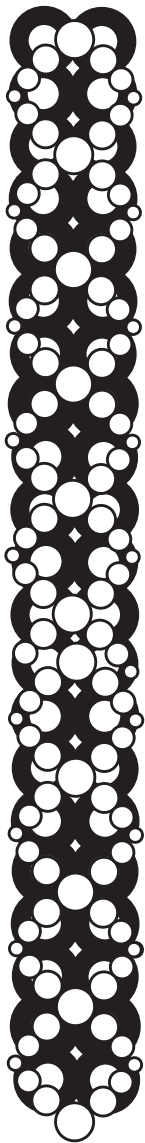
 Take the time to experiment with different bevel profiles using Chrome.



A more complex bevel, with two low points:



*You can create metallic text in seconds; here, a high Ripple Thickness, Smoothness and Bevel Height Scale creates the desired effect.*



# Corona



The Corona filter quickly creates solar flares, gaseous clouds and other astronomical effects.



This filter requires a selection if you are using it on a background layer.

## Controls

### ***Glow Width***

Controls the distance the corona extends from the selection

### ***Flare Size***

Controls the width of the colored flares. Higher values yield wider flares.

### ***Stretch***

Controls the amount the flares are elongated. Higher values yield longer flares.

### ***Waver***

Controls the amount the flares are bent. Higher values yield more obviously bent flares.

### ***Blur***

Controls the amount of softening of harsh edges. Higher values yield a softer effect.

### ***Overall Opacity***

Controls the opacity of the entire effect. Low values yield a more transparent effect.

## Color

You can choose any color for the corona. Clicking the left box pulls up the color picker you've chosen in your graphics program. Clicking one of the next two boxes pulls up your previously chosen foreground or background color. Clicking the eyedropper tool allows you to choose any color inside the preview image by clicking on it.

## Draw Only Outside Selection

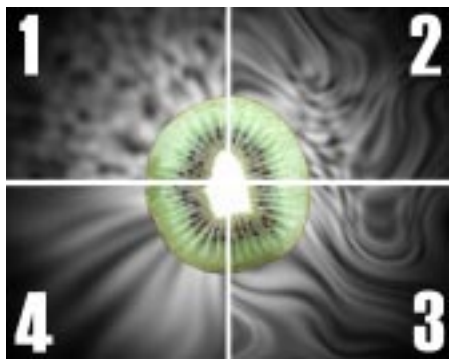
When checked, the corona will appear only outside the selection.

## Radiate from the Selection

When checked, the corona will originate along the selection edge; when unchecked, the effect radiates from the center of the selection.

## Random Seed

Controls the random aspect of this filter so you can easily duplicate effects that use random elements.



The Stretch and Waver sliders can be used together to produce a wide variety of gaseous effects:

- 1) low Stretch, low Waver
- 2) low Stretch, high Waver
- 3) high Stretch, high Waver
- 4) high Stretch, low Waver



*Corona applied with the Radiate from the Selection box unchecked. Note the effect clearly radiates from the center of the word.*



*Here, Corona was applied with Radiate from the Selection checked and all other controls held constant. Note how the effect originates along both the inside and outside edges of each letter, for a very different look.*

Over 100,000 bits of junk one centimeter or larger in size are currently orbiting the earth, at velocities up to 50,000 kilometers/hour. Orbital space debris includes discarded rockets, abandoned satellites, solid fuel fragments, nuclear reactor cores and lost lens caps; objects larger than one centimeter will penetrate and damage most spacecraft. A fleck of white paint 0.2mm in diameter once gouged a 4mm crater in the windshield of a space shuttle. There is currently no international treaty governing the management of orbital space debris.





# Cutout



The Cutout filter makes your selection appear as a hole in the image by adding shadows, and also allows you to control what is seen through the cutout effect

## Controls

### *Direction*

Controls the direction the shadow falls from the edge of the selection. Use the visual control or enter a numeric value between 0 and 360 degrees.

### *Distance*

Controls the distance the shadow falls from the edge of the selection. Higher values create the appearance of a deeper cutout.

### *Blur*

Controls the amount of blurring of the shadow. Higher values yield a blurrier shadow, implying a light source that is softer or farther away.

### *Opacity*

Controls the opacity of the entire shadow. Higher values yield a more opaque effect.

### *Shadow Color*

Choose any color for the shadow. Clicking the left box pulls up the color picker you've chosen in your graphics program. Clicking one of the next two boxes pulls up your



previously chosen foreground or background color. Clicking the eyedropper tool allows you to choose any color inside the preview image by clicking on it.

### **Inside Fill**

You have a choice as to what is visible through the Cutout effect.

*Fill with solid color* - clicking here enables the color picker, which allows you to choose any color to fill the Cutout.

*Keep original image* - clicking here leaves the original selection visible through the Cutout.

*Make selection transparent* - clicking here leaves the selection transparent, leaving underlying layers visible through the Cutout effect.



If you are working on a background layer, the “Make selection transparent” option will be grayed out and unavailable.



*Examples of the three choices for the Inside Fill. Top left: “Fill with solid color,” using green. Bottom left: “Keep original Image” adds shadows only. Right: “Make Selection Transparent” makes underlying layers*

*visible.*



*Fun “peek-a-boo” effects are easy with Cutout; a selection is made in the desired shape and then Cutout is applied to the solid layer above the puppy.*



*Softer effects are created with high Distance and Blur settings.*

William Burroughs claimed that the “cut-up” writing technique he and Bryon Gysin developed during the 1960s could free the mind from the hidden control of language. Cutting familiar pages into strips and rearranging the text at random will introduce an “unpredictable spontaneous factor” that allows new meanings and concepts to reveal themselves. “All writing is in fact cut-ups,” according to Burroughs.



# Drip



The Drip filter instantly turns text and images into dripping paintings with 3D-like drops.



This filter requires a selection if you are using it on a background layer.

## Controls

### *Width*

Controls the width of the drips. Higher values yield fewer, wider drips.

### *Maximum Length*

Controls the length of the longest drips. Other drips may be drawn with shorter lengths.

### *Spacing*

Controls the approximate horizontal distance between the drips. Higher values yield drips that are farther apart.

### *Taper*

Controls the amount the drip thins as it flows down. Higher values yield more thinning.

### *Dribble*

Controls the amount of variation in drip thickness. Higher values yield more variation and broken-up dripping.

### **Random Seed**

Controls the random aspect of this filter so you can easily duplicate effects that use random elements.

## **Lighting Tab**

### **Lighting Strength**

Controls the intensity of the three-dimensional lighting effects. Higher values yield a more obvious 3-D effect.

### **Lighting Coverage**

Controls the amount of area of each drip that will appear three-dimensional. Higher values yield a more obvious 3-D effect.

### **Lighting Direction**

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

### **Lighting Inclination**

Controls the angle formed between the light and the page. Click and drag within the lighting control box to change the inclination, or enter a numerical value between 0 and 90 degrees.

### **Highlight Brightness**

Controls the intensity of the shiny highlights appearing on areas facing the light; higher values increase the intensity.

### **Highlight Size**

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

### **Highlight Color**

Controls the color of any shiny highlights added to your droplets. You can choose

any color for the highlights. Clicking the left box pulls up the color picker you've chosen in your graphics program. Clicking one of the next two boxes pulls up your previously chosen foreground or background color. Clicking the eyedropper tool allows you to choose any color inside the preview image by clicking on it.

### **Shadow Color**

Controls the color of the shadow around the droplets. See Highlight Color.



*The drip on the left uses a low Taper value; the one on the right uses a high Taper value.*



*A high Lighting Strength and Lighting Coverage yields drips with a very 3-D appearance.*

“Is this a painting? Is this a painting?”

Abstract Expressionist “drip painter” Jackson Pollock, expressing doubts about his art to his wife.



# Fire



Residents picture courtesy of the Cryptic Corporation

The Fire filter quickly creates a wide range of fire and flame-like effects. A color gradient editor is included to allow users to choose their own color scheme.



This filter requires a selection if you are using it on a background layer.

## Controls

### ***Direction***

Controls the direction the flames move away from the selection. Use the circular slider or enter a numeric value between 0 and 360 degrees.

### ***Column Length***

Controls the length of the entire flame effect. Higher values yield longer flames.

### ***Flame Width***

Controls the average width of the individual flames. Higher values yield wider flames.

### ***Side Taper***

Controls the amount the fire narrows as it moves away from the selection. Higher values yield a stronger taper.

### ***Movement***

Adds random curling to the individual flames. Higher values add more curling.

### ***Denser Flames***

Checking this box will render additional individual flames for a more full effect.

### Start from Far Side

Checking this box starts the flames from the selection edge opposite the flame direction.

### Draw Only Outside Selection

When checked, fire will appear only outside the selection. If Start From Far Side is checked, Draw Only Outside Selection will be unavailable and will be grayed out.

### Random Seed

Controls the random aspect of this filter so you can easily duplicate effects that use random elements.



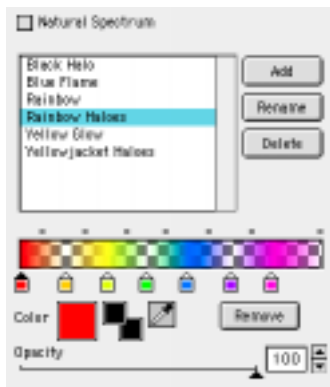
Feathering a selection before applying Fire provides a softer effect.

## Color Tab

### Natural Spectrum

When checked, this box creates a realistic orange, yellow and white fire. When unchecked, the color gradient editor below is enabled.

**Using the Color Gradient Editor**  
(See page 90 for color examples)



### Setting Up A Gradient

Every color gradient begins with the left color stop. You can't move this stop, but you can add new color stops by simply clicking along the bottom edge of the color gradient region.

For each color stop you add, you'll see a white dot appear above the gradient region at the midpoint between the new stop and those next to it. This determines how quickly the color and opacity will blend between color stops. If you click and drag the white dot closer to one color stop, you'll notice a more abrupt color/opacity transition.

We have included presets that demonstrate this element. Choose the "Rainbow" gradient from the list in the Gradient Editor. Notice how the dropoff from blue to red is much more abrupt than that from red to yellow. Then notice how the white dots above the gradient region control the dropoff. Feel free to experiment.

To remove a color stop from the color gradient, click to highlight it and then click the "Remove" button, or just drag the color stop off the bottom of the color gradient bar. Removing color stops will simplify a color gradient.

### Choosing Colors

Change the color of any color stop by clicking it once to highlight it, and then using the "Color" control below to choose the color picker (left box) or your foreground or background color. You can also use the eyedropper tool to choose any color from within your preview window.

### Adjusting Opacity

You can adjust the opacity of any color stop by clicking it once to highlight it,

Different salts produce flames of different colors when burned. The yellow and orange color of typical fire comes from sodium and calcium chlorides found naturally in wood. Copper chloride produces blue flames, copper sulfate yields green, potassium chloride purple and strontium chloride red. To create wood that will burn in unusual colors, buy the desired salt and dissolve it in water. Soak the wood for a day or two, let it dry thoroughly and then set it on fire in a safe place. Kids shouldn't do this without an adult around.



and then using the “Opacity” control to change the transparency of that particular color stop.



if the outer edge of your flame looks too precisely defined, move the right-hand color stop away from the very edge of the gradient region. This allows for a less harsh dropoff.

Note: The Color and Opacity controls are designed to give you precise control over your gradient, and so work only on the highlighted color stop. To adjust the color or opacity of a different color stop, simply click it once to highlight it.



If you ever feel the current color gradient has gotten too complex, remember that hitting the F5 key will reset the filter to a simple factory default setting. Also, don't forget that you have unlimited “Undo” capabilities from the Edit Menu, or by using the Control-Z keyboard shortcut.



*Side Taper set high (left) and low (right). Note how the flames get narrower at the top when Side Taper is used.*



*Checking Start From Far Side (left) draws the flames starting from the side opposite the Flame Direction. At right, the same effect with Start From Far Side turned off.*



*Flame Width set to low (left) and medium (right). A high Flame Width produces fewer, wider flames.*





*Draw Only Outside Selection is turned on at left; it doesn't allow the flames to cover any of the selection. Draw Only Outside Selection is turned off at right, allowing the flames to cover part of the selection.*



# Fur



The Fur filter creates a variety of fur and hair effects: fuzzy textures, wavy curls, long strands and more.



For very thick fur, apply the filter multiple times, varying the Direction and Length slightly, and use a different Random Seed.

## Controls

### ***Direction***

Controls the direction in which the hairs grow. Use the circular control or enter a numeric value between 0 and 360 degrees.

### ***Density***

Controls the density of the hair strands. Higher values create more hairs.

### ***Curl Size***

Controls the size of the curls in the hair. Higher values yield larger curls.

### ***Curliness***

Controls the amount the hair curls. Higher values yield curlier hair. Note: if Curliness is very low, changes to Curl Size may not yield a noticeable effect.

### ***Length***

Controls the length of the hairs. Higher values yield longer hairs.



**Draw Only Inside Selection**

When this box is checked, fur will appear inside the selection only.

**Color Hairs Uniformly**

When this box is checked, the hairs will be created with only one color. Checking this box enables the Hair Color control.

**Hair Color**

Choose any color for the hair. Clicking the left box pulls up the color picker you've chosen in your graphics program. Clicking one of the next two boxes pulls up your previously chosen foreground or background color. Clicking the eyedropper tool allows you to choose any color inside the preview image by clicking on it.

**Seamless Tile**

Check this box to create a repeating pattern with no seams.



See the special section on page 14 for instructions on how to make seamless tiles.

**Random Seed**

Controls the random aspect of this filter so you can easily duplicate effects that use random elements.

**Lighting Tab****Direction**

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

**Highlight Brightness**

Controls the intensity of the shiny highlights appearing on areas facing the light;

higher values increase the intensity.

**Highlight Color**

Choose any color for the shiny highlights. See Hair Color.



*The left side of the animal hide was created using a high Density, moderate Curl Size and short Length. The right side uses the same settings, but with a high Length. Fur was applied twice on this side, with a slightly different Direction and a new Random Seed each time for a thicker Fur effect.*



*Above: Very low Curl Size and very high Curliness.*



*Above: the same settings, but with a high Curl Size.*

And now I'm calling out for soft things / Something soft when times get hard

Now I'm calling out for soft things / When something calls you / You'll know what to do

(lyrics reprinted by permission of Jerry Casale and Mark Mothersbaugh, Devo)



# Glass



The Glass filter creates a layer of clear or colored glass over your selection. The glass effect is achieved by simulating three physical effects; refraction, light filtering and light reflection. These are controlled by the Refraction, Color and Opacity, and Highlight and Light Direction sliders, respectively.



This filter works best on large, simple selections that are not filled in with a solid color. Try using Glass with the rectangle and ellipse selection tools.

## Controls

### *Bevel Width*

Adjusts the width of the bevel at the edge of your glass. Note that any Refraction will take place in the bevelled areas of the effect.

### *Smoothness*

Controls how smooth or ridged the bevel around the glass will appear. Higher values produce a more rounded bevel.

### *Bevel Placement*

Clicking “Inside Selection” means the bevel will appear inside the selection. Click “Outside Selection” if you want the bevel to affect the area outside the edge of the selection.

### **Edge Darkening**

Lightens or darkens the edge of the glass effect. The slider ranges from -100 to +100; negative values lighten the glass edge and positive values darken it.

### **Gradient Shading**

Adds a shading gradient from dark to light inside the glass, along the direction you set for the Direction slider on the Lighting tab (see below).

### **Refraction**

Controls the amount your selection will be warped by the glass over it. Note that the warping is most visible under bevelled areas of the glass; if you are not seeing the Refraction you like with a high value, try increasing the Bevel Width. Refraction will only work on objects on the same layer as the glass effect.

### **Opacity**

Controls the amount light is prevented from passing through the glass. Low values yield more transparent glass; high values yield opaque glass that will block underlying layers.

### **Tinting**

Controls the amount the light is colored by the Glass Color as it passes through the glass. Higher values tint the glass more noticeably.

### **Glass Color**

Choose any color for tinting the glass. Clicking the left box pulls up the color picker you've chosen in your graphics program. Clicking one of the next two boxes pulls up your previously chosen foreground or background color. Clicking the eyedropper tool allows you to choose any color inside the preview image by clicking on it.

## **Lighting Tab**

### **Direction**

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

### **Inclination**

Controls the angle formed between the light and the page. Click and drag within the lighting control box to change the inclination, or enter a numerical value between 0 and 90 degrees.

### **Highlight Brightness**

Controls the intensity of the shiny highlights appearing on areas facing the light; higher values increase the intensity.

### **Highlight Size**

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

### **Highlight Color**

Choose any color for the shiny highlights added to the bevel around the glass effect. See Glass Color for more.

### **Ripple Thickness**

Controls the thickness of lumpy imperfections in the Glass effect. Higher values produce a stronger, more rippled effect.

### **Ripple Width**

Controls the width of lumpy imperfections in the surface. Higher values yield wider ripples.

### **Random Seed**

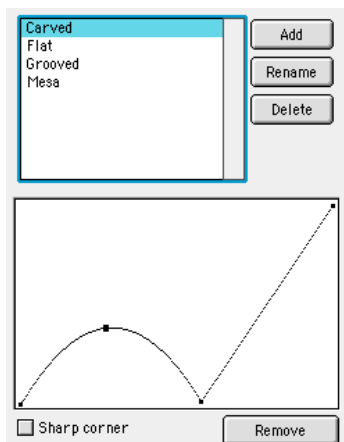
Controls the random aspect of this filter so you can easily duplicate effects that use random elements.

Scientifically speaking, glass is neither a liquid nor a solid. Like a liquid, glass molecules are arranged randomly. Like a solid, however, glass molecules remain motionless. Confronted with this dilemma of categorization, scientists have created a new category to describe materials with glass-like properties: vitreous substances. Some consider vitreous substances to be a fourth state of matter equivalent to liquids, solids and gases.



## Bevel Profile Tab

This tab gives you direct control over the shape of the bevel, as seen from a side profile. It includes a list of saved profiles, a profile editing window and a “Sharp corner” box, as seen on the next page.



### Using the list of saved bevel profiles

The bevel profile editor comes with a set of saved profiles for you to experiment with. We recommend that you examine the profiles included in the list to see how they affect a preview image.

You can create and save your own bevel profiles. To add a profile to the list, just click the “Add” button. You will be asked to name the current bevel profile. Click “OK” and the new profile will now appear whenever you open the bevel profile editor in this filter.

To rename a profile, click the “Rename” button.

To delete a profile from the list, click the “Delete” button.



The “Undo” feature will **not** work after adding, renaming or deleting bevel profiles. Once you delete a bevel profile, it’s gone for good, so be

sure you want to delete it before actually doing so.

### Shaping the bevel profile

Below the list of profile names is the current bevel profile. Shape the bevel by clicking anywhere along the profile to add a new control point and then drag it to create the desired shape. The editor will draw the simplest curve that fits the points you’ve added.

To remove a control point from the bevel profile, click to highlight it and then click the “Remove” button, or just drag the control point out of the bevel profile box. Removing control points will simplify a bevel profile.

### Sharp Corner

Clicking this box changes the profile shape at the highlighted control point. Each control point can create either a smooth curve or a sharp corner.



If you ever feel the current bevel profile has gotten too complex, remember that hitting the F5 key will reset the filter to a simple factory default setting. Also, don’t forget that you have unlimited “Undo” capabilities from the Edit Menu, or by using the Control-Z keyboard shortcut.

For detailed examples of different bevel profiles and their effect on an image, see pages 24-25 in the Bevel Boss filter chapter.



The glassware above was created using the "Multiple Bevels" profile found on the Bevel Profile tab in Glass. Bevel Width 0.58, Edge Darkening 3, Refraction 87, Opacity 0, Tinting 24 and a very light aqua Tint Color. The filter was applied to an empty circular selection.



Refraction takes place under beveled areas of the Glass. If you aren't seeing the distortion you'd like, try increasing the Bevel Width, or experimenting with

another Bevel Profile. This effect was created with the "Cutaround" profile and a Bevel Width of 0.23, with a slight red Tint.



Solid glassy effects can be obtained with a high Opacity and Tint Color.



Using high values for Edge Darkening and Gradient Shading can help the Glass effect stand out more clearly. Notice the Gradient goes from dark to light as it moves from the upper left of the oval to the lower right. Gradient Shading will follow whatever direction you have set for the Light Direction slider on the "Lighting" tab.



# Gradient Glow



The Gradient Glow filter can create a variety of realistic glows around the outside edge of a selection, including complex color gradients.



This filter requires a selection if you are using it on a background layer.

## Controls

### ***Glow Width***

Controls how far the glow extends out from the edge of your selection; high values yield a wider Glow.

### ***Soft Corners***

Clicking this box creates a very diffuse glow with softer edges around angular selections.

### ***Overall Opacity***

Controls the opacity of the overall Glow effect. Low values yield a more transparent Glow; high values yield a more solid, opaque Glow.

### ***Draw Only Outside Selection***

When this box is checked, the glow will only appear outside the selection. If this box is unchecked, the glow will be allowed to fill the entire selection.



# Color Tab

*Using the Color Gradient Editor  
(See page 89 for color examples)*



## Setting Up A Gradient

Every color gradient begins with the left color stop. You can't move this stop, but you can add new color stops by simply clicking along the bottom edge of the color gradient region.

For each color stop you add, you'll see a white dot appear above the gradient region at the midpoint between the new stop and those next to it. This determines how quickly the color and opacity will blend between color stops. If you click and drag the white dot closer to one color stop, you'll notice a more abrupt color/opacity transition.

We have included presets that demonstrate this element. Choose the "Rainbow" gradient from the list in the Gradient Editor. Notice how the dropoff from blue to red is much more abrupt than that from red to yellow. Then notice how the white dots above the gradient region control the dropoff. Feel free to experiment.

To remove a color stop from the color gradient, click to highlight it and then click the "Remove" button, or just drag the color stop off the bottom of the color gradient bar. Removing color stops will simplify a color gradient.

## Choosing Colors

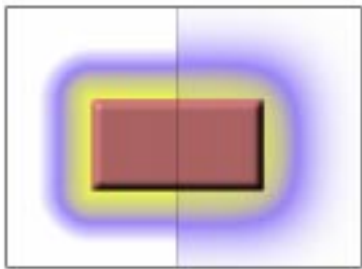
Change the color of any color stop by clicking it once to highlight it, and then using the "Color" control below to choose the color picker (left box) or your foreground or background color. You can also use the eyedropper tool to choose any color from within your preview window.

## Adjusting Opacity

You can adjust the opacity of any color stop by clicking it once to highlight it, and then using the "Opacity" control to change the transparency of that particular color stop.



If you ever feel the current color gradient has gotten too complex, remember that hitting the F5 key will reset the filter to a simple factory default setting. Also, don't forget that you have unlimited "Undo" capabilities from the Edit Menu, or by using the Control-Z keyboard shortcut.

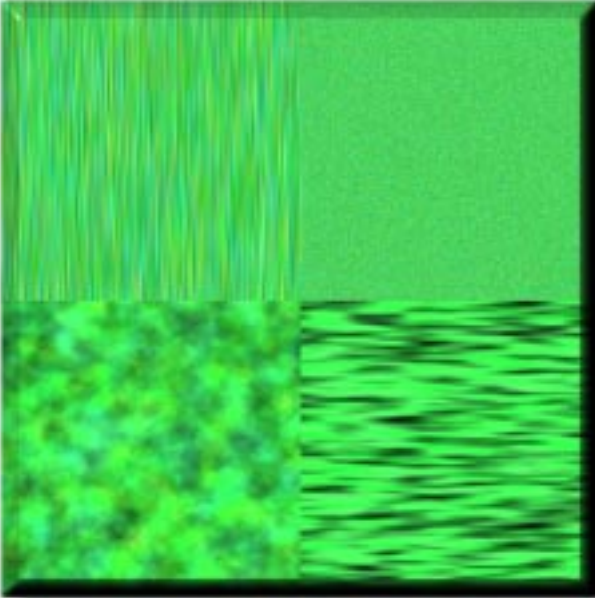


*The Soft Corners slider at a low setting (left) and a medium setting (right).*





# HSB Noise



The HSB Noise filter allows you to add visual noise to a selection by varying Hue, Saturation, Brightness and other values. Noise is useful for adding texture to a selection, which can help it appear both more interesting and more natural.



This filter only works in RGB mode.



For color examples of the HSB Noise filter at work, see page 92.

## Controls

### *Hue Variation*

Controls the range of variation in hue. Higher values yield a more colorful appearance.

### *Saturation Variation*

Controls the range of variation in saturation. Higher values yield a wider range in saturation of the colors in the noise.

### *Brightness Variation*

Controls the range of variation in brightness. Higher values yield a wider range in brightness of the colors in the noise.

### *Opacity Variation*

Controls the range of variation in transparency of the noise. Higher values yield a

wider range of opaque and transparent noise lumps. Note: variations in opacity will not be apparent if you are working on a background layer, as there is no layer underneath the background. Transparent noise applied to a selection in a layer creates random, semi-transparent spots.

### **Lump Width**

Controls the horizontal size of the bits of noise. Higher values yield wider noise lumps.

### **Lump Height**

Controls the vertical size of the bits of noise. Higher values yield longer noise lumps.

### **Pattern**

Choose one of three patterns for the noise:

*Smooth Lumps* - creates smooth, lumpy noise

*Smooth Fractal* - creates a more natural noise with fractal detail at many levels

*Wrinkled Fractal* - creates fractal detail with sharp creases and visible lines around noise regions

### **Fractal Roughness**

Choosing the Smooth Fractal or Wrinkled Fractal patterns will enable this slider, which controls the amount of detail in the fractal patterns. Higher values yield a rougher, more detailed appearance, useful for natural textures.

Experiment with these three patterns to find the one right for the job!

### **Seamless Tile**

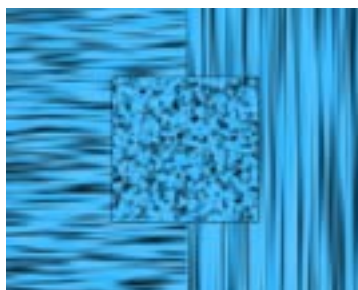
Check this box to create a repeating pattern with no seams.



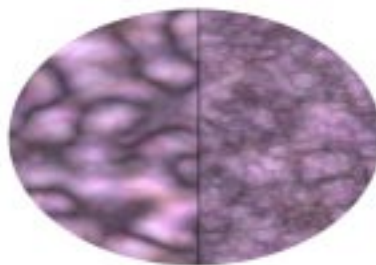
See the special section on page 14 for instructions on how to make seamless tiles for your Web site, as computer wallpaper or for importing as a texture into a 3-D application.

### **Random Seed**

Controls the random aspect of this filter so you can easily duplicate effects that use random elements.



*Using a Lump Width greater than Lump Height (left) creates a horizontal noise effect. Using a Lump Height greater than Lump Width (right) yields a vertical effect. The larger the difference between the two settings, the more pronounced the directional effect. Setting Width and Height to the same value eliminates the directional element (center).*



*Left: using the Wrinkled Fractal option with a low Fractal Roughness setting of 7. Right: Wrinkled Fractal with Fractal Roughness setting of 87.*

In the 1913 manifesto, "The Art of Noises," Italian Futurist Luigi Russolo called for new music made of "dissonant, strange and harsh sounds." He praised the noises of the modern industrial city and called for musicians to attune themselves to "the palpitation of valves, the coming and going of pistons, the howl of mechanical saws, the jolting of a tram on its rails, the flapping of curtains and flags." Russolo built his own instruments called "intonarumori" (noise intoners), with names like the Burster, Gurgler, Whistler, Crackler, Roarer, Scraper and Hummer.



# Jiggle



The Jiggle filter produces a powerful distortion based on randomly-spaced 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

### ***Movement Type***

Choose from three types of warping: Bubbles, Brownian Motion or Turbulence. Bubbles creates smoother distortions, while Brownian Motion and Turbulence yield much busier and sharper results.

### ***Bubble Size***

Controls the spacing or frequency of the warp defects. Higher values yield larger and fewer warps.

### ***Warp Amount***

Controls the amount of distortion of each warp defect. Higher values increase the distortion.

### ***Twist***

Controls the amount of twisting added to the distortion. Higher values yield a more twisted effect.

## Seamless Tile

Check this box to create a repeating pattern with no seams.



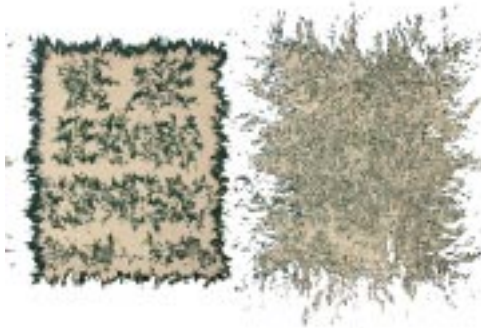
See the special section on page 14 for instructions on how to make seamless tiles for your Web site, as computer wallpaper or for importing as a texture into a 3-D application.

## Random Seed

Controls the random aspect of this filter so you can easily duplicate effects that use random elements.



On the left, low Bubble Size (.16 inches) yields a very distorted effect. On the right, high Bubble Size (1.29 inches) yields a gentler distortion. All other settings remained the same: Warp 0.27, Twist 30, using the "Bubbles" movement type.



Using the Turbulence Movement Type creates a much busier distortion. Left: medium Bubble Size and high Twist. Right: High Warp values using Turbulence create a smashed effect.

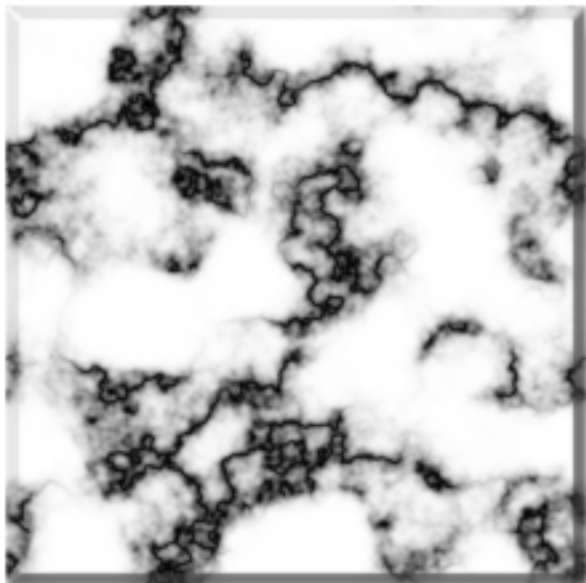


Left: high Bubble Size and Warp Amount with Twist set to 0. Right: the same, but with Twist set to 90. Note also that extremely high Warp Amounts will distort so much that pieces will appear to have broken away from the main image.

Gelatin is a tasteless, gooey substance used as a thickening agent in foods. It is usually obtained by boiling down animal bones, tendons, cartilage and skin. Gelatin particles can absorb up to 5-10 times their weight in water. Gelatin has been used to coat food eaten by astronauts to reduce the risk of crumbs flying around the spaceship.



# Marble



The Marble filter creates a variety of realistic marble textures, including full control over the color, size and shape of the rock and vein features. The seamless tiling option allows you to easily create smoothly patterned marble backgrounds.

## Controls

### ***Vein Size***

Controls the size of the vein elements; higher values yield larger features.

### ***Vein Coverage***

Controls the length of the marble veins.

### ***Vein Thickness***

Controls the thickness of the marble veins; higher values yield thicker veins

### ***Vein Roughness***

Controls the sharpness of the detail in the marble veins; lower values yield more blurry veins

### ***Bedrock Color***

You can choose any color for the rock. Clicking the left box pulls up the color picker you've chosen in your graphics program. Clicking one of the next two boxes pulls up your previously chosen foreground or background color. Clicking the eyedropper tool allows you to choose any color inside the preview image by

clicking on it.

### Vein Color

You can choose any color for the veins running through the rock. See Bedrock Color.

### Seamless Tile

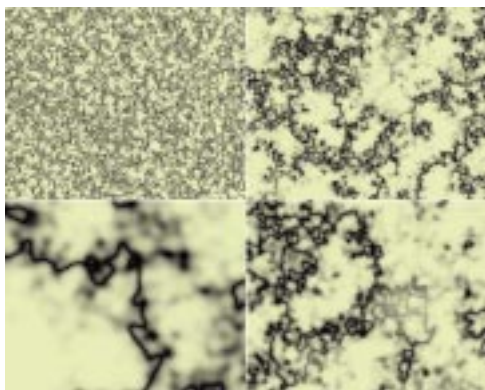
Check this box to create a repeating pattern with no seams.



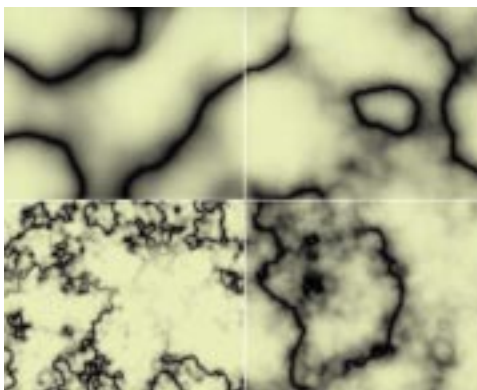
See the special section on page 14 for instructions on how to make seamless tiles for your Web site, as computer wallpaper or for importing as a texture into a 3-D application.

### Random Seed

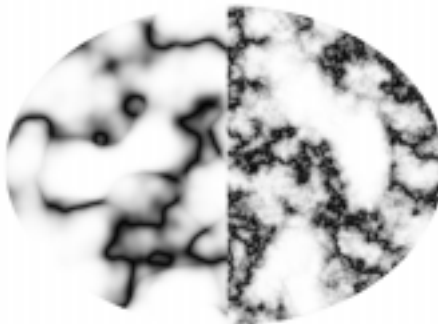
Controls the random aspect of this filter so you can easily duplicate effects that use random elements.



*Clockwise from the top left, increasing the Feature Size while keeping other sliders constant.*



*Clockwise from the top left, increasing the Vein Detail while keeping other sliders constant.*



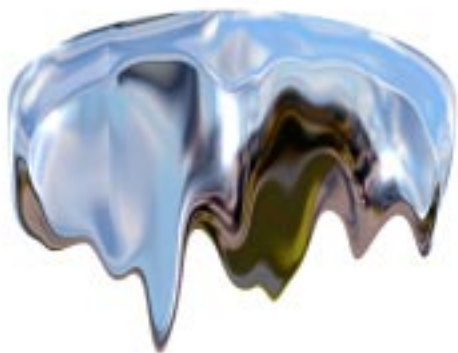
*Vein Roughness values of 8 (on left) and 80 (right), with other sliders held constant.*

Marble is formed when limestone deposits are exposed to strong heat and pressure. Red, green, yellow and black marbles all occur naturally. The veins occasionally found in marble are formed when earth movements shatter the bedrock and the resulting cracks become filled with calcite, which makes the cracks visible. Light can actually penetrate extremely pure marble to a depth of 1.5 inches before being reflected, giving the rock unusual translucency and lustre. Sculptors, including Michelangelo, recognized and took advantage of this feature.





# Melt



The Melt filter turns up the heat on any image, creating the appearance of melting, including the pooling of the selection at the bottom of the melted area.



Melt is an excellent complement to the Drip filter. Try running Melt first on a selection, then follow up with Drip for a highly realistic effect.

## Controls

### *Ripple Width*

Controls the size of the wave variations that create the melt effect. Higher values yield larger rippled distortions.

### *Stretch Length*

Controls the maximum amount the selection will be stretched vertically. Higher values yield a more elongated melting.

### *Pooling*

Controls the amount the selection will collect at the bottom of the melted area. Higher values create a stronger appearance of downward flow.

### *Random Seed*

Controls the random aspect of this filter so you can easily duplicate effects that use random elements.





*Above: a low Ripple Width value of 0.15 creates a busy Melt effect with relatively small wavy variations.*



*Here, a higher Ripple Width of 0.32 yields larger variations, producing bigger melted blobs.*



*Increasing the Pooling value causes the selection to form a puddle at the bottom of the effect. Top: Pooling set at 20. Middle: Pooling at 50. Bottom: Pooling at 80. All other controls were kept constant.*

During the 1600's, scientists in Holland used the melting point of butter as a reference point for calibrating thermometers and creating temperature scales. Cooks have long taken advantage of butter's relatively sharp melting point. Butter will melt and spread quickly in batter, creating cookies that are noticeably more crispy. Other fats, such as shortening, hold their shape to higher temperatures, resulting in softer cookies.



# Motion Trail



The Motion Trail filter draws a trail from the selection to create the appearance of rapid movement.



This filter requires a selection if you are using it on a background layer.

## Controls

### *Direction*

Controls the direction the motion trail moves away from the selection. Use the circular slider or enter a numeric value between 0 and 360 degrees.

### *Length*

Controls the length of the trail moving away from the selection.

### *Taper*

Controls the amount the trail shrinks as it moves away from the selection. Higher values yield a narrower, more tapered trail.

### *Overall Opacity*

Controls the opacity of the motion trail. Lower values yield a more transparent effect.

### *Smear Color from Edges*

Checking this box smears the colors only from the edges of the selection. This leaves the selection relatively distinct.

Unchecking this box will result in the motion trail obscuring the image more fully.



Checking Smear Color from Edges causes the Draw Only Outside Selection control to be grayed out and unavailable.

### **Draw Only Outside Selection**

When this box is checked, the motion trail will appear only outside the selection. This is useful for making sure the selection is visible when using a high Overall Opacity and a Direction that obscures part of the selection. When this box is unchecked, the motion trail will be allowed to cover part or all of the selection.



*Left: Smear Color From Edges on. Right: Smear Color From Edges off.*



*Left: Motion Trail applied to the earth with a medium Taper. Right: Motion Trail applied to the baseball with a high Taper.*



*Here, Smear Color From Edges is off and Draw Only Outside Selection on, yielding a fuller Motion Trail effect with the selection clearly visible.*

You are free and that is why you are lost.

Franz Kafka



# Shadowlab



The Shadowlab filter easily creates drop and perspective shadows that add a 3-D quality to any document. This filter is particularly useful for making an object spring to the foreground of a composition.



This filter requires a selection if you are using it on a background layer.

## Controls

### ***Center Offset Direction***

Controls the direction the shadow is moved from the center of the selection or layer. Use the circular slider or enter a numeric value between 0 and 360 degrees.

### ***Center Offset Distance***

Controls the distance of the shadow from the center of the selection or layer.

### ***Overall Opacity***

Controls the opacity of the entire shadow. A low value yields a more transparent shadow.

### ***Overall Blur***

Applies a uniform Gaussian Blur over the entire shadow. High values yield a blurrier effect, implying a light source that is softer or farther away.

### Perspective Blur

Applies a blur that increases as it moves away from the shadow base. High values produce a blurrier effect.

### Color

You can choose any color for the shadow. Clicking the left box pulls up the color picker you've chosen in your graphics program. Clicking one of the next two boxes pulls up your previously chosen foreground or background color. Clicking the eyedropper tool allows you to choose any color inside the preview image by clicking on it.

### Draw Only Outside Selection

Checking this box will draw the shadow outside of the selection only. Unchecking this box will create a shadow that fills the entire selection, useful if you want to create a full shadow on its own layer.



Using an empty selection on a layer, uncheck the Draw Only Outside Selection box. This will create a full shadow which you can easily manipulate. Move the shadow layer below the original image layer and place the shadow as desired.

Photoshop users: we have included an Action on the Eye Candy 4000 CD that will automatically create a full shadow on a new layer.

### In-Preview Controls

Shadowlab is one of two filters which contains In-Preview Controls (the other is Star).



Clicking the arrow next to the magnifying glass creates "control points" on the shadow which allow you to directly manipulate it from within the preview window. These control points alter the shape and position of the shadow, shrinking, enlarging, distorting and moving it for a wide range of perspective and drop shadow effects. You can also use the numerical controls in the Center Offset Direction and Center Offset Distance sliders, if you prefer them for adjusting the position of the shadow, but distortions can only be done with the In-Preview Controls.

Notice in the following diagram that clicking the In-Preview Control arrow gives you six control points in a rectangle surrounding the shadow:



Clicking and dragging any of the points stretches the shadow in that direction:

Realism – The art of depicting nature as it is seen by toads. The charm suffusing a landscape painted by a mole, or a story written by a measuring-worm.

Ambrose Bierce, *The Devil's Dictionary*





Clicking and dragging anywhere inside the control rectangle moves the shadow in the desired direction.



If you find, after playing with the control points, that you prefer to use a simple drop shadow, clicking the F5 key will reset Shadowlab to its default setting: a simple drop shadow. You can also click “Reset to factory default” from the Settings menu.



*Low Center Offset Distance (top) and high Center Offset Distance (bottom). Notice how the 3-D effect changes.*

## Creating a Perspective Shadow

- 1 - Click the arrow tool above the preview window to enable the In-Preview Control Points.
- 2 - Use the bottom middle control point to join the bottom of the shadow to the bottom of your selection.
- 3 - Now use the top control points to angle the perspective shadow in the direction you prefer.
- 4 - Adjust the Perspective Blur slider to the desired setting.

You’ve just created a realistic perspective shadow.



*Above: low Overall Blur combined with very low Perspective Blur.*



*Same Overall Blur, but with a high Perspective Blur.*



*You can use control points to move the shadow in front of the object as well as behind it.*

# Vote.

*A quick bevel and a subtle drop shadow are perfect for creating text that stands out from a Web page or printed document.*





# Smoke



The Smoke filter creates billowing smoke, haze, fog, fumes and more. A color gradient editor is included to provide a wide variety of color choices for the effect.



This filter requires a selection if you are using it on a background layer.

## Controls

### ***Direction***

Controls the direction the smoke moves away from the selection. Use the circular slider or enter a numeric value between 0 and 360 degrees.

### ***Column Length***

Controls the length of the entire smoke effect. Higher values yield longer smoke.

### ***Side Taper***

Controls the amount the smoke narrows as it moves away from the selection. Higher values yield more narrowing.

### ***Eddy Size***

Controls the average size of the turbulent curves in the smoke flow. Higher values yield larger turbulent swirls.

### ***Turbulence Strength***

Controls the amount the smoke meanders away from a straight path. Higher values yield more turbulent and dispersed smoke.

### ***Turbulence Roughness***

Controls the amount of detail in each turbulence eddy. Higher values yield rougher, more detailed smoke.

### ***Blur***

Controls the amount to blur the smoke effect. This is useful for removing any speckling that may appear as the smoke is drawn.

### ***Start From Far Side***

When checked, this box draws the smoke starting from the selection edge opposite the smoke direction. This produces smoke that covers the front of the selection.

### ***Draw Only Outside Selection***

When this box is checked, smoke will only appear outside the selection. If this box is unchecked, wisps of smoke will be allowed to cover part or all of the selection.

### ***Random Seed***

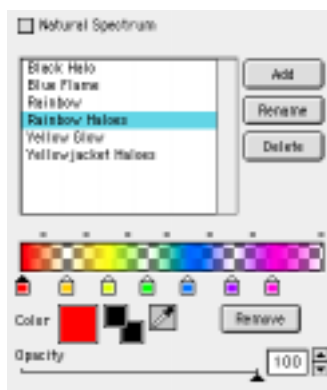
Controls the random aspect of this filter so you can easily duplicate effects that use random elements.

## **Color Tab**

### ***Natural Spectrum***

When checked, this box creates a realistic gray and white smoke. When unchecked, the color gradient editor below is enabled.

### ***Using the Color Gradient Editor*** (See page 90 for color examples)



### ***Setting Up A Gradient***

Every color gradient begins with the left color stop. You can't move this stop, but you can add new color stops by simply clicking along the bottom edge of the color gradient region.

For each color stop you add, you'll see a white dot appear above the gradient region at the midpoint between the new stop and those next to it. This determines how quickly the color and opacity will blend between color stops. If you click and drag the white dot closer to one color stop, you'll notice a more abrupt color/opacity transition.

We have included presets that demonstrate this element. Choose the "Rainbow" gradient from the list in the Gradient Editor. Notice how the dropoff from blue to red is much more abrupt than that from red to yellow. Then notice how the white dots above the gradient region control the dropoff. Feel free to experiment.

To remove a color stop from the color gradient, click to highlight it and then click the "Remove" button, or just drag the color stop off the bottom of the color

The verb "to smoke" did not exist in Europe before the 1600's. Inhaling tobacco was called "drinking smoke." Nicotine (named for Jean Nicot, an early popularizer of the plant among French royalty) created an intoxicating state that was known as the "dry drunk."



gradient bar. Removing color stops will simplify a color gradient.

### **Choosing Colors**

Change the color of any color stop by clicking it once to highlight it, and then using the “Color” control below to choose the color picker (left box) or your foreground or background color. You can also use the eyedropper tool to choose any color from within your preview window.

### **Adjusting Opacity**

You can adjust the opacity of any color stop by clicking it once to highlight it, and then using the “Opacity” control to change the transparency of that particular color stop.



If the right-hand color stop is at the very end of the gradient, the smoke may have a harsh outer edge. Move the color stop slightly to the left to soften the edge.



If you ever feel the current color gradient has gotten too complex, remember that hitting the F5 key will reset the filter to a simple factory default setting. Also, don’t forget that you have unlimited “Undo” capabilities from the Edit Menu, or by using the Control-Z keyboard shortcut.



*A high Side Taper (left) and a low Side Taper (right).*



*A low Eddy Size (left) and a high Eddy Size (right).*



*Smoke with high Turbulence Roughness and moderate Turbulence Strength.*



*The checkboxes in Smoke. Top: Start From Far Side checked. Middle: No checkbox checked. Bottom: Draw Only Outside Selection checked.*



# Squint



The Squint filter creates realistic organic blurring by spreading each pixel in your selection around the edge of a circle. The result is a blur that closely duplicates the effect of poor vision, an image projected out of focus or a reflection in a vibrating mirror.

## Controls

### *Radius*

This slider controls the radius of the circles around which your selection is blurred; i.e., this slider 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.



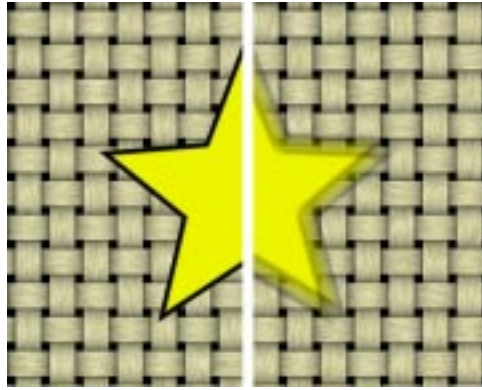
*Fuzzy Dice. Top: the original image; middle, Squint applied with Radius set at 7; bottom, Radius at 12.*



*Squint can be used to bring attention to a part of a photo by defocusing the surrounding area. In the photo above, we've selected the area around the boy in the blue inner tube.*



*After applying Squint to the area around the boy, only the boy remains in focus while the background is blurry.*



*Squint applied to an opaque star in a layer without a selection. On the right, notice how the background is visible through the blurred edges of the star. Squint affects transparency when it is applied to an object in its own layer.*

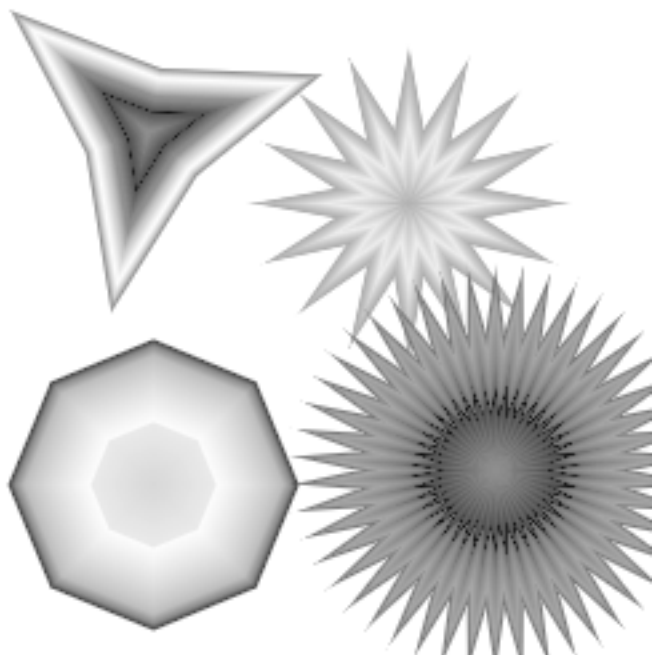


*Squint can also be used to protect the innocent until proven guilty in a court of law. A circular selection is made over the naughty CEO's face. The selection is feathered slightly and Squint is applied, making his lawyers very happy.*

Biologists have identified very similar genes that control the development of eyes in species as diverse as fruit flies, mice and squid. An eye-development gene taken from a squid and introduced into certain fruit fly cells will initiate the formation of extra compound insect eyes at unusual locations on the fly's body. Some biologists believe this is evidence that eyes have evolved only once in the history of life, but this remains in dispute.



# Star



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



If you use the Star filter on a selection, your polygon 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. Use the Radius and Distance controls to easily shift the size and position of the star.

If you use Star in a completely empty layer, the effect will initially appear in the center of your image.



See page 89 for color examples of Star.

## Controls

### *Number of Sides*

Use the slider or enter a numeric value to choose from 3 to 50 sides for your polygon.

### *Indentation*

Controls the amount of indentation of the polygon's sides into the center. Use a value of zero to create regular shapes like pentagons and octagons.

### *Overall Opacity*

Controls the opacity of the star effect. A low value yields a more transparent star.



## Radius

Controls the size of the polygon.

## Orientation

Controls the angle of rotation of the star. Use the circular slider or enter a numeric value between 0 and 360 degrees.

## Center Offset Direction

Controls the direction the polygon is moved from the center of the selection or layer. Use the circular slider or enter a numeric value between 0 and 360 degrees.

## Center Offset Distance

Controls the distance of the star from the center of the selection or layer. A value of 0 leaves the star in the center.

## In-Preview Controls

Star is one of two filters which contains In-Preview Controls (the other is Shadowlab).



Clicking the arrow next to the magnifying glass creates two “control points” on the star which allow you to directly manipulate it from within the preview window. These control points alter the radius, orientation and position of the star. You can also use the numerical controls in the Center Offset Direction, Center Offset Distance, Radius and Orientation sliders, if you prefer them to the In-Preview controls in Star.

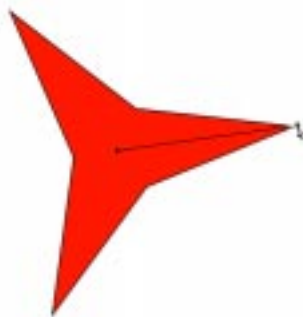
Notice in the following diagram that clicking the In-Preview Control arrow gives you two control points along a line:



Clicking and dragging the outer point controls the radius and angle of orientation. In the following picture, we have dragged the outer control point to increase the size of the star and rotate it a few degrees.



In this case, the result is a larger star with a new orientation (next column):



Clicking and dragging on the central control point, or anywhere else along the

If Francis Scott Key had written the U.S. national anthem, *The Star-spangled Banner*, in the late 20th century, the Recording Industry Association of America probably would have sued him for copyright infringement. In a move common at the time, Key “borrowed” the melody from a then-popular British drinking song and added his own lyrics. Key’s publisher then sold the sheet music for the song, something the RIAA would almost certainly have taken them to court over.



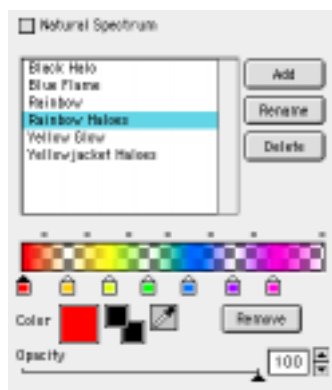
control point line, moves the control bar in the preview window:



The star's placement will shift to match the new position without adjusting the radius or orientation.

## Color Tab

*Using the Color Gradient Editor  
(See page 89 for color examples)*



## Setting Up A Gradient

Every color gradient begins with the left color

stop. You can't move this stop, but you can add new color stops by simply clicking along the bottom edge of the color gradient region.

For each color stop you add, you'll see a white dot appear above the gradient region at the midpoint between the new stop and those next to it. This determines how quickly the color and opacity will blend between color stops. If you click and drag the white dot closer to one color stop, you'll notice a more abrupt color/opacity transition.

We have included presets that demonstrate this element. Choose the "Rainbow" gradient from the list in the Gradient Editor. Notice how the dropoff from blue to red is much more abrupt than that from red to yellow. Then notice how the white dots above the gradient region control the dropoff. Feel free to experiment.

To remove a color stop from the color gradient, click to highlight it and then click the "Remove" button, or just drag the color stop off the bottom of the color gradient bar. Removing color stops will simplify a color gradient.

## Choosing Colors

Change the color of any color stop by clicking it once to highlight it, and then using the "Color" control below to choose the color picker (left box) or your foreground or background color. You can also use the eyedropper tool to choose any color from within your preview window.

## Adjusting Opacity

You can adjust the opacity of any color stop by clicking it once to highlight it, and then using the "Opacity" control to change the transparency of that particular color stop.



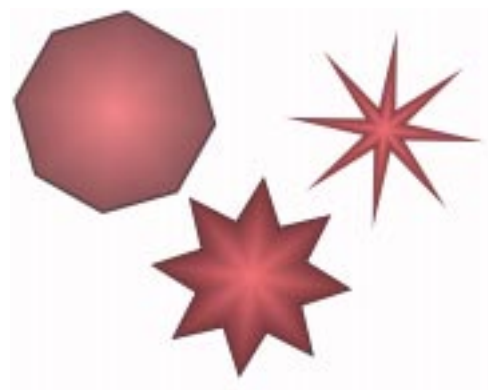
You may see a visible aliased outer edge on the star effect if the right-hand color stop is at the extreme right end of the gradient region. Move the color stop slightly to the left to soften this edge.



If you ever feel the current color gradient has gotten too complex, remember that hitting the F5 key will reset the filter to a simple factory default setting. Also, don't forget that you have unlimited "Undo" capabilities from the Edit Menu, or by using the Control-Z keyboard shortcut.



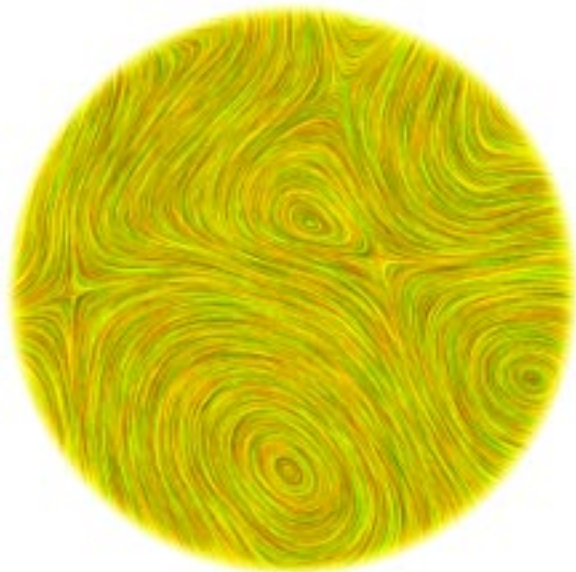
To create a star made up of one solid color, place two matching color stops at either end of the gradient editor. Check the color gradient used in the setting called "Solid Star" for an example.



*From left to right, a star with Indentations of 0, 40 and 80. The Number of Sides was kept constant at 8.*



# Swirl



The Swirl filter smears your selection using randomly-placed whirlpools. The spacing and shape of these whirlpools can be controlled to achieve an amazing variety of texture effects, from spirals to crystalline effects and more.



Swirl tends to have a striking effect on images containing lots of detail and speckles. Try using HSB Noise on your selection first, and then applying Swirl.

## Controls

### *Whirlpool Spacing*

Although the whirlpools are randomly placed, this slider gives you control over the average spacing between their centers. Lower values yield many closely-spaced, tiny whirlpools. Large values can create long streamlines with no visible whirlpool center.

### *Smear Length*

Controls the amount of blurring of the swirl effect; higher values blur the image more. Try experimenting with lower values first, as a high Smear Length can take a long time to render.



If you are using Swirl on a large selection and finding render times long,

consider using Swirl on a small selection and then checking the Seamless Tile box (see below). See the special section on page 14 for information about easily creating seamless tiles.

### **Twist**

Controls the amount of twisting of the flow lines as they move out of the whirlpool center. A value of 0 creates relatively straight flowlines, which can produce interesting flowery or starburst effects. A value of 100 creates circular flowlines. Values between 0 and 100 produce spiral effects.

### **Streak Detail**

Strengthens the flow lines of the whirlpools so that they become more visible.

### **Random Seed**

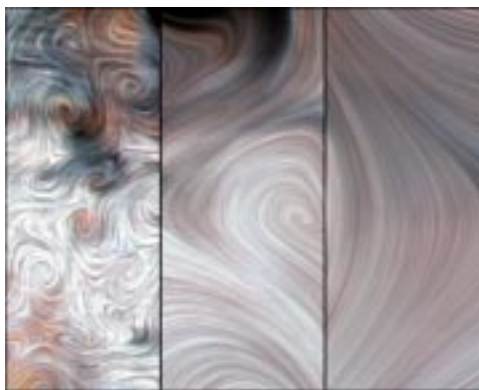
Controls the random aspect of this filter so you can easily duplicate effects that use random elements.

### **Seamless Tile**

Check this box to create a repeating pattern with no seams.



See the special section on page 14 for instructions on how to make seamless tiles for your Web site, as computer wallpaper or for importing as a texture into a 3-D application.



*Increasing the Whirlpool Spacing (left to right) yields larger whirlpools. We've also increased the Smear Length, which blurs the image for an increasingly softer effect.*



*On the left, a low Twist value yields straight flowlines; at right, a high Twist produces a circular effect.*

You do not need to leave your room. Remain sitting at your table and listen. Do not even wait, be quite still and solitary. The world will freely offer itself to you to be unmasked, it will roll in ecstasy at your feet.

Franz Kafka



# Water Drops



The Water Drops filter creates a variety of realistic liquid shapes and textures in any color, including drops, spills, spurts and more.

## Controls

### *Drop Size*

Controls the size of the liquid blobs; lower values yield a more splattered effect, while higher values yield fewer, larger areas of liquid.

### *Coverage*

Controls the percentage of the selection that is covered in liquid, from 10% to 100%.

### *Edge Darkening*

Controls how much the edges of the liquid will be lightened or darkened. The slider ranges from -100 to zero to +100; negative values lighten the drop edges, while positive values darken the drop edges.

### *Opacity*

Controls the amount that light is prevented from passing through the liquid; higher values yield a more opaque liquid.

### *Refraction*

Controls the amount that light is distorted as it passes through the liquid. Higher values will more heavily distort the selection.



### Liquid Color

You can choose any color for the liquid. Clicking the left box pulls up the color picker you've chosen in your graphics program. Clicking one of the next two boxes pulls up your previously chosen foreground or background color. Clicking the eyedropper tool allows you to choose any color inside the preview image by clicking on it.

### Round Drops

Checking this box renders the liquid effect as perfectly round drops.

### Seamless Tile

Check this box to create a repeating pattern with no seams.



See the special section on page 14 for instructions on how to make seamless tiles for your Web site, as computer wallpaper or for importing as a texture into a 3-D application.

### Random Seed

Controls the random aspect of this filter so you can easily duplicate effects that use random elements.

### Lighting Direction

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

### Lighting Inclination

Controls the angle formed between the light and the page. Click and drag within the lighting control box to change the inclination, or enter a numerical value between 0 and 90 degrees.

### Highlight Brightness

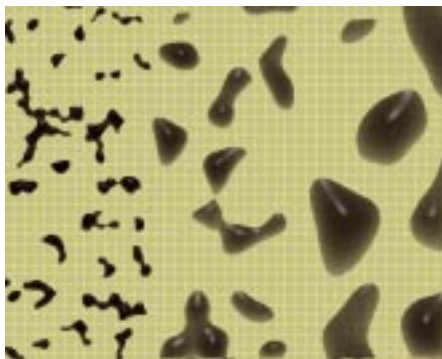
Controls the intensity of the shiny highlights appearing on areas facing the light; higher values increase the intensity.

### Highlight Sharpness

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

### Highlight Color

Controls the color of any shiny highlights added to your droplets. See Liquid Color.



Left to right: Low, medium and high Drop Size.



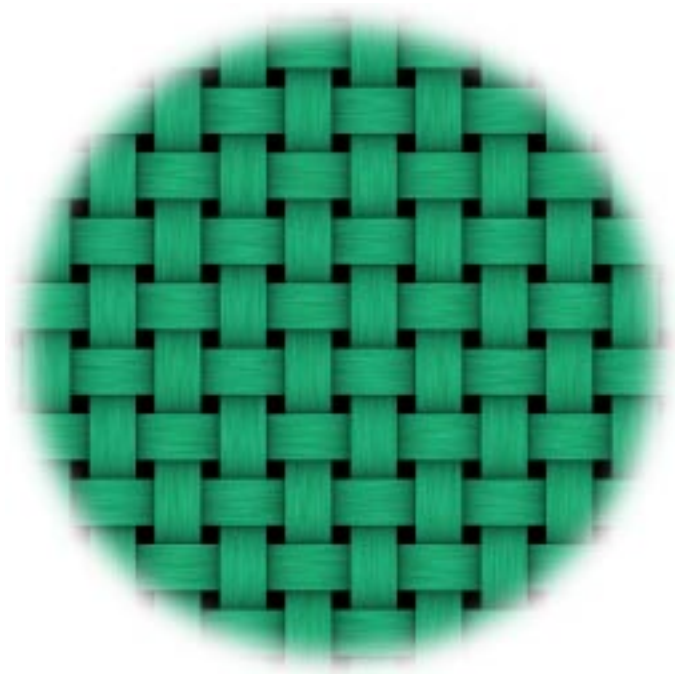
The same settings used with the Round Drops checkbox unchecked (top) and checked (bottom).

Most substances on earth expand when heated. Water is a notable exception; it contracts when heated between 0 and 4 degrees Centigrade. This is why ice floats; water is actually less dense in its solid form than in its liquid form. This is extremely useful for living things; if ice sunk to the bottom of a lake, for example, underwater life would be hard-pressed to survive through a winter. Instead, the ice floats on the surface, effectively insulating the water below.





# Weave



The Weave filter recreates your selection to give it the appearance of being woven. You have control over the width of the strips and gaps that form the weave, as well as control over what is seen through any weave gaps. You can also add texture to the woven threads.

## Controls

### ***Ribbon Width***

Controls the width of the shaded strips; higher values yield wider ribbons.

### ***Gap Width***

Controls the width of the holes between the ribbons, higher values yield wider gaps

### ***Shadow Strength***

Controls the darkness of the shadows on the ribbons. With a lighter selection, darkening these shadows will make the strips appear thicker. When using Weave on a dark selection, high Shadow Strength values may be necessary for the shadows to be noticeable.

### ***Thread Detail***

Adds a cloth-like texture to the woven ribbons by adding bright and dark streaks along the ribbons. The more Thread Detail, the more textured the ribbons will appear.

### Thread Length

Adds a cloth-like texture to the woven ribbons by increasing the length of the bright and dark Thread Detail streaks.

### Smear Ribbons

When checked, this box smears the selection along the threads. If you have set a high Thread Length, you will see more smearing.

### Gap Fill

You have a choice as to what is visible through any gaps in the Weave effect.

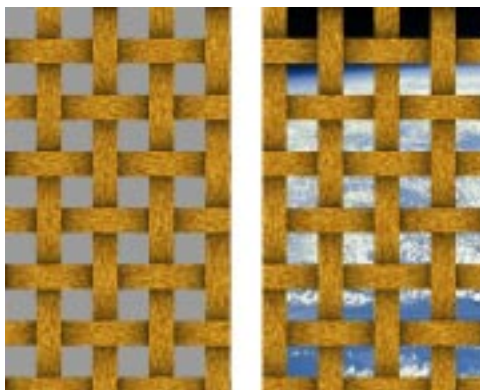
Fill with solid color - clicking here enables the color picker, which allows you to choose any color for the Gap Fill.

Keep original image - clicking here leaves the original selection visible through any gaps

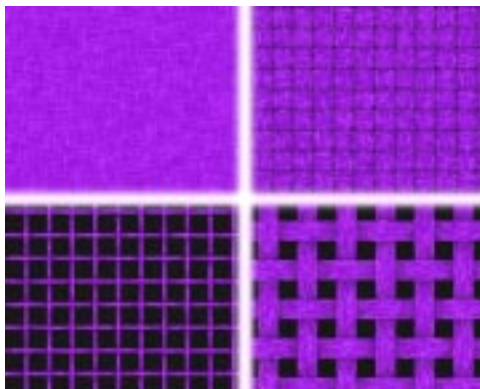
Make gaps transparent - clicking here leaves any gaps transparent, leaving underlying layers visible through the Weave effect.



If you are working on a background layer, the “Make gaps transparent” option will be grayed out and unavailable.



Left: “Fill with solid color” is checked and a gray color selected. Right: “Make gaps transparent” is checked, allowing an underlying layer to be visible.



Clockwise from top left: low Ribbon Width and low Gap Width, high Ribbon Width and low Gap Width, high Ribbon Width and high Gap Width, low Ribbon Width and high Gap Width.

Members of the Tlingit tribe along the Chilkat River in Alaska were renowned as highly accomplished weavers before the arrival of Europeans. A unique combination of braiding and weaving allowed the Tlingit to weave abstract curvilinear designs into blankets and robes. Chilkat blankets, created with mountain goat wool and twine made from cedar bark, can take over a year to make. European diseases and displacement reduced the number of Chilkat weavers to almost zero. There has been a minor resurgence in the technique over the past 20 years.



# Wood



The Wood filter quickly and easily creates a variety of realistic wood effects, including control over the grain, knots and rings in the wood.

## Controls

### *Direction*

Controls the direction of the wood grain. Use the circular slider or enter a numeric value between 0 and 360 degrees.

### *Ring Thickness*

Controls the distance between the growth rings in the wood. Higher values yield thicker rings.

### *Cut Offset*

Controls the amount the cut of the wood is angled in relation to the log. A value of 0 yields wood that has been cut along the length of the trunk or limb. Higher values yield wood that has been cut at an angle to the length of the trunk or limb.

### *Variation Amount*

Controls the amount the rings deviate from simple geometric curves. Higher values yield more varied rings.

### *Variation Roughness*

Controls the amount of detail in the ring variation. Higher values yield more distorted rings.

**Pulp Color**

You can choose any color for the thick rings that make up the wood pulp. Clicking the left box pulls up the color picker you've chosen in your graphics program. Clicking one of the next two boxes pulls up your previously chosen foreground or background color. Clicking the eyedropper tool allows you to choose any color inside the preview image by clicking on it.

**Ring Color**

You can choose any color for the thin rings running through the pulp. See Pulp Color.

**Seamless Tile**

Check this box to create a repeating pattern with no seams.



See the special section on page 14 for instructions on how to make seamless tiles for your Web site, as computer wallpaper or for importing as a texture into a 3-D application.

**Random Seed**

Controls the random aspect of this filter so you can easily duplicate effects that use random elements.

**Number of Knots**

Controls the number of dark knots. Choose from one to three knots.

**Knot Size**

Controls the approximate width of the dark knots. Higher values yield larger knots.

**Grain Length**

Controls the average length of the small streaks that make up the grain. Higher values yield longer streaks.

**Grain Width**

Controls the average width of the small

streaks that make up the grain. Higher values yield wider streaks.

**Grain Density**

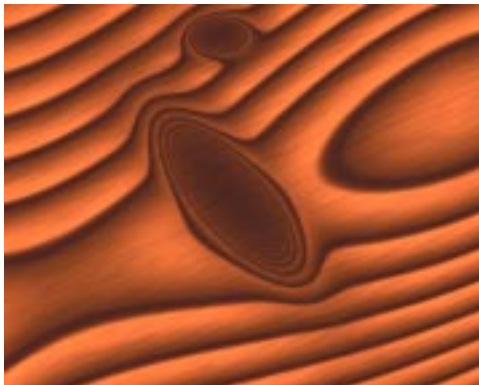
Controls the number of small streaks that make up the grain. Higher values yield more streaks.

**Grain Opacity**

Controls the contrast of the grain streaks against the rest of the wood; higher values yield more opaque streaks.

**Grain Color**

You can choose any color for the grain streaks. See Pulp Color.



*These knots in the wood were created using a low Knot Ring Thickness and medium Knot Size. Then click the Random Seed button until you get knots that you like.*

Ed Wood, Jr., the director of *Plan 9 From Outer Space* and *Glen or Glenda*, two of the most famously bad B-movies of all time, was a U.S. Marine. He was also a cross-dresser, and claimed to have been wearing women's underwear while attacking the island of Tarawa during one of the most brutal battles in the Pacific Theater of World War II.



## Trouble-shooting Eye Candy 4000

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 Web site: <http://www.alienskin.com>. If you get really stuck, the best way to get help is to send email to [support@alienskin.com](mailto:support@alienskin.com). Include in the email your 12 letter registration code, whether you are using Mac or Windows and the graphics host program (Photoshop, Paint Shop Pro, etc.) you are using.

### Looking for an old Eye Candy 3 filter?

Every one of the old Eye Candy 3 filters is present in Eye Candy 4000; in some cases, it made sense to combine effects into a newer, more powerful filter. Please see the "Where Are My Old Filters?" section on page 9 for more information.

### Installation Issues

**Problem:** Will Eye Candy 4000 overwrite my previous version of Eye Candy?

**Solution:** Eye Candy 4000 will not interfere with Eye Candy 3 in any way. Eye Candy 4000 and its settings are installed in a new location that will not overwrite Eye Candy 3's files.

**Problem:** The installer program is asking for a Product Registration Code and I can't find such a code.

**Solution:** The Product Registration Code is a 12-letter code located either in your manual, on the CD jewel case or, if you received an electronic

version of the software, in an email invoice or electronic user license text file. If you've registered the software with us (by purchasing directly from us, registering online or sending in a registration card), we'll have the code in our database. If you didn't register with us, contact us regarding how to provide proof of purchase in order to get registered and receive a new code.

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

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

**Problem:** Eye Candy 4000 doesn't work with a graphics program that says that it uses Photoshop plug-ins.

**Solution:** A program that claims it works with Photoshop plug-ins doesn't always work with all Photoshop plug-ins. Not every software company strictly follows the Photoshop plug-in standard. If you have a question about using Eye Candy 4000 with

other software, please visit our Web site for the latest compatibility information.

**Problem:** How do I uninstall Eye Candy 4000?

**Mac Solution:** Find the Eye Candy 4000 folder in your graphics program's plug-in folder and delete it. Next go to your **System: Preferences** folder, and find and delete the file "Eye Candy 4000 Prefs".

**Windows Solution:** Run Add/Remove Programs from your Windows Control Panel. Select "Eye Candy 4000" from the program list and click the "Add/Remove" button. This will remove the program and most of its components. Next go to your plug-ins folder and delete the "Eye Candy 4000 Settings" folder.

## Performance Issues

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

**Solution:** This will occur if you are using Photoshop 5.0 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.

**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 "Eye Candy ran out of available memory while rendering the preview image does not have enough memory to render the preview" or a "Could not complete the <Filter Name> command because there is not enough memory (RAM)" when I run a filter.

**Solution:** Eye Candy 4000 works within the memory allocated to Photoshop. If Photoshop's memory is being taken up by the image, the history palette, etc., there may not be enough memory for Eye Candy to draw its preview or render the effect. The solution is to exit our filter, save your image and do the following steps...

**For Windows:** With Photoshop 5.0 or later, a lot of memory can be taken up with the history palette and other features. You can free up this memory by selecting **Edit>Purge>All** from the Photoshop menu.

**For Mac:** You can increase the memory allocation by exiting Photoshop and performing a **Get Info** on the Photoshop program icon. With Photoshop 5.0 or





later, a lot of memory can be taken up with the history palette and other features. You can free up this memory by selecting **Edit>Purge>All** from the Photoshop menu.

**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:** 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. Currently there is a known conflict with the shareware program Kaleidoscope and we recommend turning that program off while using our filters (visit <http://www.kaleidoscope.com> for a fix for this 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 Eye Candy 4000. 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. With Photoshop 5.0 or later, a lot of memory can be taken up with the history palette and other features. You can free up this memory by selecting **Edit>Purge>All** from the Photoshop menu.

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 Eye Candy 4000. 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.





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## Credits:

### *Graphics Programming*

Jeff Butterworth, Finley Lee

### *User Interface and System Programming*

Finley Lee

### *System and Installer Programming*

Sam Mauney

### *Project Management*

Amedeo Rosa

### *Manual*

Todd Morman, Skip Elsheimer, Dale Flattum

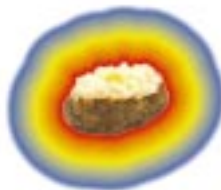
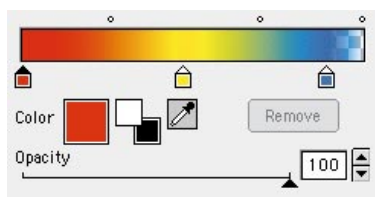
### *Eye Candy 4000 Logo and Artwork*

Dale Flattum

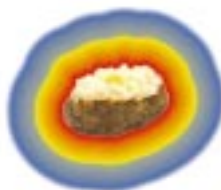
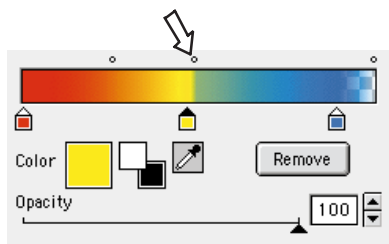
### *Testing*

Skip Elsheimer, Steve Graham (and a cast of hundreds)

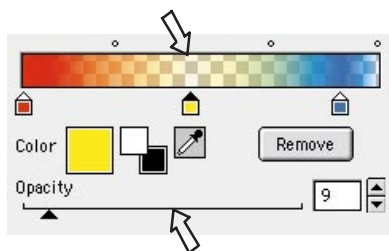
The Color Gradient Editor gives you precise control over color choices in Gradient Glow, Fire, Smoke and Star; it is explained in detail in each of those filter chapters.



In the first row above, notice how the colors in the editor correspond to those in the Gradient Glow and Star effects; the leftmost color stop determines the color at the center of the effect.



The white dots above the gradient determine how quickly the color and opacity drop off between color stops. They are placed at the midpoint between color stops as a default. Notice how moving the midpoint control between blue and yellow to the left increases the width of the blue area.



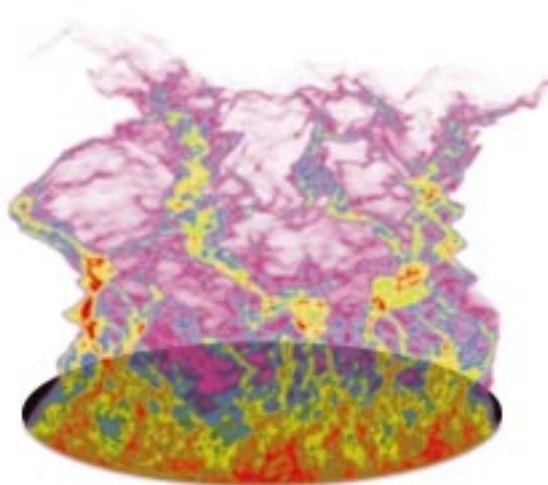
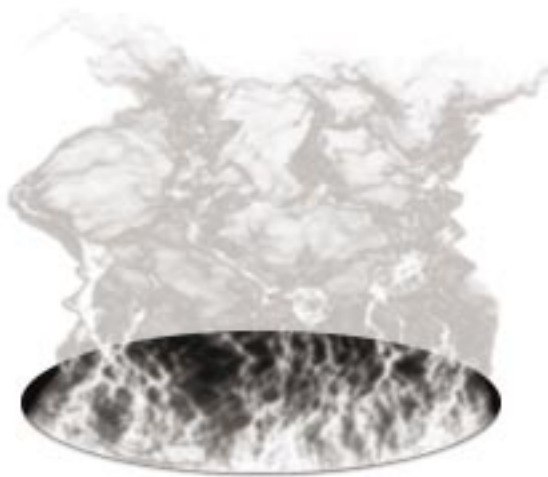
The opacity of each color stop can be adjusted from 0 to 100. Above, we have selected the yellow color stop (notice the solid black triangle) and have reduced the value of the Opacity slider, producing a noticeably different effect.



## Color Page: Fire and Smoke



At left, above, Fire was applied with the Natural Spectrum box checked, yielding a realistic flame color. At right, Fire was applied with the Natural Spectrum box unchecked; the “Blue Flame” color gradient was used. Chemical fires and a wide range of odd flame effects are easy to create.



At left, above, Smoke was applied with the Natural Spectrum box checked, yielding a realistic, grayish smoke color. At right, Smoke was applied with the Natural Spectrum box unchecked; the “Pride” color gradient was used. Smoky effects in a wide range of color combinations are possible.



Chrome works by using uncompressed TIFF files as reflection maps to create metallic distortions. Above are examples of four of the reflection maps included with Chrome: Porch.tif, Running.tif, Brickwall.tif and Shiny penny.tif. You can also create and save your own TIFF files for use as reflection maps in Chrome. Experiment away!



The three images above use the same reflection map with very different results. The left image is a standard Chrome with white highlights and zero Ripple Thickness. The middle image uses a yellow Tint Color with Tint Amount at 100 to create a golden effect. The right image increases the Ripple Thickness to add more distortion to the reflection map.



These Glass examples were all created on the same white polygon. The left image shows a simple, rounded bevel with a red tint. The middle image is the same bevel but with a high value of Gradient Shading. The right image shows a grooved bevel.

## Color Page: Antimatter

The Antimatter filter inverts brightness values without affecting hue or saturation. Try applying Antimatter to individual color channels, as well as to the entire image, as demonstrated below.



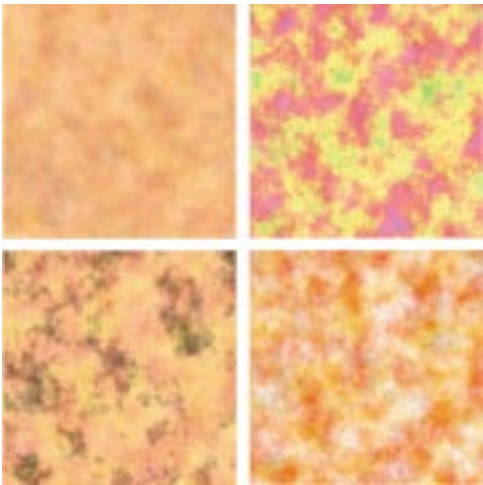
Clockwise from top left, above: the original RGB image; Antimatter applied to the Red channel; Antimatter applied to the Blue channel, Antimatter applied to the Green channel.



Above, Antimatter was applied to all three color channels.

## HSB Noise

The HSB Noise filter creates a range of colorful texture effects. This page demonstrates high and low values of four of the sliders in HSB Noise, isolated from other sliders to more clearly show the effect. The images below were created using the Smooth Fractal option.



Clockwise from top left: original image with low variation settings for all sliders; high Hue Variation; high Saturation Variation; high Brightness Variation.



Low (left) and high (right) Opacity Variation. Note the weave effect on an underlying layer visible at the right.