

*Note: This document has been updated as of June 20, 2018.*

## **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” 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. 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. As a separate panel, it will start as version 1.0 and can be used with any version of Lumenzia (ie, you should not expect the version numbers to match). For a list of initial features in Lumenzia Basics, please see the list at the bottom.

Note that tooltips include descriptions of Photoshop shortcuts where available. New users may find this helpful to learn shortcuts.

### **Undo/Redo** (circular arrow icons)

Click multiple times to go backwards / forwards multiple states.

### **Zoom In/Out/Fit** (magnifying glass and outward arrow icons)

Click these buttons to zoom in, zoom out, or fit the image to the window.

### **Isolate** (eyeball icon) [new in v6]

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.

### **X Mask**

Enable/disable selected layer's mask. This is helpful to quickly determine the effect of a mask.

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

Activates the burn tool (a selective paintbrush) with settings optimized to darken areas of a mask which are partially selected but which you wish to exclude from the mask (it make dark gray pixels turn black). This is often helpful 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** (color swatches)

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 reselected.

### **Ants**

Show/hide marching ants for active selection.

### **Invert**

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

### **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.

### **Fill** [updated in v5]

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.

### **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.

## SmartObj

This button performs many tasks:

- If multiple layers are selected or the selected layer is not a smart object: Convert selected layer(s) to a smart object. Smart objects provide a non-destructive way to apply filters (ie, you can revise the filter settings later).
- If a single smart object is selected, you may either **extract** the contents (ie, replace the smart object with its contents), or **rasterize** it (convert it to static pixels to save space).

## RAW (only available in Photoshop CC)

Apply the Camera RAW filter.

## 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.*

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

These labeled buttons (“normal”, “Ligt”, 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]

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.