

1: Final Cut Pro X: Mask controls

Click the Enhancements pop-up menu below the viewer and choose Show Color Inspector. Click the pop-up menu at the top of the Color inspector and choose the color correction you want to mask. At the top of the Color inspector, move the pointer over the effect name and click the Apply Effect Masks button.

The following hacks cover some of the methods most commonly used for creating selection masks. They are presented here in one place for your consumption. Feast on them from time to time when you feel hungry. To revert to freehand, raise the tool modifier key after a click. To revert to straight lines, raise the tool modifier key after a click. When you use the Magnetic Lasso tool, use a large width for smooth areas and a small width for detailed areas. You can change the width of the sample area by using the square bracket keys or clicking the pen icon in the options bar if you use a pen and tablet. To move a selection marquee while drawing, hold down the Spacebar and drag to a new position. To move a selection marquee and the enclosed content, select the Move tool and then click and drag or use the arrow keys. You can access the Move tool temporarily by holding down `Ctrl Windows`, `cmd Mac OS`, except when the active tools are the Hand, Pen, shape, path selection, or slice tools. To move a selection marquee and duplicate the content at the same time, select the Move tool, hold down `Alt Windows`, `Opt Mac OS`, and then drag or use arrow keys. Press `H` to hide marching ants marquee boarder. Press once more to reveal. You can reposition an active selection mask by selecting a marquee or lasso tool, placing the tool pointer in the selection, and then dragging the selection to a new position. To select colors next to similar colors with the Magic Wand tool, create a Levels or Curves adjustment layer, increase the contrast, make the selection, and then delete the adjustment layer. You can add to, subtract from, or intersect with a selection while creating it or after the event. You can also specify an option for the selection tool in the options bar before you use it by clicking one of the buttons. When you need to rotate a selection, you have two choices. Press again to revert. Having used the Magic Wand tool to select a range of colors, you can add to the range by holding down `Shift` and clicking another sample area. However, sometimes that can yield unexpected results. Instead, use the Grow command in the Select menu to add adjacent pixels that fall within the tolerance set for the Magic Wand tool. For example, if you set Tolerance to 10 and click a pixel with a value of , Photoshop selects all pixels that have values between and As with the Grow command, Photoshop uses the tolerance set for the Magic Wand tool to determine which pixels to add to the selection. In the Load Selection dialog box, choose the source document and the alpha channel from the pop-up menus. This method has the added advantage of giving you the option of adding, subtracting, or intersecting the incoming selection with any active selection in the target document. When creating selections, you can easily click in the document window with the selection tool and obliterate the selection, or so it would appear. The selection is still lurking somewhere and requires only the right command to bring it back. To adjust a selection after it has been drawn, right-click `Windows`, `Ctrl-click Mac OS` in the selection and choose Transform Selection. To scale, skew, distort, and change perspective, hold down the `Ctrl, Alt Windows`, `cmd, Opt Mac OS`, or `Shift` keys singularly or in combos and then move handles; you can also scale in one direction by dragging a corner handle or rotate by dragging outside the bounding box the companion Web site for this book, at [www. Summary](http://www.Summary) Regardless of whether you call them selections, selection masks, or just masks, being able to isolate an area of an image to work on is an essential part of image editing. With the techniques, hints, and tips included in this chapter, you should be well armed for creating selection masks that fit the bill for almost any image-editing assignment. Refine your images with reengineered photography tools for removing noise, adding grain, and creating high dynamic range HDR images. Get precise results when making complex selections. Remove any image element and see the space fill in almost magically. Paint with naturally textured brushstrokes and realistic color blends. Learn more about Photoshop CS5. Adobe Photoshop CS5 Extended software helps you create the ultimate images for print, the web, and video. Enjoy all the state-of-the-art editing, compositing, and painting capabilities in industry-standard Photoshop CS5, and experience fast performance thanks to cross-platform bit support. Also create 3D extrusions for logos, artwork, and motion graphics; edit 3D objects with advanced tools; and create and enhance motion-based content.

Learn more about Photoshop CS5 Extended. Visit the Adobe Special Offers page to find the latest deals. Try before you buy – download a free Photoshop CS5 trial. Adobe Creative Suite 5 Design Premium Adobe Creative Suite 5 Design Premium software gives you fresh new creative tools, along with the ability to deliver ideas faster in print and create interactive content without writing code. Plus Design Premium integrates with Adobe CS Live online services to maximize your design time by streamlining critical nondesign tasks. Download a free CS5 Design Premium 30 day trial. Photographers everywhere are now taking advantage of the creative exposure effects, artistic simplification, unique edge manipulation, and top-of-the-line noise reduction offered in Topaz products. The Topaz Photoshop Plugins Bundle is a super powerful Photoshop plugins package that includes the following Topaz products:

2: Refining a mask > Masks and Channels in Adobe Photoshop CS6

Choose the mask you created from the Freeze Area Mask pop-up menu. Specify a brush size and brush pressure. A low brush pressure makes changes occur more slowly, so it's easier to stop them at exactly the right moment.

A new window will open with 3 options: Apply the mask to the layer first, before removing it. Cancel this action Discard: Remove the layer mask but keep the layer itself intact. We can edit the mask in the document windows by holding down the Alt key while double clicking on the mask. Right click on Layer Mask context menu You can right click on a mask and a context menu will pop up. Several options deal with a Selection. The Layer Mask Options gives you the opportunity to change the color of the opacity mask. Apply Layer Mask You can get rid of a masks by deleting it or by applying it to the layer. This is the result of applying the layer mask to the layer: We can apply a layer mask to a layer by: Clicking on apply when we want to delete a layer mask and getting the message "Apply mask to layer before removing? Look at everything in between as changing the opacity of the layer. The opacity is the transparency of a layer. If the bottom layer would have been black, then the result would have been a darker green. Layer Masks and gradients The nice thing about layer masks is that they are flexible. The layer style will take the mask in account. Photoshop however also allows us to use vectors to mask a layer. These vectors are not drawn on the normal grayscale masks but on a dedicated Vector Mask. A Vector Mask can be created by going to the menu and selecting: There are many way to create Vector Masks and these are just two examples.

3: Final Cut Pro X: Target specific areas using shape masks

Press the left mouse button on the pop-up menu icon to the left of the selection mask and select All objects on. Clear the selection mask. Press the left mouse button on the pop-up menu icon to the left of the selection mask and select All objects off.

The mask is also a little choppy around the contours of the shirt and face. In the Properties panel, click Mask Edge. The Refine Mask dialog box opens. Figure 3 In the View Mode area of the dialog box, click the arrow next to the preview window. Choose On Black from the pop-up menu. The mask appears against a black background, which makes it easier to see the edge of the white shirt and the face. In the Adjust Edge area of the dialog box, move the sliders to create a smooth, unfeathered edge along the shirt and face. Figure 4 In the Output area of the dialog box, select Decontaminate Colors. Select the Zoom tool in the Refine Mask dialog box, and then click the face to zoom in so you can see its edges more clearly. Select the Refine Radius tool in the Refine Mask dialog box. Use it to paint out any white background that remains around the lips and the nose. Press the left bracket [to decrease the brush size and the right bracket] to increase it. A new layer, named Layer 0 copy, appears in the Layers panel. From the View pop-up menu, choose On White. The black hair shows up well against the white matte. If necessary, zoom out or use the Hand tool to reposition the image so that you can see all of the hair. Press the] key to increase the size of the brush. The options bar displays the brush size; we used px at first. Then, begin brushing along the top of the hair, high enough to include the spikes. Press the [key to decrease the brush size by about half. Then, paint along the right side of the head, where the hair is a solid color, to pick up any small, fine hairs that protrude. Figure 5 As you paint, Photoshop refines the mask edge, including the hair, but eliminating most of the background. If you were painting on a layer mask, the background would be included. Click once or twice in each area where background color shows. When you erase an area, the Refine Mask feature erases similar colors, cleaning up more of the mask for you. Be careful not to erase the refinements you made to the hair edge. You can undo a step or use the Refine Radius tool to restore the edge if necessary.

4: LukeW | Web Form Innovations on Mobile Devices

Shape Type: A pop-up menu that sets the type of control points used to define the mask. For example, if you originally created a Bezier mask, you can choose B-Spline from this menu to change how the mask is drawn.

In situations where you do have to get input from people on mobile devices, radio buttons, checkboxes, select menus, and lists tend to fare much better than open text fields. But constraints breed innovation and mobile Web forms are no different. The limitations of mobile devices have forced developers and designers to find new ways to make providing input faster and easier. Several of these innovations are now making their way back to the desktop and beyond. This makes an otherwise tiny input field large enough for people to actually see the input they enter. When you consider that many form errors are caused by people not seeing their input well enough to correct misspellings, the usability implications of this approach become clear. Field zoom also provides another great reason to top-align input field labels in forms. Longer input fields also suffer a bit with field zoom. Input Formats Several mobile Web browsers can recognize specific input types part of the developing HTML5 standard and adjust their input modes accordingly. For example, specifying an input of TYPE "url" will bring up a virtual alpha numeric keyboard with a ". Specifying an input of TYPE "email" will bring up a virtual alpha numeric keyboard with a ". Specifying an input of TYPE "number" will bring up a virtual numeric keyboard. These input-specific keyboards make entering the particular type of data each input field requires much easier. And anything we do to make providing input both on mobile and the desktop goes a long way. Password Masking Most password input fields in Web forms instantly obscure any characters people enter in an effort to keep sensitive information like your password hidden from prying eyes. Several mobile devices have implemented a solution that addresses this issue by displaying the most recent character someone has entered, then changing that character into an obscured bullet only after a brief delay. Pop-up Menu Controls Drop-down select menus are one of the hardest input types to manipulate. First you have to click on the menu to open it, then maneuver through a potentially long list of small targets. Once you find the value you want, you need place your cursor on the right target and select it. To top it off, many implementations of drop-down menus on the Web require you to keep your cursor on the menu while navigating the list, else the menu closes. Even quite dexterous users often miss and need to start over. Couple this interaction challenge with the small screens found on mobile devices and it becomes quite obvious that a different solution for select menus is needed. This control displays the options within a menu in a contained list that can be scrolled at various speeds though drag, nudge, or flick gestures. The large touch targets also make it easy to select a value once you find the right one. Compound Menu Controls Pop-menu controls can be applied to compound inputs as well. So instead of requiring three separate input fields for the month, day, and year of a date, one date field can bring up a set of pop-up menus that allow people to scroll through three lists at once to find the right answer. This approach can be applied to other kinds of compound inputs as well -like height in feet and inches for example. The virtual keyboard can be swiped to put the phone into audio input mode or you can use the microphone button. The video below demonstrates both of these options in action. With effective voice input, the need to type any characters on the mobile device goes away completely.

5: Find resources and get support for Adobe Fireworks

Layers, masking, and blending Blending and transparency Masking Layers To the top. Styles, symbols Pop-up menus Navigation basics To the top.

A shape mask defines an area in the image so that you can apply color corrections either inside or outside that area. For example, you might want to emphasize an object in a shot by darkening the area around the object. You can add multiple shape masks to define multiple areas, and you can also animate the shapes with keyframes so that they follow a moving object, or follow an area while a camera pans. For information about animating shape masks, see [Animate an effect shape mask](#). For information about working with keyframes, see [Video animation overview](#) and [Adjust video effects using keyframes](#). Add a color correction to a clip in the timeline, then select the clip. Position the playhead in the timeline so that the clip appears in the viewer. Click the Enhancements pop-up menu below the viewer and choose Show Color Inspector. Click the pop-up menu at the top of the Color inspector and choose the color correction you want to mask. At the top of the Color inspector, move the pointer over the effect name and click the Apply Effect Masks button. Click the pop-up menu that appears and choose Add Shape Mask. The onscreen controls appear in the viewer, superimposed over the video image. By default, the shape mask is set to a partially feathered circle in the center of the frame. The Shape Mask item appears in the masks section at the bottom of the Color inspector. Adjust the onscreen controls to specify which part of the video image is affected by the color correction. Drag any of the four handles at the degree points top, bottom, left, or right of the inner circle. You can hold down the Shift key while dragging to force all sides to scale proportionally. Control the roundness of the shape: Drag the rotation handle extending from the center. Drag the outer circle. Setting the outer circle close to the inner circle creates a hard edge and an abrupt transition to the corrections you apply, and dragging the outer circle away from the inner circle creates a softer edge and a more gradual transition. To view the mask alpha channel, click View Masks at the top of the mask list. White indicates fully opaque mask areas, black indicates areas outside the mask, and levels of gray indicate transparent mask areas. Do one of the following:

- Apply a color correction to the shape area: Apply a color correction to everything except the shape area: You can make corrections to both the inside and outside areas of the mask—each area effectively has its own complete set of color correction controls. As with any other masked clip effect, you can also invert flop the masked and unmasked areas of the shape mask. For more information, see [Invert effect masks for a clip](#).

To correct color in the area isolated by the mask, adjust the controls of the color correction effect in the Color inspector. For more information about the various manual color correction effects, see [Color correction effects overview](#). To add additional shape masks to the correction, repeat steps 5 and 6 above. Another default shape appears in the viewer, and the original shape is dimmed. You can select and continue configuring the original shape by clicking its center.

6: Masking Dependent Columns for Packaged Applications

Advantages of using pop up campers instead of travel trailers - Pop up campers vs. Travel trailers If you are looking for a portable vehicle to upgrade your camping experience, a pop-up camper is the best option for you.

Right off the box, it allows users of the larger device to enjoy a 2x optical zoom, unlocking yet more possibilities when it comes to iPhone photography. Portrait mode is still in beta stages, but the good news is, if you want to replicate that bokeh effect in your photos, you can start doing so today, no iPhone 7 Plus required. You can see several examples of that on my Instagram feed. Make sure the Mask and the Edges options are enabled. The Edges feature is what gives the app control over what it believes are edges in your photos. You can turn this off if you want to have a more granular control. You basically want to draw on what you want to be in focus. As you remove your finger from the screen, you will notice Tadaa SLR adjusts the mask to the best of its ability. But the plus side it, you can adjust your mask. You can play a little bit with the various options at the bottom. You can switch between circular, and linear blur, or choose to go with the All option, which is what I usually use. You can also play with the aperture and the range. Finally, if you realize you messed up your mask, you can go back to fine tuning that from that screen too. This is the final image.

Limitations Tadaa SLR works great but it does have some limitations. I have found that certain shapes are better than others when it comes to masking. For example, anything with straight edges and a stark background makes it easier for the app to detect the edges and add proper masking. It gets even worse when you have long hair that gets in the picture. This being said, as you can see on my examples here, if you do take some time to correct the masking on the edges, you can get some really nice results. Another downside of Tadaa is how it reduces the picture size. But who prints out photos nowadays anyway?

7: Lunacore Photoshop Training - Layer Masks tutorial (part 2/3)

Re: JTable and pop up menu Jan 22, AM (in response to) Could you post me some documentation or links to examples.

The Warp effects include the ability to correct or stabilize images with Rolling Shutter distortion. Bezier Warp effect The Bezier Warp effect shapes an image using a closed Bezier curve along the boundary of a layer. The curve consists of four segments. Each segment has three points a vertex and two tangents. Andrew Kramer provides a video tutorial on his Video Copilot website that demonstrates the use of the Bezier Warp effect. This effect works with 8-bpc and bpc color. Original upper-left and with variations of Bezier Warp applied lower-left and right The positions of the vertices and tangents determine the size and shape of a curved segment. Dragging these points reshapes the curves that form the edge, thus distorting the image. For example, you can use Bezier Warp to reshape one image to fit another, as in wrapping a label around a jar. Bezier Warp is also useful for correcting lens aberrations, such as the fisheye effect barrel distortion that can occur with a wide-angle lens; using Bezier Warp, you can bend the image back to achieve an undistorted look. By animating the effect and choosing a high quality setting, you can create fluid visual effects, such as a jiggling gelatin dessert or a fluttering flag. Bulge effect The Bulge effect distorts an image around a specified point, making the image appear to bulge toward or away from the viewer, depending on the options you select. Original upper-left , and with variations of Bulge applied lower-left and right Horizontal Radius and Vertical Radius The width and height of the distorted area, in pixels. You can also set the radius values by dragging the selection handles in the layer. Bulge Height The apparent depth of the bulge. Positive values push the bulge toward the viewer. Negative values pull the bulge away from the viewer. Taper Radius The shallowness of the sides of the bulge. A taper radius of 0 produces a steep, pronounced bulge. Antialiasing The amount of edge smoothing blending of colors at the boundaries of the bulge. Anti-aliasing is applied only when the layer quality is set to Best. Pin All Edges Prevents the edges of the layer from bulging. Corner Pin effect The Corner Pin effect distorts an image by repositioning each of its four corners. Use it to stretch, shrink, skew, or twist an image or to simulate perspective or movement that pivots from the edge of a layer, such as a door opening. You can also use it to attach a layer to a moving rectangular region tracked by the motion tracker. You can move the corner pins in the Composition panel, the Timeline panel, or the Effect Controls panel. This effect works with 8-bpc, bpc, and bpc color. Original image upper-left , corner moved lower-left , and final image lower-right The AE Enhancers forum describes and links to an animation preset from Donat van Bellinghen for scaling a set of Corner Pin effect points. For information, see the Cycore website. Displacement Map effect The Displacement Map effect distorts a layer by displacing pixels horizontally and vertically based on the color values of pixels in the control layer specified by the Displacement Map Layer property. The type of distortion created by the Displacement Map effect can vary greatly, depending on the control layer and options you select. Original upper-left , displacement map lower-left , and displaced image lower-right The displacement is determined from the color values of the displacement map. The color values range from 0 to Each value is converted into a scale ranging from -1 to 1. The displacement amount is calculated by multiplying the converted value by the maximum displacement amount you specify. A color value of produces maximum positive displacement. A color value of produces no displacement. The effect uses the control layer specified by Displacement Map Layer, without considering any effects or masks. If you want to use the control layer with its effects, precompose it. Select Wrap Pixels Around to copy pixels displaced outside the original layer boundaries to the opposite side of the layer; that is, pixels pushed off the right side appear on the left side, and so on. Online resources for the Displacement Map effect Rick Gerard provides additional explanation and an example project for the Displacement Map effect on his website. Chris Zwar provides an example project on his website that uses the Displacement Map effect, the Turbulent Displace effect, the Texturize effect, and a combination of Blur and Color Correction effects to create a transition in which an image appears as a watercolor image washed onto a rough piece of paper. Robert Powers provides a video tutorial on the Slippery Rock NYC website that shows how to create and use a depth matte and use it as a

control layer for the Displacement Map effect. The result is then used by the 3D Glasses effect to create a stereoscopic image.

Liquify effect The Liquify effect lets you push, pull, rotate, enlarge, and shrink areas in a layer. Several Liquify tools distort the brush area when you hold down the mouse button or drag. The distortion is concentrated at the center of the brush area, and the effect intensifies as you hold down the mouse button or repeatedly drag over an area. You can limit the area of a layer you distort by using Freeze Area Mask. The Liquify effect can extend beyond the boundaries of the target layer. This extension is useful when the target layer is smaller than the composition.

Original upper-left, and with variations of Liquify applied lower-left and right Andrew Kramer provides a video tutorial on his Video Copilot website that demonstrates the use of the Liquify effect to distort morph a human face into the face of a demon.

Mask properties

Freeze Area Mask Determines the area of the image in which mask opacity and feather settings affect the distortion. Areas outside the mask are distorted; areas within the mask are distorted according to Mask Opacity and Mask Feather settings.

Mask Opacity Determines how the distortion affects the area within the mask.

Mask Feather The width of the feather used to blend pixels between the masked area and the nonmasked area.

Tools

Pushes Pushes pixels forward as you drag.

Turbulence Smoothly scrambles pixels. This setting is useful for creating fire, clouds, waves, and similar effects.

Twirl Clockwise Rotates pixels clockwise as you hold down the mouse button or drag.

Twirl Counterclockwise Rotates pixels counterclockwise as you hold down the mouse button or drag.

Pucker Moves pixels toward the center of the brush area as you hold down the mouse button or drag.

Bloat Moves pixels away from the center of the brush area as you hold down the mouse button or drag.

Shift Pixels Moves pixels perpendicular to the stroke direction.

Reflection Copies pixels to the brush area.

Clone Copies the distortions from around a source location to the current mouse location.

Reconstruction Reverses distortions or applies them in different ways. In the Layer panel, create a mask to freeze areas of the image, and then set mask properties. In the Effect Controls panel do the following: Choose the mask you created from the Freeze Area Mask pop-up menu. Specify a brush size and brush pressure. Specify a turbulent jitter to control how tightly the Turbulence tool scrambles pixels. Select View Mesh under the View Options control. Set a distortion mesh offset if desired. Drag the Distortion Percentage slider to specify the amount of distortion. Use the tools to distort the preview of the image. Use the Reconstruction tool to fully or partially reverse the distortions or to change the image in new ways. Undo distortions with the Liquify effect Use the Reconstruction tool and its modes to reverse distortions or redo them in new ways. Select the Reconstruction tool, and then choose a mode from the Reconstruction Mode pop-up menu: Revert Changes unfrozen areas back to their predistorted state. Displace Reconstructs unfrozen areas to match the displacement at the starting point for the reconstruction. You can use Displace to move all or part of the preview image to a different location. Amplitwist Reconstructs unfrozen areas to match the displacement, rotation, and overall scaling that exist at the starting point. Affine Reconstructs unfrozen areas to match all local distortions that exist at the starting point, including displacement, rotation, horizontal and vertical scaling, and skew. Drag the area to restore. The restoration occurs more quickly at the brush center.

Magnify effect The Magnify effect enlarges all or part of an image. This effect works with 8-bpc color.

Original upper-left, and with variations of Magnify applied lower-left and right

Shape The shape of the magnified area.

Center The center point of the magnified area.

Magnification Percentage by which to scale the magnified area.

Link How the Magnification setting affects the size and edge feathering of the magnified area. Setting Link to any value other than None disables the Resize Layer option.

Size To Magnification The radius of the magnified area is equal to the Magnification value a percentage times the Size value. The thickness of the edge feather is equal to the Magnification value times the Feather value.

Size The radius of the magnified area, in pixels.

Feather The amount of edge feather, in pixels.

Opacity The opacity of the magnified area, as a percentage of the opacity of the original layer.

Scaling The type of scaling used to magnify the image: Standard This method maintains sharpness in the image but produces pixelated edges at higher values.

8: Data Subsetting

This specific tutorial is a single movie from chapter three of the Encore CS4 New Features course presented by www.enganchecubano.com author Chad Perkins. Watch more at [h](#).

You use these controls to adjust how the mask is drawn and how each mask operates upon an image. You can also fine-tune mask control point positions. Shape Mask controls The Shape Mask contains the following adjustable controls: A slider that adjusts the width of the mask. A slider that adjusts the height of the mask. A slider that changes the mask shape. One extreme of the curvature continuum is a perfect rectangle. The other extreme is an oval or a perfect circle. A slider that adjusts the opacity of the image inside the mask selection. A checkbox that, when selected, reverses the mask's swapping its solid and transparent areas. A pop-up menu that switches between the original image and the masked image with its transparent areas. A slider that feathers softens the edges of the mask. Positive feathering values soften the mask from its edge outward. Negative feathering values soften the mask from its edge inward. Feathering the edge of a mask can make the masked object blend better with the background. A set of controls for adjusting the position, rotation, and size of your mask effect. To show the controls, click the Transforms disclosure triangle. Position X and Y: Controls that move the mask left and right X and up and down Y. A dial control that rotates the mask around its anchor point. You can also scale the mask along a single axis. To show the controls, click the Scale disclosure triangle. Scale X and Y: Controls that scale the mask left and right X and up and down Y. Click this button to convert a Shape Mask to a Draw Mask with editable control points. Draw Mask controls The Draw Mask contains the following adjustable controls: A pop-up menu that sets the type of control points used to define the mask. For example, if you originally created a Bezier mask, you can choose B-Spline from this menu to change how the mask is drawn. There are three options: The control points of a Linear mask lie directly on its edge. Control points can be a mix of Bezier curves and hard angles, creating any sort of mask. The control points of a Bezier mask lie directly on its edge. Control points are all B-Spline points, with different degrees of curvature. B-Spline control points lie outside the surface of the mask but are connected by the B-Spline frame. When a Draw Mask is selected, click the disclosure triangle to display a list of the position parameters for the mask control points. Use the value sliders to adjust the position of control points. The left value slider represents X, and the right value slider represents Y. For more information, see [Animate a mask](#) and [Video animation overview](#).

This chapter explains how to work with pop-up menus, Full Basic Course of Photoshop CC, CS6, CS5, Tutorial for Beginners in Windows 8 Do you want to see the.

Oracle Data Masking and Subsetting resource privilege Note: Create a subset operation by selecting a subset definition and associating it with a source database. Enterprise Manager validates the subset definition against the source database and flags schema differences. Note that this association may be different from the original association that an application developer may have created. Edit the definition to remap the defined schema to a test schema. You are prompted to connect to a database, whereupon the database is associated with the subset definition. This also enables you to remap the vendor-provided schema names to actual schema names in the database. Select one of the various subset creation techniques: Data Pump dump file followed by a Data Pump import In-place delete, in which rows in the specified database not matching the rule conditions are deleted In-transit subset creation or refresh Enterprise Manager generates the appropriate response file that is, SQL script, Data Pump script, or OS script , checks the target system for appropriate privileges to be able proceed with the operation, and estimates the size of the target. After reviewing the analysis, submit the subset process. Enterprise Manager executes the subset process and summarizes the results of the execution. Synchronizing a Subset Definition with an Application Data Model Changes to an ADM, adding referential relationships or deleting tables, for example, can render a subset definition stale. The Subset Definitions page clearly indicates this condition with a lock icon next to the subset name and an invalid status. Also, most menu items on the Actions menu are disabled. To revert the status to valid and unlock the subset definition, you have to synchronize the definition with its associated ADM. On the Subset Definitions page, select the locked subset definition. From the Actions menu, select Synchronize. Complete the job submission dialog, then click Submit. When the job completes, the subset definition is unlocked and available for use. Granting Privileges on a Subset Definition You can grant privileges on a subset definition that you create so that others can have access. To do so, you must be an Enterprise Manager Administrator with at least Designer privileges on the subset definition. Select the subset definition to which you want to grant privileges. From the Actions menu, select Grant, then select as follows: Operatorâ€”to grant Operator privileges on the subset definition to selected roles or administrators, which means the grantees can view and copy but not edit the definition. Designerâ€”to grant Designer privileges on the subset definition to selected roles or administrators, which means the grantees can view and edit the definition. In the dialog that opens, select the type administrator or role, or both. Search by name, if desired. Make your selections and click Select. Those selected now have privileges on the subset definition. Use the Revoke action if you want to deny privileges previously granted. See " Oracle Data Masking and Subsetting Access Rights " for more information on privileges within the test data management area. About Inline Masking and Subsetting You can reduce the size of the database simultaneous with masking sensitive data. This serves the dual purpose of obscuring exported production data while greatly reducing hardware costs related to storing large masked production databases for testing. Inline masking is available only with Oracle Database 11g and higher releases. The benefits of integrating data masking with subsetting include the following: Prepare the test system in a single flow Avoid the necessity of maintaining large-size masked databases for test purposes Exported data in the form of a dump file can be imported into multiple databases without exposing sensitive data Subsetting is enhanced by ability to discard columns containing chunks of large data You can select one or more data masking definitions during subset creation. The masking definitions must be based on the same ADM as the current subset definition. You generate a subset in two ways: Export Dumpâ€”if masking definitions are part of the subset model, mapping tables are created during generation, and the resulting dump contains masked values In-Place Deleteâ€”subsetting is performed on a cloned copy of the production database; if data masking is part of the subset model, pregenerated masking scripts are executed on the target sequentially Advantages of inline masking include the following: Sensitive data never leaves the production environment and thus is not exposed Export Dump option. There is no need to temporarily store data in a staging area. Exported data can

subsequently be imported into multiple environments. You can define table rules to export only a subset of data, and can further trim the volume by using column rules to eliminate large vertical columns. You can mask the same data in different ways and import into different test databases. You can use the provisioning framework to create multiple copies of trimmed down, referentially intact databases containing no sensitive data in-place delete , or import a dump file into multiple databases export dump. The section " Creating a Data Subset Definition " includes instructions for combining data subsetting and data masking within the process of creating a subset definition. See Data Masking ,for information on data masking and creating a data masking definition. Inline Masking and Subsetting Scenarios The scenarios described below assume that an Application Data Model ADM exists for a production or test database in which sensitive column details are captured. The steps outlined are at a high level. See " Masking with an Application Data Model and Workloads " for details on creating a masking definition; see " Creating a Data Subset Definition " for details on creating and editing a subset definition.

Mask and Export Production Data As the Security Administrator, you want to create copies of the production database by exporting the data with masked values; that is, the export dump will have only masked values and no sensitive data. Create a masking definition. Select an appropriate ADM. Search and select sensitive columns includes dependent columns and recommended masking formats. Review suggested formats and edit as necessary. Create a subset definition. Submit the create subset job. Edit the subsetting definition. On the Data Masking tab, search for and select masking definitions. System validation checks for overlapping columns that use multiple masking definitions. Generate the subset using the Export option. Generates and executes a script to create a mapping table and a mapping function. Also creates a table to map the column s to the respective mapping function. Copies subsetting and masking scripts to the target database. Generates an export dump of production data, replacing sensitive data with masked values using the mapping function.

Mask and Delete Operation on a Test Database As the Security Administrator, you want to create a usable test database by masking sensitive information. The resulting database will have only masked values and no sensitive data. Create a masking definition on a cloned database. On the Data Masking tab, search and select masking definitions. Generate the subset using the In-Place Delete option. Performs data subsetting based on subset rules, if specified. Sequentially executes the pregenerated data masking scripts on the target database. Creates a masked copy of the production database for use in testing.

Mask Sensitive Data and Export a Subset of a Production Database As the Security Administrator, you want to create copies of the production database by exporting a subset of production data with masked values. Edit the subset definition. Define table rules, resulting in space estimates. Perform Subset, Mask, and Delete Operations on a Test Database As the Security Administrator, you want to create a usable test database by masking sensitive information. On import, the database will have only masked values and no sensitive data. Following subset completion, sequentially executes the pregenerated data masking scripts on the target database. Applies masking definitions and subsetting rules, resulting in a masked database of reduced size. Apply Column Rules As the Security Administrator, you want to create a targeted subset by selecting large-sized columns and setting them to null or a fixed value. Table rules can also be used to further reduce database size. Impact of size reduction is immediately visible and applied to the final subset. Click the Table Rules tab and select from existing options, if desired. Click the Column Rules tab, then click Create. Specify filtering criteria to search for large-sized columns and select the desired columns in the results table. Click Manage Masking Formats and select a format from the drop-down list. Enter a value if appropriate to the selection. Click OK and review the updated space estimates. Generate the subset, using either the Export or In-Place Delete option. Column rules are applied on the target database. If table rules were also applied, the resulting subset reflects the combined effect of table and column rules. Create rules to compute space estimates. Select the subset definition on the Subset home page and export it. The subset definition is saved on the client machine as an XML file that potentially contains the following: Information on selected applications.

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