

Techie, Trickery & Trivia (say it three times—fast!)

Test Yourself On: Studio Techniques, Ch. 6—Optimizing Grayscale Images



Following are one hundred questions that pertain to optimizing grayscale images, USM filter, Levels and a few more easter eggs. About 90% of these questions follow the technique and theory described in Chapter 6 of *Ben Willmore's Photoshop 6.0 Studio Techniques* book. Since we use Ben's book in our Introductory Photoshop classes, at Nashville State Technical College, along with our own *Photoshop Modules Workbook* by *Pam Hawkins and Shan Canfield*, I thought creating a companion test would benefit not only our students but anyone out there who is fortunate enough to own Ben's book. This PDF does not include the answer key. I will be happy to send that per an email request but before I send the key, you will have to answer a "secret" question that will prove you have Ben's book. Educators are welcome to this test and future ones I will be creating, if *Studio Techniques* is being used as a text in your curriculum. While I am offering to share these tests for free, I am only doing so because I'm a test lover, and I'm nuts—about Adobe Photoshop and Ben's book. I think anyone serious about learning digital imaging should BUY both the program and *Studio Techniques*! Visit Ben's website at www.digitalmastery.com.

I've been an Adobe Certified Expert and teaching Photoshop since 1999. If I had to choose one general Photoshop book to have on a tropical deserted island; just me, my laptop and Photoshop—*Ben Willmore's Studio Techniques* would be it! Of course I would have to sneak in *Katrin Eismann's, Photoshop Restoration and Retouching* book, the *Photoshop 6 Shop Manual* by *Donnie O'Quinn*, and who could live without at least one of *Scott Kelby's Photoshop Down & Dirty* books? This is my fare for a well-balanced diet and fine dining experience in Photoshop, provided I still receive all issues of *Photoshop User* magazine and the Red Cross air-drops a copy of *Jack Davis & Linnea Dayton's Wow* book along with 120 Gigabyte external hard drive and some SPF 40 sunblock!

Bon Appetite—you test lovers! Allow at least one hour for this 100 question test!

*Test creation by Shan Canfield
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Questions based on Ben Willmore's Photoshop 6.0 Studio Techniques

Read the questions and answers very carefully, before you choose ONLY ONE "letter" choice!

- 1** The adjustments in Brightness & Contrast dialog box are inferior to adjustments made in the Levels dialog box because
 - a** Brightness & Contrast only adjusts the midtones of the image.
 - b** Brightness & Contrast adjusts the entire image in equal amounts.
 - c** Brightness & Contrast usually introduces other problems when correcting one problem.
 - d** both b and c

- 2** For Grayscale images, the best adjustment dialog to choose for correcting images that appear flat, images that print overly dark, images with blown out detail in highlights, or images with lack of detail in shadows is
 - a** Brightness & Contrast.
 - b** Hue & Saturation.
 - c** Levels.
 - d** Threshold.

- 3** A Histogram is
 - a** how Photoshop keeps track of your actions.
 - b** a warning to show out of gamut colors.
 - c** a bar chart that displays vertical lines from left to right representing the darkest to lightest pixel values (0–255), of the image.
 - d** a dialog that allows you to select a point on a curve and type in an output percentage adjustment.

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- 4 The brightest and darkest area of your computer monitor are much brighter and darker than objects you find in the "real" world.
 - a True
 - b False

- 5 The position of the vertical black bars in a histogram represent the particular level of gray that is directly underneath it in the horizontal gradient bar. The height of the bar represents the relative amount of space that particular shade takes up in the image.
 - a True
 - b False

- 6 The path to access the Levels dialog in Photoshop is
 - a Image>Adjust>Levels.
 - b Edit>Adjust>Levels.
 - c to click on the Layers palette Fill/Adjustment shortcut icon and highlight "Levels."
 - d both a and c.

- 7 A level of "0" indicates solid black, whereas a level of "255" indicates solid white.
 - a True
 - b False

Continued



- 8** In Levels, to increase contrast in an image
- a** move the upper midpoint slider to the left.
 - b** move the upper left black point slider and the upper right white point slider toward each other, in equal amounts.
 - c** move the lower black output slider and the lower white output slider toward each other, in equal amounts.
 - d** move the upper midpoint slider to the right.
- 9** In Levels, to decrease contrast in an image
- a** move the upper midpoint slider to the left.
 - b** move the upper left black point slider and the upper right white point slider toward each other.
 - c** move the lower black output slider and the lower white output slider toward each other.
 - d** move the upper midpoint slider to the right.
- 10** After achieving good contrast, your image might look too dark. You can use Levels, to brighten the image without affecting the pure black or pure white areas by
- a** moving the upper midpoint slider to the left.
 - b** moving the upper left blackpoint slider and the upper right whitepoint slider toward each other.
 - c** moving the lower black output slider and the lower white output slider toward each other.
 - d** moving the upper midpoint slider to the right.



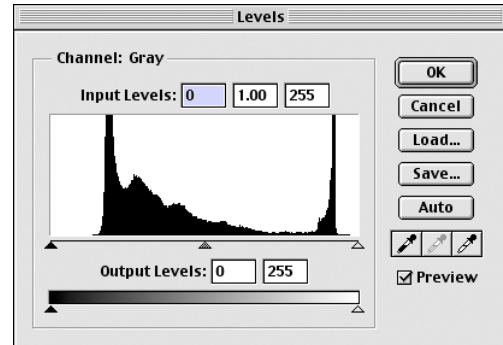
- 11** Large spikes on either end of the histogram indicate
- a** scanning an image with a brightness setting that is too high or too low.
 - b** lost detail.
 - c** forcing too much space to white or black.
 - d** all of the above.
- 12** To quickly reset the Levels sliders to their default positions, hold Option (Mac) or Alt (PC) and click on the Cancel (Reset) button. Or type Option Command . (period) on the Mac.
- a** True
 - b** False
- 13** When scanning a color original for grayscale output, it is best to scan the image
- a** in Grayscale mode.
 - b** in RGB mode, do image adjustments in RGB or Lab, then convert to Grayscale.
 - c** in Bitmap mode then convert to Grayscale.
 - d** both a and c
- 14** An offset printing press converts your original into a piece of metal (printing plate). This plate is put on a big round roller on the press and flooded with water and ink. The ink sticks to the plate only where images and text should be. The water makes sure it doesn't stick to other areas. Then the plate rolls a copy onto another roller (the blanket) which in turn transfers the ink onto a sheet of paper.
- a** True
 - b** False

Continued



15 From evaluating this Histogram, choose which fact is NOT true.

- a This image has a dynamic range of grays from levels 0 to 255.
- b This image could use more contrast.
- c This image has no pure black or pure white in it.
- d This image is not posterized.

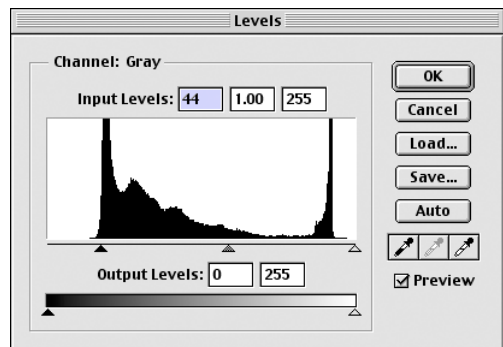


16 The hidden feature in the Levels dialog box is the ability to toggle Threshold mode by _____, when you move the upper left or upper right sliders in the Levels dialog box.

- a holding down the Command key (Mac), or Control key (PC)
- b holding down the Option key (Mac), or Alt key (PC)
- c holding down the Shift key
- d holding down the Control key (Mac), or Right Click (PC)

17 Sliding the upper blackpoint triangle to the right as indicated will force the current gray level (44) plus all levels lower than 44 to shift to pure black.

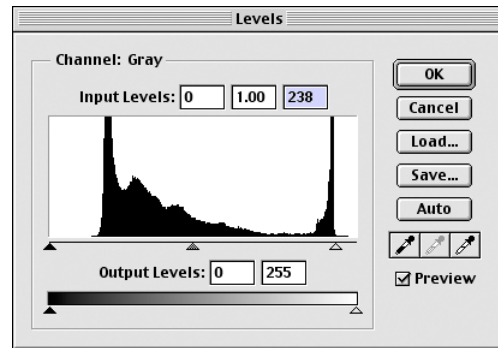
- a True
- b False





- 18** Sliding the upper whitepoint triangle to the left as indicated will force the current gray level (238) plus all levels lower than 238 to shift to pure white.

- a** True
- b** False



- 19** The Levels midpoint slider moves automatically to a position relative to its original position, when the blackpoint or whitepoint sliders are moved.

- a** True
- b** False

- 20** An easy way to find the darkest and lightest area of detail, in a grayscale image is to view the Levels Histogram in Threshold mode. Press the modifier key while moving the respective sliders to where the vertical bars start in the Histogram, showing the start of black or white dotted areas, respective of the slider. This maneuver also adjusts the image to increase the dynamic range of the pixels to spread across the 0 to 255 levels.

- a** True
- b** False

- 21** If you find evenly spaced spikes in the Histogram of an unadjusted image, it usually indicates

- a** a high contrast image.
- b** a noisy scan (like static on a TV).
- c** a 16-bit image.
- d** all of the above.

Continued



- 22** Gaps in the histogram mean that certain shades are missing from the image.
- a** True
 - b** False
- 23** Moving the Levels midpoint slider to the right brightens the image.
- a** True
 - b** False
- 24** If your Grayscale image will be displayed in a "Windows" environment (not printed), you should embed the the following profile.
- a** Gray Gamma 1.8
 - b** Dot Gain 10%
 - c** Dot Gain 20%
 - d** Gray Gamma 2.2
- 25** Spikes that show up in the Histogram after an image has been adjusted with levels usually do not indicate noise.
- a** True
 - b** False
- 26** An image you view on screen will usually end up looking darker when commercially printed due to dot gain.
- a** True
 - b** False

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- 27** High end brochures and magazines usually have a higher dot gain percentage than newspapers.
- a** True
 - b** False
- 28** Commercial Printers print a test strip on the edge of your job, in an area that will be cropped after it's printed. This test strip contains shades of gray from 1% to about 5% to determine the lightest shade of gray that doesn't disappear on press and become pure white. This is known as
- a** white balance.
 - b** white clip strip.
 - c** minimum highlight dot reproducible on press.
 - d** casper factor.
- 29** Commercial Printers print a test strip on the edge of your job, in an area that will be cropped after it's printed. This test strip contains shades of gray from 99% to about 75% to determine the darkest shade of gray that doesn't become pure black. This is known as
- a** black point compensation.
 - b** black clip strip.
 - c** dot gain strip.
 - d** maximum shadow dot reproducible on press.
- 30** A level number of 128 on a grayscale image represents 50% gray.
- a** True
 - b** False

Continued



- 31** Choose the best description for an output level number of 0.
- a** represents pure white or 0 %
 - b** represents pure black or 100 %
 - c** represents detailed white or 3 %
 - d** represents detailed black or 95 %
- 32** If the maximum shadow dot for a magazine is 90%, you could correctly adjust your image for this in Levels by
- a** moving the lower left (Output) slider to level number 26.
 - b** moving the lower left (Output) slider to level number 90.
 - c** moving the lower right (Output) slider to level number 26.
 - d** moving the lower right (Output) slider to level number 90.
- 33** You can recognize posterization in an image by
- a** smooth transitions between areas.
 - b** wide gaps (larger than three pixels wide) in the histogram.
 - c** a drastic jump between light and dark areas, also called banding.
 - d** both b and c.



- 34** Of the following Sharpen commands, which one(s) allow you to control exactly how much the image will be sharpened.
- a** Filter>Sharpen>Sharpen
 - b** Filter>Sharpen>Sharpen Edges
 - c** Filter>Sharpen>Unsharp Mask
 - d** both b and c
- 35** When using the Unsharp Mask filter, the Amount setting determines
- a** how wide a halo will be used.
 - b** how different two touching shades have to be in order for sharpening to kick in.
 - c** how much contrast will be increased and therefore, how obvious the sharpening will be.
 - d** all of the above.
- 36** When using the Unsharp Mask filter, the Radius setting determines
- a** how wide a halo will be used.
 - b** how different two touching shades have to be in order for sharpening to kick in.
 - c** how much contrast will be increased and therefore, how obvious the sharpening will be.
 - d** both b and c.

Continued



- 37** When using the Unsharp Mask filter, the Threshold setting determines
- a** how wide a halo will be used.
 - b** how different two touching shades have to be in order for sharpening to kick in.
 - c** how much contrast will be increased and therefore, how obvious the sharpening will be.
 - d** both a and b.
- 38** Each time you apply the Unsharp Mask filter it will forget the last settings used and toggle back to the default settings.
- a** True
 - b** False
- 39** Any image commercially printed on an off-set press should be sharpened
- a** using the Unsharp Mask settings of Amt-100%, Radius-1, and Threshold-0.
 - b** until it looks just a little bit over-sharp.
 - c** because by the time the image gets off the second roller to the paper it has naturally softened.
 - d** both b and c
- 40** In the RGB color model, you can create a neutral gray in the Color Picker by typing in equal amounts of (R)ed, (G)reen, and (B)lue.
- a** True
 - b** False



- 41** In the CMYK model, you can usually create a neutral gray in the Color Picker by typing in equal amounts of (M)agenta and (Y)ellow and a slightly lower amount of (C)yan.
- a** True
 - b** False
- 42** In Levels, moving the upper blackpoint input slider to the point where it touches the first bar on the left side of the Histogram will force the darkest shade of gray that is actually in the image to change to
- a** white.
 - b** black.
 - c** 50% gray.
 - d** none of the above.
- 43** In GS mode, using the Threshold Adjustment command or Threshold Mode in Levels
- a** converts all shades of gray to pure black or pure white.
 - b** converts all shades of gray to a maximum of 256 levels of gray.
 - c** converts the image to an 8-bit image.
 - d** both b and c
- 44** The more you adjust an image using Levels, the more you increase the possibility, in the final analysis, that you'll lose some of the smooth transitions between bright and dark areas.
- a** True
 - b** False

Continued



- 45** In Levels, moving the upper whitepoint input slider to the point where it touches the first bar on the right side of the Histogram will force the darkest shade of gray that is actually in the image to change to
- a** white.
 - b** black.
 - c** 50% gray.
 - d** none of the above.
- 46** If you are printing to a dye-sub printer or a 35mm slide(film recorder), there is no need to oversharpener your image.
- a** True
 - b** False
- 47** If your grayscale image is commercially printed and you have not adjusted for dot gain, the image will most likely appear _____ in the printed version.
- a** lighter
 - b** darker
 - c** the same as monitor
 - d** muddy brown
- 48** To select or enter dot gain settings, you can open the Color Settings dialog box and select the Gray pop up menu from the Working spaces area.
- a** True
 - b** False

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15

- 49** If your printer's dot gain is 20% and you did not compensate for this, the 50% halftone dot would print as if it were a _____ halftone dot.
- a** 40%
 - b** 50%
 - c** 60%
 - d** 70%
- 50** In general the dot gain settings are higher for newspapers than they are for high-end magazines and brochures because the newsprint absorbs more ink.
- a** True
 - b** False
- 51** In Levels, moving the upper right slider until it touches the last bar in the right side of the histogram will force the brightest area of the image to white.
- a** True
 - b** False
- 52** One method to ensure that the shadows won't plug up and become pure black on the printing press would be to move the lower right output slider in Levels.
- a** True
 - b** False

Continued



- 53** The Curves Adjustment dialog box does everything levels does and more but it can't toggle to Threshold mode and it can't show you a histogram.
- a** True
 - b** False
- 54** In the lower right of the Levels dialog box there are three eyedroppers you can use to set the blackpoint, graypoint and whitepoint levels of your image, but the middle graypoint eyedropper is not available when working on grayscale images.
- a** True
 - b** False
- 55** If you select the Levels blackpoint eyedropper, then click in your grayscale image with this, it will
- a** force the clicked upon shade and any shades darker than that area to the black target color.
 - b** sample the color where you clicked and change the foreground color swatch in the Toolbox to that shade.
 - c** open the Color Picker.
 - d** both a and b
- 56** Using Auto Levels remaps the highlight and shadow values based on the targets pre-set by the Levels eyedropper tools and the Black & White clip percentages in Auto Range.
- a** True
 - b** False



- 57** You can place up to a maximum of three sampler points in an image which will produce three additional panels in the Info palette.
- a** True
 - b** False
- 58** You do not need to have the eyedropper/sampler tool selected in the Toolbox when you are in Levels. You can quickly add and move a sampler point in an image while the Levels dialog box is open by
- a** Shift clicking in the image window.
 - b** Option clicking, [PCs: Alt clicking] in the image window.
 - c** clicking in the image window.
 - d** There is no quick way to do this when a dialog box is open.
- 59** You can quickly delete a sampler point in an image while the Levels dialog box is open by
- a** Shift clicking on the sampler point.
 - b** Shift Option clicking, [PCs: Shift Alt clicking] on the sampler point.
 - c** clicking on the sampler point.
 - d** There is no quick way to do this when a dialog box is open.

Continued



- 60** When the Levels dialog box is open (PS 6) and you press the Option key, [PCs: Alt key], the Auto button changes to the Options button. Clicking this button will allow you to
- a** choose between 3 different view sizes for the Levels dialog box.
 - b** change the Black and/or White Clip percentages for Auto levels.
 - c** set the Black and/or White Point Target levels.
 - d** do none of the above; there is no Options button in Levels.
- 61** If you have a Grayscale image open, double clicking on the Blackpoint eyedropper in the Levels dialog box will open the Color Picker where you can select the Black target color.
- a** True
 - b** False
- 62** If you have a Grayscale image open, double clicking on the Whitepoint eyedropper in the Levels dialog box will open the Color Picker where you can select the White target color.
- a** True
 - b** False
- 63** If you have a Grayscale image open, double clicking on the Graypoint eyedropper in the Levels dialog box will open the Color Picker where you can select the Gray target color.
- a** True
 - b** False



- 64** To convert a *given percentage* number to a Level value you could
- a** look at the percentage conversion table in Ben's book.
 - b** use this formula: $2.55 \times \% = \text{Level}$
 - c** use this formula: $\% \div 2.55 = \text{Level}$
 - d** both a and b
- 65** An image can be adjusted in Levels if
- a** it appears flat (lacking contrast).
 - b** it prints overly dark.
 - c** it has blown-out detail in the highlights or lack of detail in the shadows.
 - d** all of the above
- 66** Once you've applied a Levels adjustment layer to your image, you can see an updated histogram by
- a** adding another Levels adjustment layer on top of the first Levels adjustment layer.
 - b** adding another Levels adjustment layer in between the first Levels adjustment layer and the *Background*.
 - c** going under the top menu command, Image>Adjust>Levels while the first Levels adjustment layer is highlighted.
 - d** both a and c.

Continued



- 67** You can adjust an image for the maximum shadow and minimum highlight dots by typing in appropriate numbers in the 2 output levels boxes.
- a** True
 - b** False
- 68** The upper middle slider in Levels is also known as the gamma, midtone or midpoint slider.
- a** True
 - b** False
- 69** In a grayscale image, a good way to differentiate between numbers given as a "level" and numbers given as a "percentage," is to think of a level in terms of a level of light or pixel brightness, where level 0 means—no light (black) and level 255 is full brightness (white). Think of percentage in terms of ink where 0% is no ink on white paper and 100% is pure black ink on paper.
- a** True
 - b** False
- 70** Usually an Unsharp Mask Radius set too high will trash the fine detail in an image and cause unwanted halos and color shifts.
- a** True
 - b** False



- 71** How many possible colors, are in a 1-bit image?
- a** 1
 - b** 2
 - c** 255
 - d** 256
- 72** How many possible colors, are in an 8-bit image?
- a** 8
 - b** 25
 - c** 256
 - d** 128
- 73** How many possible colors are in a 24-bit image?
- a** 768
 - b** 4,096
 - c** 16,777,216
 - d** 65,000
- 74** In post adjustment analysis you may note some areas of your image have become posterized. Sometimes it is possible to fix this by
- a** increasing the contrast in another Levels adjustment.
 - b** applying some Unsharp Mask to the posterized borders.
 - c** applying some Gaussian Blur to the posterized borders.
 - d** both a and c

Continued



- 75** To convert a *given level* value to a percentage number
- a** look at the percentage conversion table in Ben's book.
 - b** use this formula: $2.55 \times \text{Level} = \%$
 - c** use this formula: $\text{Level} \div 2.55 = \%$
 - d** both a and c
- 76** Grayscale mode and Index mode images are both 8-bit images.
- a** True
 - b** False
- 77** The advantage of using a Levels Adjustment Layer instead of the Image Adjust Levels command directly on the image layer, is
- a** further editability of Levels settings, availability of layer opacity & blending modes, and visibility control.
 - b** the ability to use a mask to selectively apply the adjustment to any part of the image canvas.
 - c** the actual image pixels are not changed until the image is flattened.
 - d** all of the above
- 78** A factor that determines the Maximum Shadow Dot is the type of paper being used.
- a** True
 - b** False



- 79** Clicking Auto Levels immediately updates the current viewable Histogram in the Levels Dialog.
- a** True
 - b** False
- 80** The keyboard shortcut to open the Levels dialog box is
- a** Option L, [PCs:Alt L]
 - b** Shift Command L, [PCs: Shift Control L]
 - c** the letter “L”
 - d** Command L, [PCs: Control L]
- 81** Dot Gain refers to the amount of expansion that occurs when ink is absorbed on the paper, causing the dot to expand in shape, becoming a bigger dot.
- a** True
 - b** False
- 82** What are Black Clip & White Clip?
- a** The lower left and right sliders of the Levels box.
 - b** The darkest and lightest shade of gray in an image.
 - c** An option of Auto Range that lets you ignore a certain percentage of the darkest pixels & lightest pixels, before applying changes using the Auto Levels command.
 - d** both a and c

Continued



- 83** In RGB or CMYK mode, to avoid introducing unwanted color artifacts or sharpening in the skintones of a portrait, you could apply the Unsharp Mask filter
- a** to just the Cyan & Black channels in a CMYK image.
 - b** by changing the mode of the file to Lab and apply the Unsharp mask to the Lightness channel then convert back to your original mode.
 - c** with a higher Threshold setting, then immediately go to the Fade command and set the fade blending mode to Luminosity, for either RGB or CMYK images.
 - d** all of the above
- 84** For best results in remapping the image endpoints to the range of the targets press
- a** use Auto Levels.
 - b** set them manually.
 - c** convert image to US Prepress Default profile.
 - d** all of the above
- 85** Whether you are scaling an image up or down, when you use Bicubic Interpolation as the checked Resample method your image will become
- a** sharper.
 - b** noisier.
 - c** softer.
 - d** both a and b.

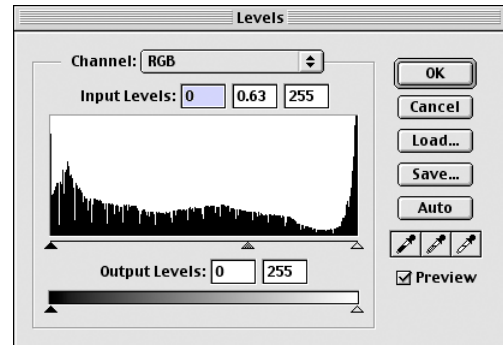


- 86** Another effective way to sharpen an image, simulating the Unsharp Mask filter, is to
- a** place a copy of the image above the original layer and do the following to the copy— desaturate it, apply a high pass filter, and set this layer’s blend mode to Hard Light.
 - b** place a copy of the image above the original layer and do the following to the copy— desaturate it, apply a median noise filter, and set this layer’s blend mode to Vivid Light.
 - c** Use the Toolbox Sharpen tool all over the image.
 - d** all of the above
- 87** To intensify small areas of an image that sparkle or glint the _____ tool from the Toolbox would be the preferred tool of choice.
- a** dodge
 - b** burn
 - c** sharpen
 - d** sponge
- 88** Changing a Threshold Adjustment Layer’s level to 68 will change pixels at level 92 to
- a** black.
 - b** white.
- 89** Changing a Threshold Adjustment Layer’s level to 68 will change pixels at level 46 to
- a** black.
 - b** white.

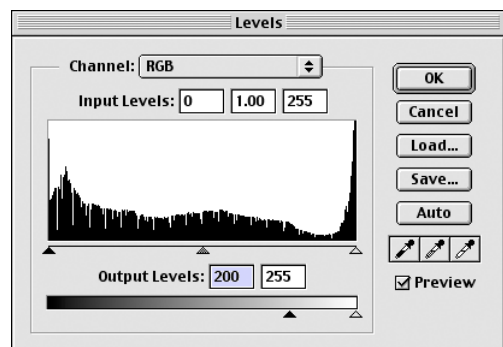
Continued



- 90** In the adjacent post adjustment levels box a further adjustment has been made. This adjustment will affect the image by
- brightening the image without affecting the darkest or lightest points.
 - darkening image without affecting the darkest or lightest points.
 - darkening the overall image decreasing the contrast.
 - lightening or screening back the overall image, decreasing the contrast.

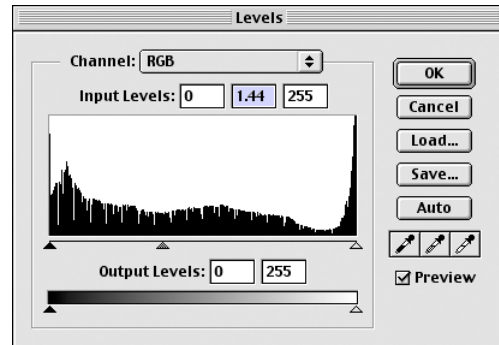


- 91** In the adjacent post adjustment levels box a further adjustment has been made. This adjustment will affect the image by
- brightening the image without affecting the darkest or lightest points.
 - darkening image without affecting the darkest or lightest points.
 - darkening the overall image decreasing the contrast.
 - lightening or screening back the overall image, decreasing the contrast.

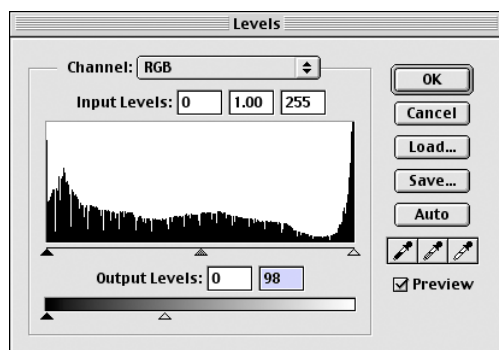




- 92 In the adjacent post adjustment levels box a further adjustment has been made. This adjustment will affect the image by
- a brightening the image without affecting the darkest or lightest points.
 - b darkening image without affecting the darkest or lightest points.
 - c darkening the overall image decreasing the contrast.
 - d lightening or screening back the overall image, decreasing the contrast.



- 93 In the adjacent post adjustment levels box a further adjustment has been made. This adjustment will affect the image by
- a brightening the image without affecting the darkest or lightest points.
 - b darkening image without affecting the darkest or lightest points.
 - c darkening the overall image decreasing the contrast.
 - d lightening or screening back the overall image, decreasing the contrast.

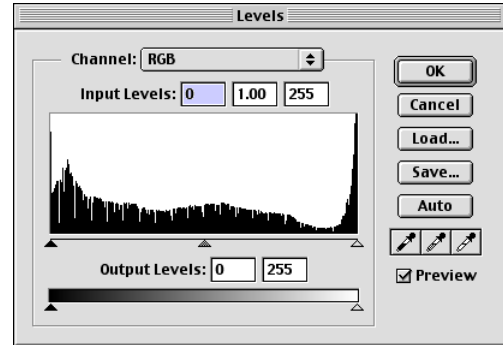


Continued



94 In the adjacent post adjustment levels box, the skinny spike on the edge of the left side most likely indicates

- a** a noisy scan.
- b** lost detail in the shadow area.
- c** posterization.
- d** all of the above.



95 A dot gain setting of 20% would mostly likely be for

- a** newspapers (regular section).
- b** high end brochures.
- c** ink jet printers.
- d** all of the above.

96 A common minimum highlight dot setting of 3% is used for printing

- a** newspapers (regular section).
- b** high end brochures.
- c** magazines and brochures.
- d** both b and c

97 A common maximum shadow dot setting of 95% is common for printing high-end brochures.

- a** True
- b** False

Techie, Trickery & Trivia (say it three times, fast!)

Test Yourself On: Studio Techniques, Ch. 6—Optimizing Grayscale Images



- 98** A dot gain setting of 34% is quite common for newspaper printing.
- a** True
 - b** False
- 99** Applying the Unsharp Mask filter to an image increases the contrast of the image.
- a** True
 - b** False
- 100** Spot colors can be added to a grayscale image.
- a** True
 - b** False

EXTRA CREDIT: Self Evaluation

Guess your score, if you get it right—you earn 2 extra points!

I believe I got _____ points out of 100!