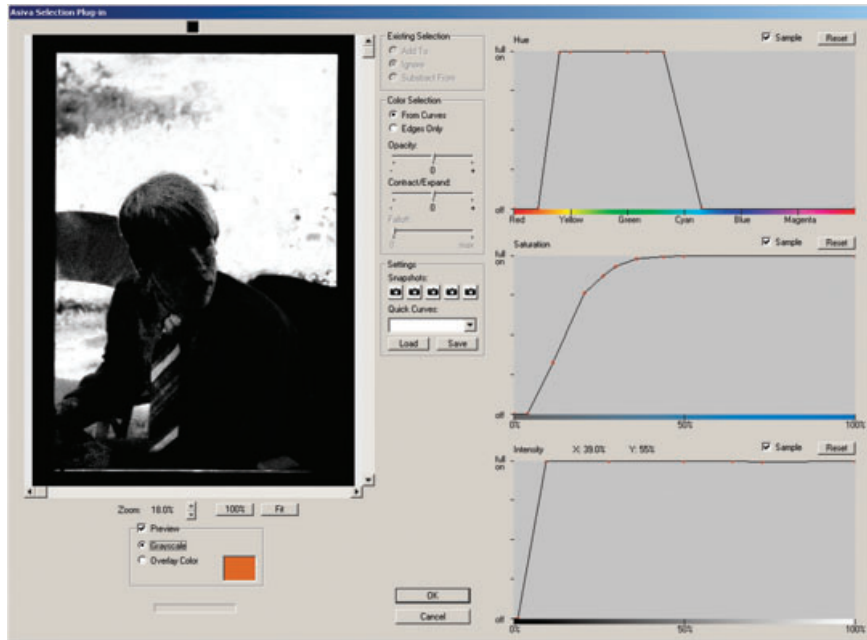


Asiva Selection (<http://www.asiva.com>)

Asiva Selection (\$40) is a plug-in that creates masks. Asiva's novel selection method uses hue, saturation, and intensity (HSI) to isolate different parts of the photograph (Figure 3-19). Hue corresponds to spectral color: red, orange, yellow, etc. Saturation (or chroma) is how pure the color is; for example, primary yellow and red have high saturation, and pastels have low saturation. Intensity (or value or luminance or brightness) is how light or dark the tone is, white being maximum and black minimum. Regardless of what color-space your images are using in Photoshop, Asiva Selection works with HSI values automatically. Three curve windows in the Asiva Selection interface control the range of hues, intensities, and saturation that will be selected.

Learning how to set these curves well takes some practice, even if you're familiar with HSI space. Fortunately, a save option lets you preserve settings and reload them later, so you can experiment with different ones. There are also useful preset *quick curves*. A drop-down menu loads selection curves for a variety of subjects, including multiethnic skin tones, water and sky, and primary colors.

Fig. 3-19 Asiva Selection creates masks for difficult selections. To make a background selection for the photograph in Figure 3-20, I created a Hue graph (top curve) that selected for colors in the yellow-green part of the spectrum. I adjusted the Saturation and Intensity curves to reject the darkest tones and the ones that had very low saturation. That effectively selected for the green, sunlit grass.



You can manually create a selection in one of three ways. The first is to draw in the hue, saturation, and intensity curves directly. Click on the curve to add a control point to it, which can be dragged up or down and left or right. You can see the results of your manipulations in the preview window, either as a grayscale image or as a color overlay on the original photograph.

The second way is to click on a point in the preview window with the eyedropper, and the values near that pixel are fed directly into the selection graphs. You can then modify those curves by hand. You can choose which of the selection graphs are affected by the eyedropper by checking or unchecking the sample option above each graph.

The third and most useful way to specify a selection is to drag the eyedropper tool diagonally across the preview window, which samples all the pixels in a rectangular box. You can use adjustment sliders to expand or contract your selection and to fade its edges. The finished mask can be used with any other Photoshop tools. In Figure 3-20, I used the mask from Figure 3-19 to soften and tone down the background.