

# PROJECT DEMO 2

## CHEAT SHEET

### SHAPES

Each shape was drawn or pasted onto its own layer so each could be manipulated individually. Then, the image was merged into a single layer. Some of the images are, themselves the shapes, and some shapes are found within the images. With this demo, there is an attempt at more subtlety in calling out the images. Sometimes you want stark contrast, but sometimes you want simply a hint of distinction. There are, as you have been learning, multiple ways of doing this in Photoshop.

#### 1. Circle

There is a circle in the sun in the lighthouse picture (though the lighthouse part isn't all visible), but the image intended to be the circle for this assignment is harder to spot. The top of the light house was copied using the clone stamp tool with soft edges. This was then stamped onto a new layer and placed in the center of the sea creature with the wispy arms. Though the edges are unclear, it is a circle.

#### 2. Semi-circle

The semi-circle is described by the arc of one of the "arms" in the wispy sea creature. The arc was selected with the polygonal lasso tool then copied to a new layer. The new layer was given an inner glow and an inner bevel.

#### 3. Oval

The oval (in the photo of the lighthouse) was made by using the magic wand to select the center white window area then copy/pasting this to a new layer (Ctrl J). This was turned upside down using transform (Ctrl T) and then moved up into place. Some of the white was deleted using the magic wand with a low tolerance setting (10).

#### 4. Square

The square was selected out of the image behind it, then copied onto a new layer (Ctrl J). A drop shadow was added to define it better. Then, the original picture was transformed (Ctrl T) to make it smaller so the square stands out even more.

#### 5. Rectangle

The rectangle was also selected out of the image behind it, and copied onto a new layer (Ctrl J). Likewise, a drop shadow was added to define it better. The rectangle was also transformed to make it smaller so it is not as easily distinguishable as the square. And the fill opacity was reduced to 66% to make it blend in more with the background image.

#### 6. Cube

The cube was drawn out of the grid that makes up the trapezoid by selecting a square with the polygonal lasso and copying that to its own layer. That layer was moved up and to the right a bit and a path was drawn between the two then filled and stroked.

7. Triangle

The two triangles were emphasized by selecting the white triangles at the top of the house in the lighthouse photo with the magic wand tool. Selection cleanup was done in quick mask. Then the selections were filled with red with the paint bucket to call attention to them.

8. Obtuse or acute angle

The obtuse angle is the roof of the house blowing in the tornado (not visible). To call attention to it, it was selected (magic wand), copied to a new layer (Ctrl J), then given a drop shadow and an outer glow with layer styles.

9. Trapezoid

The trapezoid was selected out of a picture using the polygonal lasso tool to select. Once it was selected, Inverse selection was selected and the background of the image was deleted. Layer opacity was set to 25%. Hint: To draw a trapezoid using a selection tool, drag two vertical or horizontal guides in to enable you to draw straight, parallel lines. As you draw, the lines will snap to the guides.

10. Cone

The cone, not a perfect cone, but the basic shape, selected from the domed top of one of the sea creatures in the center of the picture. It was selected out using the polygonal lasso, copied to a new layer (Ctrl J), then desaturated. An adjustment layer was added and clipped to the layer below. That layer was then colorized to make it pink.

**For bonus points:**

Encourage students to notice too that they can find parallel lines cut by a transversal by using the opacity of layers. For example, the trapezoid has a grid pattern. If you look through that, the roof of the house or the small house and the rim around the middle of the lighthouse tower form transversals that cut through the parallel lines of the grid. Now might be a good time too to determine—or have students determine—how much leeway you're going to allow one another in identifying shapes. An example might be that the posts in the water, the piles, are probably cylindrical. Will you accept something like that if you can't see the perspective at all?