



# MASK PRO™

**User Guide**

**Version 2.0 for Macintosh® and Windows®**

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# Introducing Mask Pro

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Welcome to Extensis™ Mask Pro™! Mask Pro is a powerful and indispensable plug-in for Adobe® Photoshop® and Corel™ Photo-Paint™ that takes the pain out of creating professional masks. Innovative color matching technology allows you to slash the time it takes to create professional quality masks.

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

## System and Software Requirements

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To install and use Extensis Mask Pro, you will need the following:

### Macintosh:

- Power Macintosh® or compatible
- 32MB application RAM; 64M recommended
- 8MB available hard disk space
- Mac OS® System 7.5.5 or higher
- Adobe Photoshop 4.0 or higher
- 24-bit color recommended

### Windows:

- Pentium processor or equivalent
- 32MB RAM; 64M recommended
- 8MB available hard disk space
- 256 colors required; 24-bit color recommended
- Microsoft® Windows 95®, Windows 98® or Windows NT® 4.0
- Adobe Photoshop 4.0 or higher or Corel Photo-Paint 8.0 or higher\*

## Installation

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You can find instructions for quick and easy installation on the CD-ROM that is included with your product or, if you downloaded an Extensis product installer from our web site, running the installer will place an informational Read Me on your hard drive.

\* Certain features may not be available to Photo-Paint users. Please see the Photo-Paint Users ReadMe file on the Extensis Mask Pro CD.

## Registration

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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 registration number is located on the back cover of this manual. You will need to enter that number to personalize your copy of Mask Pro. 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. You can purchase additional registration numbers at 1-800-796-9798.

## Technical Support

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For questions regarding Extensis Mask Pro, please first refer to this manual, which describes the features and basic operations. We invite you to visit our Mask Pro page on the Extensis website (<http://www.extensis.com/products/maskpro>) for frequently asked questions and trouble-shooting tips.

If you have a question which is not addressed in this manual or on the Extensis website, Technical Support is available by phone at (503) 274-7030, Monday through Friday, 8:00 a.m. to 5:00 p.m. Pacific time. When calling for technical support, please be at your computer and have the following information available: your Extensis Mask Pro registration number, your computer 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.

### Tip

We can also be reached by:

**Fax:** (503) 274-0530

**E-mail:** [support@extensis.com](mailto:support@extensis.com)

**Internet:**  
<http://www.extensis.com/support>

## What's New in Mask Pro 2.0?

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- **EdgeBlender**—Reduces or eliminates halos by replacing the color in partially transparent pixels along the edge of the mask, allowing masked images to blend better with new backgrounds.
- **PrecisionEdge Magic Pen Tool**—Speeds normal Pen tool selections by automatically fitting path to the closest edge.
- **IntelliBrush and IntelliWand**—Allows you to quickly start masking without selecting Keep and Drop colors. Simply click on the background and Mask Pro determines what to keep or drop—automatically!
- **Erase Only/Restore Only Mode**—Allows you to erase or restore specific colors in your image.
- **Global Choke/Spread**—User-definable choke/spread values allow you to tighten or loosen the entire mask.
- **Selection Filter**—Gives you the option of creating a selection from your image, rather than dropping out the background.
- **Mask Pro Composite View**—Lets you view your mask against background layers in the original image.

### Enhancements include:

- **Full Stroke Undo**—Enhances the already powerful incremental Undo/Redo by including a full-stroke undo, allowing you to undo an entire brush stroke at once.
- **Specify Background**—Additional “view modes” let you view your masked image in QuickMask mode, or against a background color of your choice.
- **Apply to Entire Image**—Adds the ability to apply tool functions to an entire image.
- **Revert**—Lets you restore the original image prior to any masking that was done. Helpful when you want to start over from the beginning.
- **Clipping Path Generation**—Ability to create clipping paths from selections as well as masks.
- **Clipping Path Proxy Preview**—Visually indicates the effects of the Choke and Tolerance value settings before applying.

## **Enhancements (continued):**

- **Tool and Palette Enhancements**

- Reset function restores all Palettes to a user-defined default.
- (+) and (-) indicators added to tools to easily determine whether you're working in Erase or Restore mode.
- Additional key commands to make tools, functions, and palettes easy to access.
- Crosshair functionality for precise cursor positioning. Modified palette sliders now move independently.
- Pen Tool now uses industry standard pen tool functions (exactly like Photoshop and Illustrator).
- Hot Help gives you the name and functionality of tools and controls when the cursor is placed over them.

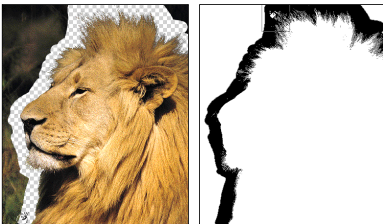


# Getting Started with Mask Pro

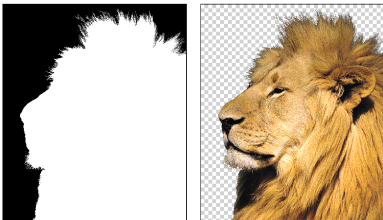
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Original Image



Mask in Progress



Completed Mask

Cutting an object out of its background in Mask Pro involves removing a narrow area all the way around the object to be masked, eliminating any stray pixels that might cause a leak or hole in the mask, then filling the rest of the area to be masked.

Mask Pro provides you with some tools you're already familiar with (like the Brush, Bucket, Zoom and Hand tools) and also adds an array of specially developed Photoshop-like tools to make the masking process easy—even fun!

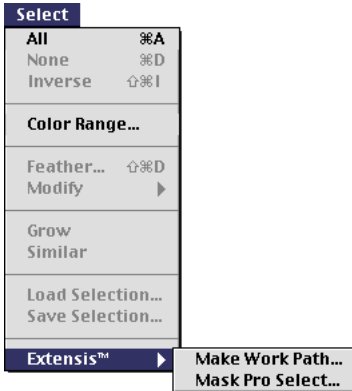
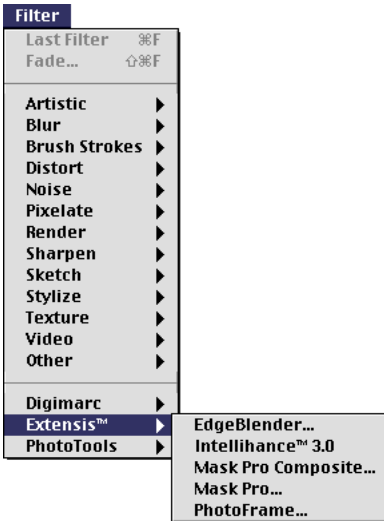
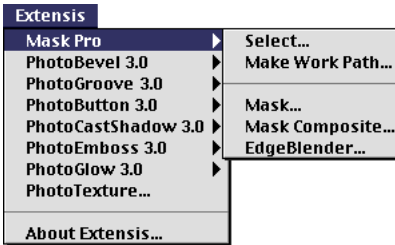
Mask Pro is an extremely powerful tool, one that takes only a few well-spent minutes to learn. To guide you in your learning, and to ensure that you'll be able to mask out complex images with very little effort, we've created a step-by-step tutorial (*page 61*) highlighting Mask Pro's unique tools: Magic Brush, Magic Wand, Magic Pen, and Magic Fill. We strongly encourage you to get "hands on" experience by going through the tutorial step by step—we think you'll find this well worth the effort in creating perfect professional-quality masks in a fraction of the time it used to take.

After completing the tutorial, if you have questions about Mask Pro's tools, palettes, or options, refer to the section of this manual that addresses that subject.

## Masking Steps Summarized

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1. Crop the image, if necessary.
2. Open the Mask Pro plug-in by selecting the desired mode from the Extensis menu: Mask..., Select..., or Mask Composite... (*page 51*).
3. Select colors to Keep and Drop—or allow Mask Pro to make the Keep/Drop color decisions automatically (*page 12*).
4. Select the areas to mask away using painting and drawing tools like the Magic Brush, Magic Wand, and Magic Pen (*pages 20 through 33*).
5. Search for holes and complete the mask using tools like the Bucket Fill and Magic Fill (*page 38*).
6. Save the mask and return to Photoshop.
7. Optional: Apply other Mask Pro options like Make Work Path to create a clipping path (*page 55*), or use EdgeBlender to reduce or eliminate halo effects (*page 59*).



## Starting Mask Pro/Masking Options

What you want to accomplish with your image will determine which menu option you choose to open the Mask Pro workspace. The three options are:

- **Mask...**—Create a mask by dropping out the background.
- **Mask Composite...**—Create a mask by dropping out the background, with the ability to see the visible background layers as you mask.
- **Select...**—Create a selection and keep the background.

You can choose any of the three options from the “Extensis > Mask Pro” menu in the menubar. You can also select the masking options “Mask Pro...” and “Mask Pro Composite...” from the Extensis menu in the Photoshop “Filter” menu. The option “Mask Pro Select...” is available from the Extensis menu in the Photoshop “Select” menu.

For detailed information on opening Mask Pro to create either a mask or a selection, see “Starting Mask Pro,” on *page 51*, and “Tutorial 1: Entering and Exiting Mask Pro,” on *page 61*.

## Post-Masking Options

When you have finished creating your mask or selection in the Mask Pro workspace, you can use Mask Pro options to add some post-masking effects. Mask Pro post-masking effects must be applied right after the Mask Pro workspace is closed, before other filters or effects are applied:

- **EdgeBlender...**—Modify the colors at the edge of the mask to reduce or eliminate a halo effect.
- **Make Work Path...**—Create a clipping path from either a mask or a selection.

For detailed information the EdgeBlender option, see “EdgeBlender,” on *page 59*. For detailed information on creating clipping paths, see “Making a Work Path to Use as a Clipping Path,” on *page 55*.

# Mask Pro Tools

## Tip

To show or hide the Toolbox, press **F7**.

To show or hide all the palettes at once, press **Tab**. To show or hide all palettes except the Toolbox, press **Shift-Tab**.

## The Toolbox

The tools available on the Mask Pro Toolbox are shown below.

### To select a tool:

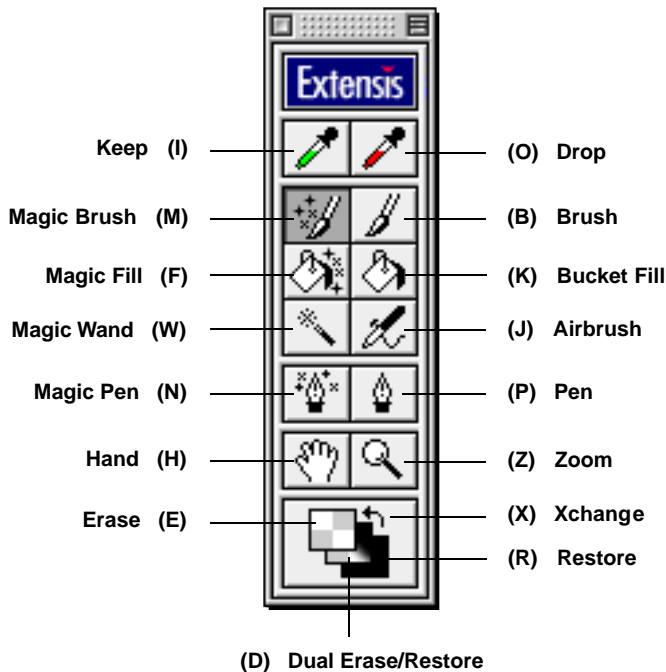
**Click on its icon in the Toolbox.**

— or —

**Press the indicated key.**

*Note: If the Toolbox is not visible in the Mask Pro window, you can access it by choosing Window ⇨ Toolbox.*

## Mask Pro Toolbox



Key	Tool	Description
I	Keep Color	(Green tip) Define colors to keep unmasked. Drag across an area to define an average color to keep.
O	Drop Color	(Red tip) Define colors to drop. Drag across an area to define an average color to drop.
M	Magic Brush	Creates an automatic mask as you paint over pixels based on the defined Keep and Drop colors and Threshold setting.
B	Brush	Manually add or subtract from a mask.
F	Magic Fill	Remove holes on the inside or specks on the outside of a mask.
K	Bucket Fill	Used to fill large areas.
W	Magic Wand	Mask out large areas based on active Keep and Drop colors.
J	Airbrush	Manually add to or subtract from a mask. Airbrush opacity can be adjusted gradually.
N	Magic Pen	Automatically draw an area to mask or restore.
P	Pen	Manually draw an area to mask or restore.
H	Hand	Use to Pan around an image in the window.
Z	Zoom	Click to zoom in. Press Option-click [Alt+click] to zoom out.
D,E,R,X	Mask Mode	D=Erase/Restore (Dual) Mode. Available only with Magic Brush and Magic Fill tools. Intelligently erases or restores based on Keep and Drop colors.
.		E=Erase Mode. Erases the selected area (fills with transparency).
		R=Restore Mode. Restores the selected area to the original image.
		X=Toggle to the next available mode (Erase, Restore, Dual Erase/Restore). Press Shift-X to toggle to the previous mode.

### Tip

To apply the effects of a tool (such as the Magic Brush, Magic Wand, or Magic Fill) to the entire image at once, press **Command-A [Ctrl+A]** or double-click the tool's icon on the Toolbox Palette.

### Undo/Redo

Mask Pro offers you unlimited Undos and Redos. You can undo incrementally (by partial strokes), as well as by full brush strokes. You can also restore your image to the beginning (prior to any masking) by choosing File ⇨ Revert.

To Undo incrementally, press **Command-Z [Ctrl+Z]** as many times as necessary to return to the desired state. To Undo a full brush stroke, press **Shift-Command-Z [Shift+Ctrl+Z]**.

To Redo incrementally, press **Command-Y [Ctrl+Y]** as many times as necessary to return to the desired state. To Redo a full brush stroke, press **Shift-Command-Y [Shift+Ctrl+Y]**.

## Mask Modes

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There are three masking modes in Mask Pro—Erase/Restore (Dual), Erase Only, and Restore Only.

*Note: Erase/Restore applies only to the Magic Brush and the Magic Fill; this mode only appears on the Toolbox when one of these two tools is selected.*



**Erase/Restore (Dual):** Painting with the Magic Brush while in Erase/Restore mode causes Mask Pro to intelligently mask (erase) or paint back (restore) pixels based solely on the currently active Keep and Drop colors. (Or alternately, if no Keep or Drop colors are selected, the Magic Brush acts intelligently and drops out the background automatically. See *page 14*.) Selecting the Magic Fill with this mode active allows you to both fill holes in the mask (erase pixels) and remove opaque specks in the image (restore pixels) without manually switching modes. Erase/Restore is active when the half black/half checkered icon at the bottom of the toolbox is in front.



**Erase Mode:** Using any of the masking tools (Magic Brush, Magic Wand, Magic Fill, Bucket Fill, Pen, Magic Pen, Airbrush) while in Erase mode always masks the selected area to transparency. Erase mode is active when the checkerboard icon at the bottom of the Toolbox is in front.



**Restore Mode:** Using any of the masking tools (Magic Brush, Magic Wand, Magic Fill, Bucket Fill, Pen, Magic Pen, Airbrush) while in Restore mode always un.masks the selected area back to opaque (restores the erased pixels). Restore mode is active when the black icon at the bottom of the Toolbox is in front.

**Switching Modes:** The following keys allow you to quickly toggle between modes.

Key	Mode	Description
E	Erase Only	Replace pixels in the selected area with transparency.
R	Restore Only	Paint the selected area back in.
D	Erase/Restore (Dual)	Intelligently determines whether pixels in the selected area are erased or restored, based only on the active Keep and Drop colors. Applies only to Magic Brush and Magic Fill.
X	Xchange (Switch)	Toggles to the next mode.

Green (Keep)



Red (Drop)

### Tip

To show or hide the Drop Palette, press **F8**. To show or hide the Keep Palette, press **F9**.

### Tip

In many cases, Mask Pro can mask very effectively using either the Magic Brush or the Magic Wand without the need to manually select Keep and Drop colors, through Mask Pro's exclusive IntelliBrush/IntelliWand feature.

To have Mask Pro intelligently remove the background, select the Magic Brush and begin painting along the edge you want to mask. Or select the Magic Wand, then click the area you want to drop out.

If you get good results, work with the Brush Size and Edge keyboard controls, and the Threshold and Tolerance controls, to fine tune the result. If you do not get results close to what you want, undo the strokes and manually select Keep and Drop colors as described in this section.

See "Magic Brush" (page 22) and Magic Wand (page 28) for more information on these tools.

## Keep and Drop Colors

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Keep and Drop colors are associated with the following painting tools: Magic Brush, Magic Wand, and Magic Fill. (*The other painting tools—Brush and Bucket Fill, and the drawing tools—Pen and Magic Pen, do not utilize Keep and Drop colors.*) As you click or drag with the painting tools to define your mask, Mask Pro must make a distinction between the colors in the area to be kept and the colors in the area to be masked, or erased.\*

You help Mask Pro distinguish Keep colors—colored pixels in the area that you want to keep, and Drop colors—colored pixels in the area that you want to mask away, by defining them using the Keep (Green) and Drop (Red) eyedroppers on the Toolbox. As you paint, Mask Pro uses its exclusive Color Matching Technology to interactively drop out the Drop colors and keep the Keep colors. When you paint with the Magic Brush or select an area with the Magic Wand, Mask Pro intelligently applies a soft-edged transition between the image and the area being masked.

Your Keep and Drop color selections are displayed on Keep and Drop Palettes so that you can easily see the range of colors that Mask Pro is working with. If the Keep and Drop Palettes are not open already, you can access them from the Window menu.

To specify a Keep or Drop color, select the appropriate eyedropper, then click or drag in the area of the image that you want to define: Click to select a single pixel's color, or drag across an area to create an "average color" to keep or drop.

## IntelliBrush and IntelliWand

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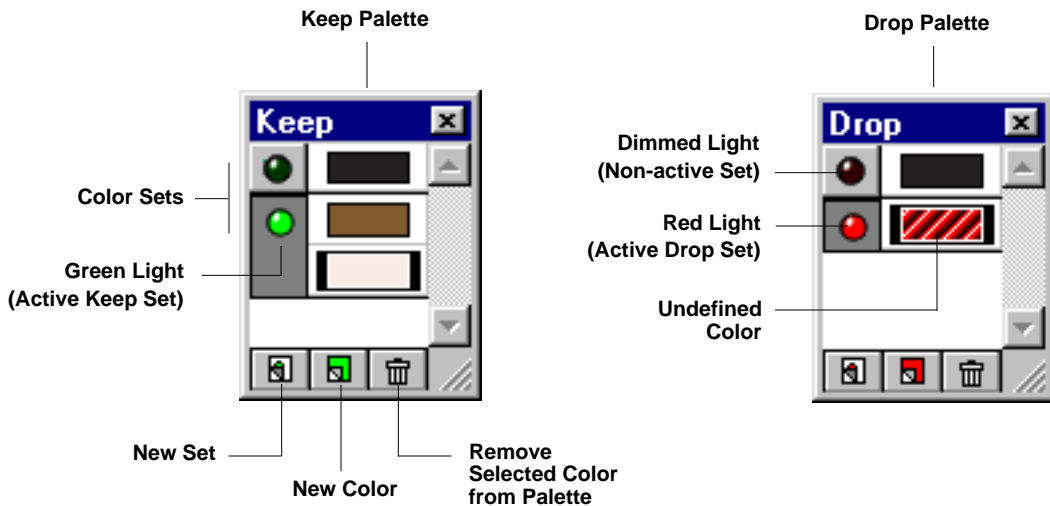
When you use the Magic Brush or Magic Wand with no Keep or Drop colors defined or active, Mask Pro intelligently—and automatically—selects an average Drop color based on the area where you first clicked or dragged. (This color is temporary and is not displayed on the Drop Palette.)

The temporary Drop color is reset each time you click or drag with no colors on the Keep or Drop Palettes, so you can swiftly mask a high-contrast image by simply releasing the mouse and dragging from a new location.

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\* Erased pixels are not actually thrown away—they are made transparent. The original colored pixels still belong to the image, and can be restored by painting in Restore mode, or by undoing the erase.

## The Keep and Drop Palettes



### Colors and Color Sets

Click on a color to select it. The currently selected color is indicated by black bars to the left and right of the color band. The selected color will be replaced by a new color when you click or drag with the appropriate eyedropper (unless you press Shift as you work with the eyedropper—see sidebar Tip).

You can create “sets” of colors so that you can move back and forth between different areas of an image without losing your already-defined colors. Color sets can be activated and deactivated by clicking on the green or red light. Shift-click to activate multiple sets.

An illuminated light indicates that a set is active. Dimmed lights indicate disabled, or non-active sets. Only colors in active sets will be kept or dropped as you paint or select areas of the image to mask.

#### Tip

To add a color to a set, press **Shift** as you click or drag to define your new color. The eyedropper cursor will display a “+” indicating that a color is being added to the palette.

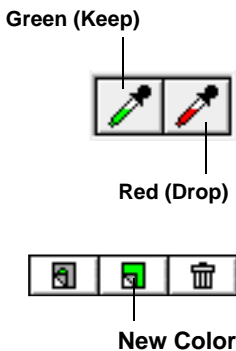
## Tips

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

To temporarily select the **Keep** tool when any other tool is active, press and hold the **Option [Alt]** key. To temporarily select the **Drop** tool when any painting tool is active, press and hold the **Command [Ctrl]** key.

## Tip

To remove all the colors from a palette, **Option-click [Alt+click]** the Trash icon on the palette.



## Tip

Use as few colors as possible. You can generally achieve good results with from one to four colors total between the Keep and Drop Palettes.

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

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, then define a different set of colors for another part of the image. You can create as many different sets as you wish, and switch between them at any time. Or (with no Keep/Drop colors active) redefine colors on-the-fly by clicking or dragging from another location.

When you return to the Mask Pro plug-in after exiting out of it, the color sets you defined previously will still be listed in the palettes. This can be a great timesaver if you are masking several images that all have the same background elements.

*Note: Because of the way Mask Pro's innovative Color Matching Technology works, we recommend that you use as few colors as possible in each active set. You can typically achieve excellent results using two or three active colors total between the active Keep and Drop sets.*

## To Add a Color to an *Empty* Keep or Drop Palette:

1. From the Toolbox, select the desired Eyedropper (Green for Keep, Red for Drop)

— or —

1. Macintosh: Click the “New Color” icon on the Keep or Drop Palette.

A blank color bar (indicated by stripes) is added to the palette. The tool icon switches to the appropriate eyedropper for the palette you selected (Green for Keep, Red for Drop).

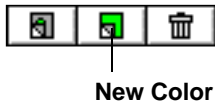
2. On the image, click the eyedropper (to select an average color at that precise spot) or drag it (to create an average color across the area being dragged).

Your selected color (or average color) is added.

*Note: This applies only when the palette is empty. If you click and drag with the Keep or Drop Eyedropper active when there are colors already in the palette, the new color replaces the currently selected color as you click or drag.*



### To Add another color to the active set:



1. **Select the appropriate eyedropper (Green for Keep, Red for Drop).**
2. **On the image, Shift-click the eyedropper (to select an average color at that precise spot) or Shift-Drag it (to create an average color across the area being dragged).**

A plus sign (+) will be displayed on the eyedropper cursor, indicating that the selected color will be added to the palette.

— or —

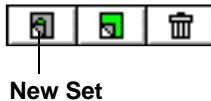
1. **Click the New Color icon on the Keep or Drop Palette.**

A blank color bar (indicated by stripes) is added below the currently selected color. The tool icon switches to the appropriate eyedropper for the palette you selected (green for Keep, red for Drop).

2. **Click or drag on the desired color(s) in the image.**

*Important: To maximize the benefits of Mask Pro's Color Matching Technology, keep the total number of active colors to a minimum. On most images you can mask effectively with one to four colors total, split between the Keep and Drop palettes.*

### To Add a Set to the Keep or Drop Palette:



1. **Click the New Set icon on the Keep or Drop Palette.**

A new set will be created with a blank color bar (indicated by stripes) as the first color in the set. The tool icon switches to the appropriate eyedropper for the palette you selected.

2. **On the image, click or drag to select the color.**

— or —

1. **Select the appropriate eyedropper (Green for Keep, Red for Drop).**
2. **On the image, Control-click/drag [Alt+click/drag] the eyedropper.**

This creates a new set and adds the selected color to it. Any active sets are deactivated (light dimmed), and the new set is activated (light illuminated).

To add and activate a new set without deactivating other sets, press the Shift key along with these key commands.

#### Tip

You can drag colors and sets from one palette to another. This is helpful if you accidentally select colors using the wrong eyedropper; for example, you wanted Drop colors but had the Keep eyedropper active, so the colors were added to the wrong palette.

### Tip

To quickly modify the selected color in a set, click or drag with the Keep or Drop tool.

### Tip

When you drag the Magic Brush with no Keep or Drop color selected, Mask Pro takes an average color of the area where you first click or drag, and uses this as the temporary Drop color (when in Erase or Dual Erase/Restore Mode). To redefine the color, click or drag from a new location.

### Tip

Instead of choosing several Keep and Drop colors for a complex image, choose only the colors needed for a small, consistent area. Then, either change those colors or add new sets of colors as you move to different portions of the image.

### Tip

Keep and Drop colors and sets (along with other palette settings) can be saved as a “Workspace,” allowing you to access them at any time. You might set up Workspaces for similar jobs, or to allow others to use your workstation without affecting your preferred settings. See *page 55*.

## To Modify a Color in the Keep or Drop Palette:

1. **On the Keep or Drop Palette, click the desired color to select it.**

The currently selected color is indicated by black bars to the left and right of the color. The tool icon switches to the appropriate eyedropper for the palette you selected (Green for Keep, Red for Drop).

*Note: Selecting a color does not activate the set. This allows you to modify colors in inactive sets.*

2. **On the image, click or drag with the eyedropper to change the selected color.**

## To Activate a Set:

1. **Click on the dimmed light of the set you wish to activate.**

The light will be illuminated, indicating that the set is active.

## To Activate Multiple Sets:

1. **Shift-click on the dimmed light of each set that you want to activate.**

To maximize Mask Pro’s Color Matching Technology, keep the total number of active colors to a minimum. On most images you can mask effectively with one to four colors total, split between the Keep and Drop Palettes.

## Brush Palette

The Brush Size and Edge attributes are controlled by triangle sliders on the Brush Palette. (Hot keys can also be used to change brush size, as indicated in the sidebar Tip.)

*Note: If the Brush Palette is not visible, you can access it from the Window menu. Or press the **Tab** key to show all the palettes.*

The Brush Size slider changes the size of the brush and affects the following Mask Pro tools: Brush, Magic Brush, Airbrush, Magic Pen, and Magic Fill. The Brush Edge (softness) slider changes the softness of the brush edge and affects the Brush, Magic Brush, and Airbrush, and the softness of masks created with the Pen and Magic Pen tools.

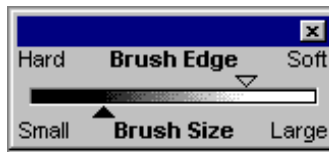
On Brush tools, Size and Edge are displayed as two circular cursors surrounding the brush tool icon. The inner circle indicates Brush size. The distance between the inner and outer circles indicates how soft the edge is. On the Magic Fill tool, Size is indicated as a square box surrounding the bucket icon.

**Brush Size:** Determines the area that will be painted 100% transparent or opaque.

**Brush Edge:** Determines how far the effect radiates out as it tapers off from 100% at the inner circle.

**To change Brush Size or Edge (softness):**

- **To make the brush larger:** Drag the bottom (black) triangle to the right. Drag the black triangle to the left to make the brush size smaller.



- **To give the brush a softer edge:** Drag the top (white) triangle to the right. Drag the white triangle to the left to give the brush a harder edge.

*Note: Once the softness (Edge) has been set, Brush Size can be changed without affecting the Edge setting.*

### Tip

To show or hide the Brush Palette, press **F5**.

### Tip

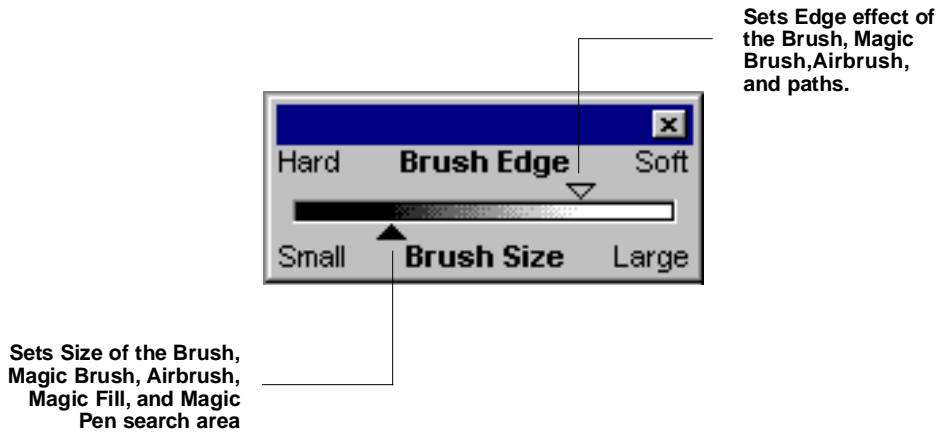
**Brush Size:** While using a painting tool, press the **Left Arrow** key (←) to decrease brush size, press the **Right Arrow** key (→) to increase brush size. You can also use the left and right bracket keys ([ and ]) to adjust brush size.

Press **Shift-** to decrease brush size in smaller increments. Press **Shift+** to increase brush size in smaller increments.

Press **Command- [Ctrl+ ]** to select the smallest brush size. Press **Command- [Ctrl+ ]** to select the largest brush size.

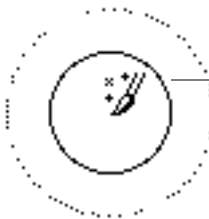
**Brush Edge:** Press **Option- [Alt- ]** to decrease brush edge, press **Option- [Alt+ ]** to increase brush edge. Press **Shift** along with these keys to increase or decrease in smaller increments. Press **Command [Ctrl]** with them to select the smallest or largest edge.

## Brush Palette



## Painting Tool Icons

Magic Brush



Magic Fill



Brush Size

Edge Softness

Two lines from the 'Brush Size' text point to the dotted circle of the Magic Brush icon. Two lines from the 'Edge Softness' text point to the dotted circle and the solid circle of the Magic Brush icon, respectively.

## Tip

To show or hide the Threshold Palette, press **F6**.

## Tip

**Threshold:** Press the **Down Arrow** key ( **↓** ) to decrease threshold, press the **Up Arrow** key ( **↑** ) to increase threshold.

Press **Shift-↓** to decrease threshold in smaller increments. Press **Shift-↑** to increase threshold in smaller increments.

Press **Command- [Ctrl+] ↓** to select the smallest threshold. Press **Command- [Ctrl+] ↑** to select the largest threshold.

**Transition:** Press **Option- [Alt+] ↓** to decrease transition, press **Option- [Alt+] ↑** to increase transition. Press **Shift** along with these keys to increase or decrease in smaller increments. Press **Command [Ctrl]** with them to select the smallest or largest transition.

## Threshold Palette

The masking softness attributes of the Magic Brush and Magic Wand are controlled by triangle sliders on the Threshold Palette.

*Note: If the Threshold Palette is not visible, you can access it from the Window menu. Or press the **Tab** key to show all the palettes.*

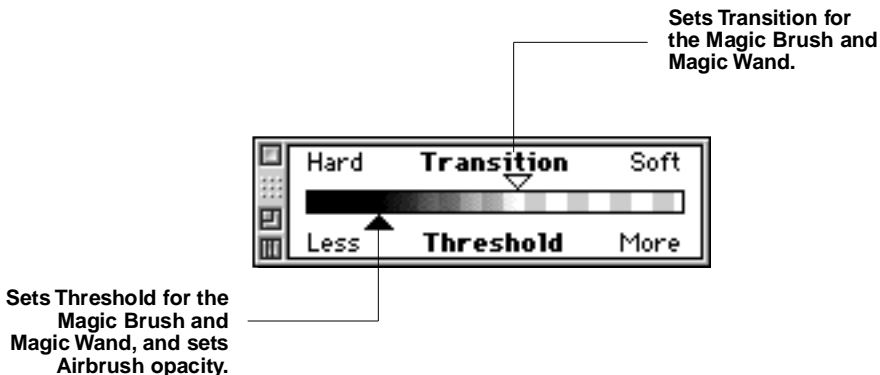
**Threshold:** Varies how much of the image you wish to keep. Pixels similar to the Keep colors stay opaque and pixels similar to the Drop colors become transparent. Drag the Threshold (black) slider to the right (toward More) to keep more of the original image. Drag the slider to the left (toward Less) to keep less of the original image. Controls the opacity level of the Airbrush.

**Transition:** Determines the softness of the edge that the Magic Brush (or Magic Wand) will produce to create a smooth transition between the Keep and Drop colors.

To create a smooth anti-aliased edge, the difference between the Threshold and Transition settings (distance between the black and white triangle) should occupy about one third of the entire available range.

For technical information on the Threshold and Transition functions, see *Appendix A, page 79*.

## Threshold Palette





## Magic Brush

Images in Mask Pro are masked by separating them from the background. The easiest way to do this is by using the Magic Brush. As you click or drag with the Magic Brush, Mask Pro makes a distinction between the colors inside the brush path: Colors belonging to the image will be kept, while colors belonging to the area to be masked will be erased. (*See footnote on page 14*).

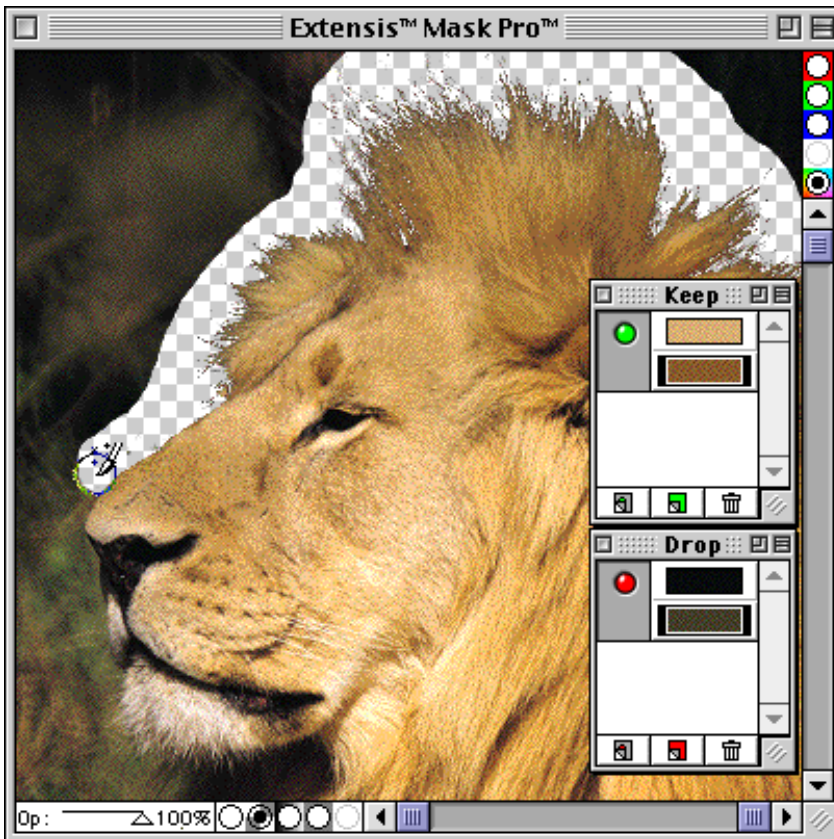
### Tip

Use as few Keep and Drop colors as possible. You can generally achieve good results with from one to four colors total between the Keep and Drop Palettes.

Mask Pro uses either pre-defined Keep and Drop colors to determine which colors in the selected area will be kept and which will be dropped, or uses a temporary drop color if no Keep or Drop colors have been selected. You use the Keep (Green) and Drop (Red) eyedroppers on the Toolbox to define Keep and Drop colors (*page 14*).

Working from the Keep/Drop colors, Mask Pro intelligently and interactively applies its exclusive Color Matching Technology to the pixels along the edge as you paint with the Magic Brush.

The Brush Size and Edge controls (*page 19*), and the Threshold and Transition controls (*page 21*), can be used to soften the transition between the image and the masked area.



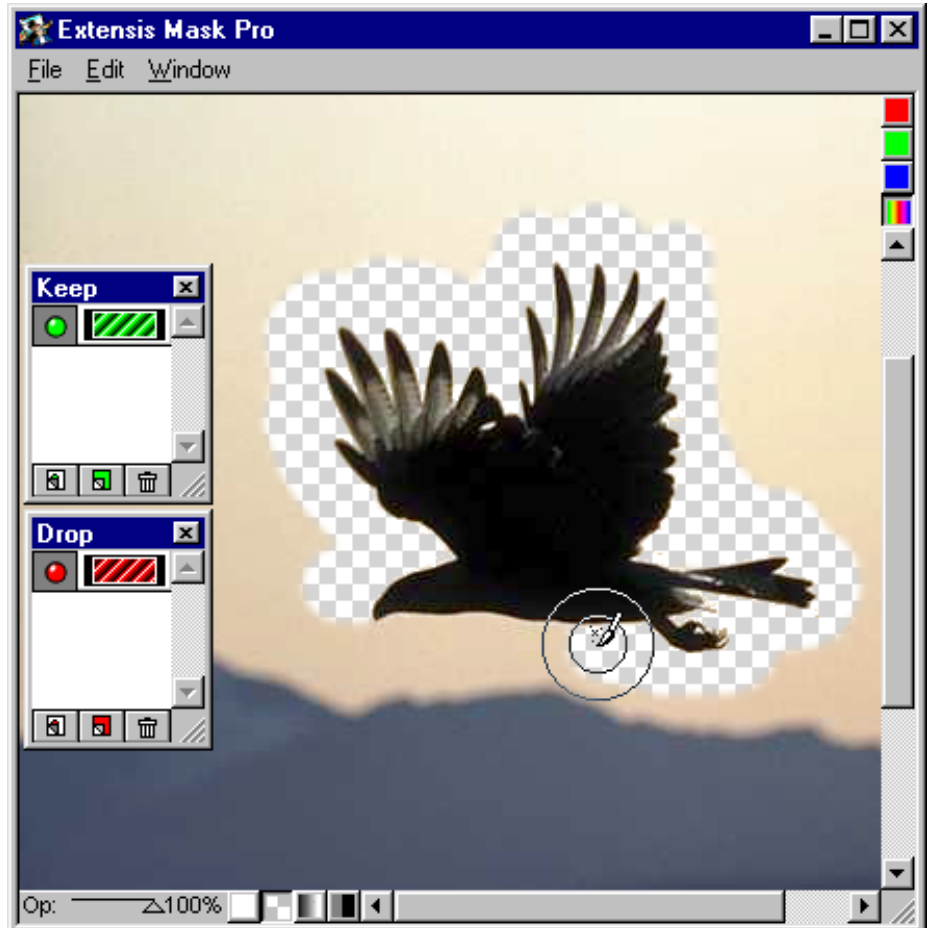
## Tip

You can use IntelliBrush to restore areas of the image too: With no Keep or Drop colors active, change the Mask Mode to Restore, then paint with the Magic Brush to restore the colors in those areas.

## IntelliBrush

In many cases, especially when there is a great deal of contrast between the image and the area to be masked, Mask Pro can mask very effectively without the need to manually select Keep and Drop colors. Using automatic IntelliBrush technology, when no Keep or Drop colors are active, the first area where you click or drag the Magic Brush defines a Drop color. This color is temporary and is not displayed on the Drop Palette. All other colors will be kept.

To quickly change the temporary Drop color, simply click or drag from another location. If necessary, keep releasing the mouse and dragging from new locations as you work your way around the image. Press the up/down arrow keys as you drag to change the Threshold. Press the left/right arrow keys to change brush size.



## Masking Modes and the Magic Brush



The Magic Brush is one of only two Mask Pro tools (the other being the Magic Fill) that can take advantage of a special Erase/Restore masking mode. In Erase/Restore mode, Mask Pro intelligently determines, based on the Keep and Drop colors and the Threshold and Transition settings, which pixels will be masked (turned to transparency based on Drop colors) and which will remain (turned to opaque based on Keep colors).

### Tip

To incrementally “restore” an “erased” area (or erase a portion of a restored area), use Mask Pro’s multiple Undo/Redo feature. To Undo, press either **Delete [Backspace]** or **Command-Z [Ctrl+Z]** until the image is restored as you wish.

To restore a full brush stroke at a time, add **Shift** to the above. You can Redo any number of Undos by using the “Y” key instead of the “Z” key.

In some instances, such as when you’ve masked an area using one set of Keep/Drop colors, then mask a nearby area with a new set of colors, masking in Erase/Restore mode can cause some of the previously masked pixels to be restored. If the effect is undesirable, undo the masking error, switch to Erase Only mode (or Restore Only mode—whichever is appropriate) and paint back over the troublesome area.

Key	Mode	Description
E	Erase Only	Replace pixels in the selected area with transparency.
R	Restore Only	Paint the selected area back in.
D	Dual Erase/Restore	Intelligently determines whether pixels in the selected area are erased or restored, based on the active Keep and Drop colors and the current Transition and Threshold settings. Applies only to Magic Brush and Magic Fill.
X	eXchange (Switch)	Toggle to the next mode.
Shift-X	Switch back	Toggle to the previous mode.



### Tip

**Brush Size:** Press **Command- [Ctrl- ]** to decrease brush size, **Command- [Ctrl+ ]** to increase it. Press **Shift-** to decrease in smaller increments, and **Shift+** to increase in smaller increments. Press **Command- [Ctrl- ]** to select the smallest brush size. Press **Command- [Ctrl+ ]** to select the largest brush size.

**Brush Edge:** Press **Option- [Alt- ]** to decrease brush edge, press **Option- [Alt+ ]** to increase brush edge. Press **Shift** along with these keys to increase or decrease in smaller increments. Press **Command [Ctrl]** with them to select the smallest or largest edge.

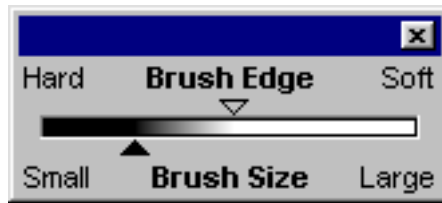
### Tip

**Threshold:** Press **Command- [Ctrl- ]** to decrease threshold, **Command- [Ctrl+ ]** to increase it. Press **Shift-** to decrease threshold in smaller increments., and **Shift+** to increase in smaller increments. Press **Command- [Ctrl- ]** to select the smallest threshold, and **Command- [Ctrl+ ]** to select the largest.

**Transition:** Press **Option- [Alt+ ]** to decrease transition, press **Option- [Alt- ]** to increase it. Press **Shift** along with these keys to increase or decrease in smaller increments. Press **Command [Ctrl]** with them to select the smallest or largest transition.

## Softening the Transition

You can change the size and softness of the Magic Brush using controls on the Brush Palette (*page 19*).



You can change the Threshold and Transition using controls on the Threshold Palette (*page 21*).



You determine how much of the original image is kept or dropped by adjusting the Threshold. The Transition setting determines the softness of the edge that will be produced in response to a smooth transition between the Drop and the Keep colors.

### To Change Threshold:

- Drag the bottom (black) triangle to the right (toward “More”), to keep more of the original image. Drag the black triangle to the left (toward “Less”), to keep less of the original image.

### To Change Transition:

- Drag the top (white) triangle to the right (toward “Soft”), for a softer transition. Drag the white triangle to the left (toward “Hard”), for a harder transition.

To create a smooth anti-aliased edge, the difference between the Threshold and Transition settings (distance between the black and white triangle) should occupy about one third of the entire available range.

*Note: Once the Transition has been set, the Magic Brush Threshold can be changed without affecting the Transition setting.*



**To select the Magic Brush tool:** Click its icon on the Toolbox or press the “M” key.

**To mask using the Magic Brush:**

- 1. With the Magic Brush tool selected, and no colors (or active colors) in the Keep or Drop palette, drag along the outside edge of the image that you want to isolate from the background.**

This activates the IntelliBrush function of the Magic Brush: Mask Pro will determine a temporary Drop color based on the area where the drag was started, and immediately begin masking. All other colors will be kept.

If you notice that some pixels are not being masked properly, release the mouse, then start dragging from the new location. This allows Mask Pro to quickly redefine the colors based on the new area. If this causes previously erased pixels to be restored that you do not want restored, temporarily switch to Erase only mode.

As you drag, you can quickly adjust Brush Size, Brush Edge, Threshold, and Transition using the key commands on *page 25*.

— *or* —

- 1. Select Keep and Drop colors using the Keep (Green) and Drop (Red) eyedroppers.**
  - 1a. With the Magic Brush tool selected, drag along the outside edge of the image that you want to isolate from the background.**

Mask Pro will mask the area based on your active Keep and Drop colors.

- 2. Adjust the Brush Size, Brush Edge, Threshold, and Transition settings to achieve just the effect you want.**

See the Tutorials on *pages 65 through 72* for more instructions on using the Magic Brush.



## Brush

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While the Magic Brush takes much of the tedium out of masking, you may find that certain images—or areas of an image—may lend themselves more to the regular Brush tool. For example, you can use the Brush tool to quickly mask away or bring back parts of an image, or to paint away leaks that would let the Bucket Fill tool (see *page 40*) bleed through.

The effect of the Brush tool is determined by the Mask Mode. If you use the Brush tool to paint in the Restore Mode, you will be restoring the original image. If you paint in the Erase Mode, you will be making parts of the image transparent (the checkerboard grid that appears when painting in this mode represents transparent areas).

**To select the Brush tool:** Click its icon on the Toolbox or press “B.” To toggle between Erase Mode and Restore Mode, press “X.”

The Size of the brush can be changed as well as its Edge, or softness, using the Brush Palette. On this palette, brush size and softness are displayed by two circular cursors surrounding the Brush tool icon. For more information about brush settings, refer to *page 27*.

*Note: If the Brush Palette is not visible, you can access it by choosing Window ⇨ Brush.*



## Magic Wand

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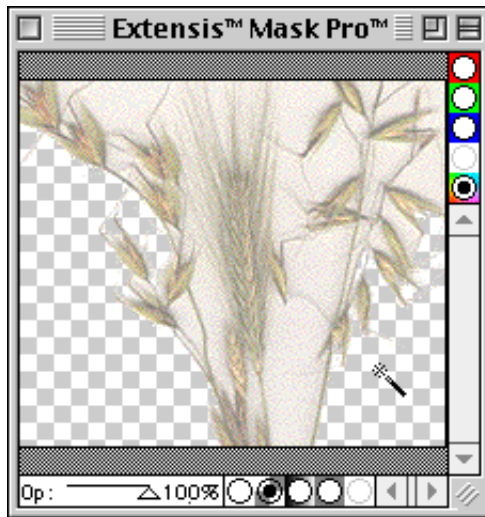
In some ways, the Mask Pro Magic Wand is similar to the one in Photoshop. When you click on an area of an image with the Magic Wand, the selection is applied to all contiguous pixels beginning at the cursor position. There is one important difference: The Magic Wand in Mask Pro uses Mask Pro's advanced Color Matching Technology to determine which pixels will be affected. This means that you gain complete control over it by adjusting Keep and Drop colors, and the Threshold and Transition.

*Note: The more active colors in use, the slower the Magic Wand will work.*

**To select the Magic Wand tool:** Click its icon on the Toolbox or press "W."

### Important

To use the Mask Pro Magic Wand to mask an area, Erase mode must be selected (checkerboard in front).



Like the Magic Brush, the Magic Wand can use Keep and Drop colors that you specify, or you can take advantage of Mask Pro's IntelliWand feature by not defining (or de-activating) Keep and Drop colors and allowing Mask Pro to drop out or restore the selected area automatically. How the image is affected will be based on the area where you click, and whether you have selected Erase Mode or Restore Mode. The Magic Wand's IntelliWand feature works best if the image has a simple background with just a few similar colors.



### To mask using the Magic Wand:

1. **Select Erase mode by clicking its icon on the Toolbox, or press “E.”**
2. **With the Magic Wand tool selected, click in an area of the image that you want to remove.**

Mask Pro will determine a temporary Drop color based on the area where clicked, and immediately erase the area.

— *or* —

2. **Select Keep and Drop colors using the Keep (Green) and Drop (Red) eyedroppers.**
- 2a. **With the Magic Wand tool selected, click in an area of the image that you want to remove.**

Mask Pro will mask the area based on your active Keep and Drop colors.

3. **If you are not content with the initial result, simply Undo and adjust the Threshold and Transition settings until you achieve the results you want.**
4. **Continue clicking other areas to add them to your mask.**



#### Tip

Transition controls the softness of the edge. Threshold determines how much of the image is kept or dropped (see *page 21*).



## Airbrush

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The Airbrush tool has the same functionality as the Brush tool, and adds the ability to adjust the level of opacity while you paint with it.

**To select the Airbrush tool:** Click its icon on the Toolbox or press “J.”

Both the Airbrush Size and Edge can be changed. Brush size and softness are displayed by two circular cursors surrounding the Airbrush tool icon.

To change the level of opacity, make adjustments to the Threshold slider in the Threshold Palette.

*Note: If the Brush Size and Threshold Palettes are not visible, you can access them by choosing Window ⇨ Brush Size or Window ⇨ Threshold. Or press the **Tab** key to show all of the Palettes at once.*

### **To Change Brush Size:**

- Drag the bottom (black) triangle to the right (toward “More”), to make the brush larger. Drag the black triangle to the left (toward “Less”), to make the brush smaller.

### **To Change Brush Edge:**

- Drag the top (white) triangle to the right (toward “Soft”), for a softer edge. Drag the white triangle to the left (toward “Hard”), for a harder edge.

### **To Change Threshold (Airbrush Opacity):**

- Drag the bottom (black) triangle to the right (toward “More”), to create a more opaque stroke. Drag the black triangle to the left (toward “Less”), for less opacity.

### **To Change Transition (Opacity Transition):**

- Drag the top (white) triangle to the right (toward “Soft”), for a softer transition. Drag the white triangle to the left (toward “Hard”), for a harder transition.





## Pen

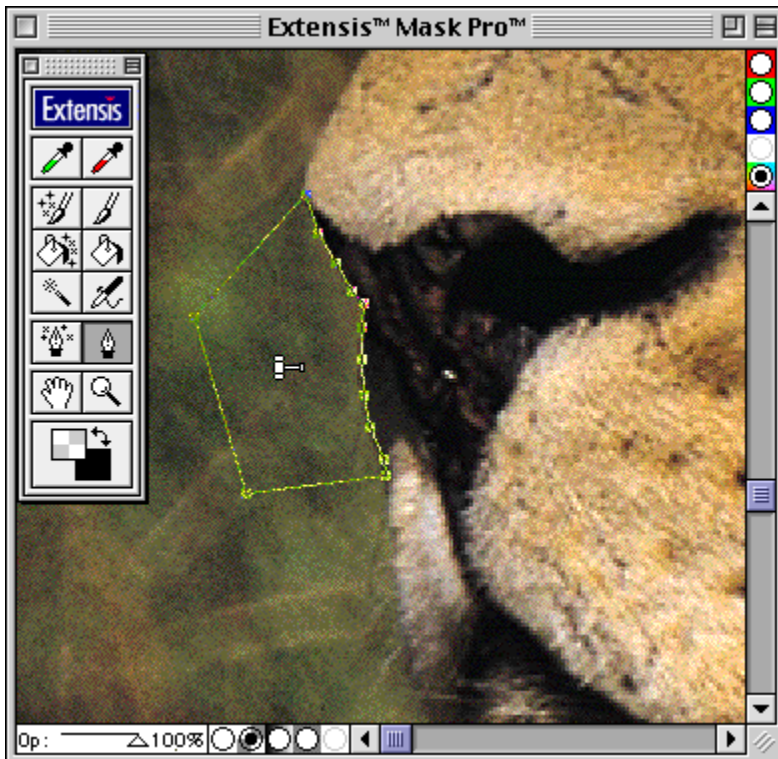
The Pen tool is similar to the Photoshop Pen tool. It can be used to draw paths as opposed to painting with the brush tools. Typically you would use the Pen tool (and the even more powerful Magic Pen, described on *page 35*) in Erase mode to create a closed path around an area that you want to drop out.

**To select the Pen tool:** Click its icon on the Toolbox, or press “P”.

A path consists of one or more straight or curved segments. As with Photoshop and Illustrator paths, Mask Pro paths can contain anchor points, control handles, and direction lines. The positions of direction lines and points determines the size and shape of curved segments—moving these elements reshapes the curves in the path. (For detailed information on drawing with the Pen tool, refer to your Adobe Photoshop User Guide.)















In Mask Pro, Pen tool paths are created for one of two purposes: either to be filled with transparency to mask away an enclosed area, or to be filled with opacity to restore an enclosed area. Paths

are lost if you decide not to fill them. Once you have closed a path (by clicking when you see the close path cursor ) , clicking inside the closed path fills with transparency (if Erase mode is selected) or opacity (if Restore mode is selected). The cursor becomes a Gavel  to indicate that the enclosed area is ready to be filled. You can click with the Gavel inside or outside an enclosed path to erase or restore the selected area.



In certain situations, it can be easier to use the Pen tool to draw straight lines or curved paths around an area to mask it rather than use a brush tool (e.g. straight or smoothly curved areas with little or no contrast). If you have a distinct boundary that is smoothly curved, use the Pen tool just for that part. Feel free to mix and match the tools as you work to isolate your image from the background.


*Note: Don't confuse the paths created with the Pen tool with the clipping path created by Mask Pro when the mask is saved. See pages 57 through 59 for information on Mask Pro's clipping path capabilities.*


To...	With the Pen tool active...
Place a Straight Corner point	Click (  )
Place a Smooth point	Click and drag (  )
Close a path	Click (  ) on first anchor point
Create a Curved Corner point	Option-drag [Alt+drag] an endpoint (  ) that has a Control Handle protruding from it
Create a Combination Corner point	Option-drag [Alt+drag] an endpoint (  ) that does not have a Control Handle protruding from it <i>or</i> click once on an endpoint that does have a Control Handle protruding from it
Edit a point	Drag an anchor point or direction line
Convert a Direction point	Option-click [Alt+click] a control handle (  ) <i>or</i> Option-drag [Alt+drag] an anchor point <i>or</i> Option-click [Alt+click] an anchor point with at least one Control Handle protruding from it
Fill inside of a path	Click (  ) inside a closed path
Fill outside of a path	Click (  ) outside a closed path
Undo last point	Command-Z [Ctrl+Z]
Undo last path	Command-Shift-Z [Ctrl+Shift+Z]
Add a point	Click on an existing path (  )
Delete a point	Click over an existing point (  )
Select a point	Command [Ctrl] (  )
Move a point	Command-drag [Ctrl+drag] (  ) point
Adjust handles	Drag the handle (  )
Move a segment	Command-drag [Ctrl+drag] (  ) segment

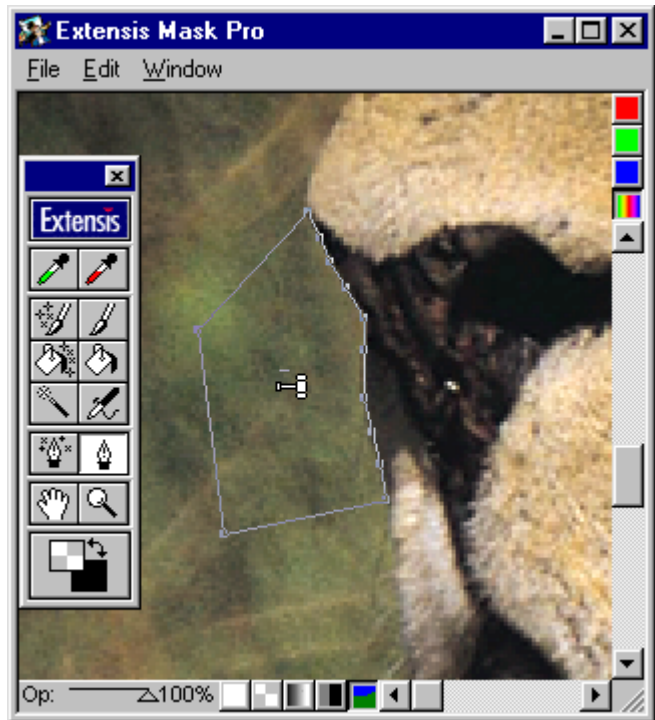


**To mask an area with the Pen tool:**

1. Click along the edge of the area you wish to mask.
2. Click into the background in several places to make a big loop, then click back on the starting point to close the loop.

The Pen cursor displays a small circle  when the start and end points meet.

3. Place the Pen tool inside the loop; if the path is closed the cursor will turn into a Gavel ().



Clicking the Gavel inside or outside the loop will either erase or fill, depending on which mode (Erase or Restore) is selected.



4. Select Erase mode by clicking its icon on the Toolbox, or press "E."

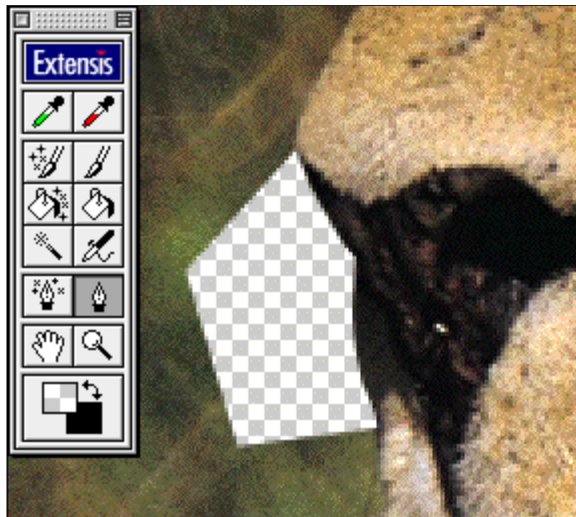
5. Click inside the closed loop with the Gavel to erase the enclosed area.

### Tip

You can make a hard or soft edge with the Pen tool by adjusting brush softness using the Edge control on the Brush Palette. After clicking with the Gavel, if the edge is too soft or too hard, you can undo it (**Command-Z [Ctrl+Z]**), adjust the brush edge, then click again with the Gavel. You can do this as many times as you like to get the edge just the way you want it.

### Tip

You can erase or restore the area outside the closed path by clicking the Gavel anywhere outside of the enclosed loop.




*Note: The temporary hot keys for choosing Keep and Drop colors are not available when the Pen tool is selected.*



## Magic Pen

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The Magic Pen is similar to the Pen tool (described on *page 31*), in that you use it to draw a closed path around an area and erase inside or outside the closed path, but the Magic Pen adds the ability to automatically detect and snap to edges. Using the Magic Pen you can very quickly create an outline around your entire image, then knock out the area to be masked.

You work with the Magic Pen by clicking and dragging () along the edge you want to mask. As you drag along an edge with the Magic Pen, Mask Pro intelligently determines where to draw the Magic Path. The Magic Path is placed with sub-pixel accuracy, resulting in a true anti-aliased edge. As with the Pen tool, you can only draw one path at a time. That path must be closed before the area enclosed by it (or outside of it) can be masked.

**To select the Magic Pen tool:** Click its icon on the Toolbox, or press “N”.

### Tip

For best results, use a smaller brush; edges don't move once they are outside the brush. This is helpful when you don't want to drop points but the edge tends to stray away from the desired edge.

**Brush Size:** The Magic Pen uses Brush Size as a search radius to detect an edge. A smaller brush size will create a more accurate path, but you will have to draw more carefully. A larger brush will draw the path more quickly, but with less accuracy (more points will be missed).

**Brush Edge:** As with the regular Pen tool, you don't need to worry about Brush Edge until you are ready to knock out the defined area. A hard Brush Edge will give you a more defined edge, a soft Brush Edge will give you a softer edge.

**Threshold:** The Magic Pen uses the Threshold setting to determine the amount of contrast needed for a path to snap to an edge. A high Threshold setting should be used on an image with a great deal of contrast between the image and the background. If the Threshold setting is low, Mask Pro will find any contrast it can. A medium Threshold setting is usually adequate for most needs.

### PrecisionEdge Detection and Magic Paths

Magic Paths are free-form paths, not Bézier curves and lines—there are no curved segments or direction lines in a Magic Path. In this regard, the Magic Pen behaves more like the Photoshop 5.0 magnetic lasso tool than the pen tool.

While masking using the Magic Pen, you may come to a place along the Magic Path that requires you to anchor the Magic Path in order to include certain pixels (on a sharp angle for example).

### Tip

To use the Magic Pen tool as a pseudo Lasso tool, set the Brush Size to minimum (**Command-[Ctrl- ]**).

## Tip

Releasing the mouse doesn't force you to drop a point. If you release the mouse and want to continue the path, simply click on the magic end point to pick it up again—or **Command-click [Ctrl+click]** near the point and it will magically jump to the cursor.

This is handy if you want to do other things, like zoom, select a menu item, work with another area of the image, etc. When you are ready to continue with the Magic Path, pick up the end point and continue.














To anchor the Magic Path, drop a Magic Point by releasing the mouse. To continue, click and drag near the point you placed and along the edge you wish to detect. The Magic Path will continue to form, keeping your new point as an anchor.

Magic Paths can be edited at any point during the edge detection process, at any place on the Magic Path. If you have created a Magic Path that did not snap as tightly to the edge as you would like (in an area of low contrast, for example), you can edit the area with the Magic Pen editing tools. You should add anchor points on either side of the area of the Magic Path that needs to be edited; this will keep those parts of the path that are correct from being affected by any changes you make. Anchor points can be added to the Magic Path by clicking on the Magic Path (with the Magic Pen tool). After you have isolated the area you wish to edit, you will need to use the Magic Direct Selection Tool (with the Magic Pen selected) to edit the path. With this tool, you can nudge the Magic Path in either direction by clicking and dragging, continuing to utilize Mask Pro's edge detection technology.

If, as your Magic Path is being drawn, you decide you want to start over again from some point (perhaps with a smaller brush size, or to adjust the Threshold), you can back track over your path to any point, change brush size or Threshold, and start over again from there. If you drop a Magic Point, then immediately drop another further along (outside the Brush Size ring), the two points will be connected with a straight line, and the line will have no “magical” properties.

You can use the Pen and the Magic Pen together to create any combination of magic points and regular points, even converting regular anchor points to magic points with a key command (see table above). This gives you the flexibility to let Mask Pro detect and snap to an edge where there is good contrast between the background and the image, yet easily create standard anchor points when you need to have more control over drawing the path, or to quickly transition the Magic Path between two different colored areas.

*Note: You can convert Magic Anchor Points to standard anchor points by clicking them with the Pen tool. This practice is not always recommended, since Magic Points do not follow Bézier convention and you may not get the results you expect.*

To...	With the Magic Pen tool active...
Create a Magic Path	Click and drag (  )
Close a Magic Path	Click (  ) on first anchor point
Fill inside of a Magic Path	Click (  ) inside a closed path
Fill outside of a Magic Path	Click (  ) outside a closed path
Undo last Magic Segment	Command-Z [Ctrl+Z]
Erase active Magic Path	Drag backward over path
Continue Magic Path	Click-drag from endpoint (  )
Add a Magic Point	Click on an existing path (  )
Delete a Magic Point	Click over an existing point (  )
Move a Magic Point	Command-drag [Ctrl+drag] (  ) a point
Adjust a Magic Segment	Command-drag [Ctrl+drag] (  ) a segment
Convert a point to a Magic Point	Command-click-drag [Ctrl+click+drag] (  ) point
Convert a path segment into a Magic Path segment	Command-click [Ctrl+click] (  ) on a path segment
Connect with a Magic Segment	Command-click [Ctrl+click] (  ) away from the last Magic Point
Draw a straight segment	Click away from the last Magic Point (  ) (outside the brush diameter)

### To mask an area using the Magic Pen:


#### 1. Drag along the edge of the area you want to mask.

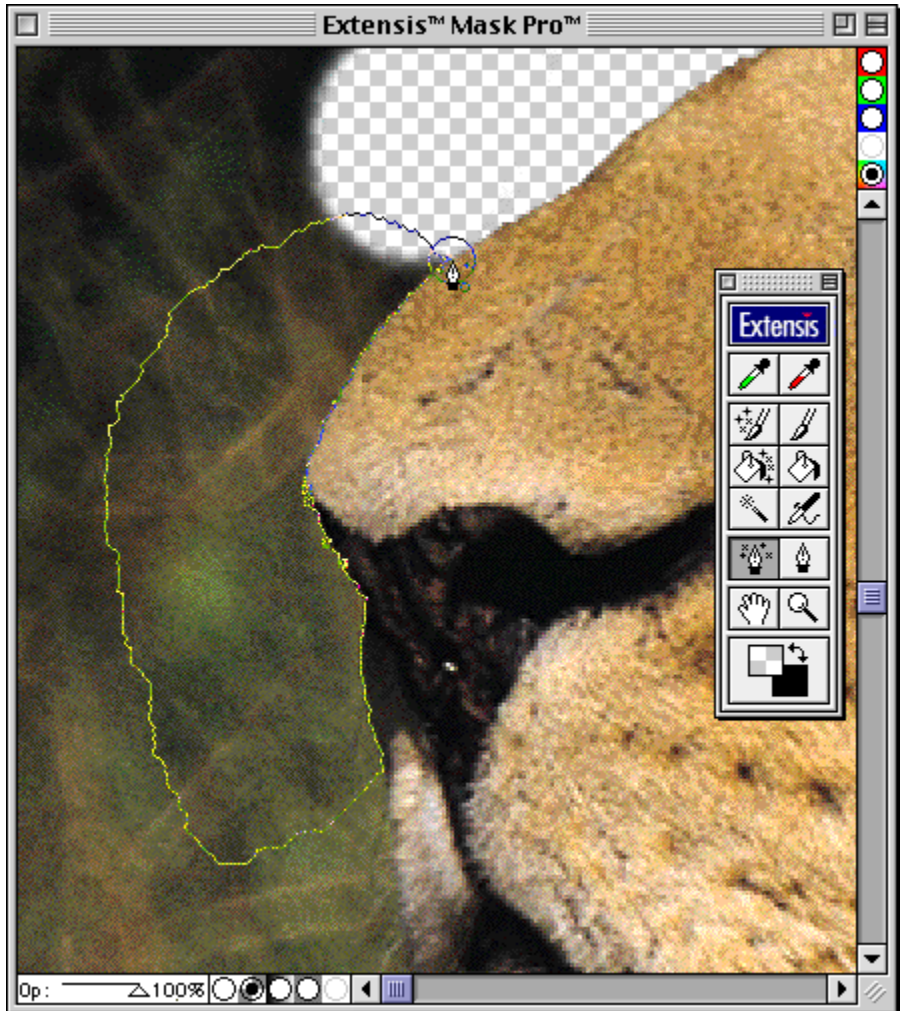
When you first click with the Magic Pen, a magic anchor point is placed at that location. As you drag, Mask Pro magically detects and snaps to the edge.


#### 2. If necessary, release the mouse to drop another anchor point, then click and drag from that location.

Each time you release the mouse you are dropping another magic anchor point. When you click and drag again, Mask Pro essentially starts over from the new point but the path is still connected. This allows you to force the path to include areas that it might otherwise miss.

3. When you have drawn a path along the edge, close the path by looping out into the background. Return to the start point and click to close the path.

The Magic Pen cursor displays a small circle (  ) when the start and end points meet. Click to close the path.

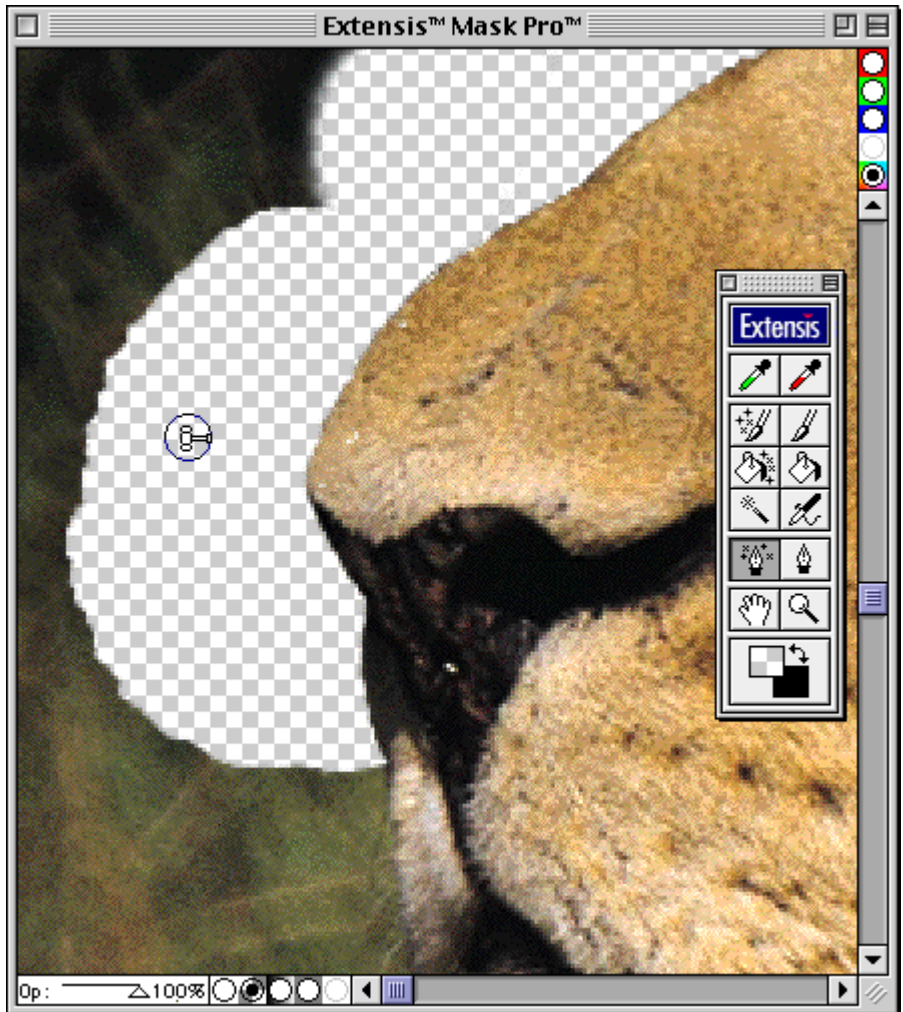


4. Place the Magic Pen inside the loop; if the path is closed the cursor will turn into a Gavel ()

Clicking the Gavel inside or outside the loop will either erase or fill, depending on which mode (Erase or Restore) is selected.



5. Select Erase mode by clicking its icon on the Toolbox, or press “E.”
6. Click inside the closed loop with the Gavel to erase the enclosed area.





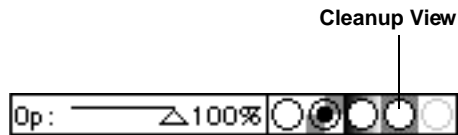
## Bucket Fill Tool

The Bucket Fill tool is used to fill large connected areas with transparency, such as to finish a mask, or with opacity, such as when you want to bring back part of an image.

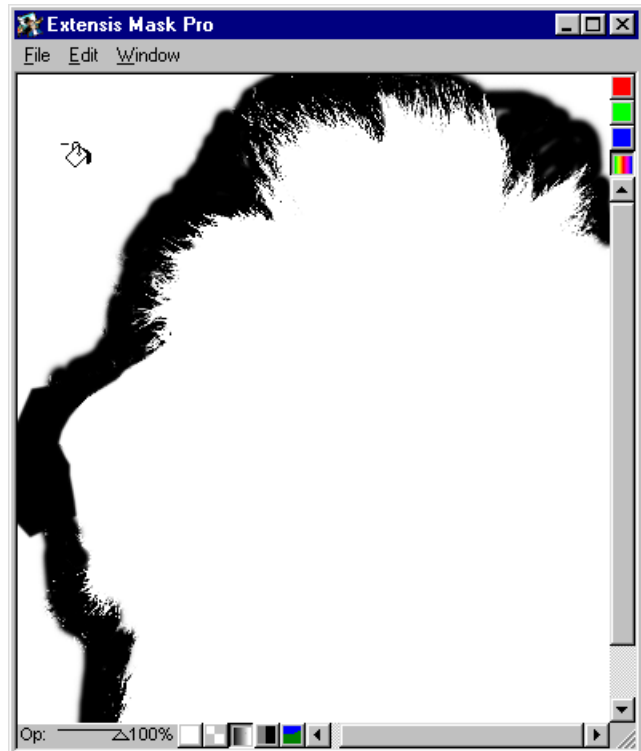
The best way to use the Bucket Fill tool is to switch to the Cleanup View by clicking on the right-most button in the lower left corner of the Mask Pro window. Everything that isn't completely black (transparent) or completely white (opaque) is displayed as 50% gray.

### Tip

Use the Bucket Fill tool in Composite (Standard) view to fill large areas with transparency.



Examine the mask ribbon that you have cut around the edge. If you see any potential leaks, you can fix them with the Brush tool. When the leaks have been filled, use the Bucket Fill tool to quickly fill in large areas of the mask.





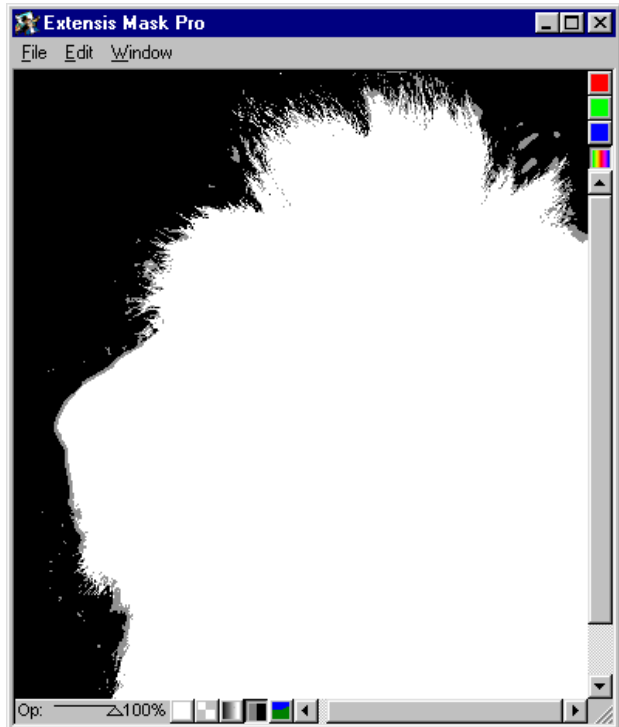
**To select the Bucket Fill tool:** Click its icon on the Toolbox or press “K.” To toggle between Erase Mode and Restore Mode, press “X.”

**To finish areas of the mask with the Bucket Fill tool:**



1. Select Erase mode by clicking its icon on the Toolbox, or press “E.”
2. Click the Cleanup Mode button (shown on *page 38*) at the bottom of the Mask Pro window.
3. Select the Bucket Fill tool.
4. Click outside the mask ribbon in any white areas that have been separated from the mask edge.

Those white areas will turn black, indicating that they’ve been erased.

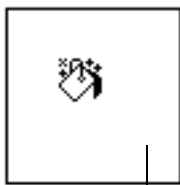


5. If the inside area of the image (the white area) also turned black, you have a leak in your mask ribbon.

In this case, undo the Bucket Fill (**Command-Z [Ctrl+Z]**), fix the leak with the Brush tool (*page 27*), then try again.



## Magic Fill Tool



**Fills in all areas that are contained entirely within the cursor box.**

When an image has been masked, you may notice little holes in the mask or small specks in the area of the image. These problems are easily fixed with the Magic Fill tool.

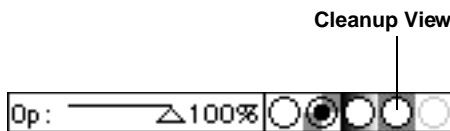
The best way to use the Magic Fill tool is to switch to the Cleanup View of the mask by clicking the right-most button in the lower left corner of the image window (see step 1 below). It is easier to see any holes that need to be fixed in this view.

By selecting the Dual Erase/Restore mode, the Magic Fill tool lets you automatically fill holes and opaque specks in the image at the same time.

**To select the Magic Fill tool:** Click its icon on the Toolbox or press “F.” A square cursor will appear indicating the size of the fill area. The fill size of the Magic Fill can be adjusted the same way brush size is adjusted (*page 19*).

**To fill holes and opaque specks at the same time:**

1. **Select Cleanup View by clicking the right-most button in the bottom left area of the image window.**



**Dual Erase/Restore**

2. **Select Dual Erase/Restore mode by clicking its icon on the Toolbox, or press “D.”**

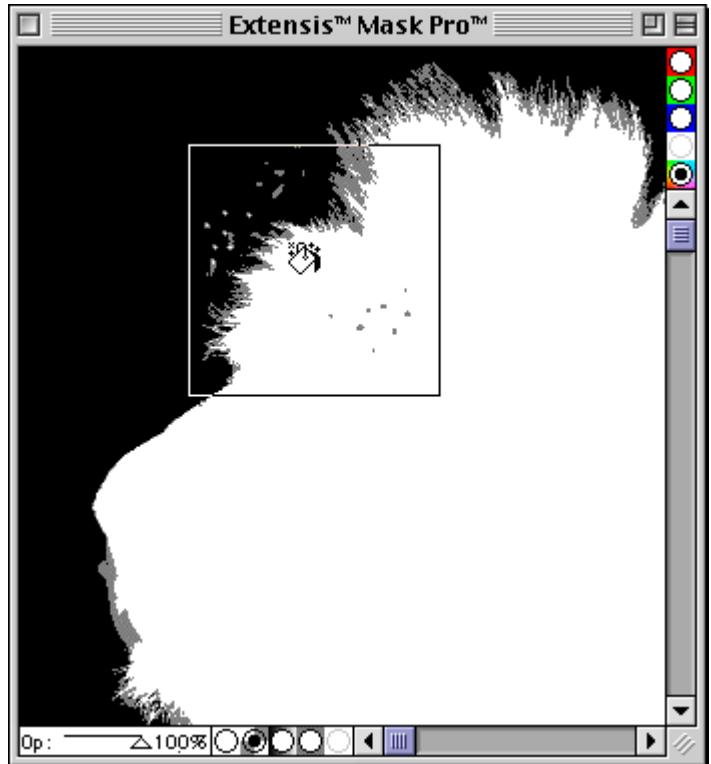
In Dual Erase/Restore mode, the Magic Fill tool “magically” fills holes in the mask and fills specks in the image at the same time, as long as the holes or specks fit inside the bounding box of the tool.

3. **Select the Magic Fill tool.**

**4. Make the Brush Size as large as possible.**

You may have to reduce the Brush softness in order to drag the Size slider all the way to the right.

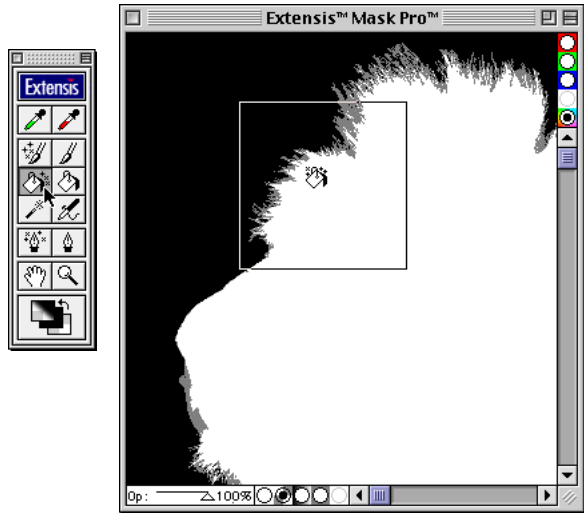
**5. Position the Magic Fill bounding box over the area that you want to clean up, then click. To fill all the holes and specks, drag the cursor over the entire image**



When you click the mouse, all the holes in the mask and opaque specks in the image that appear inside the bounding box of the Magic Fill will be filled.

— or —

**5. Double-click on the Magic Fill tool.**



All the holes in the mask and opaque specks in the image will automatically be filled.

**To fill holes and opaque specks separately:**

- 1. Select Cleanup View by clicking the right-most button in the bottom left area of the image window.**
- 2. Select Erase Mode (press “E”) to fill holes in the mask, select Restore Mode (press “R”) to fill opaque specks in the image.**



Erase Mode



Restore Mode

In Erase only (or Restore only mode), even if the square cursor reaches into the exterior, the Magic Fill does not fill outside the image. This is because the outside area does not fit inside the cursor box, and is what makes the Magic Fill so great for removing even the smallest holes, right next to the edge.

- 3. Select the Magic Fill tool.**
- 4. Adjust Brush Size to get a medium-size bucket, then drag the square area surrounding the cursor over any holes in the mask (Erase mode), or opaque specks in the image (Restore mode).**
- 5. Complete the mask by clicking over any holes in the rest of the mask, and any specks in the area of the image.**

## View Modes

### Tip

To quickly access:

Solid View, press “1”

Single Layer/Quick Mask View, press “2”

Mask View, press “3”

Cleanup View, press “4”

Composite View, press “5”

Press “Q” to toggle to the next view, press **Shift-Q** to toggle to the previous view.

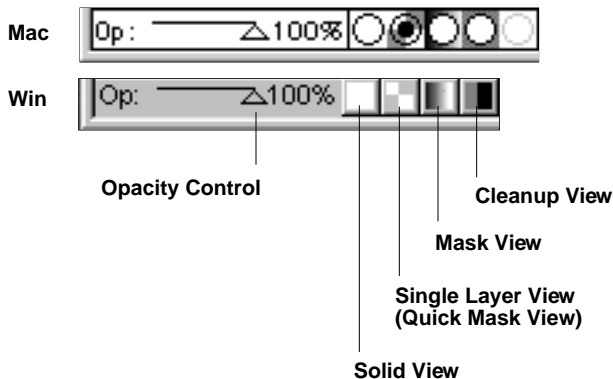
Mask Pro provides a variety of ways to view your mask as you work to complete your mask. Two of the views are only available when you enter Mask Pro: Quick Mask View is available when you choose “Select...” and Composite View is available when you choose “Mask Composite...” as shown in the table on *page 46*.

**Solid View:** Allows you to view your mask against a background color of your choice (rather than the checkerboard background of Single Layer View). White is the default background color. To access the system color picker so that you can choose a different color, double-click the Solid View button, or press **Option [Alt]** while clicking this button.

**Single Layer View:** This is the standard view in Mask Pro, allowing you to see the image as you isolate it from the background. Masked areas (transparent pixels) are shown as erased areas on a checkerboard background. Unmasked areas appear as the image itself. The Single Layer View button becomes “Quick Mask View” when Mask Pro is opened with the “Select...” option.

## Mask Pro View Modes

### Views available in Mask... and Select...



### Additional “Composite View” available in Mask Composite...



### Single Layer View changes to “Quick Mask View” in Select...



**Quick Mask View:** Replaces masked (transparent) pixels with 50% red, simulating a Rubylith appearance rather than a checkered background. Quick Mask View replaces Single Layer View when Mask Pro is opened with the “Select...” option. To view masked areas against a different colored background, choose Solid View.

**Mask View:** Displays the mask in grayscale. Transparent pixels are shown as shades of black, opaque pixels are shown as white.

**Cleanup View:** Similar to Mask View, except that pixels that are not completely transparent (shown as black) or completely opaque (shown as white) are displayed as 50% gray. Viewing in Cleanup View is the easiest way to spot and fill holes and find possible leaks. See Bucket Fill Tool (*page 40*) and Magic Fill Tool (*page 42*).

**Composite View:** Allows you to view your mask and any active layers. To access Composite View you must start Mask Pro by selecting “Mask Composite.” (Extensis > Mask Pro > Mask Composite... or Filter >Extensis > Mask Pro Composite...)

Mode	Views Available
Mask	Solid View Single Layer View Mask View Cleanup View
Select	Solid View Quick Mask View Mask View Cleanup View
Mask Composite	Solid View Single Layer View Mask View Cleanup View Composite View



## Zooming and Panning

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The Zoom and Pan (Hand) tools perform the same functions as the Photoshop Zoom and Hand tools.

### To activate the Zoom tool:

- Click its icon on the Toolbox, or press the “Z” key  
— *or* —
- With the Hand tool active, press **Command [Ctrl]**, or press **Command-Spacebar [Ctrl+Spacebar]**, or

### To Zoom In:

- Activate the Zoom tool, then click the area of the image you want to magnify.  
— *or* —
- Press **Command-“+” [Ctrl+“+”]**.  
— *or* —
- Select the Zoom tool, then drag a rectangle around the area that you wish to magnify.

#### Tip

Press “H” twice or tap the **Spacebar** twice to fit your image to the window. You can also double-click the Hand tool to fit image to the window.

### To Zoom Out:

- Activate the Zoom tool, press and hold **Option [Alt]**, then click the area of the image that you want to reduce.  
— *or* —
- Press **Command+“-” [Ctrl+“-”]**.

### To Zoom to 100% (1:1):

- Tap the “Z” key twice or double-click the Zoom tool.

### To activate the Hand tool:

- Click its icon on the Toolbox, or press the “H” key.  
— *or* —
- Press the **Spacebar**.

### To Pan (Scroll) using the Hand tool:


- Activate the Hand tool, then drag the image until you locate the area you wish to view.

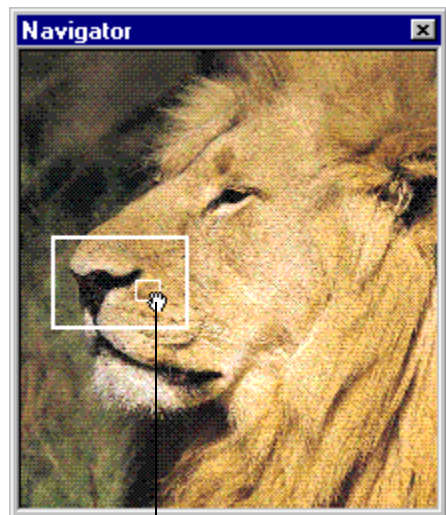
## The Navigator Palette

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You can use the convenient Navigator Palette to easily navigate your image. The Navigator shows you a miniature preview of your entire image, and it allows you to pan, zoom, and to pan and zoom all at once (that is, move to another area and zoom in at the same time).

Inside the Navigator Palette you will see a proportional zoom ratio rectangle. This rectangle shows you what area of the image you are currently viewing in the larger image window.

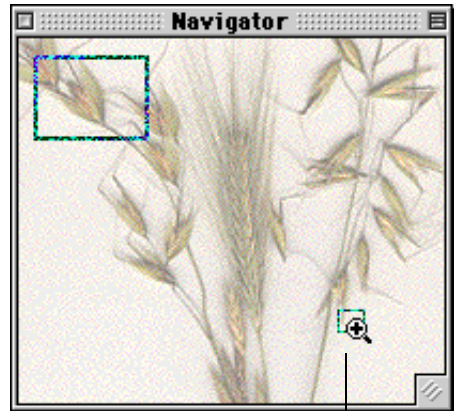
**To move to a new location using the Navigator:** With any *painting* tool selected, drag anywhere inside the zoom-ratio rectangle. The cursor will temporarily change into a tiny hand-and-rectangle icon . Drag the little box until you locate the area that you want to display in the image window.



Navigate to  
a new area



**To move to a new location and automatically zoom in using the Navigator:** Drag the hand icon (☞) outside the larger zoom-ratio rectangle until it becomes a pan-and-zoom icon (☞). Position the icon at the desired location. Click to move to the new location and automatically zoom in.



**Navigate to a new area, and zoom in as well**

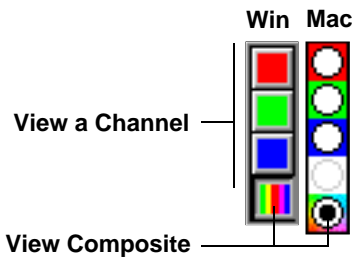
### Tip

You can zoom inside the Navigator window itself. This is handy if you want to open multiple Navigators at different magnifications.

You can create additional Navigator windows from the Mask Pro Window menu.

**To zoom inside the Navigator window:** Activate the regular Zoom tool (you should see the Zoom cursor icon ⌕ in both the image window and the Navigator window). Click to zoom in; press **Option-click** [Alt+click] to zoom out.

*Note: Inside the Navigator, the regular Zoom tool works only to zoom the image displayed in the Navigator window. To use the Navigator to move to different locations you must activate a tool other than the Zoom tool.*



## Color Channel Views

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

The Image Mode set in Photoshop determines which channels are available in Mask Pro.

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 bottom button will take you back to the composite RGB view.

If you are working with a **CMYK** image, the top button will show the Cyan channel, the second will show the Magenta channel, the third will show the Yellow channel. The fourth button will show the Black channel. The bottom button will take you back to the composite CMYK view.

If you are working with a **LAB** image, the top button will show the Lightness channel, the second will show the A channel, and the third will show the B channel. The bottom button will take you back to the composite LAB view.

If you are working with a **Grayscale** image, no channels will be available.

### Tip

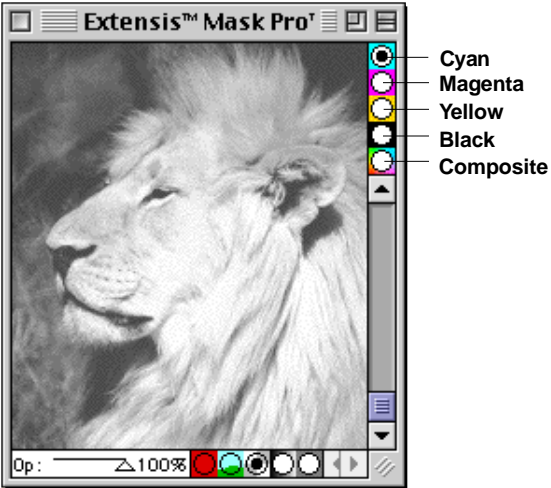
Sometimes an image is easier to mask using just one color channel. Use the Color Channel Views to select the appropriate channel, then pick Keep and Drop colors in that view. You may want to return to Composite View to do the actual masking.

Note that the selected colors from a single channel may look strange in the Keep and Drop Palettes. This is because Mask Pro is only reading the selected channel, while the other channels are hidden. Mask Pro's Color Matching Technology concentrates on the selected channel and ignores the others, even if you switch into Composite View to do the masking.

Key Command	Channel View
Command-~ [Ctrl+~]	Composite
Command-1 [Ctrl+1]	Channel 1 (top-most button)
Command-2 [Ctrl+2]	Channel 2
Command-3 [Ctrl+3]	Channel 3
Command-4 [Ctrl+4]	Channel 4

## Channel Views

CMYK Image



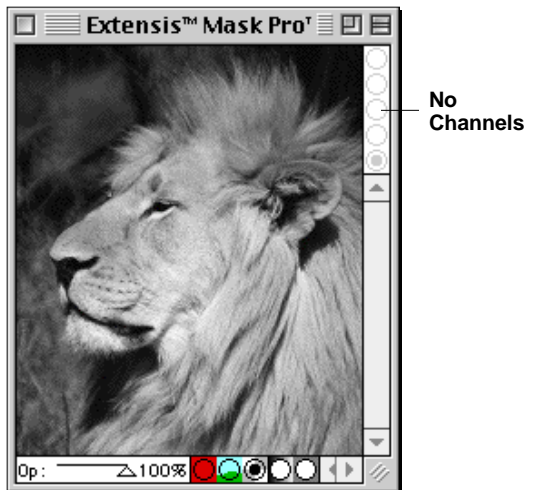
Lab Image



RGB Image



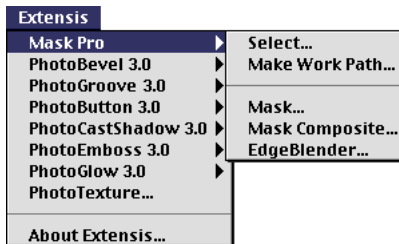
Grayscale Image



# Using Mask Pro

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To mask an image with Mask Pro you will first need to open it in Photoshop. You must determine what you want to do with the mask after it's created, then use that information to determine which mode to use to open the Mask Pro workspace. The Mask Pro workspace is where you will create your mask.



If you want to create a mask of the image without keeping the background, you'll need to create a channel to store the mask (see *page 62*), then choose Mask Pro ⇨ Mask... from the Extensis menu (or choose Extensis ⇨ Mask Pro... from the Photoshop Filter menu). You can also create a mask while viewing the visible layers under the mask layer by choosing Mask Pro ⇨ Mask Composite... from the Extensis menu (or choose Extensis ⇨ Mask Pro Composite... from the Photoshop Filter menu).

If you want to create a selection without discarding the background (*page 53*), choose Mask Pro ⇨ Select... from the Extensis menu (or choose Extensis ⇨ Mask Pro Select... from the Photoshop Select menu). Any area of the image not selected when you choose this option will not be available in the Mask Pro workspace.

After your image is opened in the Mask Pro workspace, a host of special Mask Pro tools are available to mask the image. When you have completed the mask you will save your changes, exit Mask Pro, and return to Photoshop. Depending on which mode you used to start Mask Pro, your changes (the mask you created) will either be applied to the targeted channel or returned to Photoshop as a selection.

You can use Mask Pro to do more than just create professional masks. These options are available after you complete a mask or selection and close the Mask Pro workspace:

- **Make Work Path:** Creates a clipping path for the selected area. Important for using the mask in other applications (such as page layout programs like QuarkXPress and PageMaker). Mask Pro generates straight vector segments in its clipping path, not Bézier curves, allowing the image to be processed more quickly through the RIP (*page 57*).
- **EdgeBlender:** To reduce any halos around an image, you can use Mask Pro's exclusive EdgeBlender function to blend the edges (*page 61*).

These additional options can be selected from the Extensis menu in the menubar, or from the Extensis menu in the Filter menu (EdgeBlender) or Select menu (Make Work Path).

## Starting Mask Pro

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### Tip

Isolating the image inside Mask Pro is exactly the same no matter which of the three methods is used to open the Mask Pro plug-in.

Before you open your image in Mask Pro, you should determine what you will do with the mask when you have finished creating it. Inside Mask Pro you can erase the background to isolate the image—whether that background will be discarded or not when you save the mask determines how you open Mask Pro. Options are: Erase the background and return a selection (the background is kept); erase the background and return a mask (the background is discarded); view active layers while masking and return a mask (the background is discarded).

### To erase the background and return a selection:

1. Choose “Select...” from the Extensis Mask Pro menu (Extensis ⇨ Mask Pro ⇨ Select...).

### To erase the background and return a mask:

1. Convert the *Background* to a layer with opacity.

If you are going to discard the background, Mask Pro must have a channel in which to store the mask.

To convert the background in Photoshop, open the Layers Palette (F7), then double-click *Background* on the palette. You can give the layer a name, or simply accept the default name (typically Layer 0).

2. Choose “Mask...” from the Extensis Mask Pro menu (Extensis ⇨ Mask Pro ⇨ Mask...).

### To view active layers while masking and return a mask:

1. Convert the *Background* to a layer with opacity.

If you are going to discard the background, Mask Pro must have a channel in which to store the mask.

To convert the background in Photoshop, open the Layers Palette (F7), then double-click *Background* on the palette. You can give the layer a name, or simply accept the default name (typically Layer 0).

2. Choose “Mask Composite...” from the Extensis Mask Pro menu (Extensis ⇨ Mask Pro ⇨ Mask Composite...).

### Tip

You can store your mask in a layer mask.

## Masking an Image

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To mask an image in Mask Pro, you can use Mask Pro's painting and drawing tools (*page 11*) to indicate which areas of your image you want to keep, and which areas you want to mask away. These tools will be familiar to you from other painting and drawing programs, though they have some additional "magical" properties in Mask Pro. The draw tools (Pen and Magic Pen) allow you to draw lines around areas that you want to mask. The painting tools (Magic Brush, Brush, Magic Wand, Airbrush, Magic Fill, and Bucket Fill), allow you to click or drag to define areas that you want to keep or to mask away.

In Mask Pro, pixels in areas of the image that you want to mask away will be erased, while pixels in areas of the image that you want to keep will not be erased. Either pixels are erased (or partially erased, so that some color remains but the background can be viewed under them), or they are not. In other words, you cannot add anything to an image in Mask Pro (but you can "restore" the image, bringing back pixels that were erased).



Mask Pro determines whether an area is to be kept or erased based on the setting of the Mask Mode. There are three possible modes: Erase Only, Restore Only, and Dual Erase/Restore. Erase Only tells Mask Pro to erase the pixels in the area to be masked. Restore Only tells Mask Pro to paint any erased pixels back in (if Restore mode is active and no pixels have been erased, nothing will happen when you paint through or select an area.) Dual Erase/Restore is a very special mode, used by only two tools, the Magic Brush tool and the Magic Fill tool. In this mode, Mask Pro automatically determines whether an area is to be erased or restored, based on pre-defined Keep and Drop colors. The three Mask Modes are summarized on *page 13*.



Keep and Drop colors are associated with the Magic Brush and Magic Wand tools. As you click or drag with the painting tools to define your mask, Mask Pro must make a distinction between the colors in the area to be kept and the colors in the area to be masked, or erased. By specifying Keep and Drop colors you tell Mask Pro which colors are to be kept, and which colors are to be erased. If no colors are active in the Keep and Drop Palettes when either the Magic Brush or the Magic Wand tool is used, Mask Pro will automatically determine which colors to keep based on the area where you first click or drag (see *page 14*). Keep and Drop colors are discussed further on *pages 14–18*.

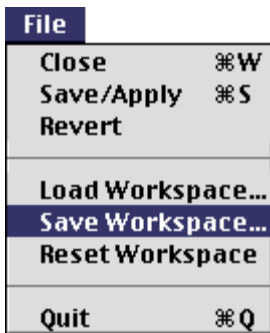
\* See footnote on *page 14*.

## Saving Workspaces

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Mask Pro gives you the ability to save your workspace settings and reload them into Mask Pro.

Saving your Workspace creates a settings 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 feature can be tremendously helpful when working in a production environment where jobs are received from multiple clients. A workspace file can be saved for each client and reloaded into Mask Pro whenever needed, or a workspace file can be passed along when a job is handed from one user to another. Saving the Workspace is also useful for recurring, similar jobs, or when one job is interrupted by another.



**To Save a Workspace:** From the Mask Pro File menu (with the Mask Pro window open), choose “Save Workspace...” Enter a name and location for your settings file, then click “Save.”

**To Load a Workspace:** From the Mask Pro File menu (with the Mask Pro window open), choose “Load Workspace...” Locate the saved settings file you wish to use, then click “Open.”

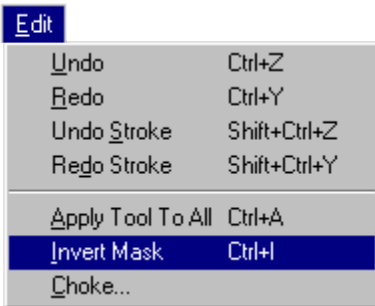
**Reset Workspace:** Resets the Workspace to the default settings. Choose File ⇨ Reset Workspace.

## Revert

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Revert allows you to quickly undo any edits inside Mask Pro and start over with the image as it appeared when you first entered Mask Pro.

To clear your changes to the image and start over, choose File ⇨ Revert, or press **F12**.



## Invert

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Invert allows you to create a negative image of the mask—previously erased areas are restored, and previously colored areas are erased.

To Invert the mask, choose Edit ⇨ Invert, or press **Command-I [Ctrl+I]**.

## Edit

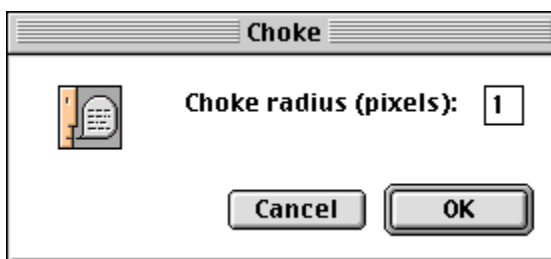
Undo	Ctrl+Z
Redo	Ctrl+Y
Undo Stroke	Shift+Ctrl+Z
Redo Stroke	Shift+Ctrl+Y
Apply Tool To All	Ctrl+A
Invert Mask	Ctrl+I
Choke...	

## Choke

---

Mask Pro's global Choke function allows you to manually move the transparent edge of the mask inward toward the image (choke) or to move it outward into the masked area (spread) by specifying appropriate values. Adjusting the choke globally can reduce a mask's halo effects.

**To Choke the mask:** Choose Edit ⇨ Choke... Enter any positive Choke value, then click "OK."



**To Spread the mask:** Choose Edit ⇨ Choke... Enter a negative Choke value, then click "OK."

## Saving Your Mask/Closing Mask Pro

---

When you have completed your mask and are ready to save it, choose "Save/Apply" from the Mask Pro File menu. Or press **Command+S** [Ctrl+S].

The mask is returned to the originating application as a selection, if this option was selected when Mask Pro was launched, or as an image with the background dropped out, if this option was selected when Mask Pro was launched. *See page 53.*

To exit Mask Pro without applying your changes, choose File ⇨ Quit [File ⇨ Exit]. Or press **Command+Q** [Ctrl+Q].

## File

Close	⌘W
Save/Apply	⌘S
Revert	
Load Workspace...	
Save Workspace...	
Reset Workspace	
Quit	⌘Q



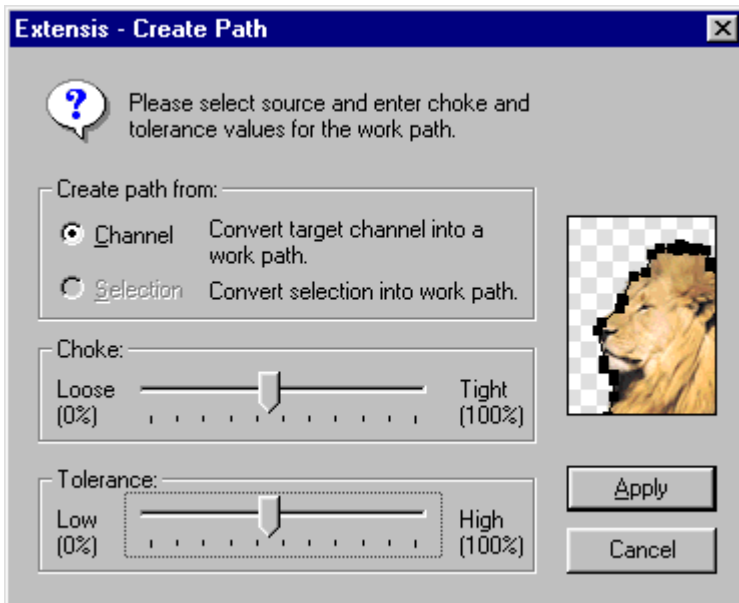
## Making a Work Path to use as a Clipping Path

Mask Pro allows you to create a clipping path from either selections or channel masks.

When creating a clipping path, Mask Pro generates only straight vector segments (straight corner anchor points only), not Bézier curves. Bézier curve segments can slow down printing or cause problems during imaging because the printer may have to split a Bézier curve segment into tens or hundreds of lines before it can

be printed. The straight vector segments created by Mask Pro are ready for printing immediately. These segments are tiny enough so that curved edges of the mask appear smooth. This allows masks created in Mask Pro to always print reliably through RIPs and other PostScript devices. You must save your image as an EPS file to save the clipping path (*see page 62*).

To create a clipping path from a selection or mask, choose Extensis ⇨ Mask Pro ⇨ Make Work Path.... Enter values for the Choke and Tolerance settings, then click the “Apply” button.



## Choke and Tolerance

Before the clipping path is created, Mask Pro allows you to set the Choke and Tolerance of the mask as a percentages from 0% (loose/low) to 100% (tight/high). A proxy preview is provided, giving you an idea of what your image will look like with the selected Choke and Tolerance values applied. After setting the Choke and Tolerance, click “Apply” to generate the clipping path with those values.

*Note: If you aren't satisfied with the clipping path that was created, Undo (Command-Z [Ctrl+Z]), select Make Work Path again, and try a different setting. If you need to do additional work on the mask, open it up again in Mask Pro.*

### Tip

Since Mask Pro generates vector-based clipping paths, you do not need to worry about the number of points or segments in your clipping path. Vector-based clipping paths do not slow the printing process like Bézier curve paths.

**Choke:** The Choke setting determines where Mask Pro will place the clipping path on the soft edge of the mask. A setting close to 0% makes Mask Pro include the near-transparent pixels on the outside of the edge within the clipping path. This is useful to retain very soft details, such as wispy hair. The down side is that these pixels will often be tainted by the original background color, and may produce a halo around the image if it is placed on a completely different background color. To avoid a halo entirely, choose a Choke setting closer to 100%. This will choke (contract) the clipping path, so that only the most opaque pixels are included. A setting between 30% and 80% will usually be appropriate.

*Note: Photoshop's clipping paths are always created at a choke of 50% if you create them using the Path Palette.*

**Tolerance:** The Tolerance setting determines how accurate the path will be. The lower the percentage, the more anchor points will be used in the path, allowing it to be as accurate as possible.

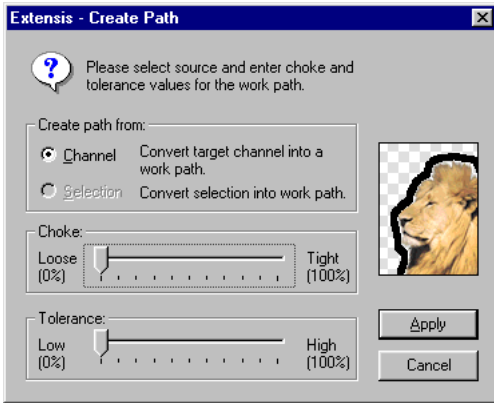
## Regenerating a Clipping Path

If you are not content with the clipping path that was generated for your mask, you can generate a new clipping path with different Choke and Tolerance parameters. You can even generate a high-quality Mask Pro path from any selection or layer.

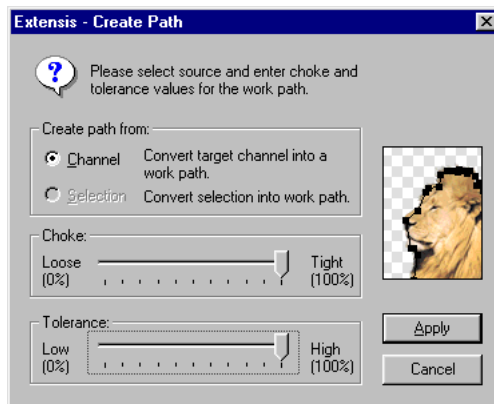
To regenerate a clipping path, undo the Make Work Path action and choose Extensis ⇨ Mask Pro ⇨ Make Work Path... again.

# Clipping Path Choke and Tolerance

## Choke 0% / Tolerance 0%

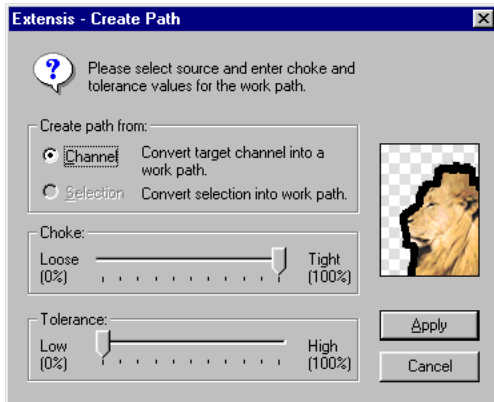


## Choke 100% / Tolerance 100%

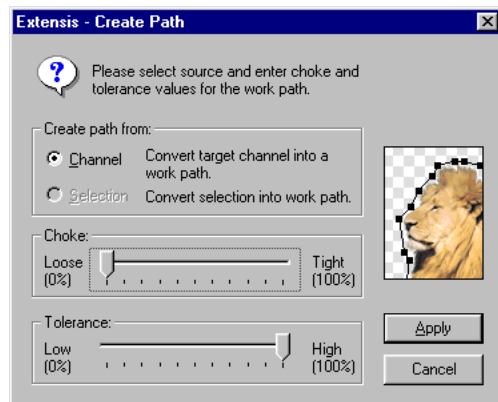


## Clipping Path Choke and Tolerance

### Choke 100% / Tolerance 0%



### Choke 0% / Tolerance 100%



## EdgeBlender

---

Mask Pro's exclusive EdgeBlender function modifies the colors at the edge of a mask, reducing or eliminating a mask's halo effect. Use EdgeBlender after you have created a mask and saved it by closing Mask Pro.

*Note: Because EdgeBlender uses information from Mask Pro's innovative Color Matching Technology, you should only use EdgeBlender on masks created in Mask Pro.*

EdgeBlender works by modifying pixel color values along the edge of a masked image, substituting colors from the kept image for the tinted pixels along the mask edge as needed to blend the edge. You control the effects of edge blending by specifying the Spread Radius and Choke Radius.

Choke Radius tells EdgeBlender how many pixels in from the edge to average the colors. Search Radius looks for the number of pixels you specify, in order to determine what color the edge of the image *should be*.

The Choke value can never exceed the Search value. A Search value of 3 and a Choke value of 1 is appropriate for most images up to 300 dpi.

## Activating a Destination Channel for a Mask in Preparation for Dropping Out the Background (Converting the Background)

---

If you want to use Mask Pro to drop out the background of an image, you must apply Mask Pro to a layer (not the *Background*). You must tell Mask Pro where to store the mask you are creating by activating an appropriate channel. Mask Pro will accept a wide range of destinations, including the opacity of a layer, a layer mask, or a channel other than the color channels, such as the Quick Mask or a saved selection. To create a mask with the background dropped out, open the image in Mask Pro by choosing Extensis ⇨ Mask Pro ⇨ Mask....

### Tip

To maximize Mask Pro performance, crop out parts of the image that you know you won't need before you open Mask Pro. Mask Pro has to account for all the pixels in an image, whether they will be masked away or not.

Extensis ⇨ Mask Pro ⇨ Select... will work on the *Background* of an image—it automatically creates a selection of the masked area and retains the background when you are finished masking. If the image you have opened in Photoshop consists of only a background and you want to drop the background out, then you must create an appropriate channel e.g. by converting the background into a layer (see below) before you open Mask Pro. If you try to use the “Mask...” option without activating an appropriate channel first, a message will be displayed reminding you to activate an appropriate destination channel.

**To convert the background into a layer (Photoshop):** Open the Photoshop Layers Palette (press the F7 key to show or hide the Layers Palette), then double-click on the name *Background*. A dialog box will be displayed, allowing you to type in a different name for the layer. Click “OK” to convert the background into a layer (typically named Layer 0).

After you have masked the image with Mask Pro, the masked portion of the original image will now be transparent.

You may wish to add a layer mask to a layer and target the layer mask, making it the destination for what you create with Mask Pro. By doing this, the masked part of the original image is not 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. Or you can re-enter Mask Pro to adjust the mask, and even bring back parts of the original image that you masked away the first time!

Mask Pro provides you with a variety of tools to meet any masking challenge. While we could use an image for this tutorial that could be cut out with a few clicks of the mouse, it would not illustrate all of the powerful features of Mask Pro.

Typically, images to be masked are cut from high-contrast, homogenous backgrounds. But sometimes the background doesn't lend itself to masking: either the photographer had no control over the background, or the image was not created with the intention of having it masked. In this tutorial we will isolate the entire image of a lion from its background—complete with feathery mane and chin hairs—so you can see how easy it is to mask even the most challenging images with Mask Pro.



## Tutorial 1: Entering and Exiting Mask Pro

---

What you intend to do with your masked image will determine which command you use to open Mask Pro. You will either be: removing the background of the image or creating a selection while keeping the background. You can also open Mask Pro in Composite View, so that you can see other layers in the document “behind” the layer that is active as it is masked.

### To remove the background from an image:

1. **Open the “lion.psd” image in Photoshop or Photo-Paint.**

The lion.psd image is located in the Mask Pro application folder on your hard drive.

If you are going to remove the background from an image (rather than use Mask Pro to create a selection), Mask Pro must have somewhere to store the mask. The lion.psd has an opacity layer to store the mask. For your own images you can create a channel in many ways, such as by converting the background to a layer (double-click Background on the Photoshop Layers palette) or by switching into Quick Mask mode, creating a layer, creating a layer mask, etc.

2. **Enter Mask Pro by choosing Extensis ⇨ Mask Pro ⇨ Mask....**

The Mask Pro dialog box will appear, with your image in the main window. This is the workspace that you will use to create your mask.

### Tip

Mask Pro provides unlimited Undo (**Command-Z [Ctrl+Z]**) and Redo (**Command-Y [Ctrl+Y]**), so you can experiment as much as you like.

3. **Create your mask** (see “The Basics of Keep and Drop” on *page 65*.)
4. **When you have finished masking your image, return to Photoshop by choosing File ⇨ Save/Apply.**

Your mask will be returned to the targeted layer as transparency.

### To create a selection:

1. **Open the “lion.psd” image in Photoshop.**

The lion.psd image is located in the Mask Pro application folder on your hard drive.

2. **Enter Mask Pro by choosing Extensis ⇨ Mask Pro ⇨ Select....**

The Mask Pro dialog box will appear, with your image in the main window. This is the workspace that you will use to create your mask.

3. **Create your mask** (see “The Basics of Keep and Drop” on *page 65*.)
4. **When you have finished masking your image, return to Photoshop by choosing File ⇨ Save/Apply.**

A selection will be created around the portion of the image that you masked.

### To open in Composite View:

1. **Open the “lion.psd” image in Photoshop.**

The lion.psd image is located in the Mask Pro application folder on your hard drive.

2. **Enter Mask Pro by choosing Extensis ⇨ Mask Pro ⇨ Mask Composite....**

The Mask Pro dialog box will appear, with your image in the main window, and any active layers visible. This is the workspace that you will use to create your mask.

3. **Create your mask** (see “The Basics of Keep and Drop” on *page 65*.)
4. **When you have finished masking your image, return to Photoshop by choosing File ⇨ Save/Apply.**



## Tutorial 2: The Basics of Keep and Drop

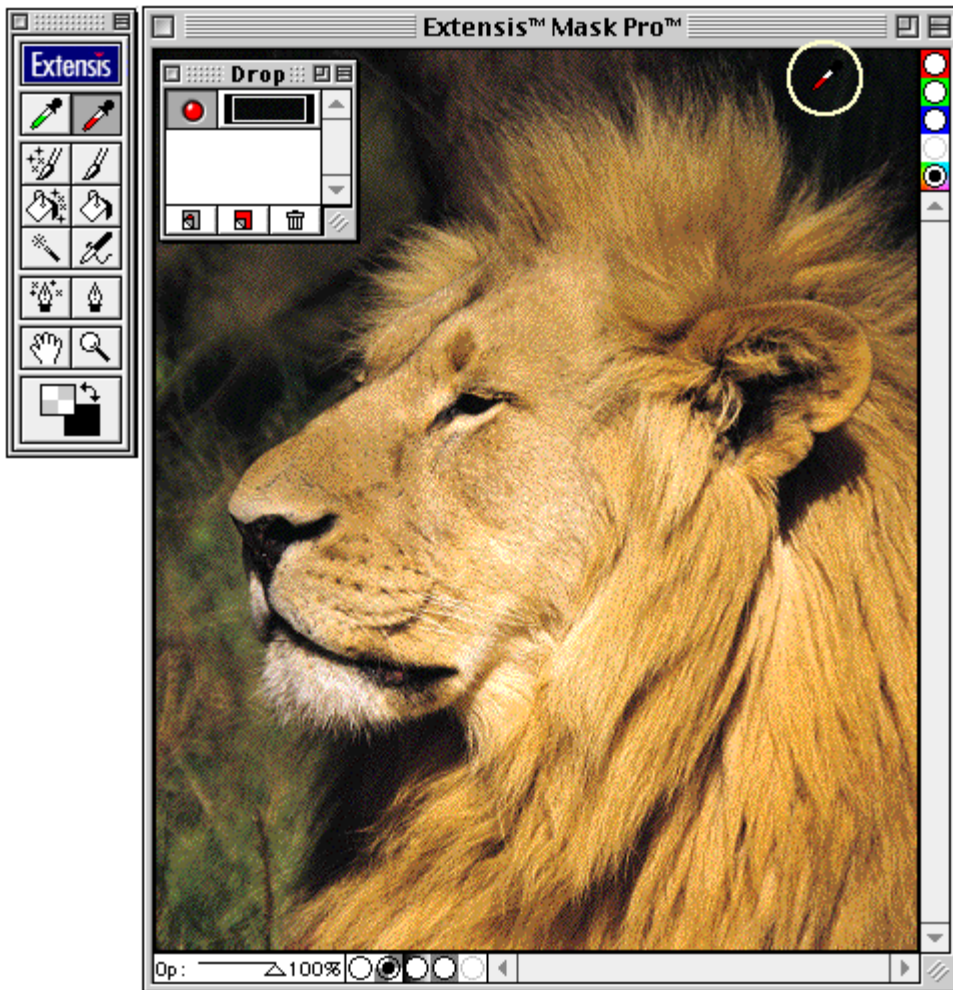


Red (Drop)

1. Open the “lion.psd” image in Mask Pro (*see page 63*).
2. Choose the Red Eyedropper from the toolbox.

The Red Eyedropper is used to choose which colors are dropped from the image.

3. Drag across a small section (1”) of the dark area in the upper right of the image, above the lion’s mane.



Dragging here will create a dark, almost black, drop color in the Drop palette.

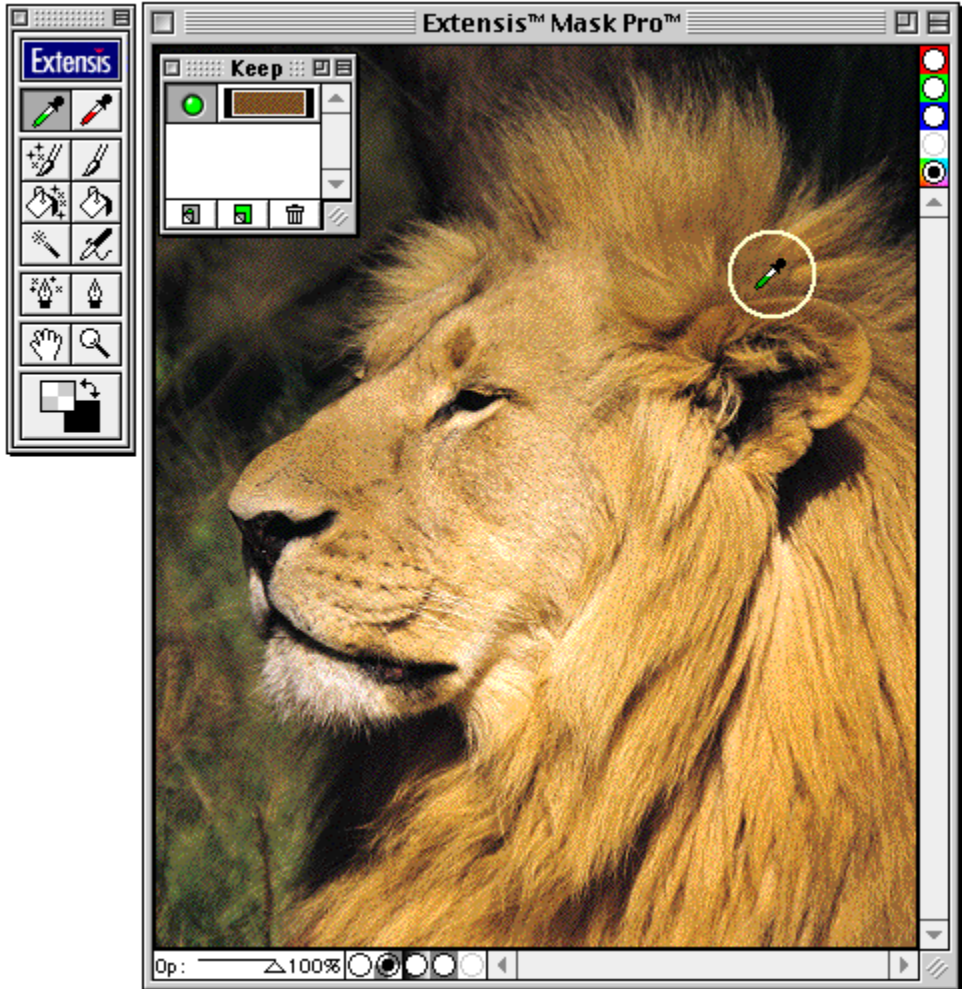


Green (Keep)

4. Choose the Green Eyedropper from the toolbox.

The Green Eyedropper is used to choose which colors are kept in the image.

5. Drag across the lion's mane, above his ear.



A keep color will be added to the Keep palette.

6. Press Shift, and drag across the light area of the lion's cheek.



Pressing the Shift key while dragging allows you to add a color to the palette. A "+" appears next to the eyedropper cursor, indicating that a color is being added.

If you do not press Shift, the color you select will replace the active color on the palette.



Magic Brush

7. Choose the Magic Brush from the Toolbox.
8. On the Transition/Threshold palette, move the Threshold slider to the halfway mark. Move the Transition slider just to the right of the Threshold slider.



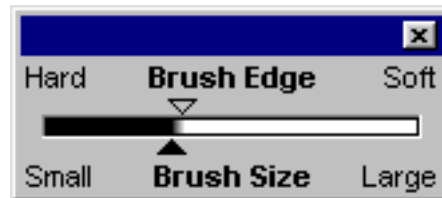
The Threshold slider controls how much of the image is kept or erased. The closer the slider is to the right, the more of the image is kept.

The Transition slider controls how smooth the edge of the mask will be.

9. On the Brush Palette, move the Edge slider just to the right of the Size slider.

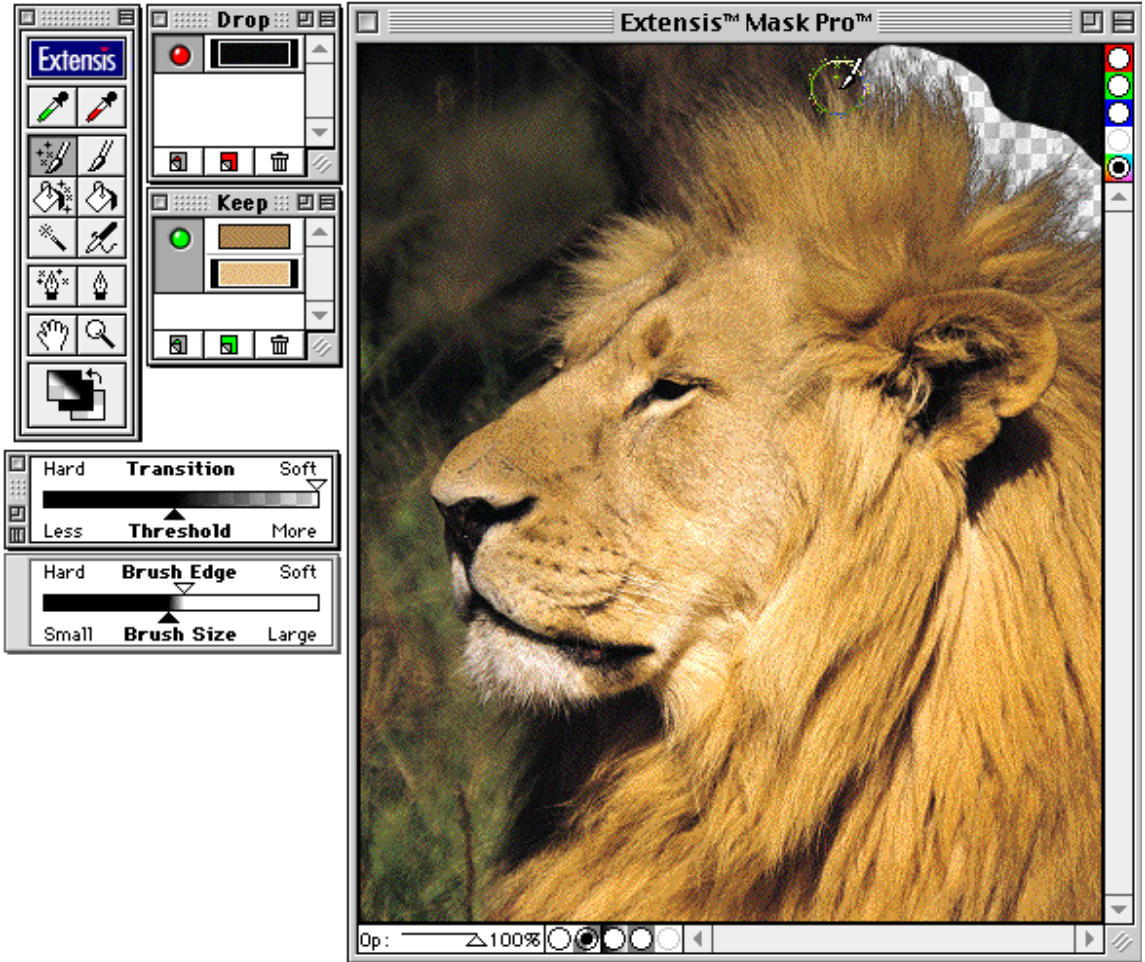
#### Tip

To make your brush bigger or smaller as you mask, use the **Right** and **Left Arrow** keys or the **Square Bracket** keys [ ].



The Brush Edge slider controls how smooth the edge of the brush itself will be.

10. Click and drag around the outside edge of the mane.



As you drag, you'll notice that the lion's mane is masked away from the background, which turns into transparency.

### Tutorial 3: Additional Keep/Drop Manipulation

1. If it isn't already open, open the "lion.psd" image in Mask Pro (see page 63).
2. If you have not just completed the "Basic Keep and Drop" tutorial, select a drop color and two keep colors as described in steps 2-6 of that tutorial (see page 65).
3. Click on the drop color in the drop palette.  
The cursor will change into the Red (drop) Eyedropper.
4. Drag across the green area in the lower left corner of the image.

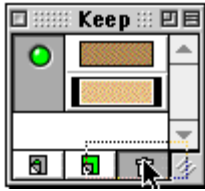


The drop color will change to the dark green color.

5. Using the Magic Brush, drag along the bottom part of the lion where the fur along the edge is golden.



You may have to adjust the Threshold setting (to the right) in order to get a good edge.



6. Click on one of the Keep colors and drag it to the trash can on the Keep palette.

This will leave you with a single active, Keep color.

7. Drag along the dark, almost black mane area of the lion to set the existing Keep color to the color of the dark portion of the mane.

### Tip

Use as few Keep and Drop colors as possible. You can generally achieve good results with no more than four colors total between the Keep and Drop palettes.



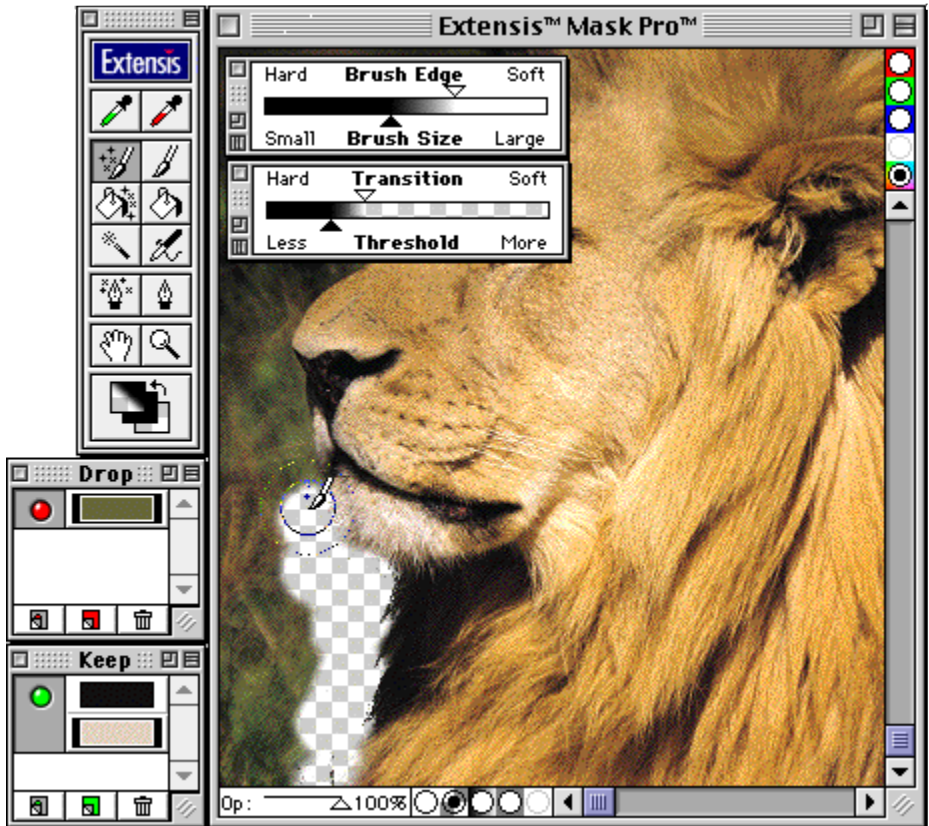
This will change the Keep color to an almost-black color.

8. Press Shift and drag through the chin to add the light color of the chin to the Keep palette.



This adds a second, much lighter color to the Keep palette. Be sure to avoid accidentally dragging into the background color.

- Using the Magic Brush, drag along the dark portion of the mane and the chin. Stop at the lips of the lion.



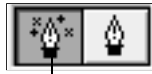
The background will be removed. You may have to play with the threshold setting to get the best result possible.

Threshold settings like these will produce good results on most images. For an in-depth discussion of Transition and Threshold, see *page 21*.



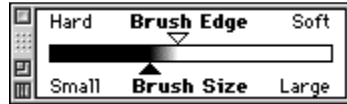


## Tutorial 4: Using PrecisionEdge Detection



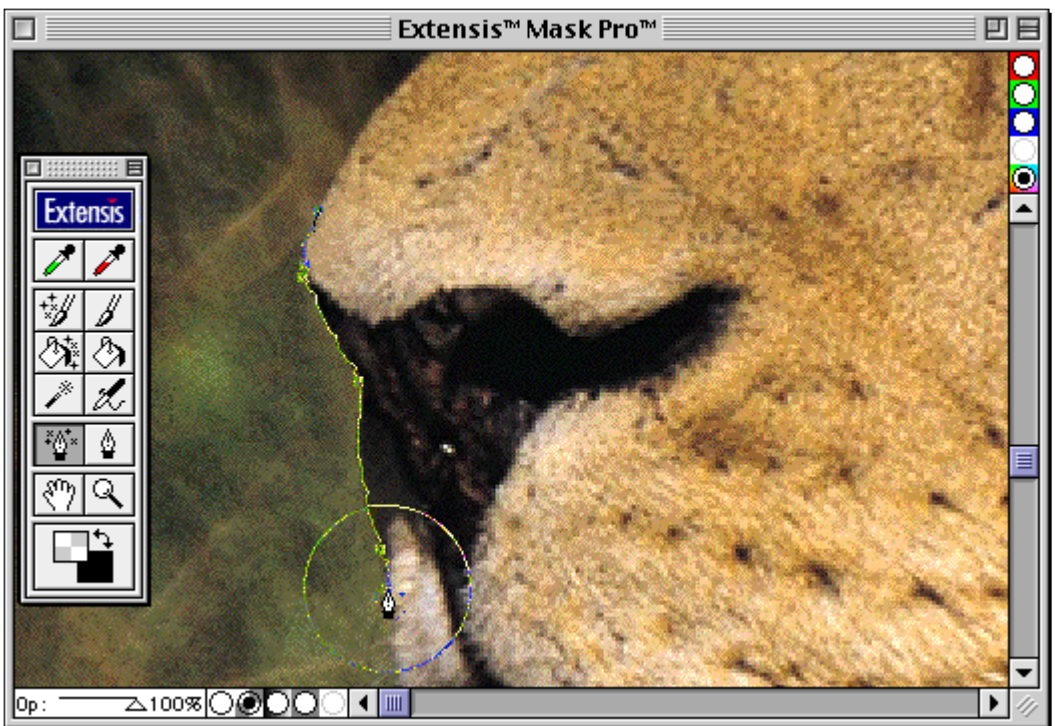
Magic Pen

1. If it isn't already open, open the "lion.psd" image in Mask Pro (see page 63).
2. Choose the Magic Pen tool from the Toolbox.  
The Magic Pen finds edges automatically.
3. Set the Brush size about halfway on the Brush palette.



The Brush Size determines the search radius that the Magic Pen tool uses to find an edge.

4. Click above the Lion's nose and drag down around it.



As you drag, the path will snap to the Lion's nose.

5. **If the edge snaps to the inside of the nose, backtrack to where the edge is on target, release the mouse to drop a point, then click and drag again to finish outlining the nose.**

Setting a point in this way lets Mask Pro know which of the available edges you're trying to use.



Pen

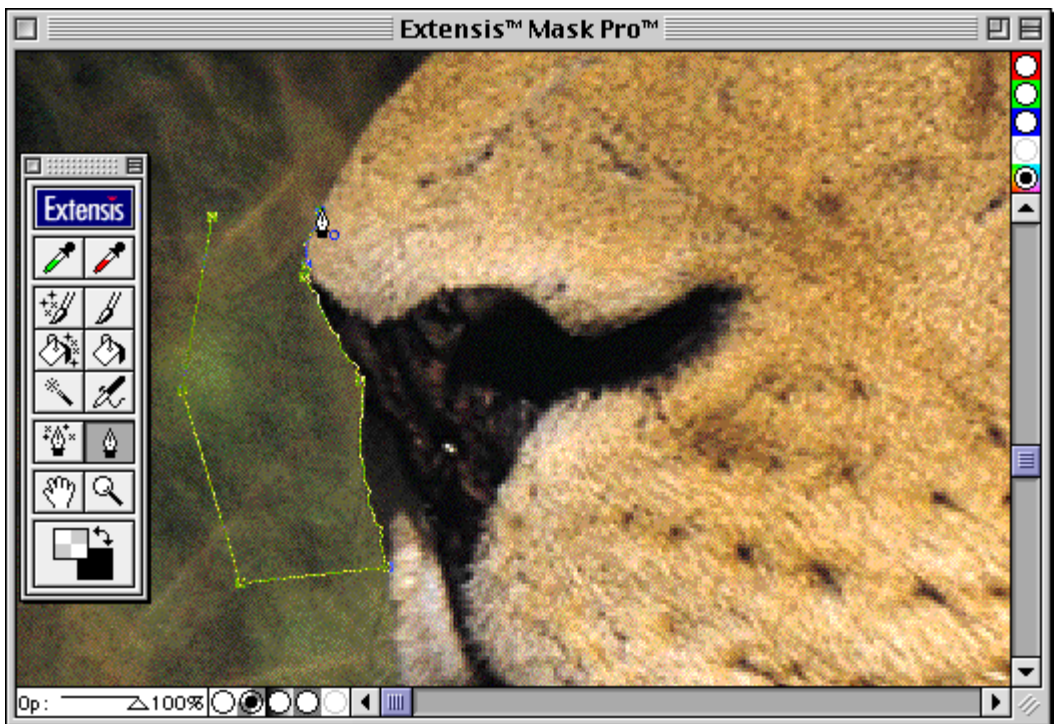
6. **At the bottom of the nose, at the lip area, press the "P" key. This will change the tool to the regular Pen tool.**

The Pen tool works exactly the same as the Pen tool in Adobe Illustrator (versions 7 & 8).

7. **Click to the left of the nose, near the left edge of the image. Click again along the left edge of the image, up as high as when you first started dragging the Magic Pen tool.**

The idea here is to surround an area outside the nose.

8. **Click one more time on the original point where you started drawing with the Pen tool.**



The Pen tool cursor will display a little circle when the end point meets the starting point (⦿). This lets you close the path, or continue drawing along the same path.

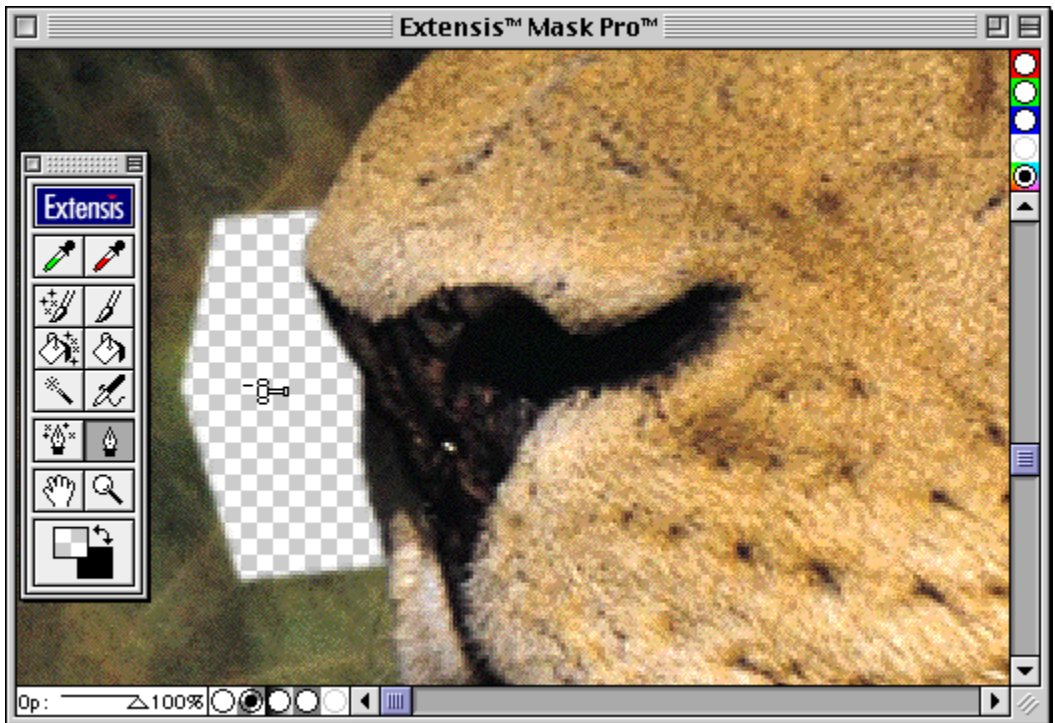


Erase

9. Set the Mask Mode (at the bottom of the toolbox) to Erase.

When you click with the Pen or Magic Pen tool after creating a closed path, the area you click in (inside the path or outside the path) will be erased.

10. Click inside the path to remove those pixels.



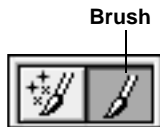
When placed inside the closed path, the Pen tool cursor will turn into a gavel (☞). When you click with the gavel, the pixels inside the path will disappear from the image.

## Tutorial 5: Cleaning Up a Mask

1. If it isn't already open, open the "lion.psd" image in Mask Pro (see page 63).
2. Create the mask edge using Mask Pro's tools.
3. Click the Cleanup Mode button (at the far right) along the bottom of the Mask Pro window.

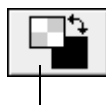


Cleanup mode shows you which pixels are being kept (white), dropped (black), and which ones are partially transparent (gray).



4. Choose the standard Brush tool.

The Brush tool ignores Keep and Drop colors, Erasing or Restoring depending on the Mask Mode setting in the toolbox.

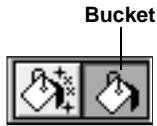


5. Change the mask mode (at the bottom of the toolbox) to Erase.

Using the Brush tool now will erase pixels from the image.

6. Draw a solid black line between the edge of the image and the area that can be dropped from the image by dragging with the Brush tool.

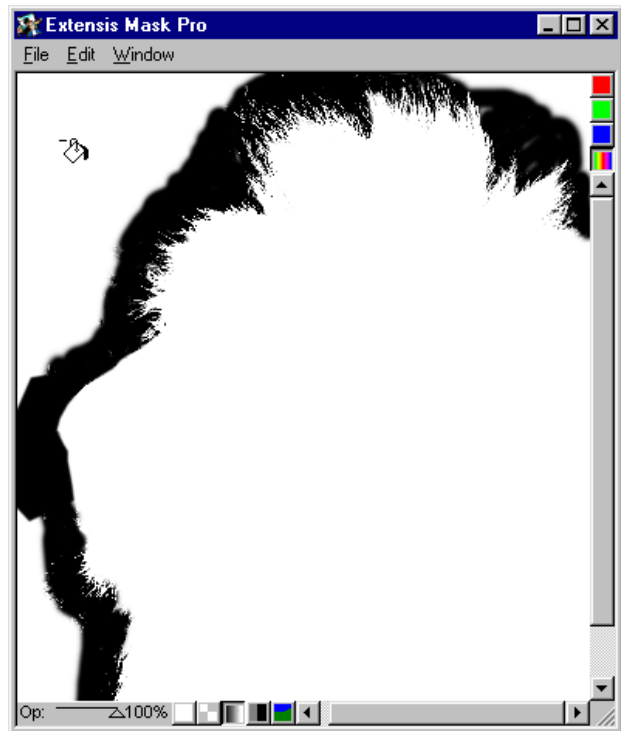
Be sure to draw a continuous line (no breaks). This will allow the Bucket tool to work without affecting the mask edge you've created.



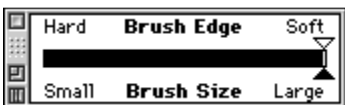
7. Choose the Bucket tool from the toolbox.

The Bucket tool is used to Erase or Restore solid areas.

8. Click in any white areas that have been separated from the mask edge.



Those white areas will turn black, indicating that they've been erased.

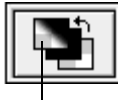


9. Make the Brush Size as large as possible.

You may have to reduce the Brush softness in order to drag the Size slider all the way to the right.



**Magic Fill**



**Erase/Restore**

**10. Choose the Magic Fill tool from the toolbox.**

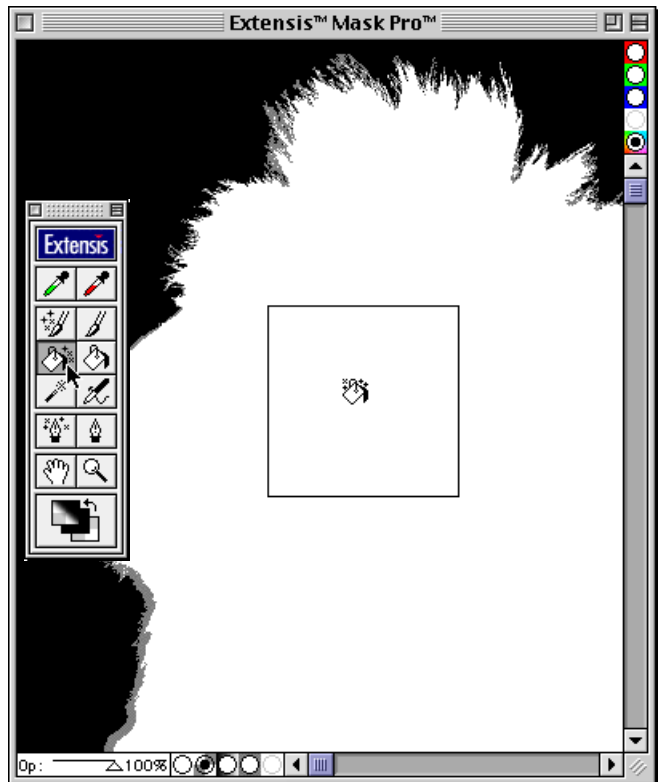
This is the tool that looks like the Bucket tool with sparkles. It is used to erase/restore any “loose” pixels that fit within the brush size rectangle.

**11. Change the Mask Mode to Erase/Restore**

This mode allows the Magic Fill tool to get rid of both specs outside of the mask and holes within the mask.

**12. Double-click on the Magic Fill tool.**

All specs and holes will be eliminated.



# Appendix A: Technical Information

---

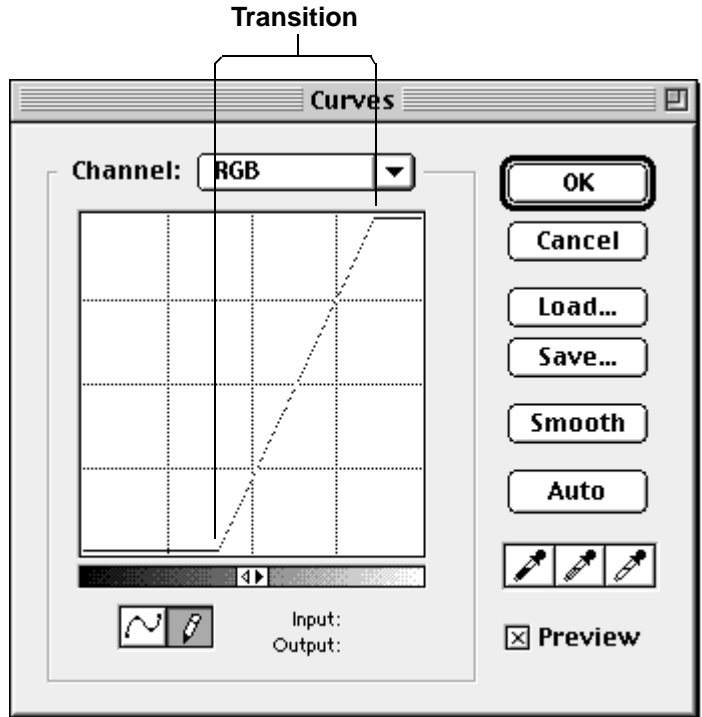
## About The Magic Brush

---

When painting with the Magic Brush, each pixel is assigned an opacity based on the Keep and Drop colors; pixels that are similar to the Keep colors become opaque and pixels similar to the Drop colors become transparent. For pixels in between, things get a little more complicated. By bending and squeezing the color-space, Mask Pro internally assigns every color an intermediate opacity value based on the proximity of Keep and Drop colors. To calculate the final value, this intermediate value is adjusted according to the Threshold and Transition sliders.

When you move the Threshold slider toward “More,” more pixels become opaque (the threshold moves towards the drop colors) and vice versa.

Thresholding is actually done with a soft threshold, allowing the transition between opaque and transparent to span a fraction of the colorspace between the Keep and Drop colors. If soft thresholding were to be obtained using the Photoshop Curves dialog, the curve might appear as shown in the Curves dialog on the following page.



Moving the Transition slider all the way to “Hard” sets the fraction to zero, causing an instant transition between opaque and transparent. Because the transition is not occupying any of the colorspace, the threshold can move all the way between the Keep and Drop colors, allowing thresholding to compensate for careless selection of Keep and Drop colors. The drawback to this setting is that the Magic Brush will produce a hard edge.



When the Threshold (black) slider is set all the way to the left (“Less”) the Transition (white) slider can be moved all the way to the right (“Soft”) disabling thresholding all together. At this setting the transition occupies the entire colorspace between the Keep and Drop colors. This is especially useful when cutting out hair and smoke, but since there is no room left to move the threshold, it demands careful selection of the Keep and Drop colors.



Using anything from one third to one half of the slider’s width for the Transition will usually be appropriate.



## **About Color Sampling**

---

When you click the Keep or Drop eyedropper with no Keep or Drop colors selected, colors are sampled within a 2.5 screen pixel radius. For example, at an image magnification of 100%, an area 5x5 pixels round is sampled.

This means that you can select a single color pixel by zooming in, and increase the average color sampling area by zooming out. For example, at 10% magnification, a 25x25 pixel area is being sampled.

## **About EdgeBlender**

---

EdgeBlender substitutes colors along the edge of the masked area to achieve an average color. Choke indicates how far in from the edge the adjustment will be applied.

When adjusting the edge with EdgeBlender, Mask Pro searches pixels in a square area to determine the substitutions. For example, if some pixels in the area being examined are white with opacity zero, and other pixels are 50% gray with 50% opacity, the pixel in the middle of the examined area will be replaced with black.

In more complex cases, such as when red pixels with opacity 100% are also found (in addition to the white pixels with opacity zero and 50% gray pixels with 50% opacity), Mask Pro will substitute a color for the middle pixel that lies between black and red.

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