



# MASK PRO<sup>TM</sup>

**User Manual**  
**Macintosh® Version 1.0**

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**Extensis Europe**

Zonnebaan 34  
3606 CB Maarssen  
The Netherlands

Phone: #31 (0) 30 247 50 50  
Fax: #31 (0) 30 241 20 39  
e-mail: [extensis@euronet.nl](mailto:extensis@euronet.nl)

**Extensis Corporation**

1800 SW First Avenue, Suite 500  
Portland, OR 97201  
Phone: (503) 274-2020  
Fax: (503) 274-0530  
Technical Support: (503) 274-7030  
e-mail: [support@extensis.com](mailto:support@extensis.com)  
World Wide Web: <http://www.extensis.com/>

# Extensis Mask Pro

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## **Introduction**

Extensis Mask Pro™ is a powerful Adobe Photoshop® plug-in that takes the pain out of creating image masks. The innovative color matching technology and elegant vector-based clipping paths in Extensis Mask Pro slash the time it takes to create professional quality masks compared to using conventional tools.

Extensis Mask Pro cuts masking projects down to size leaving you more time to be creative.

## **System and Software Requirements**

To use Mask Pro, you need the following:

- A Macintosh computer with a PowerPC CPU
- Mac OS System 7.5.1 or higher
- Adobe Photoshop 3.0.5 or higher

*Note: Mask Pro is not compatible with 68k Macintosh models.*

## **Installation**

Mask Pro works with any Power Mac that is running Mac OS 7.5.1 or higher and is capable of running Photoshop 3.0.5 or later. The Mask Pro software will occupy approximately 2 MB of space on your hard drive. Before installing, turn off any anti-virus software and extensions, except extensions for your CD-ROM (if installing from a CD). Then restart your computer.

### **1. Insert the Mask Pro CD-ROM that came with your product.**

You will notice that other Extensis products are available on the CD-ROM for you to install. These products are full working versions of Extensis products that you can use in Demo mode.

### **2. Double click on the Mask Pro installer icon.**

The introduction dialog box will appear.

### **3. Click the Continue button.**

The Welcome dialog box appears. Release notes and special instructions are displayed in this window. It is important that you read these up-to-date release notes since they contain information not included in this manual. It is a good idea to save or print these release notes for future reference before clicking Continue to resume the installation.

### **4. Select the version of Adobe Photoshop that you want to use with Mask Pro.**

When the dialog box appears, if the selected copy of Photoshop is not the copy you wish to use Mask Pro with, you may navigate through your directory to locate the version of Photoshop you want Mask Pro to be installed for. When you have selected the version you want, click the Open button.

### **5. Exit the Installer.**

After Mask Pro is successfully installed, click the Quit button to exit the installer. The installer will place the Mask Pro plug-in into your Photoshop plug-ins folder. A Mask Pro Folder will also be installed on your hard disk with sample images and a Tutorial file. It is strongly recommended that you use the Tutorial in addition to this manual as a way to learn how Mask Pro works.

#### **Tip**

We can also be reached via fax at **(503) 274-0530**, or through the on-line services listed below.

**CompuServe:** 70242,33  
**America Online:** EXTENSIS  
**Email:** support@extensis.com  
**Web:** <http://www.extensis.com>

## **Registration**

It is important to register your copy of Mask Pro so we can provide you with the best possible service. Registered users of Mask Pro are eligible for technical support, information regarding new versions and products, discounts and special offers on new products.

Your product registration number is located on the back of this manual. If you choose not to personalize your copy, Mask Pro will run in a demonstration mode that allows you to use the product for 30 days. Purchase a registered copy of Mask Pro by calling Extensis at 1-800-796-9798.

## **Technical Support**

If you have questions regarding Mask Pro, please refer initially to this manual, which describes the features and basic operations. If your question or problem is not addressed in this manual, you can send email to [support@extensis.com](mailto:support@extensis.com) or you can call (503) 274-7030 for technical support, Monday through Friday, from 8:00 A.M. to 5:00 P.M. Pacific Standard Time.

When calling technical support, please be at your computer and have the following information available: your Mask Pro registration number, your system configuration and your question or a description of the difficulty you're experiencing—what specifically occurs and when. Take note of any displayed error numbers or messages and any other information you think may be relevant.

## **Suggestions**

We'd love to hear your comments about Mask Pro, ideas for new plug-ins or improvements on existing plug-ins. A suggestion page is included at the end of this manual. Please send your comments and suggestions to Extensis via:

e-mail [extensis@aol.com](mailto:extensis@aol.com)

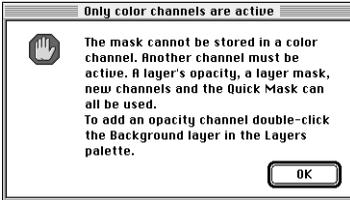
Fax (503) 274-0530

Phone (503) 274-7030

# Getting Started

## Convert the Background Layer!

Mask Pro requires certain target destinations. Appropriate targets are layers that support transparency, a layer mask, or an alpha channel other than one of the original color channels of the image. Mask Pro will not work on the Background layer of an image. If the image you have opened in Photoshop consists of a single background layer, then you must convert the background layer into a layer that supports transparency (see below). If you try to use Mask Pro without activating an appropriate target first, you will see a message appear on your screen like the one on the left reminding you to choose an appropriate target destination.



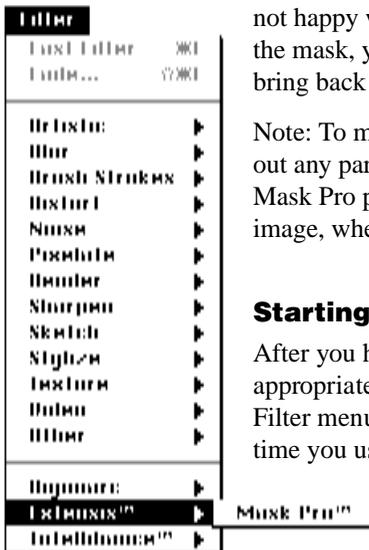
To convert a background layer, open the Layers palette (pressing the F7 key will toggle the Layers palette open and closed) and double click on the name of the background layer. This will bring up a dialog box where you can type in a different name for the layer. Click OK and you have successfully converted the background layer.



After you have masked the image with Mask Pro, if the target destination you chose was a layer, the masked portion of the original image will be deleted to transparent.

You may wish to add a layer mask to a layer and make the layer mask your target destination for what Mask Pro will be creating for you. In this scenario, the original data is never permanently lost! You can turn off the layer mask to reveal the original unaltered image without having to go back to Mask Pro. You can even discard the layer mask if you are not happy with the results. If you are unhappy with the final results of the mask, you can reopen Mask Pro and readjust the mask, or even bring back the original image.

Note: To maximize Mask Pro's performance, you might want to crop out any part of the image you know you won't need before you use the Mask Pro plug-in. Mask Pro has to account for all the pixels in an image, whether they will be masked away or not.



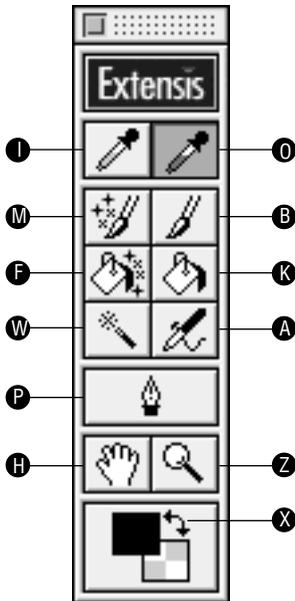
## Starting Mask Pro

After you have converted the background layer, or activated any other appropriate target destination, you are ready to use Mask Pro. From the Filter menu, choose Mask Pro from the Extensis sub-menu. The first time you use Mask Pro, a dialog box will appear asking you to personalize your copy with the product registration number. Your registration number can be found on the back of this manual.

# The Tool Palette

## Selecting Tools

The figure to the left shows Mask Pro's tools. The letter or symbol which labels a particular tool also indicates what you can type on the keyboard to select that tool.



Key	Tool	Description
<b>I</b>	<b>Keep Color</b>	(Green tip) Use this to define a color that you want to keep unmasked. The Keep tool selects an average color based on the colors you drag across.
<b>O</b>	<b>Drop Color</b>	(Red tip) Use this to define a color that you want to mask. The Drop tool selects an average color based on the colors you drag across.
<b>M</b>	<b>Magic Brush</b>	Creates an automatic mask as you paint over pixels based on the defined Keep or Drop colors and a threshold setting.
<b>B</b>	<b>Brush</b>	Used to manually add or subtract from a mask.
<b>F</b>	<b>Magic Fill</b>	Used to clean up edges of a mask and extraneous pixels you wish to remove.
<b>K</b>	<b>Bucket</b>	Used to fill in large areas.
<b>W</b>	<b>Magic Wand</b>	Used to mask out large areas in an image based on active Keep and Drop colors.
<b>A</b>	<b>Airbrush</b>	Used to manually add or subtract from a mask. Unlike the brush, its opacity level can be adjusted gradually.
<b>P</b>	<b>Pen</b>	Used to manually draw a path that can then be filled to mask or restore.
<b>H</b>	<b>Hand</b>	Used to pan around an image window.
<b>Z</b>	<b>Zoom</b>	Used to zoom in and out of an image.
<b>X</b>	<b>Mask Mode</b>	Indicates if you are in the Restore Mode (black square) or the Erase Mode (checkerboard square). Typing the letter X exchanges, or toggles, between the two modes.

# The Tools In-Depth



## Keep and Drop Color Tools

The Keep and Drop Color tools work in conjunction with the Keep and Drop Palettes. If the palettes are not open already, you can access them via the Window menu.

### Tips

To select the Keep tool, press the **K** or the **I** key. To select the Drop tool, press the **O** key.

To temporarily select the Keep tool while in any tool, hold down the **Option** key.

To temporarily select the Drop tool while in any tool, hold down the **Command** key.

To add a color below the active color in the current set, hold down **Shift** as you click or press and drag with the Keep or Drop tools.

To create a new set of colors in the Keep or Drop palettes, hold down **Control** as you click or press and drag with the Keep or Drop tools. This also turns off any other sets.

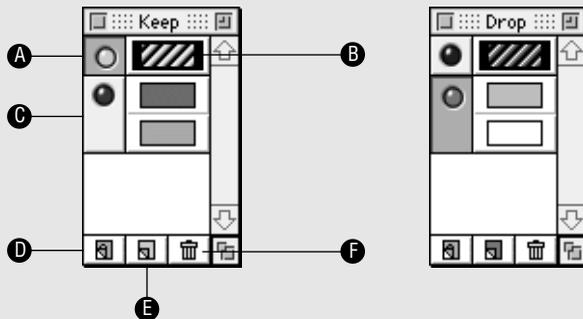
With these two tools, you decide which colors you want to keep and which colors you want to drop. After you designate the colors, you will use the Magic Brush tool to remove the Drop colors you selected, leaving a perfect cutout every time—with a little practice of course.

To add a color to a palette, choose either the Keep (green tip) or Drop (red tip) eyedropper and click on the color in the image. If you click and drag across a range of colors instead of just clicking on one color, you will be creating an “average color” to keep or drop. Because of the way Mask Pro’s color matching technology works, it is recommended that you use as few colors as needed in a particular active set. Try not to have the same or similar colors in both the active Keep and Drop sets.

Depending on the image you are trying to mask, you might create sets of Keep and Drop colors for a particular area, work on that area, and then define a different set of colors for another part of the image. You can create as many different sets as you need and switch between them at any time. If you want to use more than one set, Shift click on their dimmed lights to make more than one active—although, as mentioned before, to maximize Mask Pro’s color matching technology, you should keep the number of active colors in a set to minimum.

## The Keep and Drop Palettes

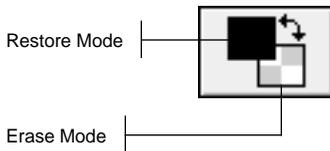
- A** Green light (bright when selected) indicates active set of colors that will be kept or dropped while painting a mask.
- B** Color bar with diagonal lines indicates an undefined color in a set.
- C** Dimmed light indicates a nonactive set of colors.
- D** Click this to create a new set of Keep or Drop colors.
- E** Click this to add a new Keep or Drop color to the active set.
- F** Click this to delete a selected Keep or Drop color from the palette list, or drag selected colors or sets to the trash can icon.



Once colors have been defined, they can be moved to another set or from the Keep palette to the Drop palette, and vice versa, by clicking and dragging them between locations.

Note that when you exit out of Mask Pro and return to the plug-in to use it again, the color sets you defined previously will still be listed in the palettes. This may seem weird at first, but this is actually a great feature. For instance, if you are masking several images that all have the same background elements, such as a series of product shots, having the Keep and Drop colors already defined for you is a nice little timesaver.

As another added bonus, Mask Pro gives you the ability to save your workspace settings. This will create a file on disk with a name that you choose. This file will save all of your Keep and Drop color sets as well as brush and threshold settings. This is a real boon to people working in a production environment where they receive jobs from multiple clients. A workspace file can be saved for each client and reloaded into Mask Pro whenever needed.



## Mask Mode

There are two Mask Modes in Mask Pro—the Erase Mode and the Restore Mode. Working with the Erase Mode active is indicated when the checkerboard icon is the top square at the bottom of the tools palette. Working with the Restore Mode active is indicated when the black square icon is the top square at the bottom of the tools palette.

Painting while in the Erase Mode masks the image to transparency. Painting while in the Restore Mode un.masks the image back to its original opacity.

Key	Mode	Description
<b>D</b>	<b>Default Mode</b>	Resets the Mask Modes to their default positions. This key can also be pressed to switch to the Restore Mode.
<b>E</b>	<b>Erase Mode</b>	Changes the active mode to the Erase Mode.
<b>X</b>	<b>Exchange Modes</b>	Toggles between the Erase Mode and the Restore Mode.



## Magic Brush

The Magic Brush can be used after you have designated a set of Keep and Drop colors (see previous section). When you click or drag along an edge you are trying to mask, the Magic Brush removes the pixels specified by your Drop colors and retains the pixels specified by your Keep colors.

### Tips

While using a painting tool, pressing the **Left Arrow** selects a smaller brush, the **Right Arrow** selects a larger brush. Add **Shift** and the brush will size in smaller increments. **Command Left Arrow** selects the smallest brush, **Command Right Arrow** selects the largest brush.

While using a painting tool, pressing the **Up Arrow** sets the threshold larger, the **Down Arrow** sets the threshold smaller. Add **Shift** and the Threshold will change in smaller increments. **Command Up Arrow** will select the largest threshold, **Command Down Arrow** will select the smallest threshold.

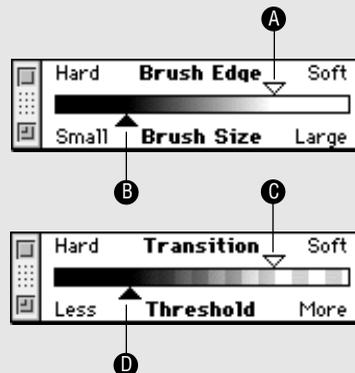
The brush size and softness for the Magic Brush is indicated on the screen by two circular cursors. The size of the brush can be changed as well as its edge effect. The Brush Size palette can be accessed via the Window menu. Drag the bottom (black) triangle to the right to make the brush size larger or to the left to make the brush size smaller. Drag the top (white) triangle to the right to give the brush a softer edge or to the left to give the brush a harder edge.

The Magic Brush can determine which colors are kept or dropped by adjusting its threshold. The Threshold palette can be accessed via the Window menu. If you slide the bottom (black) triangle to the right (towards the More side), it keeps *more* of the original image. Sliding it to the left (towards the Less side), drops more of the original image—in other words, you see *less* of the original image.

Pixels similar to the Keep colors stay opaque and pixels similar to the Drop colors become transparent. Changing the transition setting of the Magic Brush determines whether the pixels whose color values fall between the Drop and Keep colors will become opaque or transparent. Most of the time, to end up with a clean anti-aliased edge the distance between the black triangle and the white triangle should occupy around half of the entire available range.

## The Brush & Threshold Palettes

- A** Sets the edge effect of any painting tool (Brush, Airbrush, Magic Brush). Sliding the white triangle right makes the brush edge soft, sliding it left makes the brush edge hard.
- B** Sets the size of any painting tool. Sliding the black triangle right makes the brush size large, sliding it left makes the brush size small.
- C** Sets the transition between the Keep and Drop colors while using the Magic Brush.
- D** Slide the black triangle towards More to retain more of the original image, slide it towards Less to see less of the original image.





## Brush

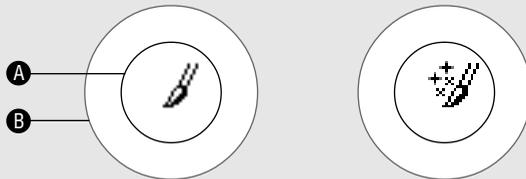
The game plan for cutting an object out of its background in Mask Pro consists of removing a narrow area all the way around the object, then using the Bucket tool to eliminate the rest of the background. Sometimes, certain images, or at least trouble areas in an image, lend themselves to the manual Brush tool.

When you select the Brush tool (by pressing “B”), a circular cursor will appear indicating the size of the brush. The size can be adjusted with the left and right arrow keys.

What the Brush tool does is determined by what Mask Mode you are currently in. You can toggle between the two Mask Modes by typing the “X” key to exchange from the Restore Mode to the Erase Mode. If you use the Brush tool in the Restore Mode, you will be restoring the original image. If you paint in the Erase Mode, you will be deleting the original image to a transparent mask (the checkerboard grid represents transparent areas).

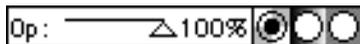
### The Brush Icons

- A** The inner solid-line circle indicates the area that will be painted 100% transparent or opaque.
- B** The outer dashed-line circle indicates how far the edge softness radiates out in a transition from 100% to 0% transparent or opaque from the where the 100% area stops.



## Magic Fill

The Magic Fill tool is used to clean up the edges of a mask and to patch any holes that may cause a leak when you try fill large areas with the regular Bucket tool. You may notice small opaque specks in the mask areas or transparent holes in the original image that you might want to fix. When you select the Magic Fill tool (by pressing “F”), a square cursor will appear indicating the size of the fill area. The size can be adjusted the same ways the brush can be adjusted.



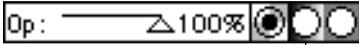
**The “Hole Finder” View** places the mask in a view that makes it easier to see where you might end up with a potential leak. A leak will cause the Bucket tool to fill in areas you do not wish to be filled. In this view, black indicates completely masked, white indicates completely opaque and gray indicates a hole in the mask.

The best way to use the Magic Fill tool is to switch to the Hole Finder view of the mask (by clicking on the right radio button in the lower left corner of the work window). It will be easier to see any holes that need to be fixed in this view. To eliminate holes in the image, make sure you are in the Paint Mode, and drag the square cursor over the holes. To eliminate opaque specks in the mask, make sure you are in the Erase Mode, and drag the square cursor over the specks. The Magic Fill tool will only erase pixels that are contained entirely within the square cursor.



## Bucket

The Bucket tool is used to fill in large areas with either transparency to finish a mask, or opacity to restore an area of the image back to its original state.



Greyscale View

The best way to use the Bucket tool is to switch to the Greyscale View of the mask by clicking on the middle radio button in the lower left corner of the image window. Everything that is black will end up as masked (transparent), everything that is white will end up as unmasked (opaque). Areas that are grey will be semi-transparent. Examine the ribbon that you have cut around the edge. If you see any holes that will allow the Bucket tool to leak from the outside to the inside, fill them in with the Brush tool. You could also use the Magic Fill tool to fix any leaks you might see in your mask.

To finish areas of the mask, make sure you are in the Erase Mode and click outside the ribbon. If the inside areas became black as well, then you have a leak in your cutout edge. Undo the Bucket fill (Command – Z), fix the leak with the Brush tool, and try again.

To restore an image, make sure you are in the Paint Mode and click where you want the original image to come back.



## Magic Wand

The Mask Pro Magic Wand tool is like the Photoshop Magic Wand tool on steroids. The Magic Wand will use the same color matching scenario as the Magic Brush to create transparency—you control how it works by adjusting the Threshold, the Transition and the Keep and Drop colors. Keep in mind that the more active colors you are using, the slower the Magic Wand will work.

In an image that has a simple background of a few similar colors, set a couple of Keep and Drop colors. Make sure you are in the Erase Mode and adjust the Threshold and Transition settings until your mask gives you the desired effect. Select the Magic Wand tool (by pressing “W”) and click outside the boundary to generate a quick mask.



## Airbrush

The Airbrush tool has all the same functionality as the Brush tool and adds the ability to adjust the level of transparency before you paint with it. To change the level of transparency, make adjustments to the Threshold slider in the Threshold palette. In the Erase Mode, sliding the black triangle towards Less makes the Airbrush more transparent, towards more makes it more opaque.



## Pen

The Pen tool works in pretty much the same fashion as Photoshop's Pen tool and can be used if you are more comfortable drawing paths as opposed to painting with brush tools.

In Mask Pro, paths do not exist in their own right—they must eventually be filled either with transparency or the opacity of the original image. The paths do not travel back to Photoshop if you decide not to fill them.

In certain situations, it might be easier to draw a curved path around an area to isolate it rather than use a brush tool (i.e. smoothly curved areas with little or no contrast). Feel free to mix and match the tools to create your mask. If you have an indistinct boundary that is smoothly curved, then use the Pen tool for that part. It is a lot easier to draw a smooth curve with the Pen tool than it is with the Brush tool. See page 16 for Mask Pro's path generation capabilities.

Description	Action
To place a corner point	Click the mouse
To place a curve point	Click and drag the mouse to adjust curve
To close a path	Click on the starting point
To edit a point	Drag a control point or curve handle
To turn a curve point into a corner point	Command click on a curve point
To turn a corner point into a curve point	Command drag on a corner point
To fill the inside of a path	Click inside
To fill the outside of a path	Click outside

# Navigation

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## Zooming

There are several ways to navigate in a Mask Pro image window:

- Press “Z” to select the Zoom tool. Click in an area to zoom up an increment or press and drag to surround an area of interest.
- Hold down Command – Spacebar while in any other tool in Mask Pro to temporarily select the Zoom Up tool. Click or press and drag to zoom. When you let go of the keys, you will return to the last tool you were using. Holding down Option – Spacebar will give you the Zoom Down tool temporarily.
- Command + (Plus) and Command – (Minus) will zoom in or out one increment at a time.
- Tapping the “Z” key twice will zoom to the 1:1 or 100% view.
- Tapping the Spacebar twice fits your image to the window.



## Panning (scrolling)

There are several ways to move an image around in a Mask Pro image window:

- Pressing the “H” key or tapping the Spacebar will select the Hand tool. Press and drag in the direction you want to move.
- Hold down the Spacebar while in any other tool in Mask Pro to temporarily select the Hand tool. When you let go of the Spacebar, you will return to the last tool you were using.



## Navigator Palette

You can also use the convenient Navigator palette to zoom and pan within an image window. The palette shows you a miniature preview of your entire image. The size of the preview depends on how large you scale the palette.

Inside the Navigator palette you will see a proportional zoom ratio rectangle which shows you what areas of the image you currently are viewing in the image window. To pan or scroll to a different portion of the image, simply click and drag inside the rectangle and move it around in the preview to the portion of the image you wish to see.

Using the Zoom and Pan tools inside the Navigator Palette zooms and pans the Navigator itself. The Navigator can be scaled as large or small as you want it as well by clicking and dragging on the lower right corner.

You can use multiple Navigator palettes on your screen. You can access an additional Navigator by going to the Window menu and choosing New Navigator.

RGB / CMYK View



## Channel Views

While in Mask Pro, you have the ability to view the individual color channels of your image. You can click on the radio buttons in the upper right corner of the image window to switch from channel to channel.

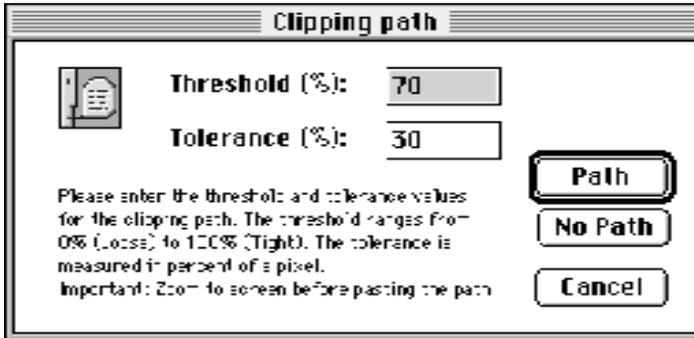
If you are working with an RGB image, the top button will show the red channel, the second will show the green channel, and the third will show the blue channel. The fourth button will do nothing and the fifth button will take you back to the composite RGB view.

If you are working with an CMYK image, the top button will show the cyan channel, the second will show the magenta channel the third will show the yellow channel and the fourth button will show the black channel. The fifth button will take you back to the composite CMYK view.

# Applying Your Mask

## Generating a Clipping Path

Choose File: Save / Apply when you are satisfied with your mask (or press Command – S). Before exiting, Mask Pro will offer to generate a clipping path for you. If you decide that you are not ready to leave Mask Pro, click the Cancel button to return to Mask Pro and make further adjustments.



If you want to exit Mask Pro, but do not want to generate a clipping path, click the No Path button. You will end up back in Photoshop where Mask Pro will deposit the result of your mask in the target destination you chose before entering Mask Pro. If you do want to generate a clipping path, then you should enter in your choices for the Threshold and Tolerance settings, and then click the Path button.

### Threshold

The Threshold setting determines which levels of opacity are included inside the clipping path. If you want to include as much detail as possible, choose a threshold close to 0 (zero) percent. To avoid a colored halo around the edge of your image when you place the clipped image onto a colored background in a page layout software program, choose a threshold setting close to 100 percent.

### Tolerance

The Tolerance setting determines how many control points will be in the generated clipping path. The lower the percentage, the more control points will be used in the path.

### Important!

If you choose to generate a clipping path, Mask Pro places the path onto the Clipboard. To guarantee that the path will paste correctly, **double click on the Hand tool** in Photoshop's tool palette to return to the fit in window view. If you don't do this **BEFORE** you paste the path, the path may place in the wrong position.

**Note:** If you are an Extensis PhotoTools user, an embedded PhotoBar will cause the clipping path to paste incorrectly. To prevent this, make sure the entire image (including the scroll bars) is scaled to fit on the screen. You can turn any embedded toolbar into a floating palette by double-clicking on the embedded toolbar before you double-click the Hand tool.

## A Note About Mask Pro's Paths

Don't be alarmed if you look at your clipping path and see an outrageous number of points—and therefore you think that it will not print. Take a second look. You will see that Mask Pro generates only straight line segments in its paths, no Beziér curves. A PostScript printer will struggle with hundreds of Beziér curve points, but will output straight segments with ease. So, don't just take our word for it—try it out for yourself. You'll see that they really do print! Remember to save your Photoshop documents in a file format that supports clipping paths such as EPS (most likely choice), TIFF or JPEG.



## Quit vs. Save / Apply

If you decide that you want to exit Mask Pro altogether and not apply any effect on the original image then you can choose File: Quit or use Command – Q. The dialog box that appears will give you a last chance to change your mind and return to Mask Pro and continue working by clicking the Cancel button. If you click the Discard button, you will return to Photoshop without any changes made to the original image.

## Saving a Workspace

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Mask Pro gives you the ability to save your workspace settings. This will create a file on disk with a name that you choose. This file will save all of your Keep and Drop color sets as well as brush and threshold settings. This is a real boon to people working in a production environment where they receive jobs from multiple clients. A workspace file can be saved for each client and reloaded into Mask Pro whenever needed.

To save a Workspace, pull down to File: Save Workspace. Name your Workspace file and save it somewhere on your hard disk. When you want to use a saved Workspace again, load it into Mask Pro by pulling down to File: Load Workspace.

# A Sample Step-by-Step

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## Step One: Crop

In this sample water lily image (which can be found in the Mask Pro Folder installed on your hard disk), you want to cut the flowers out of the lily pad background. Start by cropping the image down to the smallest possible area that you think you will want to use. This will make Mask Pro work more efficient as it will not have to address unnecessary pixels you don't want anyway.

## Step Two: Choose a Target Destination

If the image you are working on has a single Background layer in it, double click on the name of the layer and rename it something else. If you don't want to permanently remove the original image pixels, then add a layer mask to the active layer. Access Mask Pro under the Filter : Extensis menu.

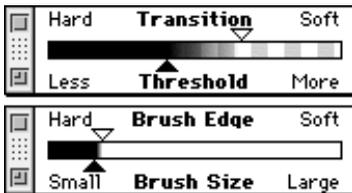
## Step Three: Define Keep & Drop Colors

Select the Keep Color tool (press the "I" key) and drag through one of the flower petals to define what you want to keep. Select the Drop Color tool (press the "O" key) and drag through one of the leaves away from the flower petal edge to define what you want to cut out.

## Step Four: Use the Magic Brush

Select the Magic Brush tool (press the "M" key). Adjust the Brush Size and Brush Edge to an appropriate setting (the left and right arrow keys will adjust brush size). Adjust the Threshold and Transition to an appropriate setting (the up and down arrow keys will adjust the threshold). Remember, if the Threshold is set towards the Less setting, less of the original image will be kept, if it is set towards the More setting, less of the original image will be masked.

Start working the Magic Brush along the edge of the flower petals. Don't worry at this point if parts of the flower are being cut out as well. You can always back up as far as you want by continuing to hold down the Command and Z keys. If the flower is being cut, slide the Threshold towards More and paint over that area again. Keep adjusting the Threshold and dragging over the area until you are satisfied with the results.



### **Step Five: Complete the Mask**

Switch to the Hole Finder View (by clicking on the right radio button in the lower left corner of the image window) and look for any holes in the black ribbon around the edge of the flowers. If you see any, use the Magic Fill or Brush tool to fill the holes before completing the mask. Switch to the Greyscale View (by clicking on the middle radio button in the lower left corner of the image window), select the Bucket tool (press the “K” key), and fill in the remaining areas of the mask outside the flowers by clicking.

If areas of the mask filled in that were not supposed to, then you have a leak somewhere. Undo the fill, check for leaks again and fix them, then use the Bucket tool again to finish the mask.



### **Step Six: Generate a Clipping Path**

When you are satisfied with the mask, choose Save /Apply from the File menu and click the Path button. When you return to Photoshop, double-click on the Hand tool to fit the image to the window and paste your path (Command-V). Go to your paths palette, double-click on the words *work path*, and give the path a name.

### **Step Seven: Save**

If you are plan on placing this cut out image in a page layout program, then use the Save a Copy command from the File menu. Choose an appropriate file format that supports clipping paths, such as EPS, and save your file.

# Registration

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If you haven't already registered, please complete the following registration information, remove the page from the manual and fax to (503) 274-0530 or mail it in the postage-paid envelope provided. Your product registration number is located on the Mask Pro disk.

Registration Number					
Name					
Organization					
Street Address					
City	State	Country	Zip/Postal Code		
Daytime Phone			Daytime Fax		
E-mail (optional)	AOL	CompuServe	GEnie	Internet	Other

**Platform** (check all that apply)

Macintosh     Windows     Other \_\_\_\_\_

**Applications Used** (check all that apply)

FreeHand     Illustrator     PageMaker     Photoshop     QuarkXPress

# Suggestions

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We'd like to know what you think we could do to make Mask Pro better. So if you have an idea for a new product feature, a modification to an existing one, or anything else you can think of that will help us improve this product—we'd like to hear from you.

## To help make Mask Pro better:

- A.**
1. E-mail us at **info@extensis.com**
  2. Describe your idea or comment, and include your name, address, phone number and e-mail address.
- or,*
- B.**
1. Print your name, address, phone number and e-mail address below and sign your name.
  2. Write down your idea or comment.
  3. Tear out this page and mail or fax this sheet to Extensis.

## My suggestion is...

I understand that no compensation will be awarded for my suggestion.

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Name

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Street Address

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City

State

Country

Zip/Postal Code

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Daytime Phone

Daytime Fax

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E -mail

Thank you for your suggestions! Hopefully you'll see your ideas in future versions of Mask Pro or other Extensis products.