scenario

GUIDE · V3.1 · 2026-10-28

Scenario's models work inside Photoshop *and land as layers.*

The plugin chapter by chapter: create, select, character, layers, formats, print, motion and agents, then install, prices, jobs, privacy and known limits. Two posters made with the panel show each step.



The panel reads what you are working on, a selection, a layer, a cut-out, a set of takes or a blank canvas, and offers the actions that fit, on Scenario's image, edit, upscale, layer and video models. Each button shows its price, and each result lands in one History state.

This guide presents the plugin one feature at a time, in the order of the launch film: each chapter pairs a Photoshop tool with a Scenario action and shows the result. Two posters made with the panel illustrate it. RED HORIZON, a photoreal science-fiction poster, appears in every chapter; THE LAST KEEPER, a gouache poster, where it shows a step that Red Horizon did not run, or shows it better.

04 Create
File › New, then Create image

05 Select
Select › Modify and the Lasso, then Replace inside

06 Character
Lasso, Marquee and Type, then Cut out, Make versions, New layer

07 Layers
Split into layers, then a layer mask and Hue/Saturation

08 Formats
The Type tool, then Formats, then Move

09 Print
Stamp Visible, then Upscale

10 Motion
The Timeline, then Animate

11 Agents
Photoshop's History, then the Scenario MCP

01 The idea
02 Install and sign in
03 The panel
12 Versions, takes, models
13 Prices and Jobs
14 Library and Settings
15 Privacy and files
16 Troubleshooting
17 Known limits

The finished poster of Red Horizon. Covers the development build 0.7.1 (October 2026) on Photoshop 2026 (27.11, macOS). Every picture is a real run in Photoshop, pressed through the development build's own driver, and carries the name of its example; prices are those the panel showed. The project name is blurred in every panel picture. Claims carry how they were checked: VERIFIED LIVE in Photoshop, TESTED AUTOMATED by the test suite, or NOT TESTED. Code, issues and the full docs: github.com/scenario-labs/photoshop-plugin.

01 · THE IDEA

Photoshop's own tools, *plus Scenario's models.*

The panel does not replace Photoshop. You keep drawing selections, stacking layers, setting type and masking adjustments. Scenario adds what those tools cannot do alone: draw a new element into a selection, draw a figure from another side, rebuild a flat picture as layers, reframe for every format, double the pixels, animate. Each result lands as Photoshop expects it, a masked layer, a group of takes or a new document, so the next Photoshop tool works on it at once.

Chapter	In Photoshop	With Scenario	What you get
04 Create	File › New, 1024 × 1536	Create image, four takes	The key art as a group of takes on your canvas
05 Select	Select › Modify › Expand and Feather; the Lasso	Select by description; Replace inside, Bolder or Inside selection	The rover repainted, an outpost on the empty plain, a boat on the sea, each on its own masked layer
06 Character	Lasso, Rectangular Marquee, Type tool	Cut out subject, Make versions, Remove background, New layer	A character sheet: front, three-quarter, side and back, her helmet, live labels
07 Layers	Layer mask, Free Transform, Hue/Saturation	Split into layers, Select by description	The picture as editable layers, recoloured with one adjustment
08 Formats	Type tool for the poster's lines; Move	Formats	Story, Feed, Square and Wide artboards, each with its live type
09 Print	Stamp Visible; Image › Image Size	Upscale ×2	A 2048 × 3072 document, 17.3 × 26 cm at 300 ppi
10 Motion	The Timeline	Animate	A five-second clip as a video document
11 Agents	History, one step per change	The Scenario MCP for Claude Code, Codex, Cursor	An agent that works in your document, with every spend approved in the panel

Two examples



Red Horizon

A photoreal science-fiction poster: an explorer on Mars holding her helmet, her six-wheeled rover and a research outpost on the plain. It runs through every chapter.



The Last Keeper

A gouache poster: a lighthouse keeper in a yellow raincoat, her shaggy dog, the lighthouse and a rowing boat on the sea. It shows Inside selection, the Model menu with its prices, and Hue/Saturation layers clipped to split elements.

Three rules hold for every action

The price is on the button

Checked for free about half a second after each change, and shown on the button before you click: Create image · 47 CU.

Your click is the approval

Nothing is captured, uploaded or spent before you click. Large prices and price ranges ask once more on a card.

One History state

Each result lands in one step you can undo, and each layer keeps its Scenario metadata: model, prompt, settings, price.

Buttons in this guide follow the panel: the action button is a blue rounded rectangle with its price, Replace inside · 23 CU; chips and other buttons are pills, Make versions. Each picture carries the name of its example, RED HORIZON or THE LAST KEEPER; steps that neither example ran are described in text, without a picture.

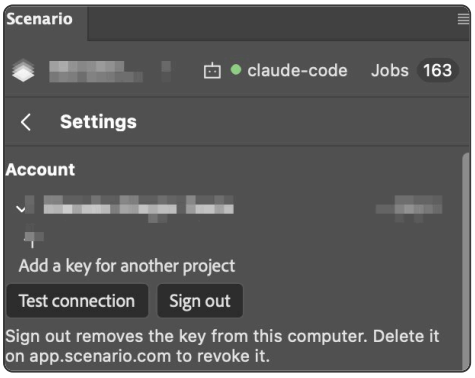
02 · INSTALL AND SIGN IN

Build once, *sign in with a Project key.*

Photoshop 2026 (27.x) | macOS (tested), Windows (built, not tested) | Node.js 20 or later to build | Scenario plan with API access (Starter or above) | Project key with the Editor role

Development build. The plugin is not on the Adobe Marketplace yet. You build the `.ccx` package from the repository and install it with Creative Cloud's installer. The development package installs this way VERIFIED LIVE; the release package's install and the time to a first image are NOT TESTED.

1. From a checkout of `github.com/scenario-labs/photoshop-plugin`, run `npm ci`, then `npm run package`. It writes `build/scenario-photoshop-0.7.1.ccx`.
2. Install the package with Creative Cloud's Unified Plugin Installer Agent (`--install` and the path to the `.ccx`, command in the README), then restart Photoshop. Double-clicking the `.ccx` should do the same NOT TESTED.
3. Open **Plugins › Scenario**. The panel opens on **Connect your Scenario account**.
4. On app.scenario.com, in the project you want to use, create a **Project key** with the **Editor** role and copy the key and its secret. Only team admins and project owners can create keys: **Copy a request for your admin** prepares the message.
5. Paste both and click **Save and test**. Pasting `key:secret`, or the two on two lines, fills both fields. The plugin checks the key with two free reads.
6. Make a document with **File › New**: Photoshop hides docked panels on its Home screen, so the panel shows once a document is open.



RED HORIZON Settings › Account during the shoot. The project name and the key are blurred here.

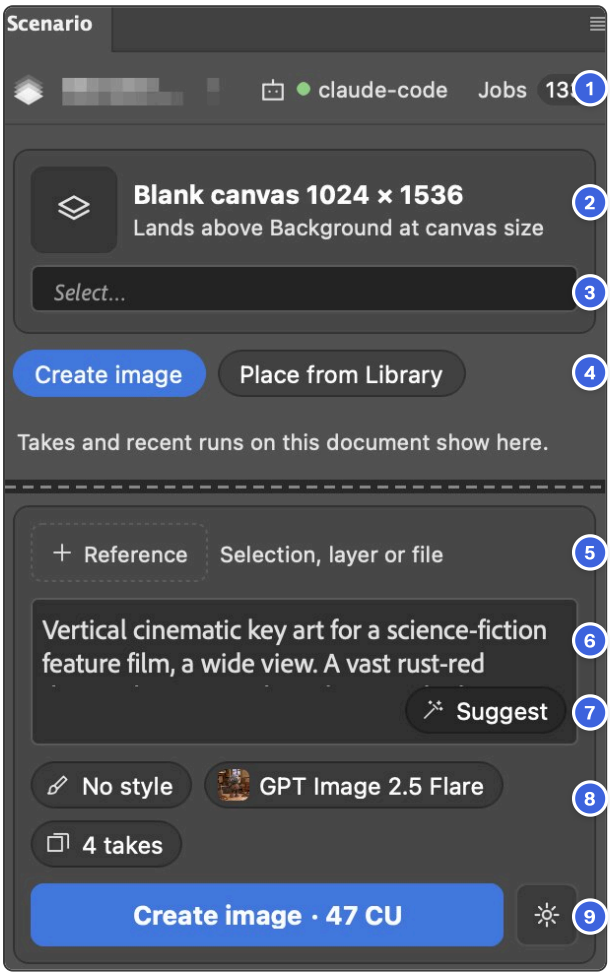
Where the key is kept	Photoshop's secure storage for this plugin, one entry per project, encrypted under your operating system account. It goes only to Scenario's API over HTTPS, never to the helper or to agents.
Another project	**Add a key for another project**, then click the project name in the panel header to switch.
Test connection	Checks the saved key again.
Sign out	Removes the key from this computer only. Delete the key on app.scenario.com to revoke it.
A spending cap	A limit on the key, set on app.scenario.com, caps what the plugin and connected agents can spend.

Signing in was checked live through the development build's key import; typing or pasting into the fields, and the screens for a refused key or a plan without API access, are NOT TESTED live (chapter 16 lists their messages).

03 · THE PANEL

One panel beside your layers, *read from top to bottom.*

Scenario is a docked Photoshop panel. It resizes with its column and keeps one order: header, context card, action chips, Takes and Recent, and the composer pinned at the bottom. Here it is on the first frame of Red Horizon, a blank canvas with the prompt typed.



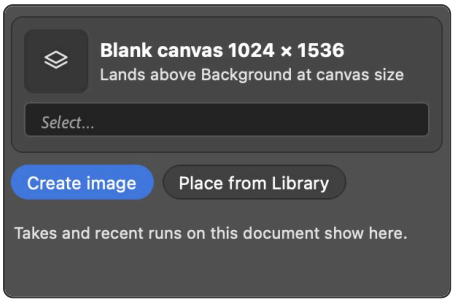
RED HORIZON The panel on the blank canvas. The dashed line stands for the empty middle of the panel.

1. **Header**: the signed-in project (click to switch; blurred here), the agent icon with its dot (chapter 11), and **Jobs** with a count (chapter 13).
2. **Context card**: what the panel works on and where the result lands, here "Blank canvas 1024 × 1536". During a run it shows the progress: "Generating 4 takes".
3. **Select...**: Select by description (chapter 05).
4. **Action chips**: the actions for this context, at most six, then More for the others, in groups. A pin in More adds an action to the chips. Takes and Recent sit below them.
5. **+ Reference**: a selection, a layer, a file or a Library image as a reference (chapter 12).
6. **Prompt**. An action that needs none says so.
7. **Suggest**: writes a prompt that fits the action and the size the result fills.
8. **Chips**: style, model and takes, each showing its value. The gear holds the quality level (Medium by default; Red Horizon's key art was made at High) and advanced options.
9. **The action button** with its price: Create image · 47 CU.

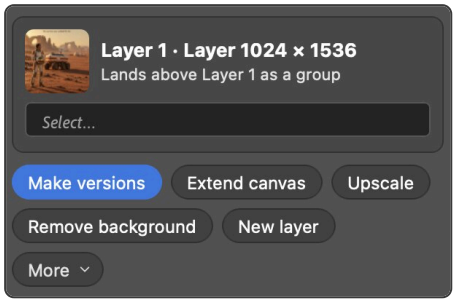
The panel menu, top right, holds Settings, Projects, Diagnostics, Help, About and Sign Out.

The panel reads what you are working on

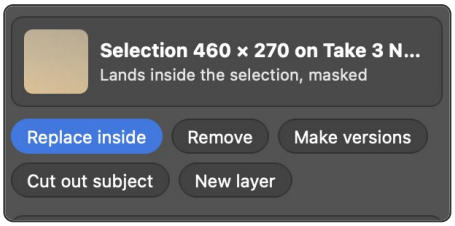
Click a layer, draw a selection or select a group of takes in the Layers panel, and the context card and its chips change with it. There is no mode to switch. After a run that is not masked to a selection, the new layer or group is selected, so the next action works on the result.



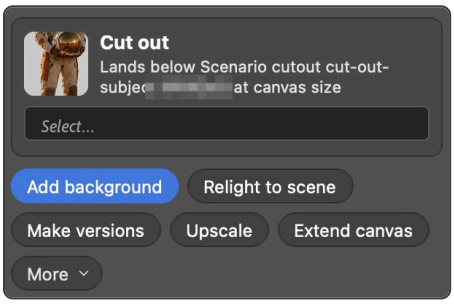
RED HORIZON **Blank canvas**, as File › New makes it: Create image, Place from Library.



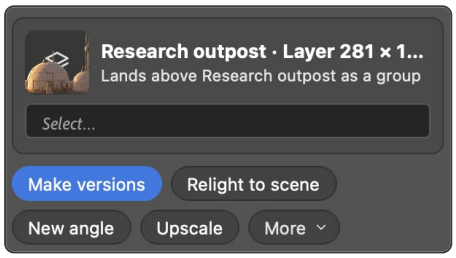
RED HORIZON **Layer**: the active layer, here the poster stamped to one layer (chapter 09).



RED HORIZON **Selection**: "Selection 460 × 270 on Take 3 ..., lands inside the selection, masked".

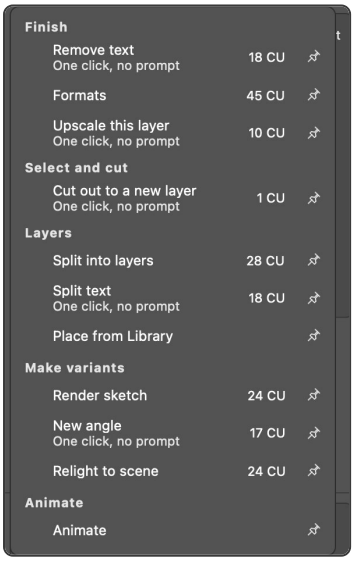


RED HORIZON **Cut-out**: a masked layer: Add background, Relight to scene. The layer's name is blurred.



RED HORIZON **Split element**: a layer from Split into layers, here the research outpost.

A selected group of takes opens the **Takes** context (chapter 04). The chips follow the table below in every context.



RED HORIZON **More** on the key art: Finish, Select and cut, Layers, Make variants and Animate, each action with its price for this document.

Context	Chips, in order
Blank canvas	Create image, Place from Library
Flat image	Split into layers, Make versions, Upscale, Formats, More
Layer	Make versions, Extend canvas, Upscale, Remove background, New layer, More
Cut-out	Add background, Relight to scene, Make versions, Upscale, Extend canvas, More
Split element	Make versions, Relight to scene, New angle, Upscale, More
Selection	Replace inside, Remove, Make versions, Cut out subject, New layer
Takes	Compare takes, More like this, Refine, Upscale kept take, More

More lists the context's other actions, each with its price, in five groups: Finish (Remove text, Formats, Upscale this layer), Select and cut (Cut out to a new layer), Layers (Split into layers, Split text, Place from Library), Make variants (Render sketch, New angle, Relight to scene) and Animate. On Red Horizon's 1024 × 1536 key art it read Remove text 18 CU, Formats 45 CU, Upscale this layer 10 CU, Cut out to a new layer 1 CU, Split into layers 28 CU, Split text 18 CU, Render sketch 24 CU, New angle 17 CU and Relight to scene 24 CU.

With no document open the panel offers Create image and Open from Library, but Photoshop hides docked panels on its Home screen. With Photoshop in the background, the context card can show the previous document until the panel reads it again.

04 · CREATE

An empty document, *then four takes of the key art.*

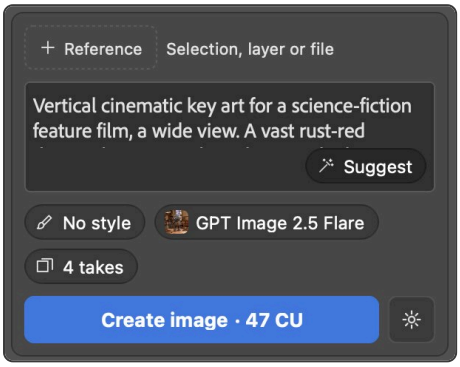
PHOTOSHOP
File › New: a 1024 × 1536 portrait canvas, one white Background.

+

SCENARIO
Create image with GPT Image 2.5 Flare at quality High, four takes, at the canvas's shape.

=

RESULT
Four takes as one group above the Background. Keep one; the others stay on disk.



RED HORIZON The prompt, No style, GPT Image 2.5 Flare, 4 takes, and the price on the button, at quality High.

The prompt asks for a wide view of a rust-red plain in the late afternoon, wind-carved arches in the distance, and the explorer full length on the left, holding her helmet in both hands at the waist. The helmet then sits in the same place in every view of the character sheet (chapter 06).

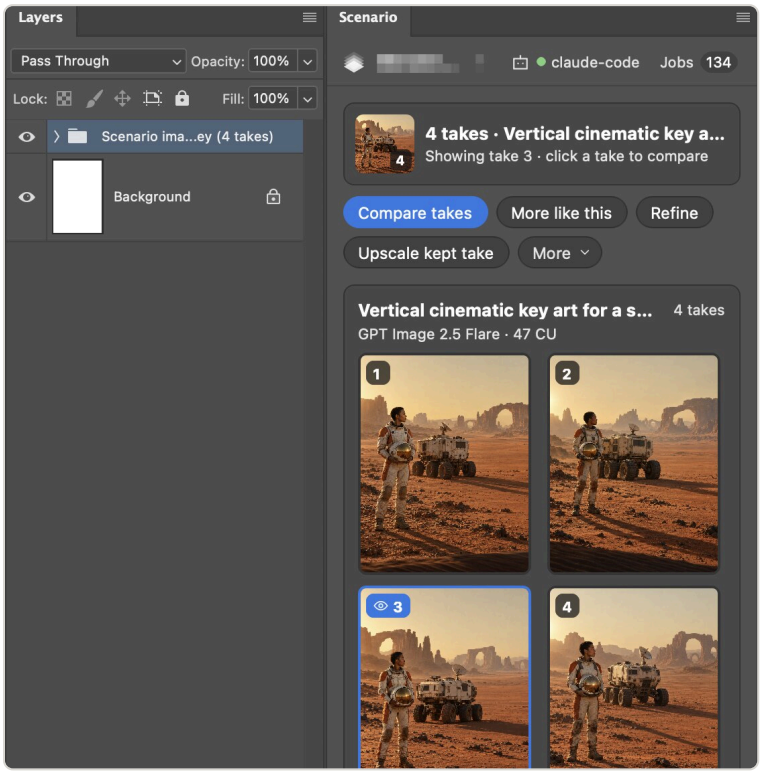


The four takes of "Vertical cinematic key art for a science-fiction feature film, a wide view ...": the same explorer, rover and arches, composed four ways. Take 3 was kept.

1. Type what you want in the prompt, or click **Suggest**. The button shows the price once there is a prompt.
2. Click the button: **Create image · 47 CU**. The context card shows Queued, Generating 4 takes, Downloading.
3. The takes land as a group, take 1 visible, and the Takes card shows one tile per take. Click a tile to show that take in the document, then keep it.

Create image on a blank document: the context and its price VERIFIED LIVE, the landing as a layer above the Background TESTED AUTOMATED; the run pictured here landed as a group of takes above the Background.

Keep one take

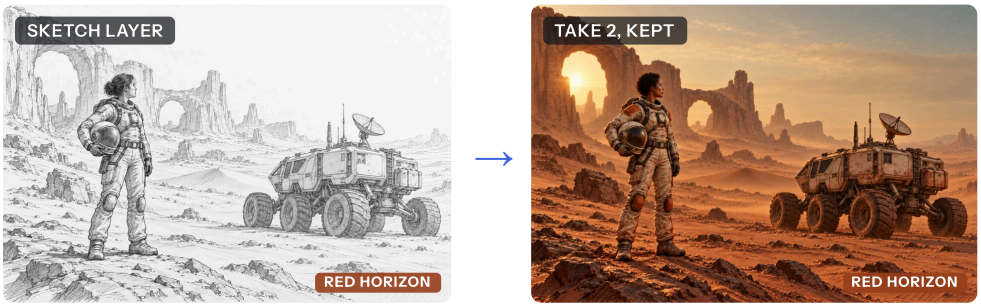


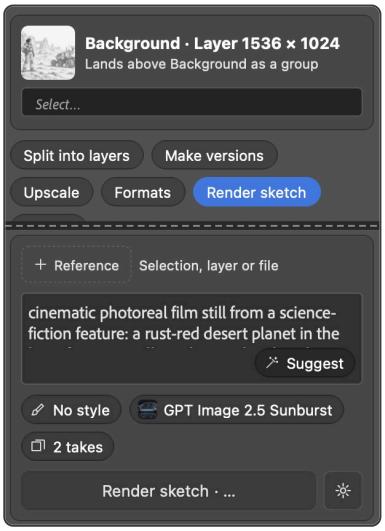
RED HORIZON After the run: the group "Scenario image … (4 takes)" above the Background, and the Takes card, "Showing take 3 · click a take to compare", GPT Image 2.5 Flare · 47 CU.

Show a take	Click its tile; the document shows that take, in one History state.
Keep take N	Removes the other takes from the document. Their files stay in the output folder and in Jobs.
More like this	Runs again with the shown take as a reference.
Refine	Keeps the shown take, loads its selection back and opens Replace inside on it.
Later	Select the group in the Layers panel, even after a restart, and the card comes back from the layers' metadata.

Or start from a sketch

Draw the layout in Photoshop, or place a scan, and choose **More › Make variants › Render sketch**. Describe the finish, or leave the prompt empty. The model keeps the drawing's layout: what was where in the sketch stays there.





RED HORIZON Render sketch on the sketch layer, GPT Image 2.5 Sunburst, 2 takes.

From Red Horizon's first shoot, before the key art above: a pencil layout of the explorer, the rover and the arches (itself generated for the shoot), rendered with GPT Image 2.5 Sunburst, best of 2 takes, Render sketch · 24 CU. The figure, the rover and the arches keep their places.

05 · SELECT

Photoshop draws the selection, *Scenario fills it.*

PHOTOSHOP
Select › Modify › Expand and Feather on the selection Scenario found; the Lasso around an empty patch of plain or sea.

+

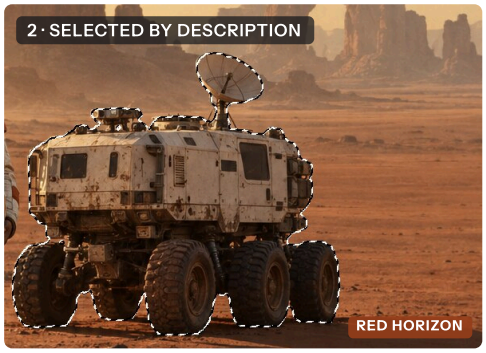
SCENARIO
Select by description (SAM 3.1 Image), then Replace inside: Bolder or Inside selection.

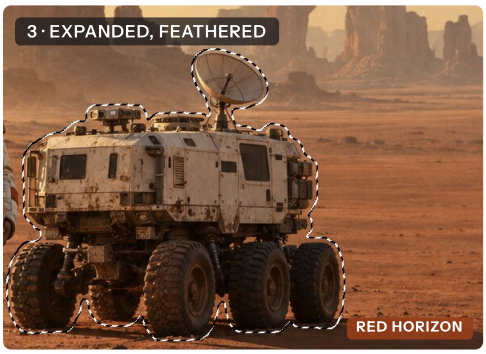
=

RESULT
New elements on their own layers, masked to the selection. Everything outside stays as it was.

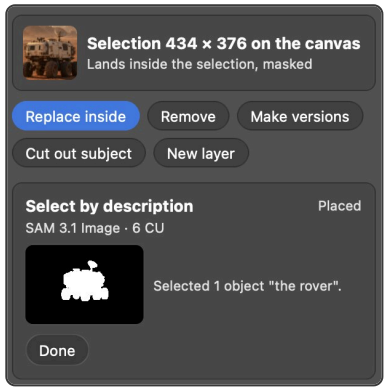
The rover in the expedition's colours



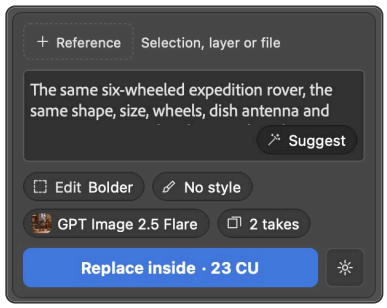








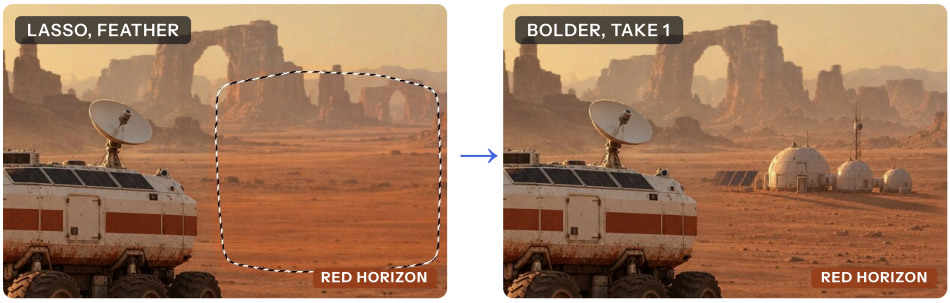
RED HORIZON "the rover" typed in **Select…**: SAM 3.1 Image found 1 object, 6 CU; the context card reads "Selection 434 × 376 on the canvas".



RED HORIZON Edit Bolder, GPT Image 2.5 Flare, 2 takes.

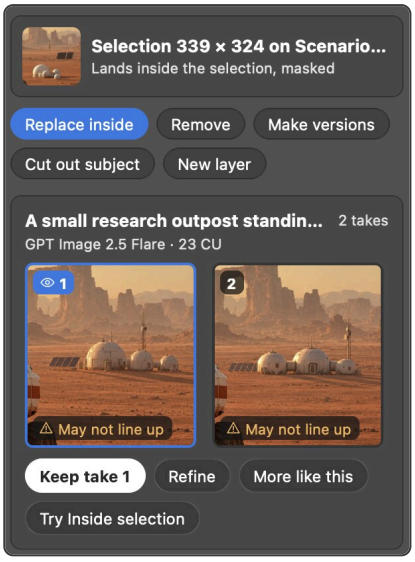
1. Type what to select in the context card's **Select…** field, here "the rover", and click **Select**. The masks the model finds become one Photoshop selection.
2. Photoshop: **Select › Modify › Expand**, then **Feather**, so the new paint has room and a soft edge.
3. Choose **Replace inside**, set **Edit** to **Bolder**, and describe the change: "The same six-wheeled expedition rover, the same shape, size, wheels, dish antenna and position, repainted in the expedition's colours …". **Replace inside · 23 CU**.
4. Bolder lets the change reach past the selection, and the layer mask grows to keep it whole. Take 1 was kept: the dusty rover in white and burnt orange, solar panels on its roof, its shape and shadow unchanged.
   Try Inside selection runs the other mode on the same selection.

An outpost on the empty plain



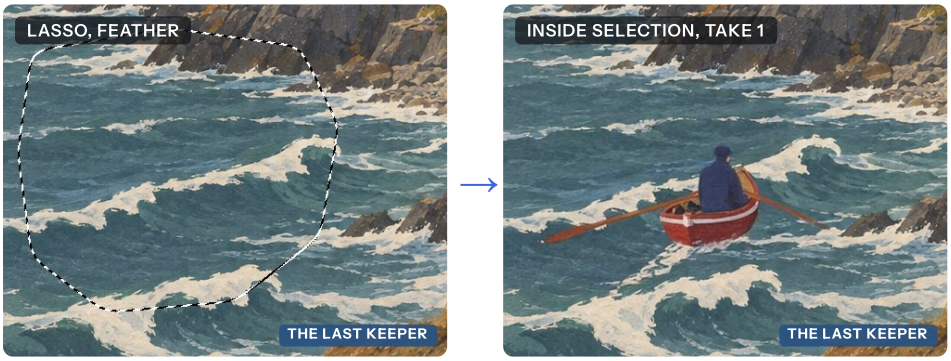
The Lasso around an empty patch of plain behind the rover, feathered, then "A small research outpost standing on the open plain in the middle distance, at true scale and distance, a little smaller than the rover ...". Bolder with GPT Image 2.5 Flare, 2 takes, Replace inside · 23 CU: three white domes, a mast and a row of solar panels, lit from the left like the rover, their shadows falling the same way.

Two earlier tries with Inside selection on Ideogram 4.5 Precise Edit were not kept: the first drew the outpost without shadows, the second with shadows too short for the low sun. Bolder, with the light written into the prompt, gave the take above.

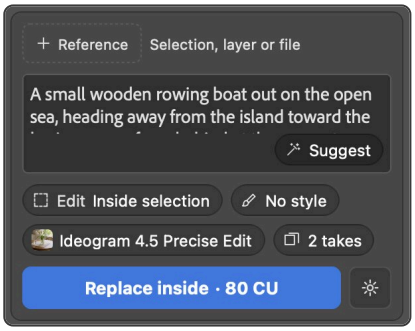


RED HORIZON Two takes, both marked **May not line up**, as expected with Bolder; **Keep take 1**, Refine, More like this, Try Inside selection.

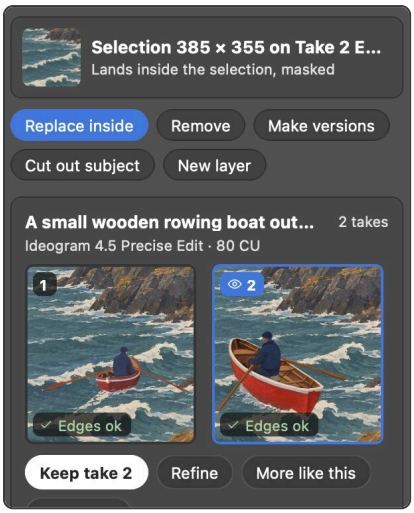
A rowing boat on the sea, with Inside selection



The Lasso on the open sea below the cliffs, then "A small wooden rowing boat out on the open sea, heading away from the island ...". Inside selection on Ideogram 4.5 Precise Edit, the model the panel recommends for Replace inside, 2 takes, both marked **Edges ok**, Replace inside · 80 CU. The boat stays inside the lasso's shape; the cliffs outside are untouched.



THE LAST KEEPER Edit Inside selection, Ideogram 4.5 Precise Edit, 2 takes.



THE LAST KEEPER The two takes, take 2 shown here to compare; take 1 was kept.

Edit	What it does
Inside selection	Changes only what is inside the selection (Ideogram 4.5 Precise Edit). Good for a change that fits the shape you drew. An object taller than the selection is cut at its edge.
Bolder	A stronger change (GPT Image 2.5 Flare). The new subject may reach past the selection, and the mask of each take grows over what the model drew outside. Good when the new object is larger than the old one.
Remove	A chip of the selection context: removes what is inside and fills it with what should be behind. No prompt (Ideogram 4.5).

Check badges on a take

Edges ok	No step in tone or alignment found around the edge. A hint, not a guarantee: look at 100% before you keep.
Edge may show	A lighter or darker patch at the selection edge, or on Extend canvas a step or a repeated detail at the old edge.
May not line up	The new pixels do not line up with the old ones at the edge (expected with Bolder).
Part unchanged, Spills past	Part of the selection stayed as it was, or the change spilled past the selection.

Tips. Leave some margin around the object and feather the edge. With Inside selection, draw the selection to the size of the new object, or use Bolder. Write the light into the prompt (where the sun is, which way shadows fall) so the new element sits in the scene. A reference of the whole scene can be copied into the selection: use an object or a style as the reference.

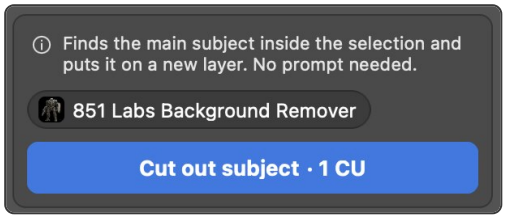
06 · CHARACTER

Cut her out, draw her from every side, *lay out the sheet.*

PHOTOSHOP		SCENARIO		RESULT
The Lasso around the explorer; a new sheet with type labels; the Rectangular Marquee for her helmet.	+	Cut out subject, Make versions for each view, Remove background on each kept take, New layer inside the marquee.	=	A character sheet: front, three-quarter, side and back views, her helmet, and labels that stay live type.







RED HORIZON "Finds the main subject inside the selection and puts it on its own layer. No prompt needed." 851 Labs Background Remover.

A loose lasso around the explorer is enough: **Cut out subject** finds her inside it and puts her on a new layer with a transparent background, shown here on a checkerboard. The original layer stays as it was and the selection is dropped, in one History state. The cut keeps the selection's own shape, a lasso or an ellipse, not only its box TESTED AUTOMATED.

The panel switches to the **cut-out context** (chapter 03):

- **Add background** : describe a scene; it lands below the layer at canvas size.
- **Relight to scene** : relights the layer to match what is under it (chapter 07).
- Make versions, Upscale, Extend canvas.

Or copy the layer to another document with **Layer › Duplicate Layer**, mask included: here, onto the character sheet as her three-quarter view.

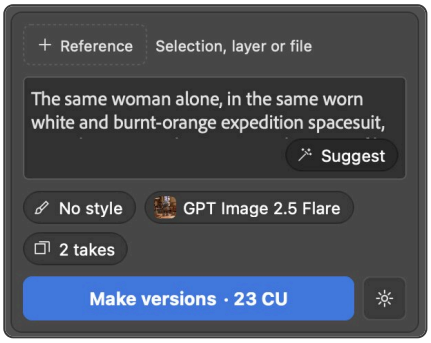
Remove background on a layer does the same cut in place, as a mask; **Cut out to a new layer** (More) keeps the layer and puts the subject on a masked copy above.

Front, side and back with Make versions

The sheet is a Photoshop document: a cream background, the cut-out explorer copied in, and type layers for the title and the labels. With her layer active, **Make versions** draws her again from the view the prompt names: "The same woman alone, in the same worn white and burnt-orange expedition spacesuit, turned to face the viewer: a full front view ...", then a true 90° side profile, then a back view. Each prompt keeps the helmet in both hands at the waist.



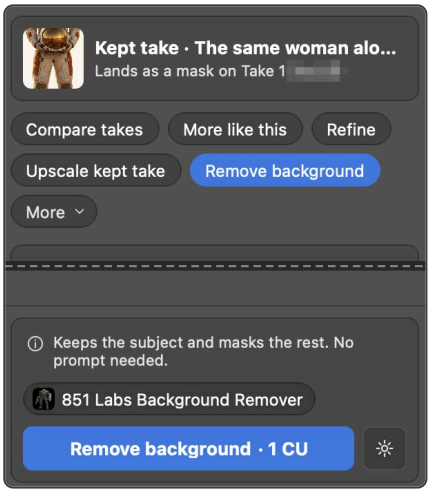
RED HORIZON The sheet before the views: the cut-out three-quarter figure and the live type.



RED HORIZON The prompt names the view. GPT Image 2.5 Flare, 2 takes, Make versions · 23 CU.



Two takes of the front view and two of the side view, GPT Image 2.5 Flare. The suit, the stripes and the helmet held at the waist stay the same from take to take.



RED HORIZON On the kept take, **Remove background**: "Keeps the subject and masks the rest." Remove background · 1 CU. The take's id is blurred.

On a kept take, **Remove background** and **New angle** work on the take that is showing VERIFIED LIVE. Remove background lands as a mask on the layer, so the hidden pixels stay and you can paint the mask. Then place each view on the sheet's ground line with **Edit › Free Transform**; a new mask starts hidden, so no line of the old background shows along the edge VERIFIED LIVE.

> New angle (More › Make variants) turns a figure without a prompt: pick **Turn left 45°**, **Turn right 45°**, **Side view**, **Back view** or **From above** (Qwen Edit Multiangle 2511; 17 CU in More on Red Horizon's key art). Neither example used it: Red Horizon's views were made with Make versions and a prompt that names the view, so each view keeps the helmet in her hands.

Her helmet inside a marquee

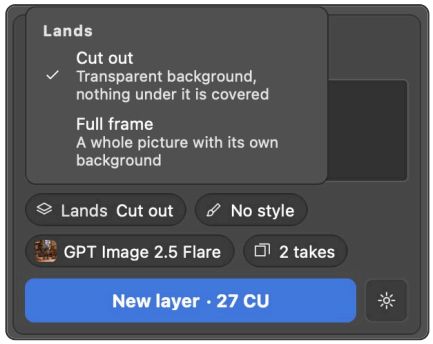


Draw a 400 × 520 marquee where the prop goes, choose **New layer** and describe it: "her round expedition helmet on its own: a big round white helmet with a gold mirrored visor and burnt-orange stripes matching her suit …". The take is sized to the selection and placed inside it VERIFIED LIVE.

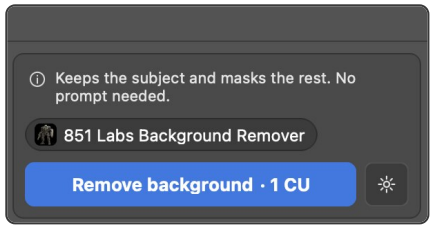
Lands: Cut out (the default) asks the model for a transparent background. When the model still returns a full picture, Photoshop's own Remove Background cuts it at placement, as a layer mask you can paint. **Full frame** keeps the model's background inside the selection box.

On this run the helmet landed with a soft grey halo around it. **Remove background** on the layer, 1 CU, cleared it; then a type layer, PROP: HELMET, went under it.

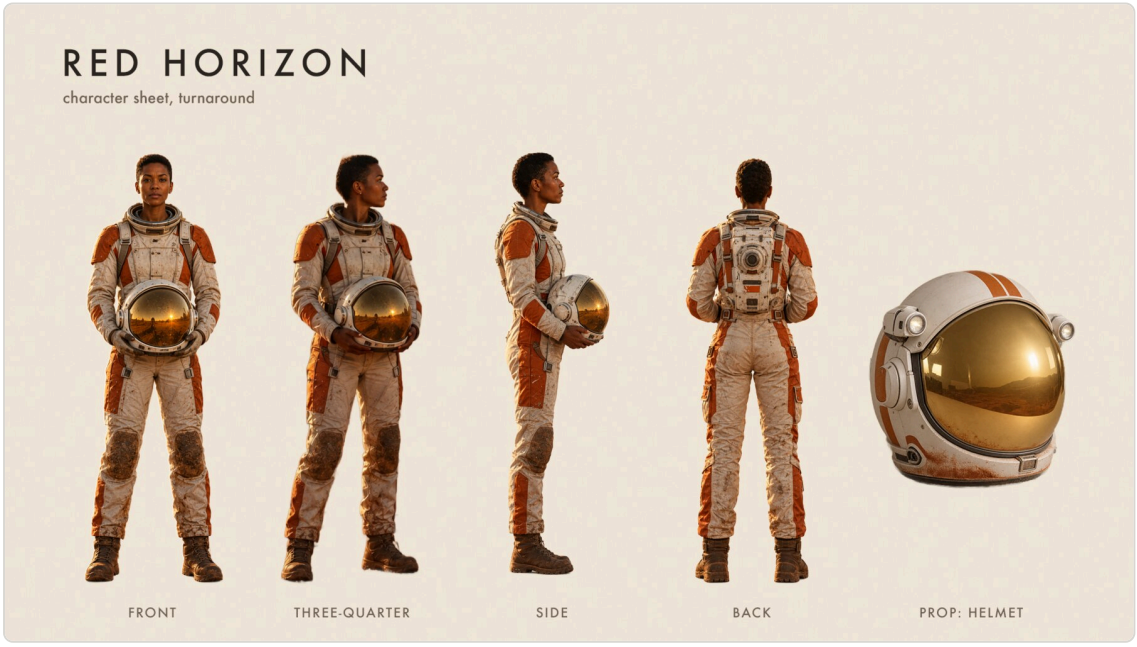
Without a selection, New layer makes a new image on a layer above the active one.



RED HORIZON **Lands**: Cut out, or Full frame. GPT Image 2.5 Flare, 2 takes, New layer · 27 CU.



RED HORIZON Remove background on the helmet layer, Remove background · 1 CU.



RED HORIZON The finished sheet: front, three-quarter, side and back views and the helmet, each on its own layer, with the labels still live type.

07 · LAYERS

One flat picture, *rebuilt as layers you can change.*

PHOTOSHOP
A layer mask to bring the shadows back; Free Transform; Hue/Saturation masked to a selection or clipped to a layer.

\+

SCENARIO
Split into layers (Seedream 5.0 Flash Layerize): a clean background and one layer per element. Select by description for the colour.

=

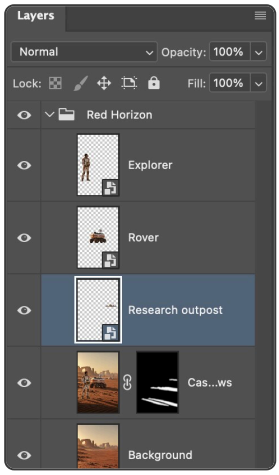
RESULT
The key art as layers, its stripes recoloured with one adjustment you can change at any time.



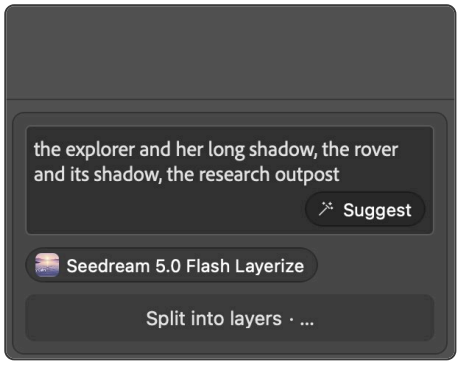




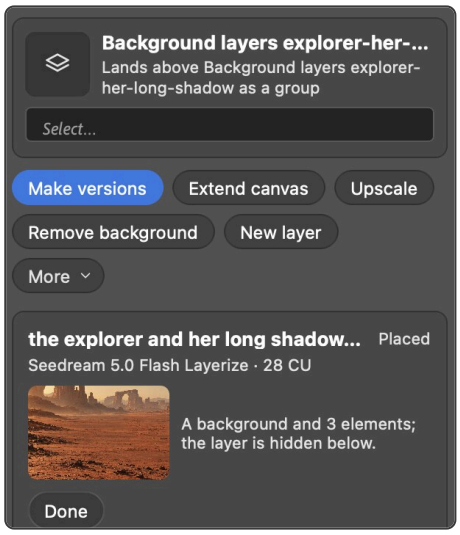




RED HORIZON The three elements, renamed, above the Cast shadows layer and the clean Background.



RED HORIZON The prompt lists the elements: "the explorer and her long shadow, the rover and its shadow, the research outpost".



RED HORIZON "A background and 3 elements; the layer is hidden below." Seedream 5.0 Flash Layerize · 28 CU.

The four layers that came back, on a checkerboard; in Photoshop each sits where it was in the frame. The background is a clean plate, with the explorer, the rover and the outpost taken out.

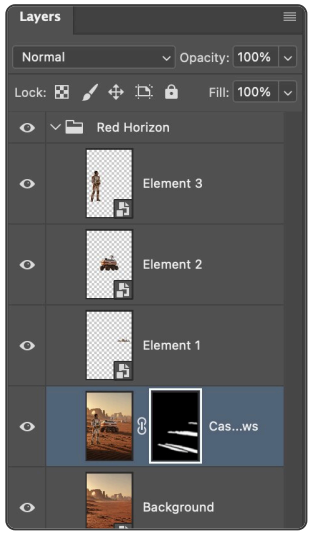
- On a flat image, **Split into layers** is the first chip; on a layer it is in More › Layers. Leave the prompt empty for the main elements, or list them. **Split into layers · 28 CU**.
- The result is a group above the source: a clean background and one layer per element, named Element 1, 2, … in the model's order, not the prompt's (here Element 1 the outpost, 2 the rover, 3 the explorer). The source layer is hidden below.
- Look at every element at 100%: one redrawn differently from the picture can land in the wrong place without a note.

The cast shadows, back from the original

On Red Horizon every run of Split into layers, four in all on Seedream 5.0 Flash and Pro Layerize, left the long cast shadows out: the elements came back without them and the clean background has none, even with the shadows named in the prompt. Photoshop brings them back in a few steps.







RED HORIZON Element 1 to 3 as the split named them, and **Cast shadows** with its mask.

1. Copy the original key art to a new layer above the Background and name it Cast shadows.
2. With the **Lasso**, select each shadow on the sand, then **Select › Modify › Feather**.
3. **Layer › Layer Mask › Reveal Selection**: only the shadows of the original show through, under the elements.

Free Transform on one element





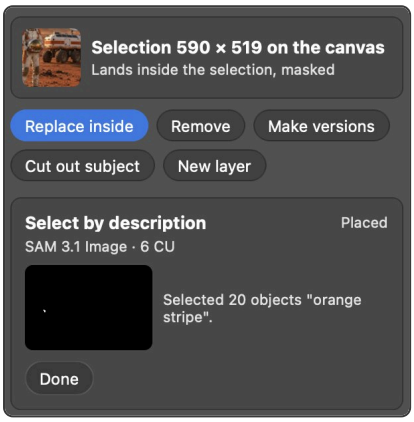
Each element is its own layer, so **Edit › Free Transform** scales or moves one without touching the others: here the explorer, then the rover, scaled up.

The cast shadows stay at their size, since they are a layer of their own: a scaled element no longer matches its shadow. On Red Horizon each element went back to 100% before the next one, and the poster keeps the original sizes.

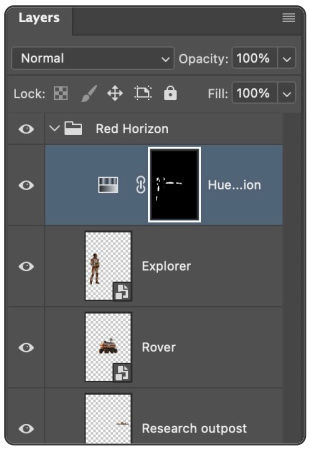
Relight to scene. For a cut-out or a split element, More › Make variants › Relight to scene relights the layer to match what is visible under it, masked to its outline (GPT Image 2.5 Sunburst). It can redraw details, so name what must stay in the prompt and look at every take at 100% before you keep one. Neither example used it.

The orange stripes in a new colour, in one adjustment





RED HORIZON "orange stripe" in **Select…**: SAM 3.1 Image selected 20 objects across her suit and the rover, 6 CU.

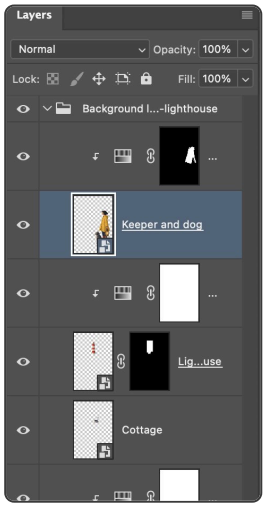


RED HORIZON One Hue/Saturation layer, masked to that selection, above the elements.

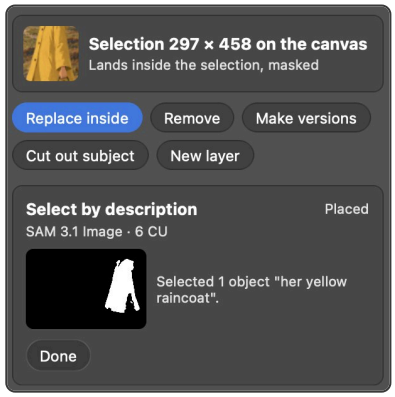
1. Type "orange stripe" in **Select…**. The model finds every stripe, on her suit and on the rover, and makes them one selection.
2. **Layer › New Adjustment Layer › Hue/Saturation**: the selection becomes the adjustment's mask.
3. Drag Hue: -170 for blue, +150 for teal, +25 for yellow. The pixels stay as they were; change the value, or delete the adjustment, at any time.

The Last Keeper: one adjustment per element





THE LAST KEEPER Hue/Saturation layers clipped to their elements.



THE LAST KEEPER "her yellow raincoat" selected by description, 6 CU.

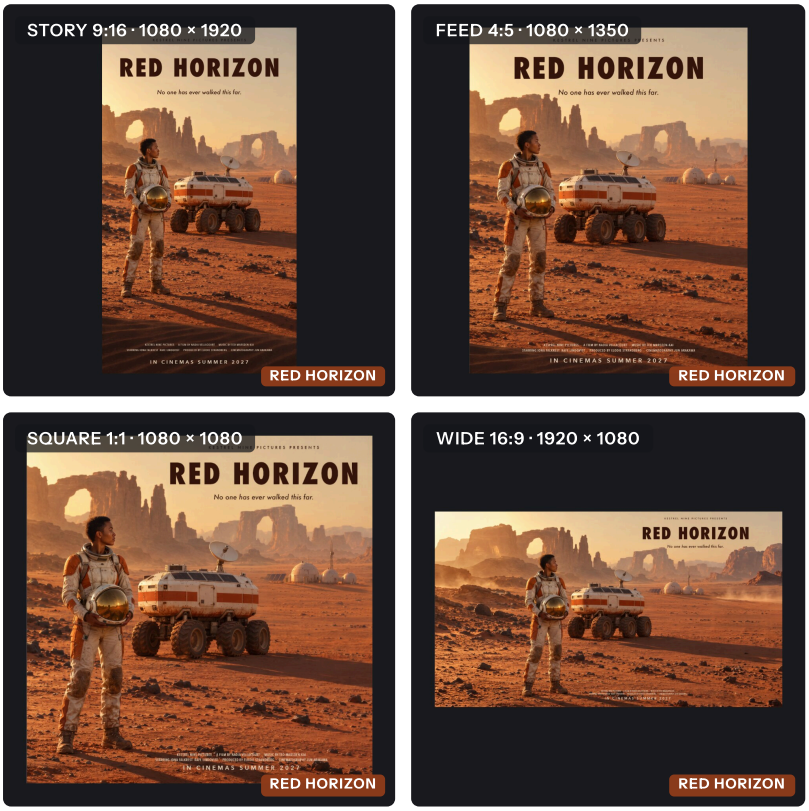
On The Last Keeper the split gave the lighthouse, the cottage, the keeper and her dog, and the rowing boat as layers. A Hue/Saturation layer made with **Use Previous Layer to Create Clipping Mask** changes one element only: the lighthouse turned navy, and her coat, selected by description, turned red. Each value stays editable.

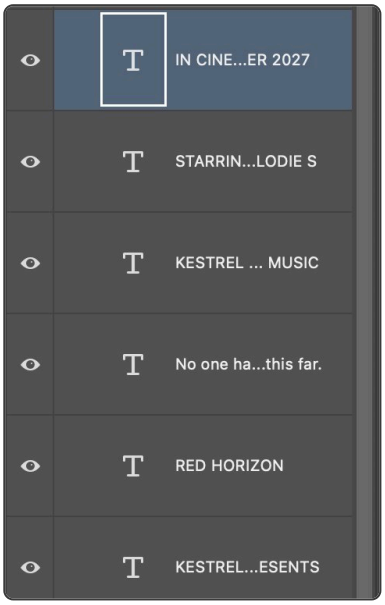
On this picture Split into layers placed the lighthouse 58 px off its place. It was moved back with **Move** and its edge tidied with a layer mask before the grade. Compare each element with the original before you build on it.

08 · FORMATS

Live type, *four formats, nothing cropped that matters.*

PHOTOSHOP		SCENARIO		RESULT
The Type tool: six live type layers over the art; then Move to nudge a line.	+	Formats (Smart Reframe): Story, Feed, Square and Wide, with a prompt for what must stay in frame.	=	One formats document, an artboard per format, each line of type laid out again, still editable.





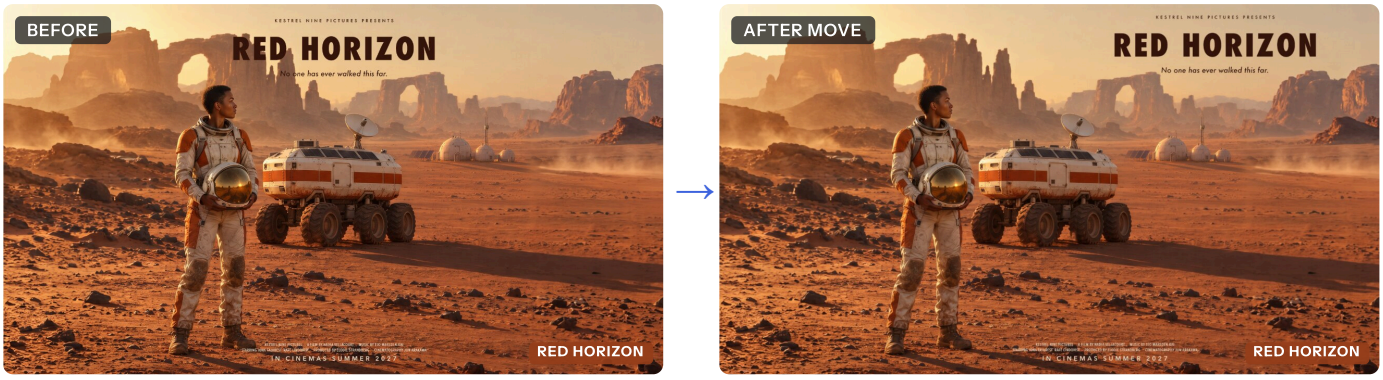
RED HORIZON The poster's six type layers: studio line, title, tagline, two billing lines, release line.

The four artboards, shown here at the same scale in equal cells, after the Move pass below. The explorer, the rover and the outpost stay in each frame, at their size; the 9:16 frame cuts the outpost's leftmost dome at its edge, as Smart Reframe delivered it.

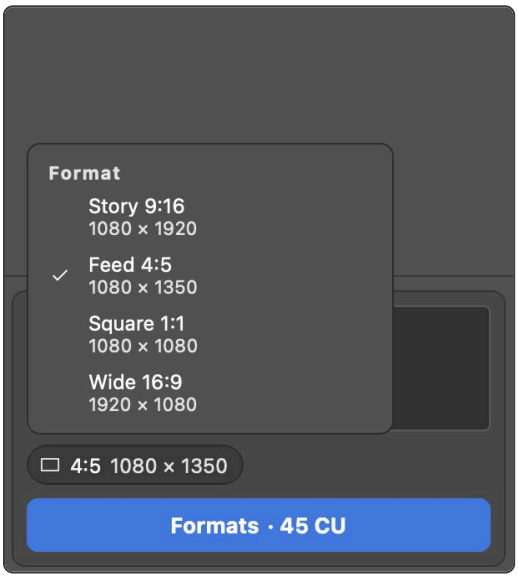
1. Set the poster's lines with the **Type tool** and keep them as type layers.
2. Select the art and choose **Formats** (a chip on a flat image, More › Finish on a layer). Pick the format in the **Format** chip.
3. Optional: say what must stay in frame, "Keep the explorer, the rover and the research outpost whole in frame, at their size". Click **Formats · 45 CU**.
4. The picture is reframed without its type layers. Each line is laid out again on the artboard at its place in the frame, scaled with the picture, smaller only when it would not fit. Run the next format: it is added to the same document.

Formats with live titles VERIFIED LIVE on 0.7.1 (four artboards in one document, each title inside its artboard); the placement rule that keeps the title's place in the frame changed after that run TESTED AUTOMATED. Text painted into the pixels is reframed with the picture and can still be cut: use Split text first (below).

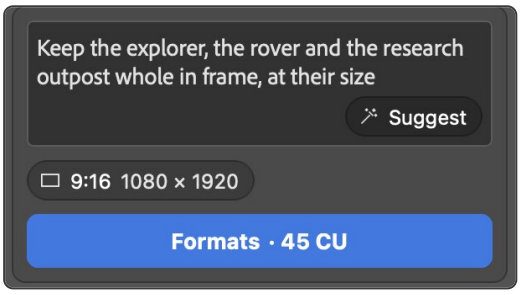
Then Photoshop: Move a line



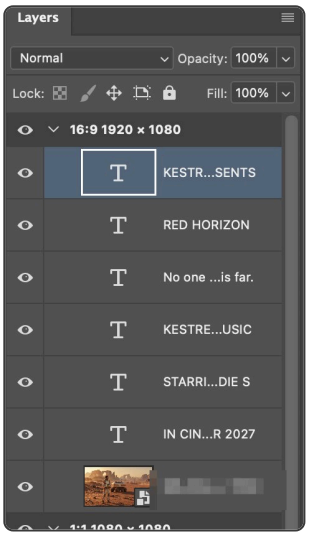
Formats keeps each line at its place in the frame; on a wide frame that place can land on busy picture. On the 1:1 and 16:9 artboards a few lines were moved with the **Move** tool: off the rocks, and the billing lines off her boots. They stay live type.



RED HORIZON The **Format** menu: Story 9:16, Feed 4:5, Square 1:1, Wide 16:9.



RED HORIZON The prompt says what must stay whole; 9:16 1080 × 1920, Formats · 45 CU.



RED HORIZON The formats document: the 16:9 artboard and its six live type layers. The image layer's name is blurred.

Extend canvas

To grow the poster itself to a wider ratio, keep its pixels and draw only the new area: **Extend canvas** (a chip on a layer, More › Finish on a flat image). Pick the target in **Extend to**; the canvas's own ratio is left out.

The default model, Reframe, redraws the frame around the original and has no per-side growth; for **+20% each side**, pick GPT Image 2.5 Flare. Neither example used it.

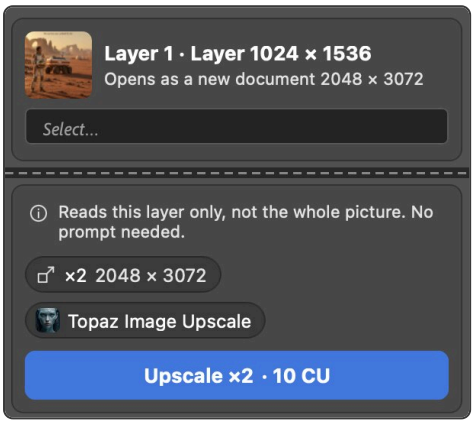
Look at the old edges at 100%. Extend canvas can show a step at the old edge or draw a figure a second time; the checks flag a step or a repeated detail but do not remove it. Extend in smaller steps if you see one.

Split text and Remove text. When a title is painted into the pixels, a flattened file or a client's JPEG, **More › Layers › Split text** gives a clean base without the title and the title on its own layer above, masked where the source differs from the base (Ideogram V3 Layerize Text). **Remove text** (More › Finish) gives only the clean base, as a new layer above. Both are one click, no prompt. Neither example needed them: their type was set with the Type tool and stayed live.

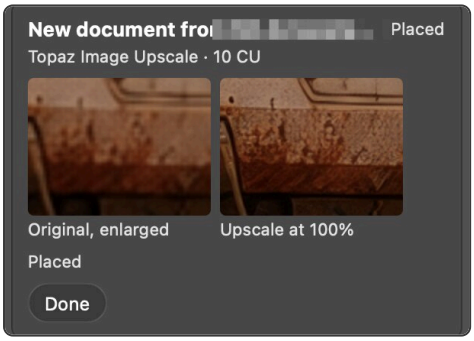
09 · PRINT

Twice the pixels, *in a document of its own.*

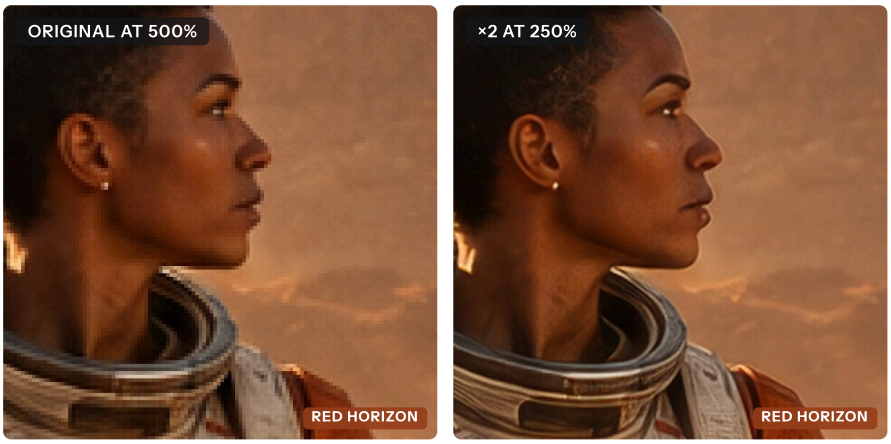
PHOTOSHOP		SCENARIO		RESULT
Stamp Visible, Shift+Option+Command+E: the poster, type included, merged into one new layer. Image › Image Size to read the print size.	+	Upscale this layer, ×2, Topaz Image Upscale.	=	A new 2048 × 3072 document: 17.3 × 26 cm at 300 ppi.



RED HORIZON "Opens as a new document 2048 × 3072. Reads this layer only, not the whole picture. No prompt needed." ×2, Topaz Image Upscale, Upscale ×2 · 10 CU.



RED HORIZON The result card compares the original, enlarged, with the upscale at 100%. The document's name is blurred.



Her face at the same size on the page: the 1024 × 1536 original enlarged, and the ×2 document.

- **Upscale this layer** (More › Finish on a layer) reads the active layer only. On Red Horizon the poster was first stamped to one layer, so the type is in the upscale too. **Upscale** on a flat image reads all visible layers. **Upscale kept take** on a takes group upscales the take you kept.
- The result opens as a new document named after the source VERIFIED LIVE. The source document is untouched.
- Topaz Image Upscale offers ×2 and its other factors. Models with no factor setting (P-Image Upscale, Recraft Crisp Upscale) show none.
- To keep the type live instead, upscale the art without it, then drag the type layers into the ×2 document and scale them 200%. Type stays sharp at any size.

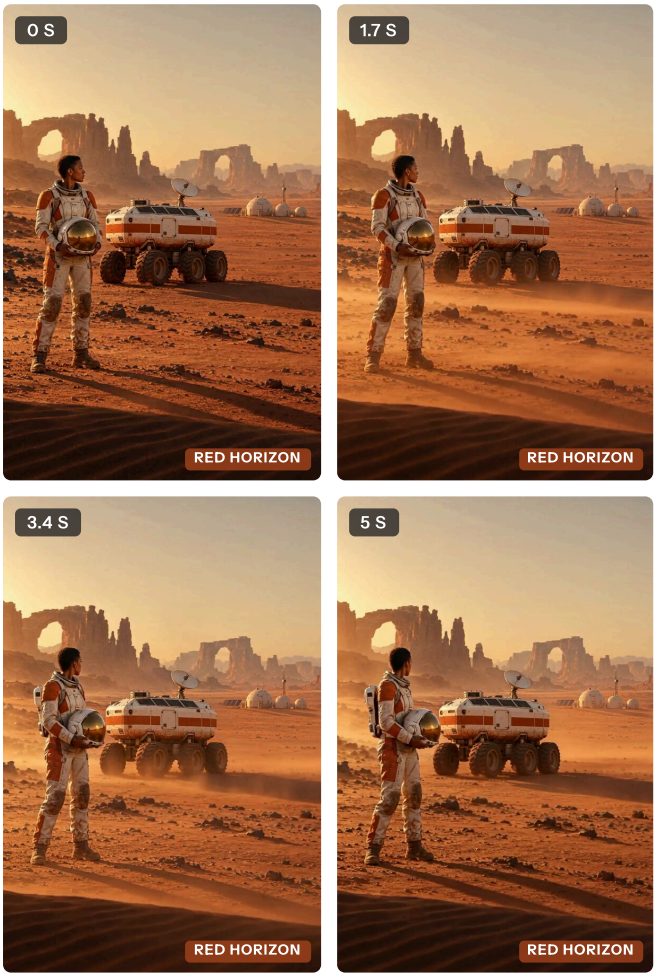
The 4 MB upload limit

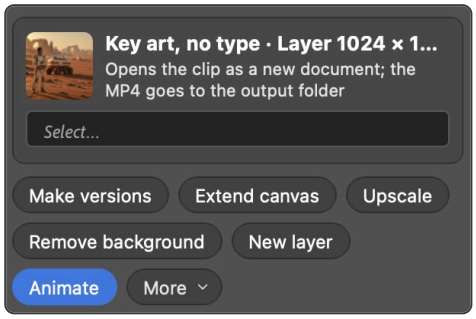
Every upload stays under 4,000,000 bytes as sent. A capture over the limit is reduced in 10% steps; since an upscale's size follows its source, the panel stops first and shows the new size and price, and the next click runs at that size. Nothing is sent or spent before. VERIFIED LIVE

10 · MOTION

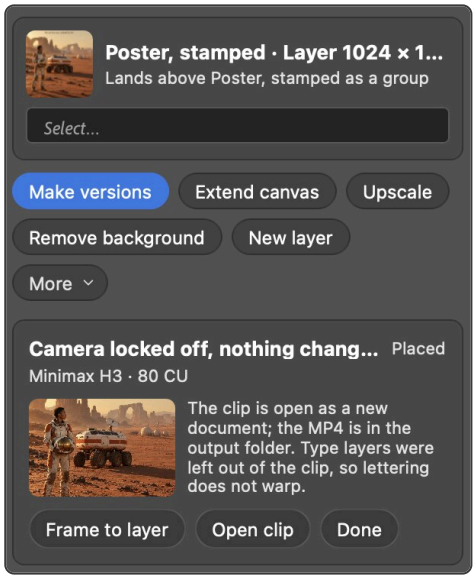
The key art in motion, *without its type.*

PHOTOSHOP		SCENARIO		RESULT
The Timeline: the clip opens as a video document you can trim and render.	+	Animate: a short clip from the picture and your prompt.	=	A five-second clip, dust drifting across the plain, the type kept out of the frames.





RED HORIZON **Animate** on the key art: "Opens the clip as a new document; the MP4 goes to the output folder."



RED HORIZON The result card: Minimax H3 · 80 CU, "Type layers were left out of the clip, so lettering does not warp." Frame to layer, Open clip.

"Camera locked off, nothing changes size or position. Fine red dust drifts low across the plain in the wind, the haze shimmers in the warm light, she breathes and turns her head slightly toward the horizon. The rover and the outpost stay still." Minimax H3, 5 s, 768 × 1152.

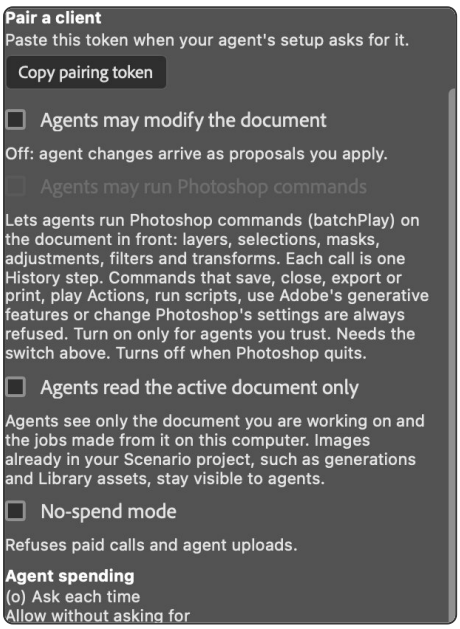
- In **More › Animate**: describe the motion; 5 s by default. The default model is Minimax H3 Fast; the clip pictured here was made with Minimax H3, picked in the Model chip.
- Animate reads the picture without its type layers, so painted motion never warps the lettering; the type stays in the document VERIFIED LIVE. Set the type again over the clip in Photoshop, or keep the clip clean for an editor.
- The clip opens as a new document with a Video Group in the Timeline; **File › Export › Render Video** writes it out. The MP4 is also saved in the output folder (chapter 15). Jobs names these jobs "Video".
- **Frame to layer** brings the clip's last frame back as a layer, to animate again from it.

11 · AGENTS

Let an agent work in Photoshop, *through the Scenario MCP.*

PHOTOSHOP	+	SCENARIO	=	RESULT
History: each change an agent makes is one named step you can undo.		The local Scenario MCP server, `scenario-photoshop`, for Claude Code, Codex, Cursor or Claude Desktop.		An agent reads your documents, prices and runs generations and lands layers, with every spend approved in the panel.

The helper runs on your computer only, talks to the panel over `localhost` and holds no Scenario key. Every credit an agent spends goes through a card in the panel; with **Agents may modify the document** off, every result it wants to land waits on a proposal card.



RED HORIZON Settings › **Connect an AI agent**: pairing token, the switches, No-spend mode, Agent spending.

1. Open **Settings › Connect an AI agent › Connect a client.**
2. **Copy command** for Claude Code, Codex and Cursor, run it in a terminal; **Get the extension** and **Copy token** for Claude Desktop. Buttons that hold the pairing token clear the clipboard after 60 seconds.
3. Restart the client so it starts the helper.
4. Ask "What document is open in Photoshop?". The row turns to **Connected**.

> **Development build.** The helper is not on npm yet, so the copied `npx` commands work once it is published. From a checkout, after **Copy pairing token** in the panel, run the helper with Node and `--local`:

```
pbpaste | node helper/bin/scenario-photoshop.js setup claude-code --local --token-
```

Clients and switches

Client	What the setup does	Checked
Claude Code	Saves the token in `~/.config/scenario-photoshop/token` (readable by your account only) and registers the server with `claude mcp add --scope user`. The entry holds no token.	VERIFIED LIVE
Codex	The same, with `codex mcp add scenario-photoshop`.	TESTED HEADLESS setup only
Cursor	Writes the entry into `~/.cursor/mcp.json`, keeps a backup, leaves the rest of the file as it was.	TESTED AUTOMATED
Claude Desktop	The `.mcpb` extension asks for the token and keeps it as a sensitive setting; it ships with the first published release.	NOT TESTED
Other clients	**Copy JSON** or **Copy TOML** for a user-level config. **Copy skills command** copies `npx skills add scenario-labs/skills`.	

What agents may do

Switch	Off (default)	On
Agents may modify the document	Every result an agent wants to land shows a proposal card with Apply and Dismiss	Results land at once as one History step "Scenario agent: <action>", with an Undo banner
Agents may run Photoshop commands	Refused	batchPlay on the document in front, one History step per call. Saving, closing, exporting, printing, Actions, scripts, Adobe's generative features and settings are always refused. Needs the first switch; turns off when Photoshop quits
Agents read the active document only	Agents can read every open document	Only the document you are working on, and its jobs
No-spend mode	Refuses every agent request that would spend credits, whatever the other settings say	

- **Spend card:** which client asks, what it will make with which model, the prompt, and the price on Approve. Decline spends nothing. The agent must send back the exact price it was quoted; a changed price or an expired quote is refused before anything is spent. A card left unanswered expires after 10 minutes VERIFIED LIVE.
- **Proposal card:** the client, the model, the target document and the History name; it shows no picture of the result in this build. Apply lands it in one step VERIFIED LIVE.
- **Agent spending:** **Ask each time** (default) or **Allow** for one client session, with a limit per call and a total. **End** stops it at once. The **Activity log** lists every agent request.
- **Sending pixels:** before an agent first sends pixels from a document in a session, the panel asks TESTED AUTOMATED; that card was not seen on screen live.
- Agents change only the document in front; the plugin never brings another document forward for them. Their jobs show in Jobs, marked with the client's name.

This guide has no picture of the Connect a client list or of the spend and proposal cards: neither example shot an agent run.

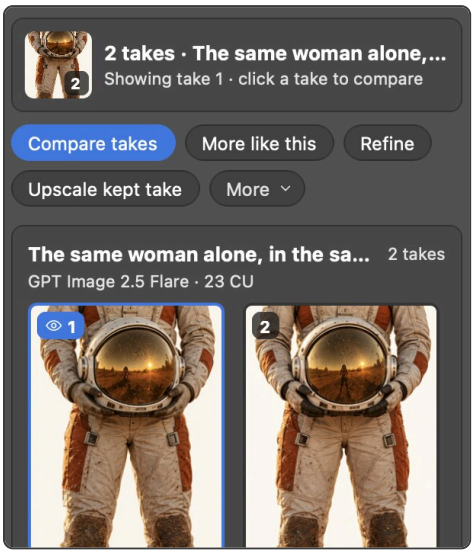
The 29 tools

Document (read)	`scenario_status` `document_summary` `layer_detail` `preview_document`
Scenario (read, free)	`list_models` `model_schema` `recommend_models` `estimate_cost` `job_status` `wait_for_job` `list_local_jobs` `list_generations` `list_assets` `search_assets` `list_collections` `inspect_result_previews`
Inputs	`capture_reference` `upload_reference` `reference_upload_status`
Spending	`generate`
Recovery	`recover_local_job` `recover_cloud_job` `cancel_prepared_job`
Changes (first switch)	`prepare_result_application` `apply_result_application` `select_layers` `set_selection` `remove_scenario_layers`
Commands (second switch)	`execute_batchplay`

A typical edit: `document_summary`, `set_selection`, `capture_reference`, `upload_reference`, `estimate_cost`, `generate` (spend card), `wait_for_job`, `prepare_result_application`, `apply_result_application`.

12 · VERSIONS, TAKES AND MODELS

Variations to compare, *and the whole catalog one click away.*

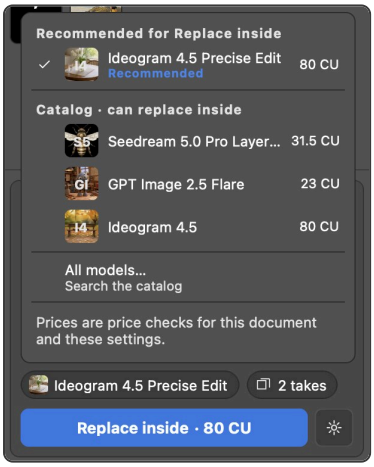


RED HORIZON Make versions on the sheet: "2 takes · The same woman alone, ...", "Showing take 1 · click a take to compare", Compare takes, More like this, Refine.

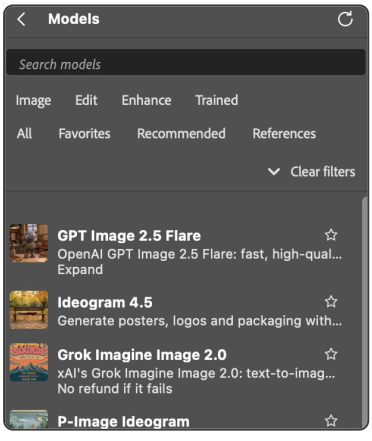
Make versions draws the layer again: with an empty prompt, variations of it; with a prompt, the change you describe. On Red Horizon it gave every view of the character sheet (chapter 06), two takes each, GPT Image 2.5 Flare, **Make versions · 23 CU**.

Make versions	Variations of the layer, or the change you describe ("the same woman, turned to a true side view"). Empty prompt: a built-in one is sent. Also works on a selection.
Takes chip	How many takes one run makes; the price follows.
A group of takes	Lands with take 1 visible. Select the group later, even after a restart, and the Takes card comes back from the layers' metadata VERIFIED LIVE.
Keep take	Leaves the group named after its prompt TESTED AUTOMATED. A layer you added to the group, or a copy of a take, is never deleted by Keep.

Model, Style and Edit



THE LAST KEEPER Model, on Replace inside, with each model's price for this document.



RED HORIZON All models.



RED HORIZON Edit, on Replace inside.

On The Last Keeper's boat the Model chip listed Ideogram 4.5 Precise Edit at 80 CU as recommended, then Seedream 5.0 Pro Layer... at 31.5 CU, GPT Image 2.5 Flare at 23 CU and Ideogram 4.5 at 80 CU: "Prices are price checks for this document and these settings."

Model chip	The action's recommended model, then up to eight catalog models that can do it, with their prices for this document as the price checks come back, then All models... . Models that cannot take the layer are left out.
All models...	Search; the Image, Edit, Enhance and Trained tabs; All, Favorites, Recommended and References; a star keeps favorites.
Style chip	**No style** (the model's own look), **Match an image** (a picture as the style reference, with any model that takes references; NOT TESTED live) and the project's trained styles. Every composer pictured in this guide shows No style.

Trained models	**Run with** a trained model runs it on its base model for the action, with its trigger words before your prompt VERIFIED LIVE with FLUX.1 Dev and FLUX.2 Dev models.
+ Reference	The selection's box, the active layer, all visible, a PNG or JPEG file, or a Library image. Layers pinned as document references (Character, Set, Style, Product) stay in the document. References upload at the click.
Quality	Medium unless the gear picks High or Low.

Default models in this build, as the panel names them

Create image, New layer, Make versions, Bolder	GPT Image 2.5 Flare
Replace inside (Inside selection)	Ideogram 4.5 Precise Edit
Remove	Ideogram 4.5
Select by description	SAM 3.1 Image
Cut out subject, Remove background	851 Labs Background Remover
New angle	Qwen Edit Multiangle 2511
Split into layers	Seedream 5.0 Flash Layerize
Split text, Remove text	Ideogram V3 Layerize Text
Render sketch, Relight to scene	GPT Image 2.5 Sunburst
Formats	Smart Reframe
Extend canvas	Reframe (at 2K)
Upscale	Topaz Image Upscale, ×2
Animate	Minimax H3 Fast

13 · PRICES AND JOBS

The price is on the button, *every run is a job.*

- The price is checked for free (a dry run that creates no job) about half a second after each change. The button shows it exact (Upscale ×2 · 10 CU , or Free), as a range, or as "from" a price.
- An action that needs a prompt reads **Fill in the prompt to see the price** until it has one.
- **A click on a priced button is the approval.** When the button shows more than 100 CU, the top of a range or a "from" price, a card asks first.
- The request is built again at the click. If the document, the selection or a setting changed since the price check, nothing is sent.
- If the price changes once references or captures are uploaded, the panel stops and asks again. Nothing was spent VERIFIED LIVE.
- A failed job shows "Refunded by Scenario"; a model without refunds says so before you click. The plugin shows no balance or plan: check those on app.scenario.com.

The prices the panel showed on the two examples

Action	Model and settings	Price	Example, chapter
Create image	GPT Image 2.5 Flare, quality High, 4 takes, 1024 × 1536	47 CU	Red Horizon, 04
Render sketch	GPT Image 2.5 Sunburst, 2 takes	24 CU	Red Horizon, 04
Select by description	SAM 3.1 Image	6 CU	Both, 05 and 07
Replace inside, Bolder	GPT Image 2.5 Flare, 2 takes	23 CU	Red Horizon, 05
Replace inside, Inside selection	Ideogram 4.5 Precise Edit, 2 takes	80 CU	The Last Keeper, 05
Cut out subject, Remove background	851 Labs Background Remover	1 CU	Red Horizon, 06
Make versions	GPT Image 2.5 Flare, 2 takes	23 CU	Red Horizon, 06
New layer	GPT Image 2.5 Flare, 2 takes, Lands: Cut out	27 CU	Red Horizon, 06
Split into layers	Seedream 5.0 Flash Layerize	28 CU	Red Horizon, 07
Formats	Smart Reframe, one format	45 CU	Red Horizon, 08
Upscale ×2	Topaz Image Upscale	10 CU	Red Horizon, 09
Animate	Minimax H3, 5 s	80 CU	Red Horizon, 10

Each price is the one the panel showed for that document and those settings. Another size, model, quality or number of takes gives another price: read the button.

Jobs

Every run, yours or an agent's, is a job on this computer. **Jobs** in the header lists the newest, each with its time and price, then **All jobs**: each job with its picture, status, the price quoted and the price charged, and its actions. Each job keeps what was asked (model, prompt, settings) and where its result went. Jobs is also where a result that did not land is placed by hand.

Written first	Each job is written to disk before anything is sent, so Jobs survives a restart VERIFIED LIVE on 0.5.0.
After a restart	Uploading or waiting jobs become not sent (nothing charged); generating jobs resume; finished ones download again; nothing lands by itself.

Unknown	A request that may or may not have reached Scenario. The plugin looks it up: **Link** continues a match; **Mark not sent** appears only when a full look-up found none. Nothing is paid twice TESTED AUTOMATED.
Place	**Place**, **Place in current document** and **Open as document** land a finished result where you choose.

14 · LIBRARY AND SETTINGS

Your project's images, *one click from the document.*

- **Place from Library**: More › Layers, or the chip on a blank canvas. A grid of the project's images with search and the filters All, Generated, Edited, Uploaded, then **Show more**.
- Click an image to place it as a new layer at its own size, never enlarged, centered, in one History state VERIFIED LIVE.
- **+ Reference › Library** uses the same grid.
- Everything the panel makes is also in your Scenario project, so the takes you did not keep are here too.
- Search matches asset names, which are often not the words of the prompt. Thumbnails of recent assets can stay gray for a while. Dragging from the grid is not in this build.

Settings

From the panel menu. **Account**: the signed-in project, **Add a key for another project**, **Test connection**, **Sign out** (chapter 02). **Connect an AI agent**: the link status, the pairing token, the three agent switches, No-spend mode, Agent spending, **Connect a client** and the Activity log (chapter 11). **Diagnostics**: **Copy diagnostics** shows its text before copying it.

15 · PRIVACY AND FILES

What leaves your computer, *and when.*

Sent to Scenario's API

Your key and secret with every request, over HTTPS. Prompt, model and settings for price checks and runs. Pixels only at your click: the selection's box plus a margin, a layer or the document, the mask, and your references, each upload under 4,000,000 bytes.

Downloaded

Results from Scenario's CDN (`cdn.cloud.scenario.com` , the only download host this build accepts) through signed links kept in memory, without your key.

To an agent

What a connected agent reads, including previews of your documents, goes to that agent's model provider, under your agreement with that provider. The helper never receives your key.

Where things are kept

Results	Saved before they are placed, kept or not, in the plugin's output folder: `~/Library/Application Support/Adobe/UXP/PluginsStorage/PHSP/27/External/com.scenario.photoshop/PluginData/Scenario/<kind>/<date>/` . Also in your Scenario project.
Layer metadata	Each placed layer carries model, prompt, settings, job and prices in its XMP, which survives saving the PSD. Never your key, secret, token, team or project ids, or file paths.
Job records	In the plugin data folder: prompt, settings, model, ids, prices quoted and charged, the target document's title.
Key and token	Photoshop's secure storage. The helper's token file is readable by your account only.
Diagnostics	Versions, switch states, job counts and recent error types, with no prompts, names, ids, paths, keys or tokens.

The local link

- Listens on port 9890 of the loopback interface only, which other computers cannot reach. Web pages are refused.
- The plugin and each helper prove they hold the pairing token without sending it.
- Programs that already run under your account can read the token file: a limit on your key caps spending either way.

Deleting your data

- On this computer: sign out, reset the pairing token, delete the plugin data folder.
- On Scenario: delete uploads and results in the web app; anything else, write to support@scenario.com.
- Keys: delete them on app.scenario.com. Signing out does not revoke a key.
- Security reports: privately to support@scenario.com with "security" in the subject.

16 · TROUBLESHOOTING

When something does not *behave as expected.*

What you see	What to do
The panel is empty on Photoshop's Home screen	Make or open a document. Photoshop hides docked panels on Home.
"Scenario did not accept this key and secret."	Check you copied both, from a Project key. **Enter key again** or **Create an API key**.
"API keys need a Starter plan or above."	Use a team on a plan with API access, or **Open plans**. **Copy a request for your admin** prepares the message.
A Team (Organization) key or a Reader key	Use a Project key with the Editor role.
Fill in the prompt to see the price	The action needs a prompt.
A card says the price changed	Nothing was spent. **Approve** at the new price or **Cancel**.
A job is Unknown	Open Jobs and let it look the job up; **Link** or **Mark not sent**.
A result did not land	Bring the document it started from to the front, then **Place** in Jobs, or **Open as document**.
"No connection to Scenario."	Check the network, then **Retry**. A job being sent when the connection dropped shows as Unknown until it is looked up.
"Photoshop is busy. Try again in a moment."	Photoshop was placing or reading; the panel tried three times. Click again.
A Request For Permission card from Photoshop	The first link the panel opens to a new site asks Photoshop's permission; answer it.
Upscale stops with a new size and price	The source is over the 4 MB upload limit. Click again to run at the size shown (chapter 09).
A subject cut at the edge of a format	Name it in the Formats prompt ("keep the explorer and the rover whole in frame") and run that format again.
A split element without its shadow, or off its place	Bring the shadow back from the original with a layer mask, and move the element back with Move (chapter 07).

Agents

`NotConnected`	Open the Scenario panel; the helper reaches it only while it is open.
`PairingFailed`	The token changed (after Reset). Run the setup command again from Connect a client.
`VersionMismatch`	The plugin and the helper versions differ. Connect a client shows the command for the new version.
`SwitchOff`, or a proposal card	Turn on Agents may modify the document, or use Apply on the card.
`DocumentNotActive`	Bring the document forward, then ask the agent to retry.
`NoSpend`	Turn off No-spend mode in Settings.
`QuoteExpired`, **`CostMismatch`**	Nothing was spent. The agent prices the run again.
`SpendDeclined`, **`UploadDeclined`**	You declined the card. Nothing was spent or sent.
`npx` not found	Install Node.js 20 or later, or use Claude Desktop's extension.

17 · KNOWN LIMITS

What this build does not do yet, *and what was not tested.*

Not in this build

- Start a set, Same action on each, and Run a workflow.
- Drag and drop onto the panel or from the Library grid.
- The update check, an Output Folder setting, and settings to leave prompts or prices out of the layer metadata.
- Uploads over 4 MB: captures are reduced; a reference file still over the limit is refused.
- The Adobe Marketplace listing and the helper on npm.
- The agent's plan card is built, but the agent link does not send plans yet.

Results to look at closely

- Extend canvas can show a step or a repeated detail at the old edge (chapter 08).
- Inside selection can leave a lighter or darker patch at the selection edge.
- The edge checks do not catch every visible patch: treat Edges ok as a hint.
- Split into layers can misplace an element without a note, and can leave cast shadows out of every element; layers are named Element 1, 2, … in the model's order (chapter 07).
- New layer's cut out relies on Photoshop's Remove Background when the model ignores the transparent background; with several elements it can keep the wrong one, and a soft halo can stay (chapter 06).
- Relight can redraw details: name what must stay.
- Text painted into the pixels is reframed by Formats with the picture and can be cut.
- A reference of the same scene can be copied into the selection on Replace inside.

Not tested

- Windows, and Photoshop versions other than 27.11.
- Installing the release `.ccx`, by command or by double-click, and the time from install to a first image.
- Typing into the sign-in fields, and the refused-key and no-API-access screens live.
- Color-managed documents (other than sRGB), 16-bit, CMYK, Lab, documents over about 8000 px, and Undo and Redo of a landed result.
- Match an image live; the trained Z-Image route and a stacked style.
- Cursor and Claude Desktop sessions; a Codex session against Photoshop; two agent clients at once.
- Losing the connection during a run (its recovery is tested automated).
- Panel widths other than 320 px on 0.7.x.
- The panel following a Free Transform or a Move before New angle (tested automated only).

Interface

- After New angle the Takes card is titled "Edit".
- Some context lines still name raw layers.
- Opening a clip or a Formats document can rearrange other docked panels.
- After a Photoshop relaunch the panel shows hover states only after a first click in it.
- An agent's `wait_for_job` returns after its timeout (45 s by default) with no progress in between.

The full list, with how each item was checked: `docs/KNOWN_LIMITATIONS.md` in the repository.

A TO Z

Index

A

Activity log 11
Add a key for another project 02
Add background 06
Agent spending 11
Agents, connect a client 11
Agents, switches and tools 11
All models picker 12
Animate 10
API key and secret 02

B

Badges (edge checks) 05
batchPlay commands 11
Blank canvas 03, 04
Bolder 05

C

Cast shadows, after a split 07
Character sheet 06
Claude Code, Codex 11
Claude Desktop, Cursor 11
Clipped adjustments 07
Composer 03
Context card, contexts 03
Copy diagnostics 14, 15
Create image 04
Cut out subject 06
Cut out to a new layer 03, 06

D

Defaults (models) 12
Deleting your data 15
Document references 12

E

Edit chip 05, 12
Edges ok 05
Extend canvas 08

F

Feather, Expand 05
Formats 08
Frame to layer 10
Free Transform 06, 07

G

Gear (quality) 03, 12

H

History state 01
Home screen 16
Hue/Saturation 07

I

Image Size 09
Inside selection 05
Install 02

J

Jobs 13

K

Keep take 04, 12
Known limits 17

L

Lands: Cut out, Full frame 06
Lasso 05, 06, 07
Layer mask 07
Layer metadata (XMP) 15
Library 14

M

Make versions 06, 12
Marquee 06
Match an image 12
Model chip 05, 12
More menu 03
More like this 04
Move tool 07, 08

N

New angle 06
New layer 06
No-spend mode 11

O

Open as document 13
Output folder 15

P

Pairing token 11, 15
Place from Library 14
Prices 13
Privacy 15
Project key 02
Proposal card 11

R

Recovery 13
Reference, + Reference 12
Refine 04
Relight to scene 07
Remove 05
Remove background 06
Remove text 08
Render sketch 04
Replace inside 05
Run with (trained) 12

S

Scenario MCP, local 11
Security reports 15
Select by description 05, 07
Settings 02, 14
Sign in, Sign out 02
Spend card 11
Split into layers 07
Split text 08
Stamp Visible 09
Style chip 12
Suggest 03

T

Takes 04, 12
Timeline 10
Trained models and styles 12
Troubleshooting 16
Type tool 06, 08

U

Unknown job 13
Upload limit (4 MB) 09
Upscale 09

Links

Code, issues and full docs
github.com/scenario-labs/photoshop-plugin

Create an API key
app.scenario.com, your project's API keys

Scenario skills for agents
npx skills add scenario-labs/skills

Scenario documentation
docs.scenario.com

Trust portal
trust.scenario.com

Support and security reports
support@scenario.com

Scenario for Photoshop is open source under the MIT license. Adobe and Photoshop are trademarks of Adobe; this project is not affiliated with or endorsed by Adobe.