



Perfect Mask 5 User Guide

User Guide

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Perfect Mask 5 User Guide

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Perfect Mask 5 User Guide

Welcome to onOne Software Perfect Mask 5 User Guide

Perfect Mask is the next generation of Mask Pro, the leading software for background replacement. Perfect Mask takes the core strengths of Mask Pro to another level, by automating many common masking tasks with incredible accuracy.

Perfect Mask's new masking technology makes selecting subjects and isolating backgrounds surprisingly easy. With Automatic Background Removal, an initial mask is made on your image and can then be fine-tuned using the Erase and Refine Tools. With these new features, you can create high quality masks in just a few clicks. You'll be amazed at how well this works even when masking tough subjects like hair and glass on complex backgrounds.

Perfect Mask 5 works where you do with seamless integration into your workflow whether you use Lightroom, Aperture or Photoshop. It even works as a standalone application.

Looking for Information?

If you're unable to find what you're looking for in this help system, try these [alternative resources](#), or contact our [customer support department](#).



Most popular pages

[Welcome](#)
[Keep, Drop and Refine Brushes](#)
[What is New Perfect Mask](#)
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[Home](#) > [Welcome](#) > [Using this Help System](#)

Using this Help System

The user guide for Perfect Mask is presented in html and is readable in most web browsers. When you access the user guide from the help menu it will appear in your default web browser.

On the left side you will see a table of contents that makes it easy to find the section you are looking for. The table of contents are hyperlinks that will take you to the specified section by clicking on them. The main body of the page will show you the content you have requested. Use the scroll-bar at the right to scroll down for additional content. You may see additional hyperlinks in the body text. They will be blue and underlined. Clicking on one of these hyperlinks will take you to more relevant information.

You use the same forward and back buttons in your browser to navigate this user guide as you would a regular web page. You can even bookmark pages so you can find them quickly in the future.

If you don't see what you are looking for in the table of contents, try the search field. You can type in what you are looking for and an index of pages will be created automatically that contain your search term.

Printing the Manual

You can also access a [printable version of this manual here](#). It is in Adobe Acrobat (PDF) format. You will need a copy of the free Adobe Acrobat Reader to view it.

See also

[Additional Resources](#)
[Contacting onOne Software](#)

[Home](#) > [Welcome](#) > [Additional Resources](#)

Additional Resources

Check the Hot Topics

Check the list of [Hot Topics](#) on the onOne website. The covers the most commonly asked questions.

Knowledge Base

Search the [Knowledge Base](#) for common bugs, tips & tricks, and compatibility issues with other software.

Video Tutorials

Check the [online video tutorials](#).

Technical Support

Contact technical support by filing out a [request form](#).

See also

[Using this Help System](#)
[Contacting onOne Software](#)

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Contacting onOne Software

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For Technical Support please visit:
<http://www.onOnesoftware.com/support>

Sales
For sales please call 1-888-968-1468

See also

[Using this Help System](#)
[Additional Resources](#)

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Home > Installation

Articles in this section



System Requirements



Installation



Activation and
Registration



Uninstalling

Home > Installation > System Requirements

System Requirements

	Macintosh	Windows
Operating System	Mac OSX 10.6, 10.7 (current maintenance releases)	Windows XP, Windows Vista, Windows 7 (current maintenance releases)
Processor	Intel Core 2 Duo or better	Intel Core 2 Duo or better
Memory	4 GB RAM (8 GB recommended)	4 GB RAM (8 GB recommended)
Hard Disk	100 MB Hard Disc Space	100 MB Hard Disc Space
Display	OpenGL 2.0 capable video card with 256 MB dedicated VRAM running at 1280x800 or higher	OpenGL 2.0 capable video card with 256 MB dedicated VRAM running at 1280x800 or higher
Optional Host Applications	Adobe Photoshop CS4, CS5 Adobe Photoshop Elements 9, or 10 Apple Aperture 2.1 or 3 Adobe Photoshop Lightroom 2 or 3	Adobe Photoshop CS4, CS5 Adobe Photoshop Elements 9, or 10 Adobe Photoshop Lightroom 2 or 3
Other	Internet connection for activation, auto updates and video tutorials Adobe Flash 10 player DVD drive for installation from disc Administrator privileges to install and uninstall	Internet connection for activation, auto updates and video tutorials Adobe Flash 10 player DVD drive for installation from disc Administrator privileges to install and uninstall Microsoft .NET 3.5 framework or higher (installed automatically if missing)

Home > Installation > Installation

Installation

To install Perfect Mask, double click the installer icon and allow the installer to guide you.

IMPORTANT: YOU MUST CLOSE LIGHTROOM AND APERTURE BEFORE INSTALLING.

Mac OS X

- The application and all other required files and documentation are installed in the Perfect Mask folder in the user's Applications directory.
- The default installation installs all necessary files into all supported versions of Photoshop Lightroom found during the installation process.
- If a previous versions of Perfect Mask is found, it will be replaced.
- Support files and frameworks are installed into /Library/Application Support/

Windows Vista and Windows 7

- The application and all other required files and documentation are installed in the Perfect Mask directory in the onOne Software folder in Program Files.
- The default installation installs all necessary files into all supported versions of Photoshop Lightroom found during the installation process.
- If a previous versions of Perfect Mask is found, it will be replaced.
- Support files and frameworks are installed into \ProgramData\onOne Software\

Windows XP

- The application and all other required files and documentation are installed in the Perfect Mask directory in the onOne Software folder in Program Files.
- The default installation installs all necessary files into all supported versions of Photoshop Lightroom found during the installation process.
- If a previous versions of Perfect Mask is found, it will be replaced.
- Support files and frameworks are installed into \Documents and Settings\All Users\Application Data\onOne Software\

See also

[System Requirements](#)
[Activation and Registration](#)
[Uninstalling](#)

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Activation and Registration

Perfect Mask will operate as a trial version for 30 days from when it is installed. If you have purchased Perfect Mask, you will want to license it so you can continue to use it past the trial period. When you install Perfect Mask it will prompt you to license it. Simply click on the license button and enter your license code. Your license code can be found in your order confirmation email if you purchased Perfect Mask electronically or on a sticker on the information card in the boxed version. Your license code allows you to install Perfect Mask on two computers. When you enter your license code, Perfect Mask communicates with the onOne activation server and will activate your software. Your software must be licensed and activated to function past the trial period. If the computer you are activating does not have access to the internet, you can manually activate your software by following the manual activation instructions in the license dialog.

If you wish to move your copy of Perfect Mask from one activated computer to new computer you will need to deactivate it first. Deactivation is a simple process. Simply open Perfect Mask and select deactivate from the Help menu. This will deactivate Perfect Mask on the current machine, allowing you to install and activate it on another machine.

If you lose your activation code, have your computer stolen and can not deactivate it or have other activation issues please contact onOne customer service at 888-968-1468 or visit the support section of the onOne software website <http://www.ononesoftware.com/support>.

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

See also

[System Requirements](#)
[Installation](#)
[Uninstalling](#)

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Uninstalling

To uninstall Perfect Mask follow these instructions:

Windows

1. Deactivate Perfect Mask by launching it and selecting deactivate from the Help menu
2. Quit Photoshop
3. Click on the start menu and select Control Panel
4. Double-click on Add/Remove programs
5. Select Perfect Mask and click remove

Note: these instructions are for Windows XP, the steps for Windows Vista are similar.

Macintosh

1. Deactivate Perfect Mask by launching it and selecting deactivate from the Help menu
2. Quit Photoshop
3. Navigate to the Plug-Ins folder of your host applications. For example: Applications/Adobe Photoshop CS3/Plug-Ins
4. Locate the Perfect Mask folder and move it to the trash
5. Navigate to the Perfect Mask support files and frames located at Library/Application Support/onOne Software/
6. Move the Perfect Mask folder to the trash
7. Navigate to the Applications folder and move the Perfect Mask folder to the trash

See also

[System Requirements](#)
[Installation](#)
[Activation and Registration](#)

Home > What is New Perfect Mask

What is New Perfect Mask

- The next generation of the popular Mask Pro 4
- High quality masks in just a few clicks
- Automatic subject detection creates initial mask
- Works great on tough subjects like hair and glass
- Works directly with Lightroom, Aperture or Photoshop

New Keep and Erase Tools

With the Keep and Erase Tools you loosely brush areas you want to keep, and Perfect Mask automatically expands your brush to include textured areas. This is a huge time saver! And, on consistent backgrounds, you can consider a single brush stroke.

New Refine Tool

Masking through subjects that were time consuming to mask before with a simple swipe of the Refine Tool.

In tough areas like hair, tree branches and wedding veils you can simply brush with the Refine Tool to automatically remove the background and any color fringes.

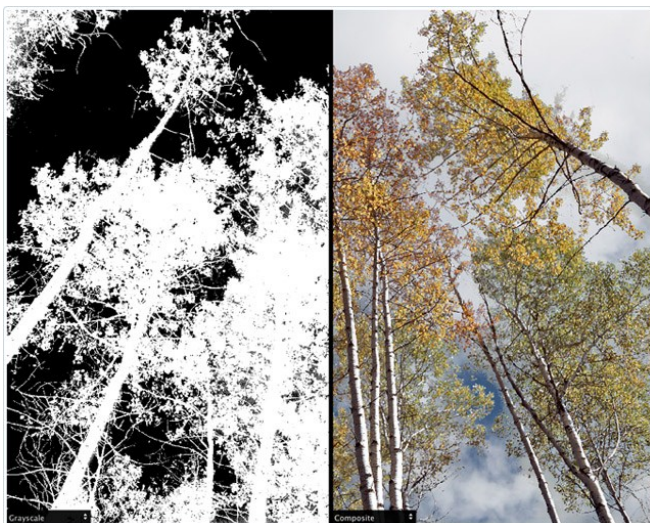
New Background Library

The new library of high quality backgrounds provides you with an easy way to replace an unsightly background in an otherwise great image. Imagine putting your subject in an old warehouse. Choose from skies, sunsets, walls and muslin backgrounds, just to name a few. Get creative!



New Automatic Solid Background Removal

If Perfect Mask detects a solid color background, it can remove it automatically. This means that if you shoot on a solid color, all the masking work is done for you! This is perfect for green-screen shooting.



New Flexible Previews

Now you can view your mask and the image side by side so This is a big time saver because you no longer have to toggle as you go.

Select the preview configuration that works for you. There mask to make adjustments and judge quality.

Maintains Classic Workflows

Mask Pro customers can continue to use the tools they are comfortable with but will reap the benefits of incredible new features that make masking easier than ever. Perfect Mask includes all of the tried and tested tools from Mask Pro like the keep and drop droppers and the MagicBrush.



New Works Where You Do

Perfect Mask works directly with Lightroom and Aperture and even as a standalone application. It also works as a plug-in to Adobe Photoshop and Adobe Photoshop Elements.



Home > Getting Started

Getting Started

This getting started section will give you only the basics of using Perfect Mask. If you have never used Perfect Mask before this is a good place to start. You might also try watching the [getting started video tutorial](#). For detailed information on steps and controls mentioned in the getting started section see the Using Perfect Mask section instead.

Articles in this section

[Supported File Types](#)
[Opening Perfect Mask](#)
[User Interface](#)
[Navigating the Preview](#)

Home > Getting Started > Supported File Types

Supported File Types

When used through Photoshop or Photoshop Elements, Perfect Mask supports any 8 or 16 bit RGB file that can be opened by Adobe® Photoshop®. This includes Jpeg, PSD and TIF as well as Raw files from digital cameras and many other formats. If you routinely work in Grayscale or CMYK, simply convert your image RGB before using Perfect Mask.

When accessed through Lightroom or Aperture, your images will automatically be copied and converted by the host application into Photoshop (PSD) files.

When accessed as a standalone application or through the Perfect Photo Suite, Perfect Mask supports reading of the these formats.

- Photoshop (PSD or PSB)
- Tiff (TIF)
- Jpeg (JPG)
- Raw files from most digital cameras

Perfect Mask saves its files are layered Photoshop files. You can export these to Tiff and Jpeg as well.

Perfect Mask may work on your original target layer or a copy the target layer. It may also work on the actual pixels or a layer mask. Generally it is recommended to work on a copy of the target layer with a layer mask.

Using Perfect Mask on Smart Objects in Photoshop

Perfect Mask can edit the layer mask on Smart Objects in Photoshop. It will not work on the layers pixels directly. Layer mask is the only available output option when working on a Smart Object.

See also

[Opening Perfect Mask](#)
[User Interface](#)
[Navigating the Preview](#)

Home > Getting Started > Opening Perfect Mask

Opening Perfect Mask

Opening Perfect Mask Standalone Application

1. Open the Perfect Mask Application. On Mac OSX it will live in your Applications Folder, on Windows it will live in your Start menu.
2. When the application opens, it will prompt you for which file you would like to work on.
3. Perfect Mask starts in the Layers module. Load your new background and align it in relation to your foreground.
4. Next, select the Mask module from the module selector.
5. Make your desired adjustments, then press Apply.
6. You will be returned to the Layers module.
7. Select Save to save your file.



Opening Perfect Mask inside the Perfect Photo Suite

1. Start by opening the Perfect Photo Suite application. On Mac OSX it will live in your Applications Folder, on Windows it will live in your Start menu. You can also access the Perfect Photo Suite inside of Lightroom or Aperture as detailed above.
2. The Perfect Photo Suite starts in the Layers module. Think of this as the home base where you open and save your files.
3. Open the image(s) you wish to work on. You can do this from the File > Open menu or by using the Browser.
4. Open your new background and align it under the foreground image.
5. Select Perfect Mask from the module selector in the upper right corner
6. Make your adjustments in Perfect Mask, then press the Apply button
7. Your image will return to the Layers module, Save your work using the Save command in the File menu.



Opening Perfect Mask in Photoshop

1. When you use Perfect Mask inside of Photoshop you need to open an image first with your new background on a layer under the foreground layer.
2. When you have the image you would like to work on be sure to select the layer that you would like to start with.
3. Then go to the onOne Panel and select Perfect Mask.



- If you don't see the onOne panel, you can open it from the Window > Extensions menu.
- You can also access Perfect Mask from the File > Automate menu.



Opening Perfect Mask in Photoshop Lightroom

1. When you use Perfect Mask inside of Photoshop Lightroom you need to select an image to start.
2. Then select Perfect Mask for the File > Plug-In extras menu.
3. Perfect Mask starts in the Layers module. Load your new background and align it in relation to your foreground. If you selected your foreground and background at the same time in Lightroom you can arrange and align them in the Layers module.
4. Next, select the Mask module from the module selector.
5. Make your desired adjustments, then press Apply.
6. You will be returned to the Layers module.
7. Select Save to save your file, then select close to return to Lightroom.



If you are using Perfect Mask as part of the Perfect Photo Suite, select Perfect Photo Suite instead, then select Perfect Mask from the module selector. Don't select multiple images unless you wish to merge them into a single layered file.

Opening Perfect Mask in Aperture

1. When you use Perfect Mask inside of Aperture you need to select an image to start.
2. Then select Perfect Mask from the Image > Edit with... menu.
3. Perfect Mask starts in the Layers module. Load your new background and align it in relation to your foreground. If you selected your foreground and background at the same time in Aperture you can arrange and align them in the Layers module.
4. Next, select the Mask module from the module selector.
5. Make your desired adjustments, then press Apply.
6. You will be returned to the Layers module.
7. Select Save to save your file, then select close to return to Aperture.



If you are using Perfect Mask as part of the Perfect Photo Suite, select Perfect Photo Suite instead, then select Perfect Mask from the module selector. Don't select multiple images unless you wish to merge them into a single layered file.



You can also access Perfect Mask from the contextual menu by right-clicking (control-clicking) on an image and selecting Edit with > Perfect Mask.

See also

[Supported File Types](#)
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[Navigating the Preview](#)

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User Interface

Click on any tool or control in the window below to learn its function (Adobe Flash Required)

Layers Module



Tip: If you work on a smaller display you can open the close the library with the Command-down arrow (Mac) or Control-down arrow(Win) short-cut. This gives the preview more room so you can use the Masking Brush.

Mask Module

See also

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Navigating the Preview

Navigating the Preview

Perfect Mask provides a number of easy ways to navigate and view your image in the Preview window.

Hand Tool

The Hand tool is used to drag the image within the Preview window, whenever the image size is larger than the viewable area.

To pan (scroll) in the Preview screen:

- Select the Hand tool and drag the image until you locate the area you wish to view.
- With any other tool selected press Spacebar while you drag the image in the window.



Tip: Hold down the spacebar temporarily to activate the Hand tool no matter what tool is currently selected

Tip: Double-click the Hand tool in the Toolbar to set the image to a magnification that fits completely in the current window size.

Zoom Tool

The Zoom tool changes the magnification of the image in the Preview screen up to 1600%.

With the Zoom tool selected:

- Click in the Preview window to zoom in and center the image at the location clicked.
- Click and drag in the Preview screen to draw a rectangular **marquee**—the screen fills with the area within the marquee when you release the mouse.
- Double-click in the Preview screen to set the Preview screen to 100% magnification.
- Hold the Option key (Mac) or Alt key (Win) and click to zoom out.



Tip: Double-click the Zoom tool in the Toolbar to set the image to 1:1 or 100% magnification, showing every pixel. This is best when adjusting textures and for examining small details.

Navigator and Loupe Pane

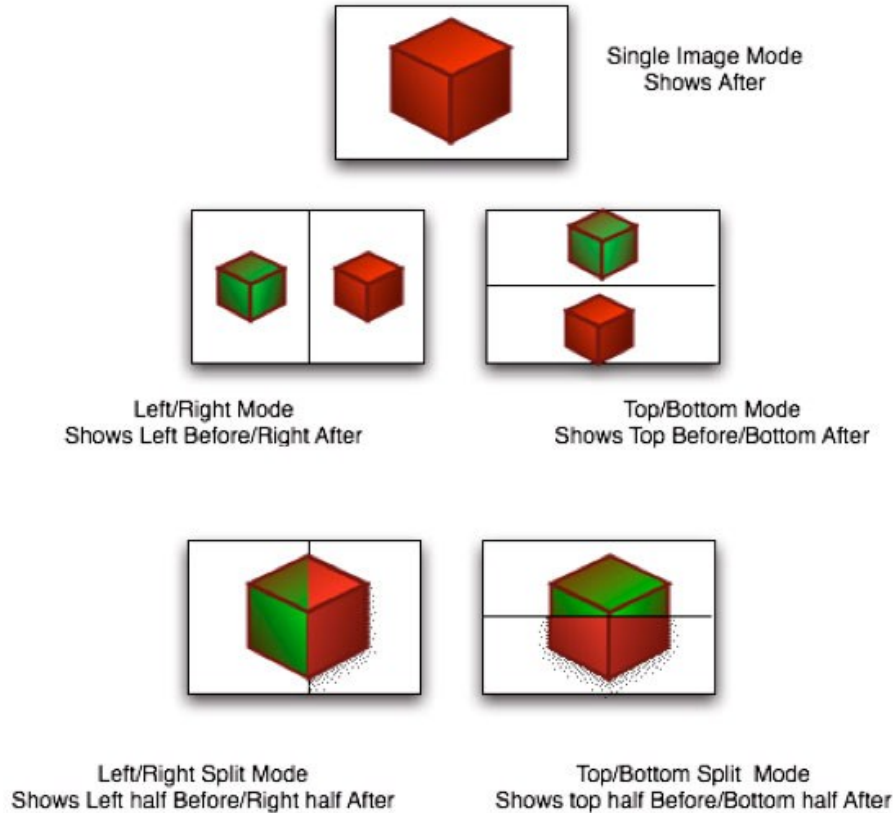
The Navigator pane gives you a complete birds-eye view of your image. The red region of interest indicator marks the area of your image that is visible in the preview pane. You can pan your image by clicking and dragging inside the red region of interest indicator. At the top of the Navigator pane are several Zoom presets. To activate a Zoom preset simply click on it.

When you toggle to Loupe mode you see a magnified section of the preview under the cursor. This allows you to judge the quality of your results while maintaining a complete view of your image.



Preview Window Modes

The preview window has several modes, including single image, side-by-side (horizontal or vertical) and split-screen (horizontal or vertical) versions of an image. This allows you to compare layers side by side or to view a layer mask and the layer side by side.



- Pressing command (control) L will change the preview mode to Left/Right.
- Command-option (control-alt) L will change the preview mode to Left/Right Split screen.
- Pressing command (control) T will change the preview mode to Top/Bottom.
- Command-option (control-alt) T will change the preview mode to Top/Bottom Split screen.
- Pressing command (control) Y will change the view mode to single image.
- Pressing command (control) P will toggle the preview on/off for modal modules.

In the tool well there will be an indicator button that shows the current mode, and when pressed toggles to the next mode. You can also change the mode from the View menu.



In each side of the preview window you have several options as to what you wish to display. You select what you want to display from a pop-up in the bottom left corner of each preview pane.

Left or Top (Before Side)	Right or Bottom or Single (After Side)
Overlay (this shows the mask for the current layer)	Overlay (this shows the mask for the current layer)
White (this shows the mask for the current layer)	White (this shows the mask for the current layer)
Dark (this shows the mask for the current layer)	Dark (this shows the mask for the current layer)
Grayscale (this shows the mask for the current layer)	Grayscale (this shows the mask for the current layer)
Original (default option, Shows the original image)	Original (default option, Shows the original image)
Segements (Displays the results from the color segmentation)	Segements (Displays the results from the color segmentation)
Composite (default option, this shows the composite of all enabled layers)	Composite (default option, this shows the composite of all enabled layers)

See also

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[Opening Perfect Mask](#)
[User Interface](#)

Home > Using Perfect Mask

Using Perfect Mask

Perfect Mask's new masking technology makes selecting subjects and isolating backgrounds surprisingly easy. With Automatic Background Removal, an initial mask is made on your image and can then be fine-tuned using the Erase and Refine Tools. With these new features, you can create high quality masks in just a few clicks. You'll be amazed at how well this works even when masking tough subjects like hair and glass on complex backgrounds.

Perfect Mask provides several ways to work depending on your user level and the type of image. It works for beginners through advanced users. Below are example workflows for different user levels.

Simple hard edged subject on a solid background

Simple hard edged subjects on a solid backgrounds are very easy.

1. Start by opening an image into Perfect Mask.
2. Load a new background if desired and place it under the subject.
3. Switch to the Mask module from the module selector.
4. Press the Remove Background button in the Adjust Mask pane. It will detect solid color backgrounds and remove them automatically.
5. Press Apply to return to the Layers module to save your changes.



Variegated hard edge subjects with varying backgrounds

A more common situation is a subject with a more intricate edge and an inconsistent background.

1. Start by opening an image into Perfect Mask.
2. Add a new background and align it in the Layers module.
3. Next select the Mask module.



4. Select the Erase Tool from the toolwell and loosely brush the areas you don't want. The brush strokes will automatically expand to similar colors.



5. Next select the Refine Tool and paint over the edge of the foreground and background to remove fringe colors or small islands of color.



Complex or Semi-Transparent Subject

One of the more difficult subjects to mask is hair or other semi-transparent and intricate subjects against a varied background. Try these steps for the best results.

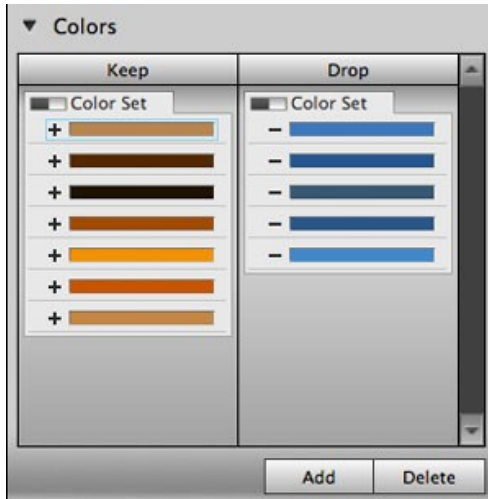
1. Start by opening an image into Perfect Mask.
2. Add a new background and align it in the Layers module.
3. Next select the Mask module.



4. Select the Erase Tool from the toolbar and loosely brush the areas you don't want. The brush strokes will automatically expand to similar colors.



5. Next select the Keep Eye Dropper tool and select colors in the hair and body you want to keep. Focus on the edge colors.
6. Repeat the process with the Drop Eye Dropper for the background colors.
7. Select the Magic Brush tool. Set the mode to Auto, the transition to 128 and the threshold to zero.
8. Paint over the hair and border of the body.
9. Use the regular Masking Brush to touch-up any mistakes.
10. Press the Apply button.
11. Save your results.



Articles in this section

[Preparing Your Image](#)
[Background Browser](#)
[Understanding Masks](#)
[Viewing the Mask](#)
[Keep, Drop and Refine Brushes](#)
[Magic Brush and Colors](#)
[Regular Masking Brush](#)
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[Pen Tool](#)
[Adjust Mask Pane](#)
[Lightroom Use](#)
[Aperture Use](#)

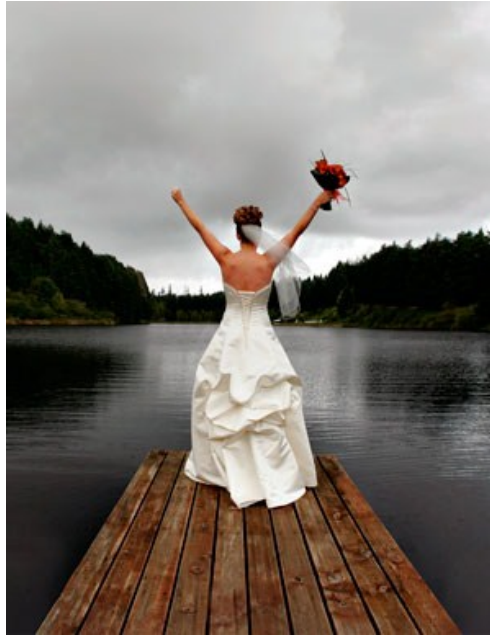
Home > Using Perfect Mask > Preparing Your Image

Preparing Your Image

To get the most out of Perfect Mask it is best to prepare your composite layers in advance. This means placing your new background as a layer under your subject (target) layer. This can be accomplished in Photoshop, Perfect Photo Suite or Perfect Mask. Below are instructions to get you started.

Photoshop and Photoshop Elements

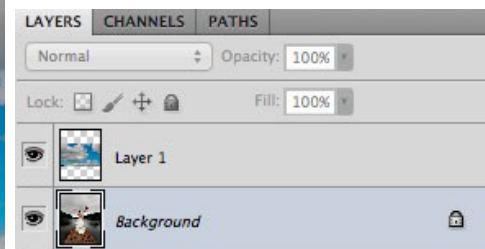
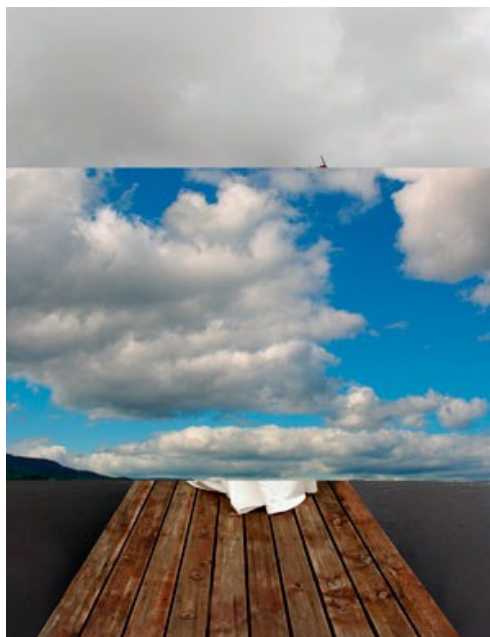
1. Start by opening your subject image and background image.



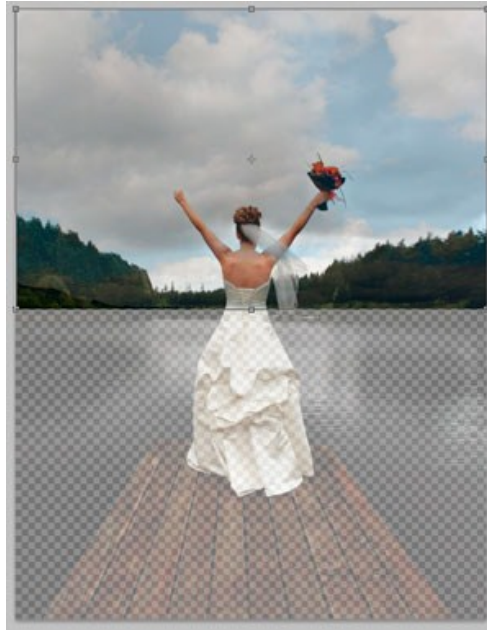
2. Determine which image is the correct size and aspect ratio, either the subject or background. In this example the subject image is the correct size
3. Select whichever image is not the correct size, use the select all command and the copy command and the copy command to copy the image to the clipboard.



4. Now return to the other image and paste the results as a new layer.
5. In this case, the new layer is a sky and should be positioned under the subject. Drag it under the subject layer in the layers palette. Note that if the subject layer is a Background Layer, it needs to be converted into a normal layer to position a layer under it. Simply double-click on it to convert it to a normal layer.



6. Next, reduce the opacity of the upper layer to 50-70%. This makes it easier to see the subject and background at the same time.
7. Select the background layer.
8. Use the transform tool to size and position the background correctly with the subject layer. Keep in mind you can always adjust this later or change to a different background.
9. Select the subject layer and return its opacity to 100%. Now you are ready to start Perfect Mask.



Perfect Photo Suite or Perfect Mask

1. Determine which image to use as the correct size and aspect ratio, either the subject image or the background image.
2. Start by opening this image. In this case, the foreground image is the correct size.



3. Next find your background image and open it. You will be prompted to either add the image as a new layer or create a new image. Select the add as new layer option.

Tip 1: If you are

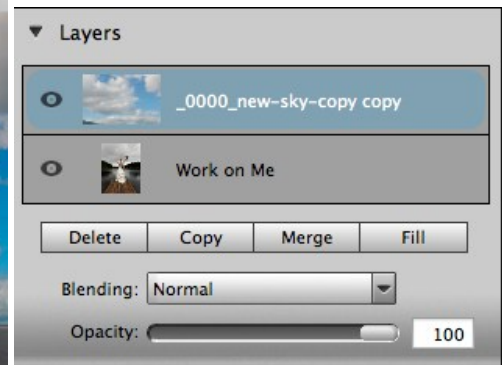
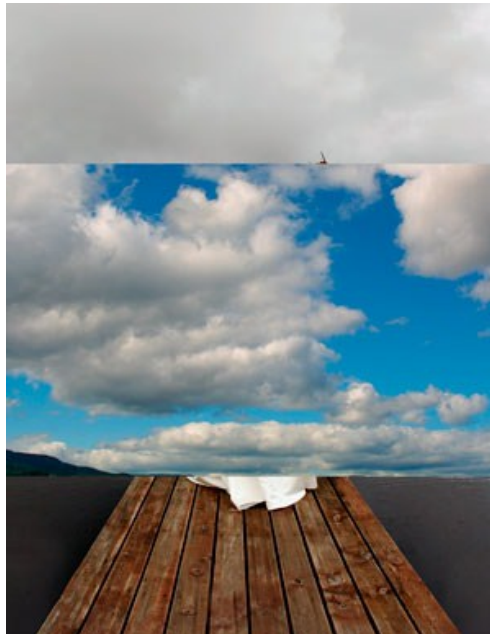


working from Lightroom or Aperture you can open the first image into Perfect Photo Suite or Perfect Mask, then return to Lightroom or Aperture, select your background image and send it Perfect Photo Suite or Perfect Mask to merge it in as another layer.

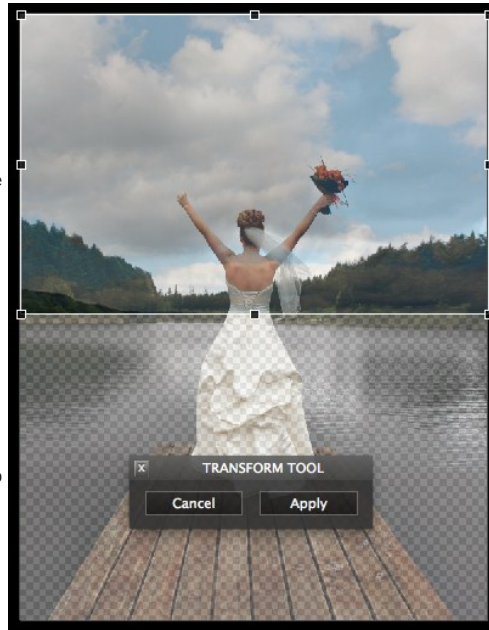
Tip 2: If you don't have a background of your you like, try one of the included backgrounds that come with Perfect Mask. From the Layers module, select Browse Backgrounds in the File menu.



4. The background will be added on top of the foreground, simply drag it below in the Layers pane.



5. Next, reduce the opacity of the upper layer to 50-70%. This makes it easier to see the subject and background at the same time.
6. Select the background layer.
7. Use the transform tool to size and position the background correctly with the subject layer. Keep in mind you can always adjust this later or change to a different background.
8. Select the subject layer and return its opacity to 100%. Now you are ready to start Perfect Mask.



See also

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[Understanding Masks](#)
[Viewing the Mask](#)
[Keep, Drop and Refine Brushes](#)
[Magic Brush and Colors](#)
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Background Browser

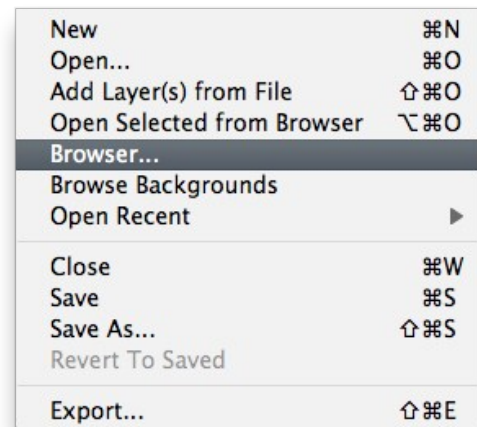
Built-in to the Layers module, is a easy-to-use file browser. You can use it to browse folders just like browsing a web site. It also allows you to quickly browse the included background library.

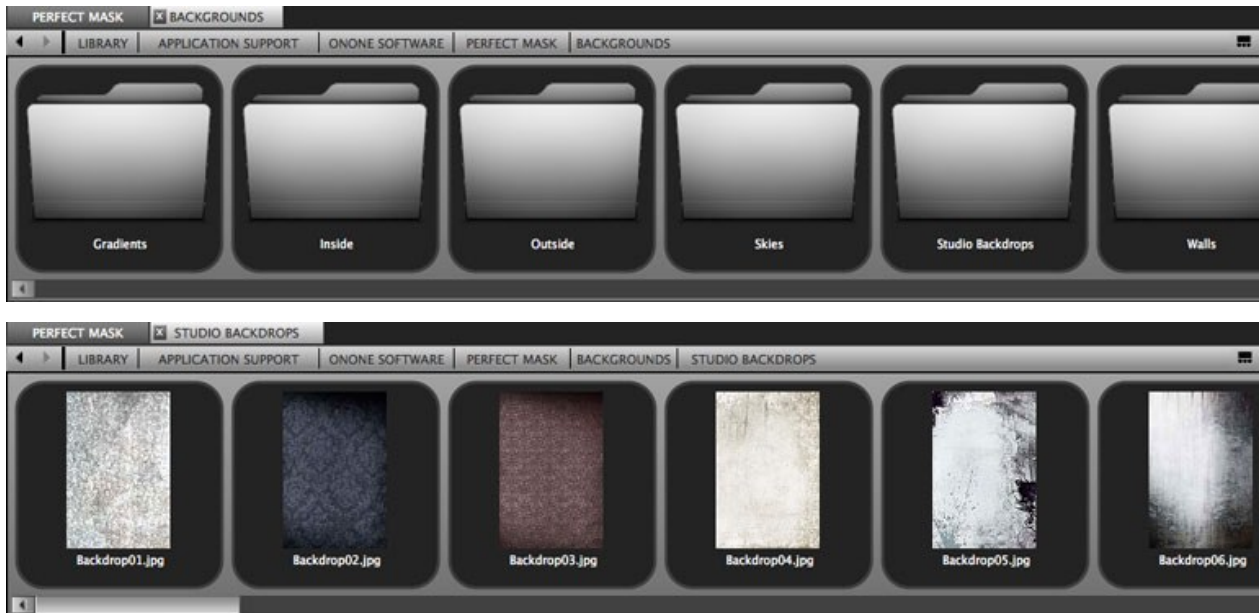
- You can open multiple browser tabs, each tab browsing a different folder structure
- You can drill down into sub-folders by double-clicking
- You can move backwards and forwards using the backwards and forwards buttons or the breadcrumbs trail

To open the Browser and browse a folder select Browser... from the File Menu

- If you had open browser folders the last time you used Perfect Mask, they will automatically appear in the browser when you start.
- You can create another browser tab by using the browse option a second time. You can create as many tabs as you want.
- You can open an image double-clicking on it. If you already have an image open, you have the option of adding the image as a layer or closing the current image and switching to the one you selected.
- If you have multiple images selected in the browser and you want to open them all, use the Open Selected from Browser option.

To Browse the included Background Library select Browse Backgrounds from the File menu.





Normally the browser is in filmstrip view. It looks like a horizontal strip of thumbnails. You scroll left and right to reveal images. There are two other modes, which will talk about below.

At the top of the browser are tabs of each folder structure you have selected to browse. For example you could have one tab with your clients images, a tab with design elements like your logo and a third for browsing replacement backgrounds.

- You can switch from tab to tab by clicking on the tab you are interested in.
- You can close a tab by clicking on the x in the left corner of the selected tab.
- If you have more tabs than can be viewed at once in the window, right and left navigation areas appear.

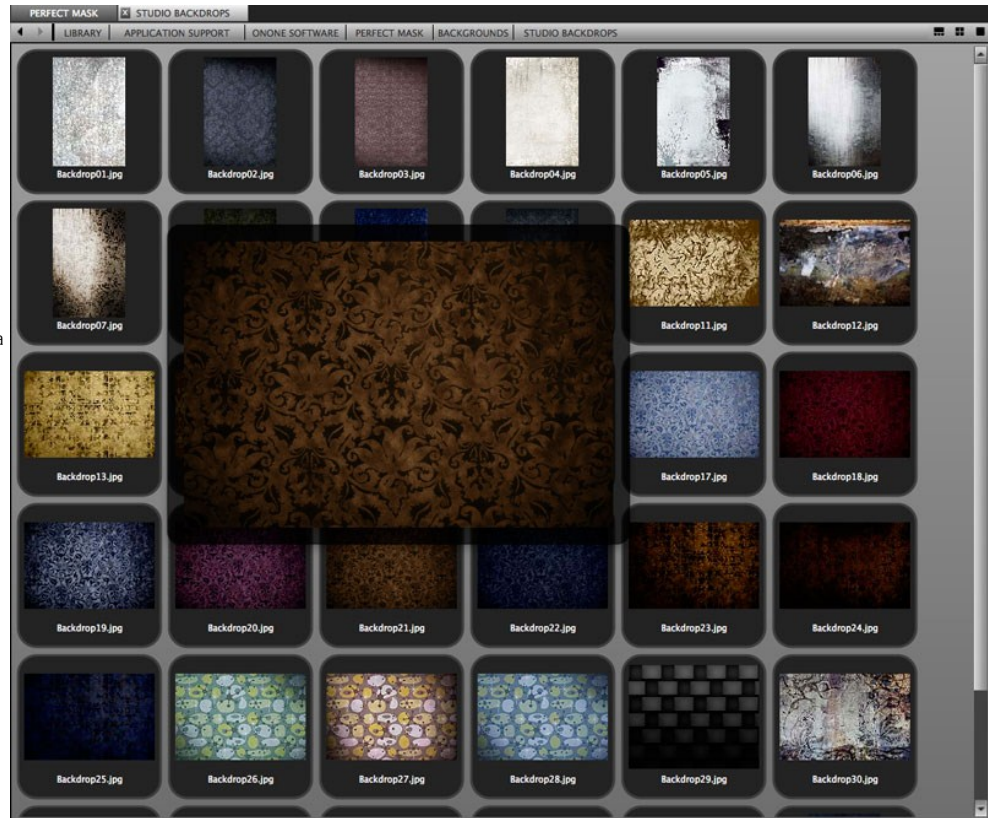
Below the tabs is the breadcrumb navigator. It displays the path of the folder structure. You can use this to quickly move back up a folder structure. It also provides a graphical representation of the folder tree so you can see where you are at.

- At the left are forward and backward arrows that work just like the forward and backwards arrows in a web browser.
- At the right are icons for switching the browser mode. The other modes are detailed below.

Below the breadcrumbs strip are the actual thumbnails. The browser only shows file types that it understands (PSD, PSB, TIF, JPG and RAW). It also shows icon sub-folders.

- You can explore a sub-folder by double-clicking on it.
- You can change the size of the thumbnails by changing the height of the browser. This is accomplished using the resize handle at the top center of the browser. You can click and drag on the handle to make the browser area larger or smaller.
- When you mouse over a thumbnail a pop-up will display a larger version of the image. This is useful for determining small differences between images without the need to open the full sized images.
- You can not delete, move or rename images in the browser.

The browser can also be set to a matrix view. This is accomplished by pressing the matrix icon at the right of the bread crumbs section. Matrix view is handy when you have a large number of images in a folder. Working in matrix view is the same as film strip view.



You can also minimize the browser to provide more space to the preview area. This is handy when working on a small display. This is also accomplished by pressing the minimized icon at the far right of the breadcrumbs section.

- You can toggle between minimized and either film strip or matrix view by double-clicking on a browser tab or by using the command (control) down arrow keyboard short-cut.

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Understanding Masks

You can think of masking as painting with black paint on white paper. A white mask reveals all of the layer that the mask is attached to. An all white mask is considered blank or empty and shows all of the selected layer. As you use Perfect Mask you are adding black paint (Paint-Out mode). Where you paint with black you are hiding the current layer, allowing the layer(s) under it to show through. Think of it like cutting a hole in the mask. If you make a mistake you can switch your paint color to white (Paint-In mode) and paint the layer back in like an eraser. When you paint you have more than just white or black, but any shade of gray in between depending on the opacity of the brush. Shades of gray partially hide the layer, blending the layers together.

Each layer in Perfect Mask has a mask automatically added to it. This allows you blend each layer differently. Masking in Perfect Layers is done in a non-destructive, re-editable way that is compatible with Photoshop. The masking done in Perfect Mask are stored as layer masks which can be viewed and edited later in Perfect Layers and Photoshop.

There are several global masking options that can be accessed from either the Masking Brush Inspector or the Mask Menu. They affect the entire mask on the selected layer.

Reset Mask

Resetting a mask returns it to all white. The entire layer is visible.

Invert Mask

Invert swaps the white for black and black for white. What was hidden is not revealed and vice-versa. Inverting a mask can be very useful. It allows you to paint a layer in, rather than out, which is handy if you only want to work with a small area.

Visual Results
Color boots from bottom layer blend through upper BW layer



Mask
White reveals Black conceals



Upper Layer in BW



Bottom Layer in Color



See also

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Viewing the Mask

Perfect Mask allows you to view the mask for each selection area. You can view the mask in several modes, which are accessible from the Show Mask pop-up in the inspector for each Refine Tool as well as the Masking menu and the bottom left corner of each preview pane. Below are examples of the different mask view modes. You can toggle mask view on and off with the command (Mac OSX) or control (Windows) plus m keyboard shortcut.

Original

Shows the original target layer, with no mask. Think of this as a before image



Composite

Shows the current layer with the masked areas transparent so you can see the layers under it. This is what the results will look like when you apply. Think of this as the after image.



Overlay

The masked area appears as 50% red. This is similar to the Quick Mask view in Photoshop



White

The masked area appears as solid white.



Dark

The masked area appears as 90% black.



Grayscale

The masked area appears as black, the unmasked areas appear as white. This is the same as viewing a layer mask in Photoshop.

**Segments**

Displays the results of the initial segmentation.

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Keep, Drop and Refine Brushes

Keep and Drop Brushes

When you launch Perfect Mask it starts by breaking the image down in to small similar colored segments. The Keep and Drop Brushes are used to assign segments to be kept or removed. By default all segments are marked as keeps when you open Perfect Mask. The first step in masking most images is to use the Drop Brush and make large, lazy brush strokes through areas you want to remove. The brush strokes you make will automatically be expanded to similar color and textured segments. The Drop Brush offers a fast way to remove large sections in a single stroke. The controls for the Drop Brush are located in the Drop Brush Inspector, pictured to the right. If you don't see the inspector on screen, press the "i" keyboard shortcut

or press the "i" icon at the bottom of the toolwell. Below are descriptions of the controls in the Keep and Drop Brush Inspector.

Brush Size: Adjusts the size of the brush. Use a large when for large areas and a smaller brush to get into the tight spots.

Edge Refinement: Sets how thick of an edge is automatically refined. This smooths out segment artifacts and reduces color fringing. Generally a setting of 6-10 works well.

Segment Size: Sets the size, or mass of the segments that are created. The default setting of eight works well for most images. You can see the segments using segment view. If your image has few colors and is creating too many segments will little difference, try a higher setting. If your image has lots of colors and gradations use a lower setting.

Expand Tolerance: The expand tolerance controls how similar segments need to be before they are grouped together.

Wacom Controls: If you are using a Wacom pressure sensitive tablet you can control the brush size with the pressure.

Show Mask: Enables mask preview for the main preview pane.

Auto Expand: When enabled, segments of similar color to those under the drop brush will be dropped as well.

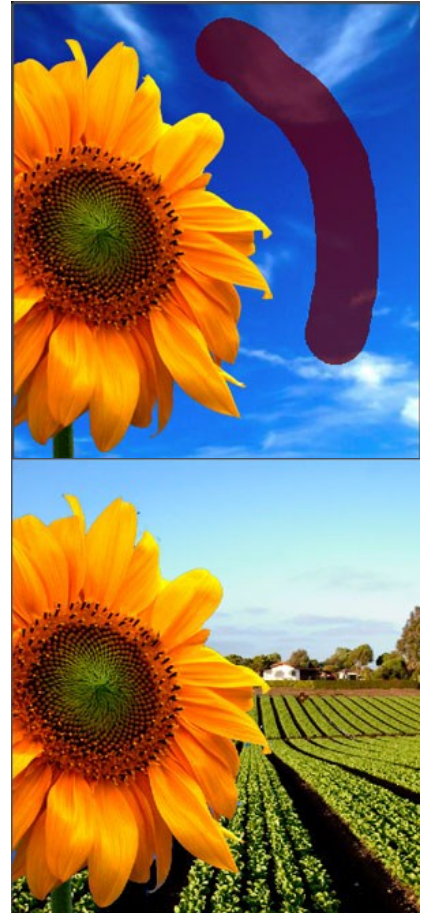
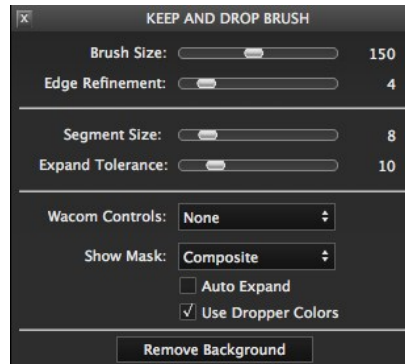
Use Dropper Colors: When enabled, if you have set dropper colors with the Keep and Drop Eyedroppers, those colors will be used as well, providing more accurate results.

Remove Background: Attempts to find a solid color background and remove it automatically. If you press the button and nothing happens, your background is too varied to be removed automatically. You can increase the segment size and try again or use the Drop Brush.

The Keep Brush is used to flip segments to keep that have been accidentally marked with the drop brush. You use it in the same fashion as the Drop Brush. Think of it as a selective undo for the Drop Brush.

Refine Brush

The Refine Brush is used to clean up the



borders between keep and drop segments as well as intricate areas like hair, lace, mesh and tree branches. Once you have removed the majority of the background with the Drop Brush, paint the intersection of the subject and background to refine the border. This will remove islands of background color and make the edge more defined. The controls for the Refine Brush are located in the inspector palette and are described below.

Brush Size: This slider adjusts the size of the brush. Select a brush size that is just larger than the intersection of the subject and background. Avoid using oversized brushes it will take longer to process and may yield lower quality results.

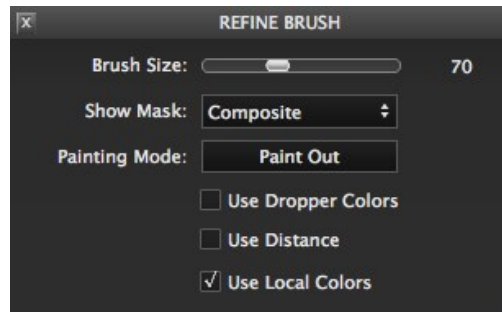
Show Mask: Enables mask preview mode.

Painting Mode: Toggles the painting mode, either Paint-Out, Paint-In or Automatic. Automatic is generally the best choice for this tool. It will paint-in and out at the same time based on the colors of surrounding segments.

Use Dropper Colors: If you have selected keep and drop colors using the Eye Dropper tools you can add them to the automatic color selection for more accurate results.

Use Distance: When enabled, this option reduces the complexity of the automatically selected keep and drop colors. This can make the Refine Brush more responsive on large images or slow machines.

Use Local Color: When enabled, the Refine Brush only uses the segments under the Refine Brush for determining colors. On a complex background this will provide more accurate results.



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Magic Brush and Colors

The Magic Brush is the most powerful and precise tool in Perfect Mask. When you are dealing

with the most difficult subjects, the Magic Brush is the go-to tool. It works by comparing keep and drop colors. It protects the keep colors and removes the drop colors. Thinking only in color and caring about edges or segments allows it to mask through glass, smoke, fog or other semitransparent, non-sharp edged subjects.

Auto Brushing

There are two ways to use the Magic Brush. The first method is called auto brushing. Start by selecting the Magic Brush and simply clicking in the background, then brushing into the subject. The drop color is automatically assigned as the color at the center of the brush when you click down. As long as there is a strong difference between the subject and background this can be a quick way to paint away the background.



Tip: When using the auto brush technique you should have no colors in your Colors pane. Also make sure the Painting Mode is set to Paint-out only.

Selecting Colors

The second and more precise way to use the Magic Brush is to select colors to keep and drop using the Eye Dropper tools. The Eye Droppers live in the tool well and are only accessed when the user interface is set to Advanced Mode. There are two droppers, one for selecting colors to keep and one for selecting drop colors. It is best to zoom into at least 100% or use the Loupe tool when selecting colors. When working with selecting colors for the Magic Brush it is best to work in small, similar colored sections. Avoid selecting every keep and drop in your image. The keep and drop colors and Magic Brush are global tools, meaning that they don't care what section of the image you are painting. If you have a color, for example blue, that you want to remove from the background, but your subjects eyes are blue if you paint over both areas the background and eyes would be removed.

To deal with with similar colors in different regions you can create different color sets. In the Colors pane you can create as many keep and drop color sets as needed.

- To create a new color set, press the Add button at the bottom of the Colors pane. You have the option to create either a new keep, drop or both color sets.
- You can also disable a set by clicking on the toggle in its upper left corner.
- You can delete a color or a set, depending on your selection by pressing the delete button.
- You can manually adjust a color by double-clicking on it. This will open a color picker where you can see the color values as well as adjust the color if needed.

Once you have selected the keep and drop colors for your region, brush over it with the Magic Brush. If the results are not as desired, refine your keep and drop colors and brush over the region again.



Tip: Keep the number of colors per set to less than six to maintain optimum performance. You can create as many sets as you need as you work your way around the image.

The Controls for the Magic Brush are located in the Magic Brush Inspector. If you don't see the inspector, press the "I" key on your keyboard or the "I" icon at the bottom of the toolwell.

Brush Size: The brush size slider controls the size of the brush. Use the smallest brush needed.

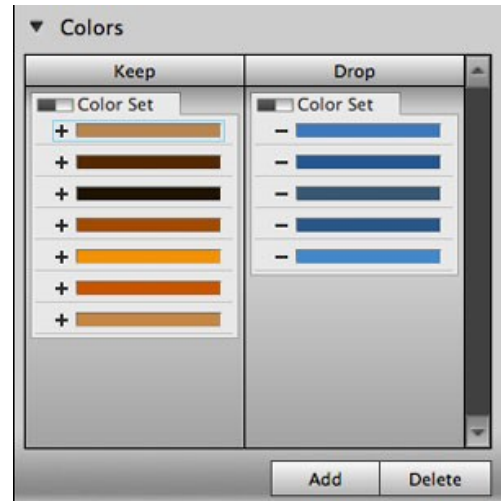
Brush Feather: The brush feather slider controls the feather, or hardness of the brush. Make sure you have a feather of at least 25 to blend in retouched areas evenly.

Transition: The transition slider determines how hard the cut-off is between keep and drop colors. Think of this like feathering. A low transition setting creates a harder edge between the keep and drop colors. A higher setting will create a softer transition.

Threshold: The threshold slider determines how far away from the exact keep colors are allowed to be removed. A low threshold setting will keep only the exact colors in the keep pane. As you increase the threshold, more colors close to the keep colors will be protected.



Tip: The Transition and Threshold are inter-related to each other. Adjust one slider may affect the other or limit the range you can select. The Transition must always be higher than the threshold.



Wacom Controls: If you have a Wacom pressure sensitive tablet you can adjust the size, feather or both of the brush with the pressure of the tablet.

Show Mask: Enables mask preview for the main window.

Painting Mode: Toggles the painting mode, either Paint-Out, Paint-In or Automatic. Automatic is generally the best choice for this tool. It will paint-in and out at the same time based on the colors of surrounding segments

Use Color Decontamination: When enabled, Perfect Mask will attempt to remove the drop color component from semi-transparent areas. This can be helpful for reducing color fringing and spill colors when working on blue or green screens.

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Regular Masking Brush

The Masking Brush in Perfect Mask is similar to Masking Brush in Perfect Layers. It functions like a brush tool in most drawing or painting applications. The Masking Brush is useful for removing large areas quickly, touching up difficult areas of a mask, or for painting mistakes back in. When you select the Masking Brush, your tool icon changes to a circle that represents the size of the brush. It may also appear as two concentric circles, indicating the inner hard edge and outer soft edge of the brush if the feather control is set above zero.

To use the Masking Brush, select it in the tool well. Then check your brush mode and make sure it is set to Paint-Out. Now you are ready to mask, simply paint on the image in the areas you wish to hide. As you brush you will see the underlying layer(s) appear. If you make a mistake while brushing you have several options to correct them:

- First you can use the Undo command from the edit menu. This will undo the last segment of the brush stroke you have created.
- You can undo an entire stroke by using the Undo Stroke command from the edit menu.
- You can toggle the paint mode to Erase and brush over your mistake.

Below are details on how to control the Masking Brush.

This is the Masking Brush Inspector. It contains the controls for the Masking Brush as well as several global masking options.

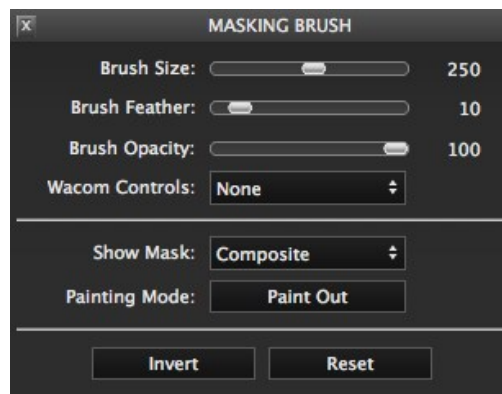
Show Mask: Enables a preview of the mask in the main window.

Paint Mode: The paint mode toggle controls the shade of gray you paint with. When set to Paint-Out, you are painting with black paint and you will hide areas of the layer you paint. If you make a mistake you can toggle to the Paint-In option, which paints with white paint and removes brushing to reveal the current layer. You can toggle the paint mode with the x keyboard shortcut.

Invert Mask: Invert swaps the white for black and black for white. What was hidden is not revealed and vice-versa. Inverting a mask can be very useful. It allows you to paint a layer in, rather than out, which is handy if you only want to work with a small area. You can invert the mask with the command (Mac OS X) or control (Windows) i keyboard shortcut.

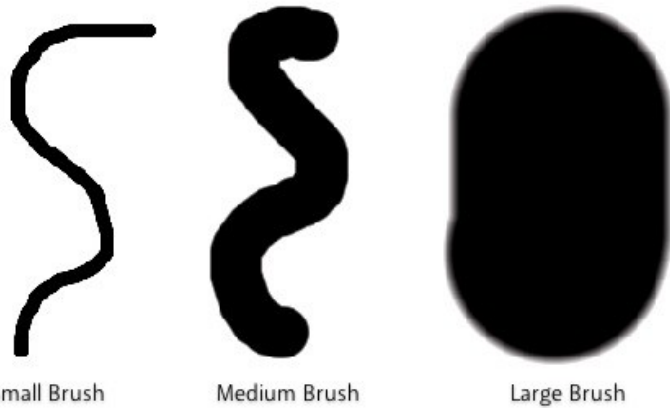
Reset Mask: Resetting a mask returns it to all white. The entire layer is visible.

Brush Size



You can control the size of the brush using the Brush Size Slider. You use a small brush at high magnification for precise work and a large brush at fit to screen for general work. To the right you can see examples of brush strokes are varying sizes. You can control the size of the brush several ways:

- Use the Brush Size Slider
- Use the left and right bracket keys ([])
- Use your mouse scrollwheel (if your [preferences](#) are set to this)
- Use your Wacom pressure sensitive tablet



Brush Feather

You can control the amount of feathering or hardness of the brush using the Feather Slider. The feather has range from 1 to 100 percent. You use a small feather at high magnification for precise, hard-edged work and a large, soft-edged brush at fit to screen for general work. You can visually see your feather by watching the outer concentric circle of the brush tool. To the right you can see examples of different feather options. You can control the size of the brush several ways:

- Use the Feather Slider
- Use the shift + left and right bracket keys ([])



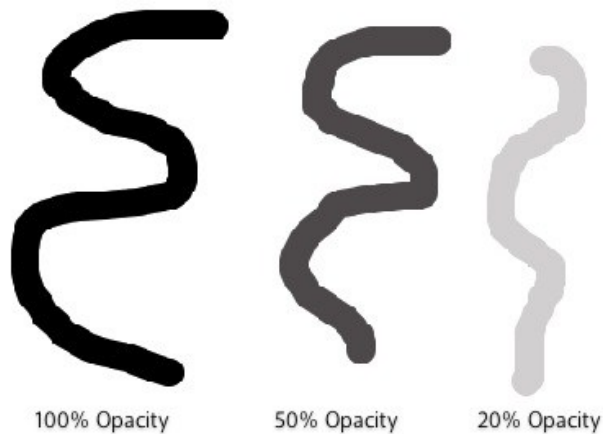
Brush Opacity

You can control the opacity, or strength of the brush with the Opacity Slider. Think of the opacity as the shade of gray you are painting with. The opacity has a range from 1 to 100 percent. You use a high opacity to paint quickly and hide large areas. You use a lower opacity for blending areas together or for subtle work. To the right you can see examples of different opacity options. You can control the size of the brush several ways:

- Use the Opacity Slider
- Use the option (Mac OSX) or alt (Windows) + 0-9 keys
- Use your Wacom pressure sensitive tablet



Tip: Perfect Mask's Masking Brush behaves differently than the Masking Brush in other onOne products. It uses a constant opacity, rather than cumulative. That means if you are painting with 50% opacity and you brush over the same area twice, the opacity will remain at 50%, rather than increasing to 75% like it would in other tools. This makes it easier to produce a consistent touch-up mask.



Wacom® Controls

Perfect Layers supports pressure sensitive Wacom tablets. You can use a tablet like a standard mouse for general control. When you use the Masking Brush you can also enable special pressure sensitive controls for the brush size, brush opacity or both at the same time. The harder you press the greater the size or opacity will get. You can set the maximum value you want using the Brush Size and Opacity sliders. To the right you can see examples of how pressure sensitivity can be used to control the Masking Brush.

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Clean Up Tools

Perfect Mask features several handy clean-up tools. The clean-up tools are located towards the bottom of the toolwell on the left side of the screen. The clean-up tools are the chisel, blur and bucket.

Chisel Tool

The Chisel tool is used for removing fringes or halos along hard edges. Fringes are common when the background to be removed is brighter than the foreground. The chisel works like a chisel or plane in a wood shop. It removes just a sliver along the edges. The chisel tool only works on the

edges so you don't have to be careful with it.

Chisel Size: Adjusts the size of the chisel tool. Feel free to use a large chisel to make brushing fast. The size of the chisel does not affect how much is chiseled off.

Chisel Hardness: Adjusts how sharp the edge created by the chisel is. The higher the amount, the softer the edge.

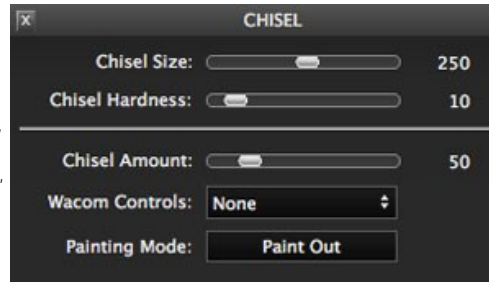
Chisel Amount: Controls the amount, or depth of the chisel. Use the lowest amount needed to maintain as much detail as possible.

Wacom Controls: Allows you to adjust the chisel size or chisel hardness with the pressure sensitivity control.

Painting Mode: Painting-out will remove pixels, Paint-in will add pixels back



Tip: You can double-click on the chisel tool icon in the toolwell to apply the chisel to the entire image.



Blur Tool

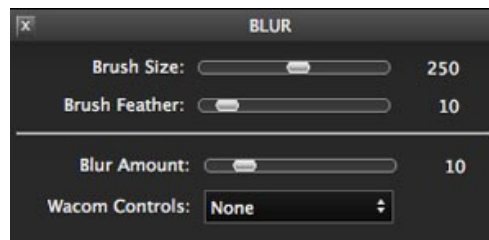
The Blur tool is similar to the chisel, but rather than removing edge pixels, it softens or blurs them. Softening the edges on blurred or semi-transparent subjects like hair can make them blend with a new background in a more realistic manner. The blur tool only works on the edges so you don't have to be careful with it.

Brush: Adjusts the size of the blur tool. Feel free to use a large size to make brushing fast. The size of the brush does not affect the blur amount.

Brush Feather: Adjusts how sharp the edge between the blurred and sharp area is. The higher the amount, the softer the edge.

Blur Amount: Controls the amount of blur. Use the lowest amount needed to maintain as much detail as possible.

Wacom Controls: Allows you to adjust the brush size or feather with the pressure sensitivity control.

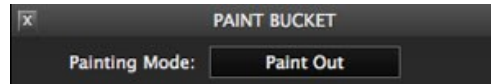




Tip: You can double-click on the blur tool icon in the toolwell to apply it to the entire image.

Bucket Tool

The Bucket Tool is used to remove large areas quickly. Simply click in any isolated area to remove it completely. It is important that the area to be removed has a completely transparent margin around it, or the entire image will be removed instead.



Painting Mode: Controls whether the bucket tool is to remove (Paint Out) or replace (Paint-In) the area that is clicked on.

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Pen Tool

The Pen Tool is very different from the rest of the tools in Perfect Mask. Rather than working based on color, it works by detecting and tracing edges. It is useful for when you have large hard-edged areas or if the difference in color between the subject and background are too close together for the color based tools to work. The Pen creates a path, or selection. When you complete a path you have the option to remove either what is inside or side of the path. The controls for the Pen Tool are located in the inspector. The Pen has two working modes, magic and classic.

In magic mode, the default, the pen attempts to detect and trace edges. It works well when there is a significant difference between the subject and background and the edge is variegated such as a mountain.

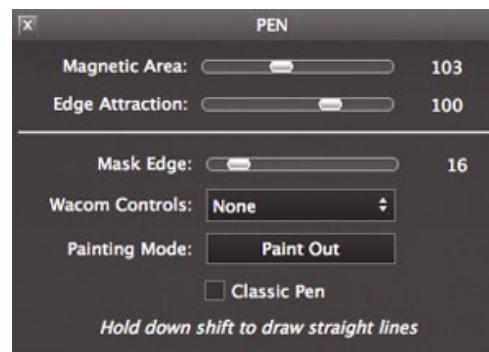
In classic mode, the pen draws straight lines from point to point that you click. You can force classic mode by toggling the Classic Pen check-box, or by holding down the shift key.

Magnetic Area: Adjusts the size of the area that the pen tool looks at to detect an edge. Use as small a magnetic area as possible while being practical.

Edge Attraction: Adjusts how precise or tight the path is to the edge. If you have a highly variegated subject use a high setting of 100 or more. If you subject is mostly straight or curved edges, like a building try a lower setting to create cleaner, straighter lines.

Edge Mask: Adjusts the hardness of the edge that is created when you select the region to remove. The lower the setting, the harder the edge.

Wacom Controls: If you are using a Wacom pressure sensitive tablet you can control the size of the magnetic area or the edge attraction with the pressure of the tablet.

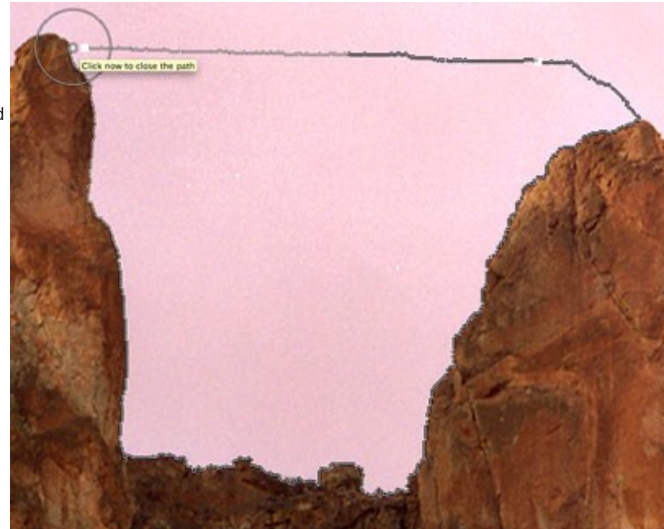


Painting Mode: Controls whether you will remove or replace the region when you apply the pen results.

Classic Pen: When enabled, the pen only draws straight lines between points when you click. This is useful when working on straight lined subjects like architecture or when the boundary of the subject and background are ambiguous and need an artists interpretation.

To use the Pen Tool, start by selecting it in the toolwell. Then click and hold at the edge you want to trace. Then move the pen along the edge. You will see that the path is attracted to the edge and attempts to trace it.

- If you make a mistake, just trace backwards and the path will change.
- If you let go, click on the last point and continue to work with the path.
- You can manually push the path where you like by clicking in the middle and tugging it like a string.
- If you encounter an area where the pen will not detect the edge automatically, try holding down the shift key and drawing straight line segments until the edge becomes hard again.



You must complete a path by returning to the starting point to be able to remove the selected area. To complete the path, hold down the shift key and move your cursor back over the starting point. A red circle will appear and the text "Click now to close the path" will appear. Click to close the path.



When the path is complete the pen tool will turn into a gavel with either a minus or plus symbol. Click in the region, either inside or outside the path to remove an area. If the gavel has a plus icon, rather than minus it is set to Paint-in, instead of paint-out. Just change the mode in the inspector. If the edge is too hard or too soft, use the undo command, adjust the Edge Mask slider in the inspector and click again in the region you want to remove.



See also

[Preparing Your Image](#)
[Background Browser](#)

[Understanding Masks](#)
[Viewing the Mask](#)
[Keep, Drop and Refine Brushes](#)
[Magic Brush and Colors](#)
[Regular Masking Brush](#)
[Clean Up Tools](#)
[Adjust Mask Pane](#)
[Lightroom Use](#)
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Home > Using Perfect Mask > Adjust Mask Pane

Adjust Mask Pane

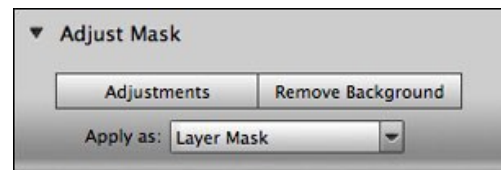
The Adjust Mask Pane contains several important controls that affect the entire mask or how Perfect Mask is applied.

Adjustments: The Adjustments button opens the Adjust Mask dialog, pictured below. This dialog contains several global mask adjustments.

Remove Background: Attempts to find a solid color background and remove it automatically. If you press the button and nothing happens, your background is too varied to be removed automatically. You can increase the segment size and try again or use the Drop Brush.

Apply As: Sets how Perfect Mask is applied.

- You can apply the results to the current layer, permanently removing pixels. This is generally not recommended.
- New Layer, this is safer as the original image is preserved, but you can not readjust the mask. This is generally not recommended
- Layer Mask, this is the default setting. The mask is stored as a re-editable, non-destructive layer mask. Layer masks are supported by Perfect Layers, Perfect Photo Suite and Photoshop.
- Copy with Layer Mask. This is the safest option. It applies the mask as a re-editable, non-destructive layer mask on a copy of the original layer. keep in mind that if you use color decontamination you are also changing the color of the layer, not just the transparency so this option is the most flexible.



Adjust Mask Dialog

Accessed from the Adjust Mask pane, the Adjust Mask dialog contains several global mask adjustments.

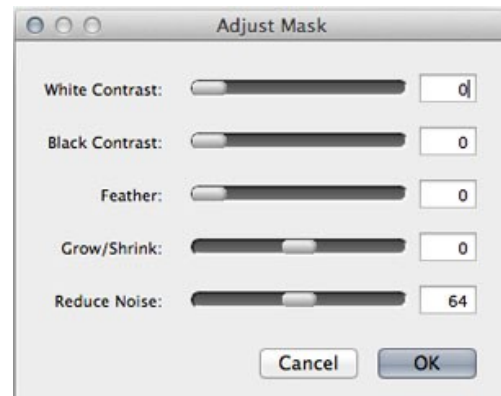
White Contrast: Sets the white clip point of the mask. This is useful for reducing haze that shows too much of the original layer.

Black Contrast: Sets the black clip point of the mask. This is useful for reducing haze that shows too much of the new background layer.

Feather: Softens the edge of the mask globally. Generally this is better accomplished in a selective way using the blur tool.

Grow/Shrink: Increases or decreases the size of the mask. Shrinking the mask globally can remove minor fringes but may sacrifice small details such as hair. Generally this is better accomplished in a selective way using the chisel tool.

Reduce Noise: Looks for and reduces noise in the mask caused by a noisy, grainy image or dust on the camera sensor.



See Also

[Preparing Your Image](#)
[Background Browser](#)
[Understanding Masks](#)
[Viewing the Mask](#)
[Keep, Drop and Refine Brushes](#)
[Magic Brush and Colors](#)
[Regular Masking Brush](#)
[Clean Up Tools](#)
[Pen Tool](#)
[Lightroom Use](#)
[Aperture Use](#)

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Lightroom Use

To Apply Perfect Mask with manual, custom interaction to an image or group of images in Photoshop Lightroom follow these instructions:

1. Open Photoshop Lightroom
2. Select the image that will act as the base image. This can be the subject or background but should be the size and aspect ratio of the final art piece
3. Go to File > Plug-in Extras
4. Select Perfect Mask
5. Perfect Mask will appear, in the Layers module.
6. Now return to Lightroom and select the next image, either the background or subject and repeat step 5. (If you have started with your subject and wish to use a background from the background library in Perfect Mask skip this step)
7. Adjust the layer order, size and position to place your subject on top of the background. [See the preparing your image section for more details.](#)
8. Now select Mask from the module selector.
9. Perform your masking tasks, the press Apply
10. You will be returned to the Layers module, select Save and Close and you will be returns to Lightroom.



Tip: The file handing when working in Lightroom is controlled in the [Preferences.](#)



Tip: If you have the Perfect Photo Suite, you access Perfect Mask through it inside of Lightroom. You will see Perfect Photo Suite instead of Perfect Mask in the Plug-In Extras menu. Don't select multiple images in Lightroom unless you want to stack them into a single layered file. [See the Opening Perfect Mask section.](#)

See also

[Home](#) > [Using Perfect Mask](#) > [Aperture Use](#)

Aperture Use

To Apply Perfect Mask with manual, custom interaction to an image or group of images in Aperture follow these instructions:

1. Open Aperture
2. Select the image that will act as the base image. This can be the subject or background but should be the size and aspect ratio of the final art piece
3. Go to Image and select Edit With...
4. Select Perfect Mask
5. Perfect Mask will appear, in the Layers module.
6. Now return to Aperture and select the next image, either the background or subject and repeat step 5. (If you have started with your subject and wish to use a background from the background library in Perfect Mask skip this step)
7. Adjust the layer order, size and position to place your subject on top of the background. [See the preparing your image section for more details.](#)
8. Now select Mask from the module selector.
9. Perform your masking tasks, the press Apply
10. You will be returned to the Layers module, select Save and Close and you will be returns to Aperture.



Tip: The file handing when working in Aperture is controlled in the Aperture Preferences. For the best results set your external editor format to 16 bit PSD and select a large color space like Adobe RGB 1998.



Tip: If you have the Perfect Photo Suite, you access Perfect Mask through it inside of Aperture. You will see Perfect Photo Suite instead of Perfect Mask in the Plug-In Extras menu. Don't select multiple images in Aperture unless you want to stack them into a single layered file. [See the Opening Perfect Mask section.](#)

See also

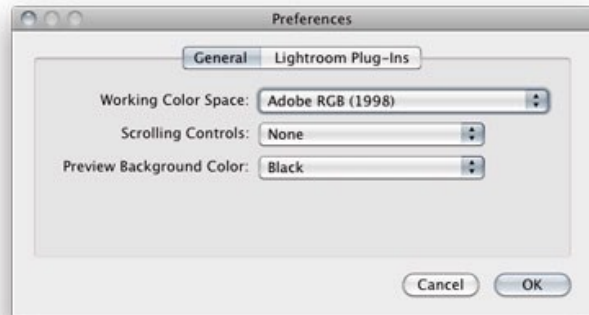
Home > Preferences & Settings

Preferences & Settings

The preferences dialog for Perfect Mask is shared with other members of the Perfect Photo Suite. It contains general application settings that are used by Perfect Mask. The Perfect Mask preferences are accessed from the Perfect Mask or Perfect Photo Suite menu on Mac or the Edit menu on Windows. The preferences contain the following controls:

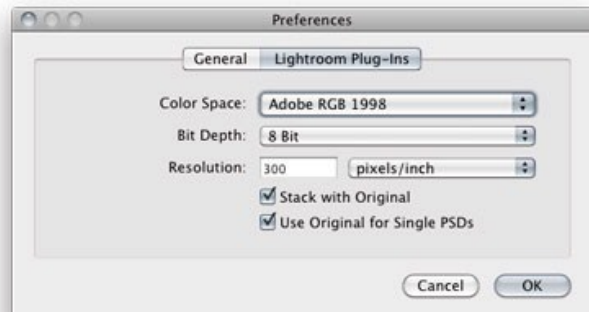
General Settings

1. Working Color Space: When a file is opened in standalone mode and has no color profile associated with it, this is the assumed color profile for the image. Images that come from other hosts or have tagged or embedded profiles will use the associated profile instead.
2. Scrolling Controls: Let's you select how the mouse scrollwheel or scrolling gesture works. The options are:
 1. Adjust Zoom: Adjusts the zoom of the preview window. Scrolling up increases the zoom, scrolling down decreases the zoom. It is important that the zooming is comfortable, not too fast or slow or jerky.
 2. Pan Image: Pans the image, like using the pan tool or navigator. It is important that the panning is comfortable, not too fast or slow or jerky.
 3. Adjust Tool Size: Adjusts the size of the current tool if relevant, such as a brush tool.
3. Preview Background Color: You may select the color of the background behind the preview image. The default color is black. There should be options for black, white, light gray, dark gray and custom... The custom option a color picker where you can select your own background color.



Lightroom Plug-In Settings

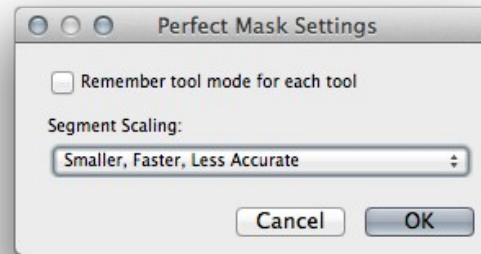
1. Color Space: Specifies the color space to use when processing copies from Lightroom. This is similar to the working color space pop-up in the general preferences tab, however there are only the three options supported by Lightroom: sRGB, Adobe RGB 1998 and ProPhotoRGB.
2. Bit Depth: Sets the bit depth for the copies created by Lightroom, the options are 8 and 16 bit.
3. Resolution: Sets the resolution of copies created by Lightroom.
4. Stack with Original: Enabled by default, copies created by Lightroom are stacked with their original or source image.
5. Use Original for Single PSDs. Enabled by default. If your selection is a single PSD file, the original PSD is opened rather than creating a copy.



Mask Pro Specific Settings

There is a settings dialog located in the Edit menu which contains settings specific to Perfect Mask

1. Remember tool mode for each tool: When enabled, the tool mode (Paint-In, Paint-out, Auto) is remembered for each tool rather than a global basis.
2. Segment Scaling: When Perfect Mask opens, it segments the image into many small similar colored irregular segments. The number of, and thus the precision of segments is determined on the number of processing cores and the segment scaling preference. The default setting, Smaller will be the fastest and will take about ten seconds to process. Selecting the Medium or Large option will take longer to load but will create smaller, more precise segments.



See also

- [Welcome](#)
- [Installation](#)
- [What is New Perfect Mask](#)
- [Getting Started](#)
- [Using Perfect Mask](#)
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Menus

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Perfect Mask



File



Edit



Mask



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Keyboard Shortcuts

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Perfect Mask

About...: Opens the about box. This dialog contains your serial number, version number and information on contacting onOne Software for support.

Preferences...: Opens the [preferences](#) dialog.

Quit: Quits the application



Tip: On Windows, the preferences can be found in the Edit menu, the About Box can be found in the Help menu.

See also

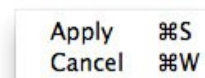
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Home > Menus > File

File

Apply: Applies the current settings and options to your image and returns to the host application.

Cancel: Cancels Perfect Mask and returns back to the host application with no changes.



□

See also

- [Perfect Mask](#)
- [Edit](#)
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Home > Menus > Edit

Edit

Undo: Reverses the last user action

Redo: Reapplies the last user action if it has been undone.

Undo Stroke: If the last action was a brush stroke, this reverses the entire brush stroke

Redo Stroke: If you last action was an undo of a Brush Stroke, this reapplies the entire stroke

Reset All: Resets all the floating palette controls back to their default settings.

Settings: Opens the Perfect Mask specific settings.

Preferences (Windows Only): Opens the Perfect Mask preferences dialog.



See also

- [Perfect Mask](#)
- [File](#)
- [Mask](#)
- [View](#)
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Home > Menus > Mask

Mask

Show Mask: Flyout menu with mask preview options.

Reset Mask: Resets the mask to all white, revealing all of the target layer.

Remove Background: Attempts to remove the background automatically. If the background is consistent in both color and texture Perfect Mask may be able to remove it automatically. If you select this option and nothing happens, then the background is too small or complex to be removed automatically.



See also

- [Perfect Mask](#)
- [File](#)
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View

Zoom In: Zooms the preview window in one increment. This will make the preview image larger.

Zoom Out: Zooms the preview window out one increment. This will make the preview images smaller.

Fit to Screen: This sets the preview image so that the entire image is on screen at once. Think of this as an overview of the entire image. This is the setting you will use most of the time.

Actual Pixels: This sets the preview image so that it zooms to actual pixels or 1:1 also called 100%. This setting allows you to see every pixel in the image. This is useful when making precision adjustments.

Preview Area Mode

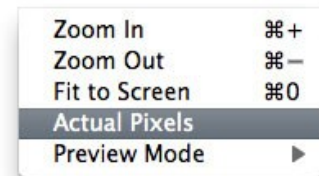
Single Image: Sets the preview area to show a single image.

Left/Right: Sets the preview area to show a side-by-side compare of your before and after image. This is the default mode.

Left/Right Split: Sets the preview area to show a split-screen preview of your before and after results on a single image.

Top/Bottom: Sets the preview area to show a side-by-side compare of your before and after image. This is the default mode.

Top/Bottom Split: Sets the preview area to show a split-screen preview of your before and after results on a single image.



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Window

Window Mode: Sets the window mode, Basic or Advanced.

Navigator: Hides or shows the navigator pane.

Adjust Mask: Hides or shows the Adjust Mask pane.

Colors: Hides or shows the Colors pane.

Show/Hide Inspector: Opens or closes the inspector.

Welcome Dialog: Opens the Welcome Dialog which shows basic step-by-step instructions for using Perfect Mask.



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Help

Search: Not used, Mac OSX only

Perfect Mask Help...: Opens this html help in your default web browser.

Perfect Inspiration...: Opens the default web browser and navigates to the Perfect

Inspiration Gallery at the onOne website.

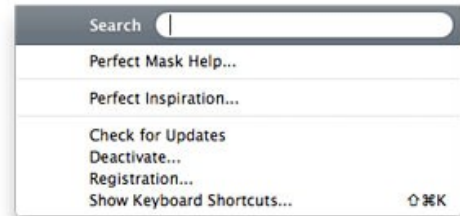
Check for Updates...: Checks with the onOne update server to see if you are running the current version. If there is a newer version you will be notified and be walked through the update process.

Activate/Deactivate: Opens the activation dialog. These are used to deactivate your software for moving it to another computer or for a return.

Registration: Opens the default web browser and navigates to the registration page of the onOne website.

Show Keyboard Shortcuts...: Opens the keyboard shortcut inspector.

About Perfect Mask (Windows Only): Opens the about box with the version number and license code displayed.



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Keyboard Shortcuts

Perfect Mask has many keyboard short-cuts to make it faster to access common buttons and menu items. It also uses many of the keyboard shortcuts that Photoshop uses, making it intuitive to learn. Here is a list of the most commonly used keyboard shortcuts:

Layers Module

Action	Mac	Win
New File	cmd n	ctl n
Open	cmd o	ctl o
Open as Layer	cmd shift o	ctl shift o
Save	cmd s	ctl s
Save As	cmd shift s	ctl shift s
Export	cmd shift e	ctl shift e
Preferences	cmd ,	?
Undo	cmd z	ctl z
Undo Stroke	cmd opt z	ctl alt z
Redo	cmd shift z	ctl shift z
Redo Stroke	cmd shift opt z	ctl shift alt z
Cut	cmd x	ctl x
Copy	cmd c	ctl c
Paste	cmd v	ctl v
Open/Close Navigator Panel	cmd 1	ctl 1
Open/Close Layers Panel	cmd 2	ctl 2
Open/Close Masking Panel	cmd 3	ctl 3
Minimize/Restore Browser	cmd down arrow	ctl down arrow
Delete Layer	del	del
Select Pan Tool	h	h
Select Zoom Tool	z	z
Select Trim Tool	t	t
Select Move Tool	v	v
Select Masking Brush	b	b
Select Masking Bug	m	m
Zoom-In	cmd + or cmd =	ctl + or ctl =
Zoom-Out	cmd -	ctl -
1:1	cmd opt 0	ctl alt 0
Fit to Screen	cmd 0	ctl 0

Fit to Layer	cmd shift 0	ctl shift 0
Brush Size	larger] smaller [larger] smaller [
Brush Feather	softer shift] harder shift [softer shift] harder shift [
Brush Opacity	opt 1 (10%) opt 2 (20%) opt 0 (100%) etc	opt 1 (10%) opt 2 (20%) opt 0 (100%) etc
Layer Opacity	1 (10%) 2 (20%) 0 (100%) etc	1 (10%) 2 (20%) 0 (100%) etc
Show Mask	cmd m	ctl m
Toggle Mask View	cmd opt m	ctl alt m
Invert Mask	cmd i	ctl i
Duplicate Layer	cmd j	ctl j
Merge Layer	cmd e	ctl e
Merge Visible	cmd shift e	ctl shift e
Constrain Prop	shift drag on corner	shift drag on corner
Grow from center	opt drag on corner	alt drag on corner
Toggle Paint-In/Paint-Out/Erase	x	x
Toggle Single View Preview	cmd Y	ctl Y
Toggle Left/Right Preview	cmd L	ctl L
Toggle Left/Right Split Preview	cmd opt L	ctl alt L
Toggle Top/Bottom Preview	cmd T	ctl T
Toggle Top/Bottom Split Preview	cmd opt T	ctl alt T

Mask Module

Action	Mac	Win
Apply	cmd s	ctl s
Cancel	esc, cmd w, cmd .	esc, ctl w
Preferences	cmd ,	?
Undo	cmd z	ctl z
Redo	cmd shift z	ctl shift z
Cut	cmd x	ctl x
Copy	cmd c	ctl c
Paste	cmd v	ctl v
Reset All	cmd opt z	ctl alt z
Switch to Pane	cmd 1,2,etc.	ctl 1,2,etc
Select Pan Tool	h	h
Select Zoom Tool	z	z
Select Keep Brush	k	k
Select Drop Brush	d	d
Select Refine Brush	r	r
Select Masking Brush	b	b
Select Magic Brush	m	m
Select Keep Dropper		
Select Drop Dropper		
Select Pen Tool	p	p
Select Chisel Tool	c	c
Select Blur Tool	l	l
Select Bucket Tool	s	s
Zoom-In	cmd + or cmd =	ctl + pr ctl =
Zoom-Out	cmd -	ctl -
1:1	cmd opt 0	ctl alt 0
Fit to Screen	cmd 0	ctl 0
Fit to Layer	cmd shift 0	ctl shift 0

Tool Size	larger] smaller [larger] smaller [
Tool Feather	softer shift] harder shift [softer shift] harder shift [
Tool Opacity	opt 1 (10%) opt 2 (20%) opt 0 (100%) etc	opt 1 (10%) opt 2 (20%) opt 0 (100%) etc
Toggle Paint Mode (paint-in, paint-out)	x	x
Show/Hide Mask	cmd m	ctl m
Toggle Mask View	cmd opt m	ctl alt m
Preview Modes - Single Image - Left/Right - Left/Right Split - Top/Bottom - Top/Bottom Split	cmd Y cmd L cmd opt L cmd T cmd opt T	ctl Y ctl L ctl opt L ctl T ctl opt T

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