Chapter 1 : Mask - Wikipedia

"It can help cut the viscosity in sheet-mask formulas to make the texture less sticky and heavy, it can be a solvent in the formula, and it can help prevent the formula from drying out." In addition to the other ingredients, Dr. Lancer explains that a mask is typically infused with other ingredients like stem cells, hyaluronic acid, or.

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 maskâ€"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.

Chapter 2 : Final Cut Pro X: Mask controls

The Mask Bar is an oasis of â€" you guessed it â€" masks. There are two of these Korean beauty-inspired stores in New York: one in the West Village, and one in Soho. Both have quietly flown under the radar of the skin-care internet.

National Archaeological Museum, Athens. The word "mask" appeared in English in the s, from Middle French masque "covering to hide or guard the face", derived in turn from Italian maschera, from Medieval Latin masca "mask, specter, nightmare". This in turn is of uncertain origin â€" perhaps from a Germanic source akin to English "mesh", but perhaps from mask- "black", a borrowing from a pre-Indo-European language. History The use of masks in rituals or ceremonies is a very ancient human practice across the world, [5] although masks can also be worn for protection, in hunting, in sports, in feasts, or in wars â€" or simply used as ornamentation. Although the religious use of masks has waned, masks are used sometimes in drama therapy or psychotherapy. The use of masks dates back several millennia. Sometimes a slave or a criminal was temporarily granted the insignia and status of royalty, only to be killed after the festival ended. In the Himalayas , masks functioned above all as mediators of supernatural forces. Throughout the world, masks are used for their expressive power as a feature of masked performance - both ritually and in various theatre traditions. The ritual and theatrical definitions of mask usage frequently overlap and merge but still provide a useful basis for categorisation. The image of juxtaposed Comedy and Tragedy masks are widely used to represent the Performing Arts, and specifically Drama. A citizen could demonstrate his or her lineage through imagines , death masks of the ancestors. These were wax casts kept in a lararium , the family shrine. Rites of passage, such as initiation of young members of the family, or funerals, were carried out at the shrine under the watch of the ancestral masks. At funerals, professional actors would wear these masks to perform deeds of the lives of the ancestors, [24] thus linking the role of mask as a ritual object and in theatre. Masks are a familiar and vivid element in many folk and traditional pageants , ceremonies , rituals , and festivals , and are often of an ancient origin. Masks are used almost universally and maintain their power and mystery both for their wearers and their audience. The continued popularity of wearing masks at carnival , and for children at parties and for festivals such as Halloween are good examples. Nowadays these are usually mass-produced plastic masks, often associated with popular films , TV programmes, or cartoon characters - they are, however, reminders of the enduring power of pretence and play and the power and appeal of masks. Ritual masks Ritual masks occur throughout the world, and although they tend to share many characteristics, highly distinctive forms have developed. The function of the masks may be magical or religious; they may appear in rites of passage or as a make-up for a form of theatre. Equally masks may disguise a penitent or preside over important ceremonies; they may help mediate with spirits, or offer a protective role to the society who utilise their powers. In West Africa, masks are used in masquerades that form part of religious ceremonies enacted to communicate with spirits and ancestors. The masks are usually carved with an extraordinary skill and variety by artists who will usually have received their training as an apprentice to a master carver - frequently it is a tradition that has been passed down within a family through many generations. Males wear the mask, although it does depict a female. Fang mask used for the ngil ceremony, an inquisitorial search for sorcerers. Wood, Gabon , 19th century. Many African masks represent animals. Some African tribes believe that the animal masks can help them communicate with the spirits who live in forests or open savannas. People of Burkina Faso known as the Bwa and Nuna call to the spirit to stop destruction. The Dogon of Mali have complex religions that also have animal masks. Their three main cults use seventy-eight different types of masks. Most of the ceremonies of the Dogon culture are secret, although the antelope dance is shown to non-Dogons. The antelope masks are rough rectangular boxes with several horns coming out of the top. The Dogons are expert agriculturists and the antelope symbolizes a hard working farmer. The antelope called Chiwara is believed to have taught man the secrets of agriculture. Although the Dogons and Bamana people both believe the antelope symbolises agriculture, they interpret elements the masks differently. To the Bamana people, swords represent the sprouting of grain. The masks of Punu of Gabon have highly arched eyebrows, almost almond-shaped eyes and a narrow chin. The raised strip running from both sides of the nose to the ears represent jewellery. Dark

black hairstyle, tops the mask off. The whiteness of the face represent the whiteness and beauty of the spirit world. Only men wear the masks and perform the dances with high stilts despite the masks representing women. It is believed to have been commissioned by a king of Benin in memory of his mother. To honor his dead mother, the king wore the mask on his hip during special ceremonies. The Temne of Sierra Leone use masks with small eyes and mouths to represent humility and humbleness. They represent wisdom by making bulging forehead. War masks are also popular. The Grebo of the Ivory Coast and Liberia carve masks with round eyes to represent alertness and anger, with the straight nose to represent unwillingness to retreat. However, most African masks are now being produced for the tourist trade. Although they often show skilled craftsmanship, they nearly always lack the spiritual character of the traditional tribal masks. Oceania The variety and beauty of the masks of Melanesia are almost as highly developed as in Africa. It is a culture where ancestor worship is dominant and religious ceremonies are devoted to ancestors. Inevitably, many of the mask types relate to use in these ceremonies and are linked with the activities of secret societies. The mask is regarded as an instrument of revelation, giving form to the sacred. This is often accomplished by linking the mask to an ancestral presence, and thus bringing the past into the present. As a culture of scattered islands and peninsulars, Melanesian mask forms have developed in a highly diversified fashion, with a great deal of variety in their construction and aesthetic. They are conical masks, made from cane and leaves. In some areas, annual shamanic ceremonies involved masked dances and these strongly abstracted masks are arguably the most striking artifacts produced in this region. Inuit groups vary widely and do not share a common mythology or language. Not surprisingly their mask traditions are also often different, although their masks are often made out of driftwood, animal skins, bones, and feathers. Masks among Eskimo peoples Pacific Northwest Coastal indigenous groups were generally highly skilled woodworkers. Their masks were often master-pieces of carving, sometimes with movable jaws, or a mask within a mask, and parts moved by pulling cords. The carving of masks was an important feature of wood craft, along with many other features that often combined the utilitarian with the symbolic, such as shields , canoes , poles, and houses. Woodland tribes, especially in the North-East and around the Great Lakes , cross-fertilized culturally with one another. These masks appear in a great variety of shapes, depending on their precise function. Pueblo craftsmen produced impressive work for masked religious ritual, especially the Hopi and Zuni. These are usually made of leather with appendages of fur, feathers or leaves. Some cover the face, some the whole head and are often highly abstracted forms. Navajo masks appear to be inspired by the Pueblo prototypes. Costumes and masks originally inspired by masquerade balls are frequently worn by krewe members on Mardi Gras Day. Latin America Aztec mask of Xiuhtecuhtli , c. In the Andes , masks were used to dress the faces of the dead. These were originally made of fabric, but later burial masks were sometimes made of beaten copper or gold , and occasionally of clay. For the Aztecs , human skulls were prized as war trophies , and skull masks were not uncommon. Masks were also used as part of court entertainments, possibly combining political with religious significance. Masks remain an important feature of popular carnivals and religious dances, such as The Dance of the Moors and Christians. Mexico, in particular, retains a great deal of creativity in the production of masks, encouraged by collectors. Wrestling matches, where it is common for the participants to wear masks , are very popular, and many of the wrestlers can be considered folk heroes. For instance, the popular wrestler El Santo continued wearing his mask after retirement, revealed his face briefly only in old age, and was buried wearing his silver mask. Countries that have had strong Indian cultural influences â€" Cambodia , Burma , Indonesia , Thailand , and Lao â€" have developed the Indian forms, combined with local myths, and developed their own characteristic styles. The masks are usually highly exaggerated and formalised, and share an aesthetic with the carved images of monstrous heads that dominate the facades of Hindu and Buddhist temples. During ceremonies, these visages are given active form in the great mask dramas of the South and South-eastern Asian region. Topeng In Indonesia, the mask dance predates Hindu-Buddhist influences. It is believed that the use of masks is related to the cult of the ancestors, which considered dancers the interpreters of the gods. Native Indonesian tribes such as Dayak have masked Hudoq dance that represents nature spirits. In Java and Bali , masked dance is commonly called topeng and demonstrated Hindu influences as it often feature epics such as Ramayana and Mahabharata. The native story of Panji also popular in topeng masked dance.

Indonesian topeng dance styles are widely distributed, such as topeng Bali, Cirebon, Betawi, Malang, Yogyakarta, and Solo. China A Peking opera mask In China, masks are thought to have originated in ancient religious ceremonies. Images of people wearing masks have been found in rock paintings along the Yangtze. Later mask forms brings together myths and symbols from shamanism and Buddhism. Wedding masks were used to pray for good luck and a lasting marriage, and "Swallowing Animal" masks were associated with protecting the home and symbolised the "swallowing" of disaster. Opera masks were used in a basic "common" form of opera performed without a stage or backdrops. Korean mask A Korean mask worn by a Talchum performer Korean masks have a long tradition associated with shamanism and later in ritual dance. Korean masks were used in war, on both soldiers and their horses; ceremonially, for burial rites in jade and bronze and for shamanistic ceremonies to drive away evil spirits; to remember the faces of great historical figures in death masks; and in the arts, particularly in ritual dances, courtly, and theatrical plays. The present uses are as miniature masks for tourist souvenirs, or on mobile phones , where they hang as good-luck talismans. Japan Mask of Tengu Japanese masks are part of a very old and highly sophisticated and stylized theatrical tradition. Although the roots are in prehistoric myths and cults, they have developed into refined art forms.

Chapter 3 : Mask (film) - Wikipedia

The Cut beauty editors cover the latest hair trends, review the best skin care products, suggest beauty tips and hacks, offer makeup tutorials and more. The Cut beauty editors cover the latest hair and makeup trends, skin care products, and beauty hacks.

This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. The magazine held a contest where the first prize would be awarded a walk-on role in the film. Director Chuck Russell , who helmed the original film, expressed his interest in a Mask sequel in his Laserdisc commentary. He was hoping Carrey would come back as the title character, along with Amy Yasbeck , who played reporter Peggy Brandt in the original. Russell decided to cut scenes when Peggy dies and leave the character open for the sequel, which became this film. Due to Carrey declining to reprise his role, the project never came to fruition, and the concept for the sequel was completely changed. The failed contest was referenced in the final issue of Nintendo Power, as an apology was issued to the winner of the contest. Arthur Neuman from the original film. He is involved in the movie to re-establish the relationship between the mask and its creator, Loki. He is the only actor to appear in both films as well as in The Mask cartoon series. The naming of "Tim Avery" pays homage to famous cartoonist Tex Avery. Tim Avery wants to be a cartoonist throughout the film. The film was shot in Fox Studios Sydney. Coyote , keeps running into the wall. I have to have my voice in there. I have to have some of my voice because I have my own experiences that I lived through. All I can do is just try to make things independently. Video game[edit] A video game based on the film was released on Wireless Phone on February 10, The game was published and developed by Indiagames.

Chapter 4 : Rent Mask: Director's Cut () on DVD and Blu-ray - DVD Netflix

The Mask is a comic book series published by Dark Horse Comics. tries to cut The Mask's head off. The Mask counters with a giant hand made out of stone.

Free Final Cut Pro plugins: These effects which come in 4, 8 and 16 point variants add transform controls to the mask like my 8-point matte effect for Final Cut Pro 7. With the mask points scaled, repositioned and rotated: Drag the transform control to reposition the mask, drag on an edge to scale, drag on a corner to rotate. Here are the controls: You can see here that keyframes have been set for the Transform parameters. Sometimes Final Cut Pro disconnects the numeric parameter controls from the on-screen controls, so it is best to use the on-screen controls. As well as being able to transform the mask, you can also control its perspective distortion. Viewing the mask points control: Change the Control menu to Perspective Distort. To prompt Final Cut to update which controls are visible, click elsewhere to deselect the effect and click again to reselect the effect. Drag the corners and edges to add a perspective distortion to your mask: You can still manipulate the transformation of a mask with a perspective distortion applied: Like my previous mask effect, you can control the interior and outside strength of the mask: In this case, the outside of the mask is fully visible , the inside is half visible In this case a blur has been applied to the connected clip which is visible around the outside of the mask , and a sepia effect has been applied to the main storyline clip: As well as two ways of changing the overall shape and position of the mask, there is also the option for applying an additional mask which can be based on the luminance or transparency of another clip. The additional mask can add to, subtract from or intersect with the main mask. Installation Download this disk image: MTT installs the effects in the correct folders, creating them if need be.

Chapter 5 : Mask / Totem Game of Thrones : House Lannister - Deco DIY Kit

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Situations Requiring Multiple Patterning[edit] There are a number of situations which lead to multiple patterning being required. Sub-Resolution Pitch[edit] The most obvious case requiring multiple patterning is when the feature pitch is below the resolution limit of the optical projection system. Different Parts of Layout Requiring Different Illuminations[edit] Different patterns require different illuminations. Different patterns in the same layout as indicated by different colors could require different illuminations, and hence, different exposures. While horizontal and vertical lines may be addressed with a common illumination, degree orientations would suffer. Consequently, to include all these cases would require separate exposures. When patterns include feature sizes near the resolution limit, it is common that different arrangements of such features will require specific illuminations for them to be printed. The most basic example is horizontal dense lines vs. If both types are used also known as cross-quadrupole C-Quad , the inappropriate dipole degrades the image of the respective line orientation. For example, the array could be exposed with dipole illumination while the periphery could use annular illumination. The inclusion of both isolated and dense features is a well-known instance of multi-pitch patterning. Subresolution assist features SRAFs have been designed to enable the patterning of isolated features when using illumination tailored for the dense features. However, not all pitch ranges can be covered. In particular, semi-dense features may not be included. Illuminations tailored for certain parts of a multi-pitch pattern may degrade other aspects. Here, the blue locations benefit the minimum line pitch, while the red locations benefit the line breaks but not the minimum line pitch. Sometimes a feature pattern inherently contains more than one pitch, and furthermore, these pitches are incompatible to the extent that no illumination can simultaneously image both pitches satisfactorily. A common example, again from DRAM, is the brick pattern defining the active regions of the array. Small deviations from 2-beam interference[edit] Sidelobe from incomplete cancellation of constructive interference in a broken line pattern. Breaks in such lines, e. Such breaks generally do not dominate the pattern, and are thus small deviations. These deviations are insufficient to completely offset the constructive or destructive interference of the underlying regular line pattern; sidelobes often result. Line Cutting[edit] Brick pattern image distortion. The difference between cross-line and cross-break image is severe enough that a cut mask is needed. Overlay between line and cut. The cut pattern overlay on the line is important to avoid edge placement error, leaving a portion of the line uncut. Moreover, a dose error can aggravate this. The earliest implementation of multiple patterning involved line cutting. Instead it allows definition of features, e. The two-beam interference still dominates the diffraction pattern. The cut pitch can be 1. If the line pitch is already near the resolution limit, the cut pattern itself may have imaging difficulty, from reduced dose or focus window. In this case, more than one cut mask would have to be used. However, the use of a cut mask adds the risk of feature damage from an overlay error. Self-aligned cutting to be discussed below may be a preferred option. Photoresist coating over first pattern; etching adjacent to previous features; Photoresist removal The earliest form of multiple patterning involved simply dividing a pattern into two or three parts, each of which may be processed conventionally, with the entire pattern combined at the end in the final layer. This is sometimes called pitch splitting, since two features separated by one pitch cannot be imaged, so only skipped features can be imaged at once. The additional cost of extra exposures was tolerated since only a few critical layers would need them. A more serious concern was the effect of feature-to-feature positioning errors overlay. Consequently, the self-aligned sidewall imaging approach described below has succeeded this approach. Double patterning by pitch splitting. Double patterning by pitch splitting involves assigning adjacent features to two different masks, indicated by the different colors. It remains the simplest multiple patterning approach practiced today, and adds less cost than EUV. A "brute force" approach for patterning trenches involves a sequence of at least two separate exposures and etchings of independent patterns into the same layer. For each exposure, a different photoresist coating is required. When the sequence is completed, the pattern is a composite of the

previously etched subpatterns. By interleaving the subpatterns, the pattern density can theoretically be increased indefinitely, the half-pitch being inversely proportional to the number of subpatterns used. The feature size reduction will most likely require the assistance of techniques such as chemical shrinks, thermal reflow, or shrink assist films. This composite pattern can then be transferred down into the final layer. This is best described by considering a process example. A first exposure of photoresist is transferred to an underlying hardmask layer. After the photoresist is removed following the hardmask pattern transfer, a second layer of photoresist is coated onto the sample and this layer undergoes a second exposure, imaging features in between the features patterned in the hardmask layer. The surface pattern is made up of photoresist features edged between mask features, which can be transferred into the final layer underneath. This allows a doubling of feature density. A variation on this approach which eliminates the first hardmask etch is resist freezing, [12] which allows a second resist coating over the first developed resist layer. Sidewall Image Transfer[edit] Spacer mask: A spacer is formed by deposition or reaction of the film on the previous pattern, followed by etching to remove all the film material on the horizontal surfaces, leaving only the material on the sidewalls. By removing the original patterned feature, only the spacer is left. However, since there are two spacers for every line, the line density has now doubled. The spacer technique is applicable for defining narrow gates at half the original lithographic pitch, for example. As pitch splitting has become more difficult due to possible differences in feature positions between different exposed parts, sidewall image transfer SIT has become more recognized as the necessary approach. If this spacer corresponds to a conducting feature, then ultimately it must be cut at no less than two locations to separate the feature into two or more conducting lines as typically expected. On the other hand, if the spacer corresponds to a dielectric feature, cutting would not be necessary. The prediction of how many cuts would be needed for advanced logic patterns has been a large technical challenge. Many approaches for spacer patterning have been published some listed below , all targeting the improved management and reduction of the cuts. As spacer materials are commonly hardmask materials, their post-etch pattern quality tends to be superior compared to photoresist profiles after etch, which are generally plagued by line edge roughness. Pattern transfer is complicated by the situation where removal of the material adjacent to the spacers also removes a little of the underlying material. This results in higher topography on one side of the spacer than the other. If the pattern is too wide or too narrow, the spacer position is affected. However, this would not be a concern for critical memory feature fabrication processes which are self-aligned. When SADP is repeated, an additional halving of the pitch is achieved. Self-aligned contact and via patterning is an established method for patterning multiple contacts or vias from a single lithographic feature. It makes use of the intersection of an enlarged feature resist mask and underlying trenches which are surrounded by a pre-patterned hardmask layer. This technique is used in DRAM cells [18] and is also used for advanced logic to avoid multiple exposures of pitch-splitting contacts and vias. There are secondary features which emerge from the gaps between spacers after further patterning. The edge between a secondary feature and the spacer is self-aligned with the neighboring core feature. This is particularly useful for DRAM since the capacitor layer can be fit to a honeycomb structure, making its patterning simpler. Two vias which normally would need separate exposures red and blue can be patterned together with DSA assistance using a single guiding pattern exposure black border. The number of masks used for sidewall spacer patterning may be reduced with the use of directed self-assembly DSA due to the provision of gridded cuts all at once within a printed area, which can then be selected with a final exposure. The main drawback of this technique is the relatively limited range of feature sizes and duty cycles for a given process formulation. Typical applications have been regular lines and spaces as well as arrays of closely packed holes or cylinders. The fluctuations of the pattern widths are actually only weakly square root dependent on the logarithm of the half-pitch, so they become more significant relative to smaller half-pitches. DSA has not yet been implemented in manufacturing, due to defect concerns, where a feature does not appear as expected by the guided self-assembly. EUV is more expensive than three i exposures i. Self-aligned triple patterning has been considered as a promising successor to SADP, due to its introduction of a second spacer offering additional 2D patterning flexibility and higher density. For this reason, self-aligned quadruple patterning SAQP is more often considered. On the other hand, the conventional SID SADP flow may be extended quite naturally to triple patterning, with the second mask

dividing the gap into two features. Ion damage regions act as sidewall-aligned regions to be etched. A fundamental aspect of this approach is the correlation between damage width and damage pitch; both widen at the same time for fixed ion mask height and ion beam angle. Tilted ion implantation was proposed in by the University of Berkeley as an alternative method of achieving the same result as spacer patterning. The process requires the use of angled ion beams which penetrate to just the right depth, so as not to damage already processed layers underneath. Also, the ion masking layer must behave ideally, i. The latter phenomenon would be detrimental and defeat the purpose of the ion masking approach. Complementary polarity exposures[edit] The method of complementary exposures [44] is another way of reducing mask exposures for multiple patterning. Instead of multiple mask exposures for individual vias, cuts or blocks, two exposures of opposing or complementary polarity are used, so that one exposure removes interior portions of the previous exposure pattern. The overlapped regions of two polygons of opposite polarity do not print, while the non-overlapped regions define locations that print according to the polarity. Neither exposure patterns the target features directly. Self-aligned blocking or cutting allows lines to be divided into two colors, due to the use of two different materials of different etch selectivity. Only lines of one color may be cut by a given mask exposure.

Chapter 6 : The Mask () - IMDb

After seen the movie on TV last week, for the 10th time and in particular this scene I immediately downloaded it and got crazy to find out the way to cut this bit from the entire movie.

Editor s Brendan Wright When mild-mannered zookeeper Herman Shazbert buys his wife a strange mask, his whole family wants to try it on. Grimmiss Island, and Itty Bitty Hellboy: The Search for the Were-Jaguar. The Mask omnibus collections[edit] Dark Horse Comics has published two omnibus editions featuring The Mask stories in chronological order. Published August 13, World Tour 1â€"4, The Mask: Kinda" and The Mask: Toys in the Attic 1â€"4. Published March 11, Published July 15, Ben Stein has a cameo role as Dr. While there were early efforts to take the film in the direction of horror some at New Line Cinema saw it as a replacement for their fading A Nightmare on Elm Street franchise , [6] it was never completely intended as a "dark horror" picture. New Line had problems coming up with a script that could show violence that was comical, but had more success with a story that was primally a comedy and had violence. Mike Richardson and Chuck Russell always pushed in the direction of the second option, which was eventually adopted. Richardson also resisted early attempts to attach both Martin Short and Rick Moranis to the lead role. The film also inspired a spin-off video game adaptation , released for the Super NES in Animated Series â€"97 [edit] Main article: The series took many elements from the source film but made numerous changes. Tina was absent, and reporter Peggy Brandt had become the main female character, but not a love interest. Also, unlike in the film, Ipkiss appeared to be able to use the mask in daytime as well as at night. The series also had a crossover with Ace Ventura: Pet Detective , another animated series based on a Jim Carrey film. Four VHS volumes of the series were released an extra two in Australia , all of which are now out of print. Son of the Mask [edit] Main article: Son of the Mask Son of the Mask is the poorly received stand-alone sequel to the film, directed by Lawrence Guterman. Director Chuck Russell, who helmed the original film, expressed his interest in a sequel in his LaserDisc commentary. He was hoping Carrey would return, along with Amy Yasbeck. Russell had decided to cut the scenes when Peggy dies and leave the character open for the sequel, which became this film. The concept was completely changed when Carrey decided not to return, instead focusing on another man played by Jamie Kennedy who finds the mask and unintentionally conceives a child while wearing it. The result is a son who possesses the powers of the mask without needing to wear it. At the same time, Loki played by Alan Cumming , the Norse God and original creator of the mask, searches the human world attempting to find it. Ben Stein reprises his role of Dr. Arthur Neuman from the first film. He is involved in the film to reestablish the relationship between the mask and its creator, Loki. He is the only actor to appear in both films as well as the animated series. Behind the Mask", The Mask:

Chapter 7 : Printable Elephant Mask

Use scissors to cut along the edges of the mask. Cut out the eye holes with an X-ACTO knife. Optional: Laminate the mask for added durability. 4. Add a Stick or String.

Chapter 8 : The Mask () - Rotten Tomatoes

The Director's Cut print runs around 7 minutes longer and includes a scene where Rocky & Rusty sing around a bonfire, and the funeral of cyclist Red (his motorbike is buried beside him). It also replaces the songs with those of.

Chapter 9 : The Mask - Wikipedia

Part 3, containing the instructions for making the mask as well as original illustrations and situational photographs. Part 4, the pre-cut mask and the wall mount! Kit Contents.