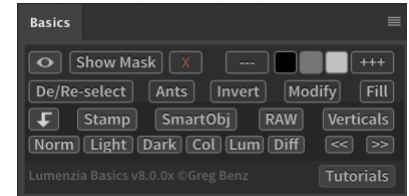


*Note: This document has been updated as of January 14, 2021.*

## **Lumenzia Basics**

Lumenzia is designed to make luminosity masking as simple as possible. However, different users have different needs. Therefore, a separate panel called “Lumenzia Basics” (just labeled as “Basics” in Photoshop) is included to offer additional luminosity masking tools. This panel is primarily intended for users who prefer buttons over Photoshop shortcut keys and for new users unfamiliar with certain tools commonly used with luminosity masking. However, it also offers some very rich functionality on its own (such as the ability to use content-aware fill on Smart Objects).



As a separate panel, Lumenzia Basics can be setup any way you like: expanded alongside Lumenzia to see everything at once, tabbed or docked for easy access only when needed, or hidden/uninstalled altogether.

Video tutorial: [Basics panel overview](#)

### **Isolate** (eyeball icon)

Click this icon to view the pixel content of the selected layer, without any distractions (BlendIf, masks, other layers, opacity, etc). Click again to clear the layer preview.

### **Show Mask**

Shows the layer mask full screen. This is a very helpful visualization when manually painting on a mask to refine it. Can also be used to visualize BlendIf or Smart Filter masks.

<shift>-click "Show Mask" to set a custom overlay color.

### **X**

Enable/disable selected layer's mask(s). This is helpful to quickly determine the potential to further reveal more of the layer.

### **---** (Burn)

Activates the burn tool with settings optimized to darken areas of a mask which are partially selected but which you wish to exclude from the mask. This is helpful to make gray pixels in your mask black in order to protect transition areas you wish to remain unchanged. The burn brush is selective, so it has little to no effect on highly selected areas of the mask (the highlights). Hold <alt/option> while clicking on “---” to use more aggressive tool settings that will allow the brush to darken more quickly, as well as allowing the brush to have an effect on lighter midtones.

**Black/Gray/White** (paint swatches; Photoshop CC only)

Click these color swatches to quickly activate a brush with optimized settings and set the foreground color. This is very helpful for both refining masks and dodging and burning.

### **+++ (Dodge)**

The opposite effect of the Burn tool. It allows you to increase the selection of partially selected areas of the mask (make light gray pixels turn white). This is often helpful in areas where layer blending results in loss of contrast (such as partially selected clouds when blending exposures).

### **Deselect**

If there is no active selection, the last action selection will be re-selected.

### **Ants**

Show/hide marching ants for active selection.

### **Modify**

Use this to quickly expand, contract, or feather the active selection. Use negative radius value to contract. This feature is handy for revising selections made with the Quick Select tool.

### **Invert**

Inverts active selection or selected layer's mask. Prompts with options if both are available.

### **Sky**

This button covers both sky selection and sky replacement. Beyond giving quick access to these features in Photoshop CC, it offers numerous enhancements (such as the ability to sample from all layers or choose a replacement sky without adding it to the library).

Options for selecting the sky:

- **Sample all layers:** By default, sky selection only works from the active layer. Checking this option works from the image as a whole. This also helps work around the need to choose the source layer, as there are numerous conditions which are otherwise unsupported by Photoshop (hidden layers, adjustment layers, multiple selected layers, etc). Leaving this checked is often the best choice.
- **Invert:** This lets you select the foreground (the opposite of the sky).

Options for replacing the sky:

- **Sample all layers:** By default, sky replacement only works from the active layer. Checking this option works from the image as a whole. This allows for more flexible workflows, avoids common error conditions, and ensures the replacement sky goes above all of your image content. Leaving this checked is often the best choice.
- **Pick a one-off source image:** By default, Photoshop requires you to add new source skies to its internal library. Using this option allows you to work more quickly to pick the sky you want as you need it.

## Fill

Fill a selection with black, white, or Content Aware Fill. You will be asked if you would like to modify the selection slightly, which is great for:

- Filling in a mask with white (just use Quick Select to create a rough selection, and then use this Fill button to fill the selection with a few pixels of adjustment to avoid the edge).
- Avoiding edge effects with Content Aware Fill.

You may target Smart Objects for “Fill”. When you do so, a new pixel layer will be created (the Smart Object will be unchanged).

If there is no active selection, “Fill” will instead select and fill any transparent pixels (which is helpful for fixing incomplete edges of panorama stitches).

Video tutorial: [Content-Aware on a Smart Object & panorama](#).

## Clip

Create or release clipping mask for selected layer(s). Clipping masks cause a layer to only be applied to areas that are in the layer below. For example, if you clip a solid red layer to a text layer beneath, only the words will turn red, the rest of the image will be unchanged. Clicking “clip” on layer(s) that is/are already clipped will release the clipping mask.

## Stamp

Stamp visible layers (ie, create a new layer that merges all layers).

If a Lumenzia preview is active (the orange temporary layers), that preview will be converted to a pixel layer (“Luminosity Layer”).

Hold <cmd/ctrl> to automatically set the new luminosity layer to the luminosity blend mode. This may be useful for creative effects.

Hold <alt/option> to flatten all layers. This is helpful before color conversion for output to print or web (but be sure to do this with a duplicate copy, not your working file).

## SmartObj [updated in v9]

This button performs many tasks:

- Create a **named Smart Object**. This lets you choose not only the name of the resulting Smart Object layer, but also the name you’ll see as a document when opening to edit the Smart Object.
  - You may check the option to duplicate all saved **channels** into the Smart Object. This ensures you may use easily them when working in the Smart Object. Alternatively, see the options in Lumenzia’s “Sel” button to copy selections or saved channels as needed (it may be best to use this checkbox than Sel if you plan to crop or resize the image in order to ensure perfect alignment).
  - You may use “**Stack Modes**” when combining multiple similar images for noise reduction, elimination of moving subjects, etc. See the tooltips for more ideas. Most of the time this should be set to “none”.

- **Extract** the contents (ie, replace the smart object with its contents)
- **Rasterize** it (convert it to static pixels to save space).
- Create an independent copy of the selected Smart Object (this is helpful for quickly multi-processing a RAW Smart Object. This may also be done by <shift>-clicking “PreBlend” in the main Lumenzia panel.

The “SmartObj” button will light up in color when a single Smart Object is selected:

- **Green** indicates an independent RAW Smart Object (it is unique)
- **Yellow** indicates a dependent RAW Smart Object (changing the RAW settings will affect other copies of it in the document)
- **Red** indicates a regular Smart Object

## Verticals

This tool is used to get true verticals by correcting the “keystone” effect that commonly occurs when shooting with the camera pointing up or down (this is particularly common with architectural images where sloping verticals are more obvious). This tool may be used to correct verticals on both sides of the image, or just one (which may be preferable to keep image detail if the crooked lines are primarily on one side of the image).

Tips:

- It is recommended to level the horizon before using this tool.
- While resizing, click and drag from the ruler on the left side to drag out a vertical guide. This is a very handy way to determine true vertical.
- *Note that due to the way that some versions of Photoshop handles scripts, you may not see resizing handles around the image (which makes it appear as if nothing is happening). You will know that you are hovering over a resizing handle when the cursor turns to a white arrow (just hover around the top corners to see this), then click and drag to start resizing. The resizing handles will also appear after dragging out a ruler or when working with smart objects.*

Video tutorial: [Verticals](#)

**RAW** (requires Photoshop CC)

Apply the Camera RAW filter.

This may be applied to layer masks as well, giving you more ways to revise your luminosity masks.

**Levels** (icon)

Provides an easy way to make levels adjustments to your image pixels or layer masks (to revise your luminosity masks).

**Blend Modes** (Normal, Light, Dark, ..., <<, >>)

These labeled buttons (“normal”, “Light”, etc) simply offer a quick way to apply layer blend modes to the selected layer. Double-click a blend mode to return to normal blend mode (ie, if the layer is already in “overlay”, clicking overlay again will revert to normal.) The labeled modes are suggested for the following:

- **Normal:** No blend mode (note that groups will be set to “pass through” as their default)
- **Light** (Lighten): This is useful for blending an extra frame with artificial lights, adding a sunburst, etc. [Not available in LAB mode]
- **Dark** (Darken): This is useful for “window pulls” in real estate (shoot an extra frame with a lower ambient exposure and flash to increase the interior exposure, then blend that layer in darken mode and the darker exterior will be revealed instead of the blown out exterior in the brighter frame). [Not available in LAB mode]
- **Col** (Color): This is an ideal way to affect color without affecting luminosity.
- **Lum** (Luminosity): This is an ideal way to avoid color shifts.
- **Diff** (Difference): This is an ideal way to manually check for layer alignment, as mis-aligned edges will stand out in difference mode. Properly aligned images should look relatively dark/black (especially at the edges) in difference blend mode. [Not available in LAB mode]

Note: Hold <shift> with the above buttons and the blend mode will be changed for the current brush instead of the layer blend mode. This includes the clone stamp and healing brushes. If no brush is selected, the paint brush will be used.

The << and >> buttons allow you to experiment with other blend modes. These include blend modes which are generally not easy to predict, and therefore are easier to apply by quickly cycling through the options. They generally affect contrast and color. Not all blend modes are available, just ones which are typically useful for photography. The blend modes are sorted in order of visual effect (based on my testing), and do not reflect the order they are normally listed in Photoshop’s dropdown menu.

### **Fade Slider**

This slide allows you to partially undo the last brush stroke (including use of dodge/burn brushes). This is a very helpful way to gain more control over results. It is often helpful to paint a little too much (so that you can see that you’ve painted evenly) and then fade to get the amount of change you wish.

*Note that the fade slider will be grayed out most of the time. It is ONLY available when the Edit / Fade command would be available in Photoshop. This is immediately after using a brush. Any other change (such as renaming a layer) will end your ability to fade brush stroke.*