

Photoshop® **CS** **KillerTips**

The hottest collection of cool tips and hidden secrets for Photoshop



New
Riders

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Felix Nelson

Photoshop® CS KillerTips



PHOTOSHOP® CS KILLER TIPS

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*To my Dad,
Jerry Kelby,
for being
the father
everyone
wishes
they had*
—SCOTT KELBY

*To Patty,
Alex, Chris,
and Earl.
They truly are
my strength
and inspiration*
—FELIX NELSON

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As I'm writing this acknowledgment, I'm finally learning what the downside of being a coauthor is: You only get half as much space to thank all of the great people without whom you couldn't do any of this.

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—SCOTT KELBY

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—FELIX NELSON

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Scott is Editor-in-Chief and co-founder of *Photoshop User* magazine, Editor-in-Chief of Nikon's *Capture User* magazine, and Editor-in-Chief of *Mac Design Magazine*. He is President of the National Association of Photoshop Professionals (NAPP), the trade association for Adobe® Photoshop® users, and he's President of KW Media Group, Inc., a Florida-based software education and publishing firm.

Scott is author of the best-selling books *Photoshop CS Down & Dirty Tricks* and *The Photoshop CS Book for Digital Photographers*, and he's creator and series Editor for the Killer Tips series from New Riders Publishing. Scott has authored two best-selling Macintosh books: *Mac OS X Jaguar Killer Tips* and the award-winning *Macintosh: The Naked Truth*, both also from New Riders, and the new *Mac OS X Conversion Kit: 9 to 10 side by side* from Peachpit Press.

Scott introduced his first software title in 2003 called "Kelby's Notes for Adobe Photoshop" which adds the answers to the 100 most-asked Photoshop questions, accessed from directly within Photoshop.

Scott is Training Director for the Adobe Photoshop Seminar Tour, Conference Technical Chair for the PhotoshopWorld Conference & Expo, and he is a speaker at graphics trade shows and events around the world. He is also featured in a series of Adobe Photoshop training videos and DVDs and has been training Adobe Photoshop users since 1993.

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Felix lives in Spring Hill, Florida, with his wife Patty and sons Alex, Chris, and Earl.

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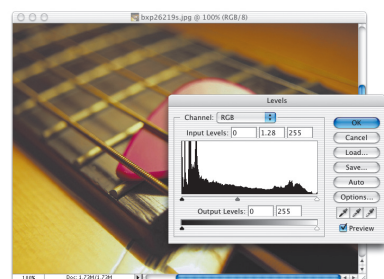
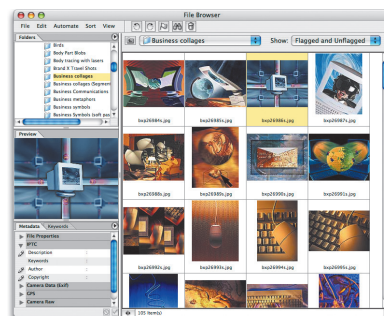
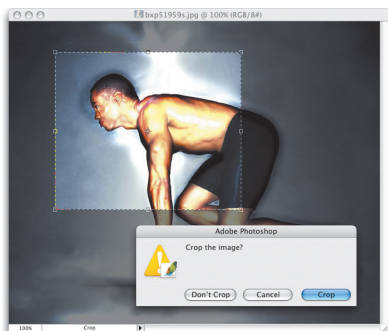


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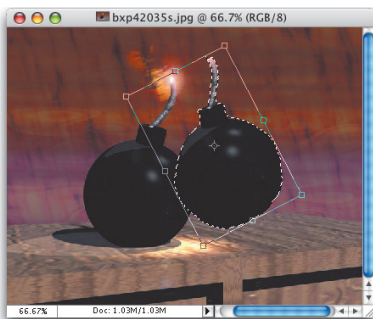
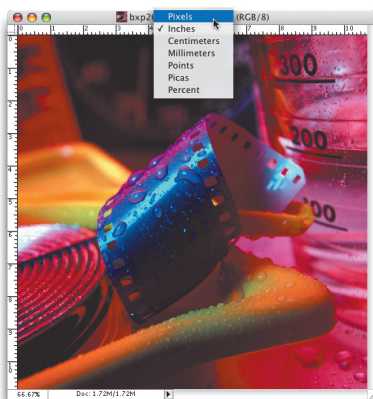
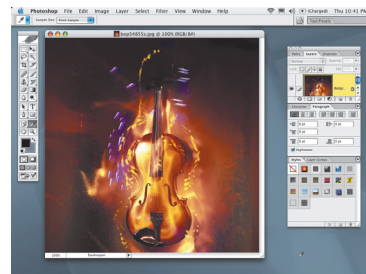
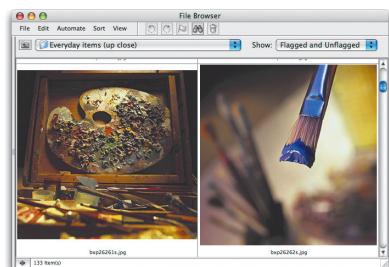
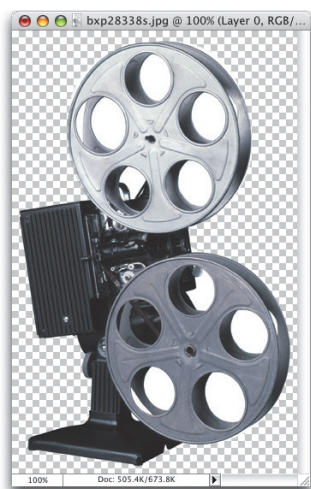
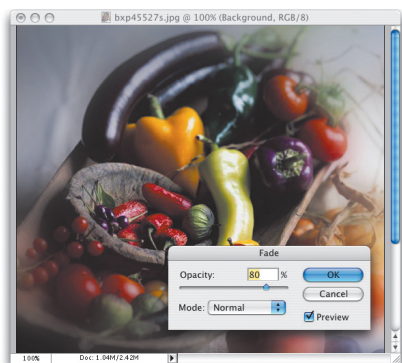


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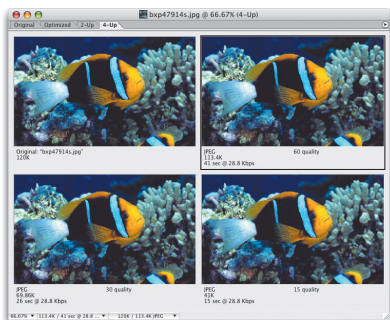
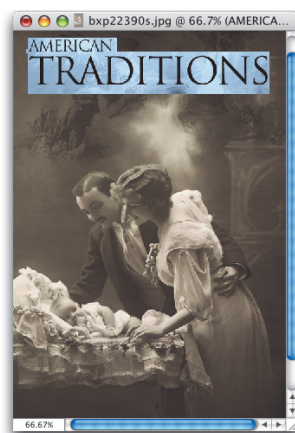
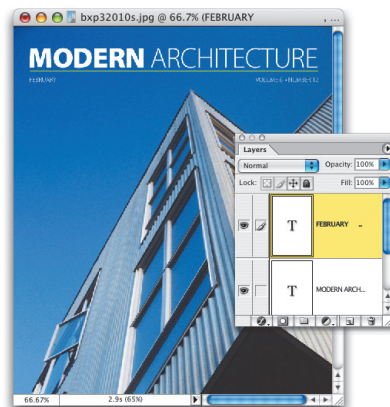
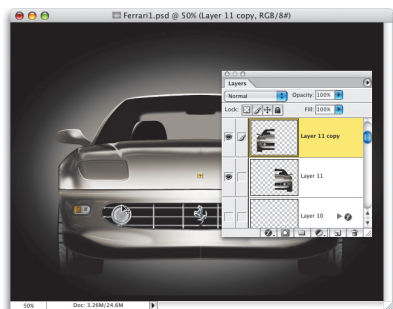
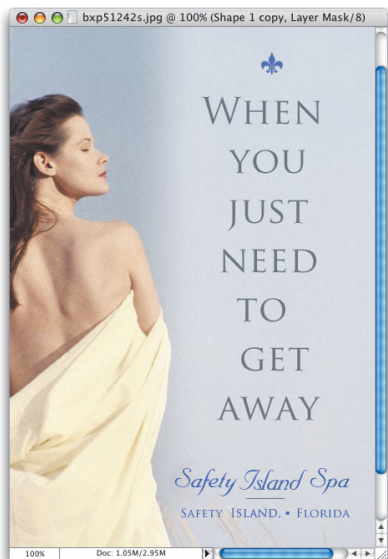
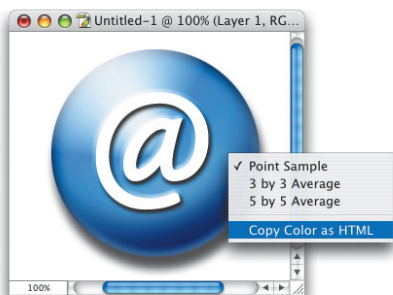


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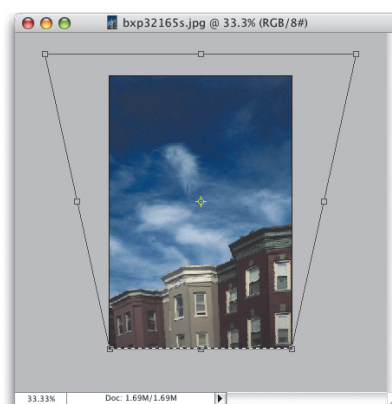
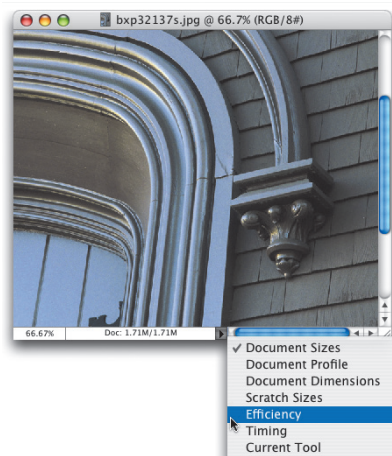
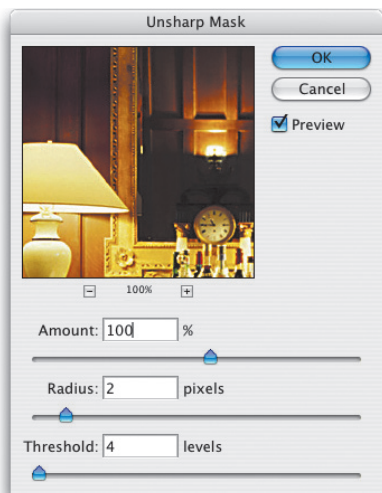
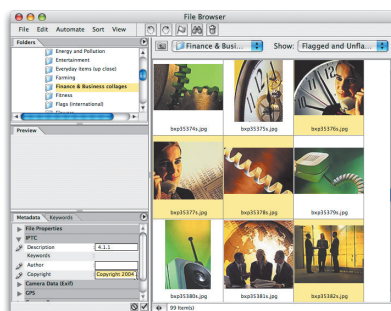


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INTRODUCTION

Why we wrote this book

The inspiration for this book came when Felix saw what the car payment would be on a new Porsche Boxster. He came to me and said, “Dude, I gotta write a book.” Okay, you know we’re kidding, but admit it—don’t you secretly wish that for once, when someone was doing something strictly for the money, they’d just come out and say so. Just once, wouldn’t you like to hear someone admit it? Well, I hate to disappoint you, but I can tell you unequivocally that Felix and I absolutely did not write this book for the money. We wrote it to get free drugs. All authors get free drugs—it’s in every book contract. Always has been.

Actually, the reason we wanted to write this book is because of something that is already in almost every Photoshop book ever written: the tips. You know—those cool little tips littered throughout the sidebars of all great Photoshop books. We found that those little tips were often our favorite parts of the book. In fact, Felix and I agreed that frequently we’d read all those little sidebar tips first—before we’d ever sit down to actually read a chapter. It’s those neat little tips that the great authors include that make using Photoshop so much fun (and make their books so great). The only problem is, there’s just not enough of ‘em.

So we thought, “Wouldn’t it be cool if there was a Photoshop book where the whole book, cover-to-cover, was nothing but those little tips on the side!” Then Felix jumped up and yelled, “Let’s write that book!” I jumped up and yelled, “Yes, yes! We have to write that book. It’s our destiny!” Then Felix yelled, “Then I can get my Porsche!” I mean, he yelled, “This book will help humanity and be written for the common good” (or something like that. I can’t remember. Probably because of all the drugs).

Is this book for you?

Is this book for you? Are you kidding? This book is so for you that it secretly freaks you out. Look, we don’t know you personally, but we know Photoshop people. You’re just like us—you love those little sidebar tips just as much as we do. If you didn’t, authors would’ve stopped adding them to their books years ago, because, frankly, they’re a pain in the butt to compile. But we know what you’re thinking. Sure, you love those little tips—those inside secrets that make you look smart at parties and gain respect from your peers, homies, peeps, and other esteemed colleagues, but you want something more. You want the one thing that those cool little sidebar tips never seem to have. That’s right, graphics. As cool as those sidebar tips are, they’re always just a tiny little box with a couple of lines of text (like the sidebar we added above left). So we thought we’d expand the explanations just enough to make them more accessible, and add an accompanying graphic to enhance each tip’s innate juiciness. They must remain “juicy.” They must be “juicy tips.”

Now you’re probably wondering, “Guys, Photoshop is one amazing program with an unrivaled power and incredible depth. Couldn’t you have come up with at least 1,000 Photoshop tips?” Absolutely. We could have included loads of tips, such as “F7 brings up the Layers palette,” and “Press G-Shift-G to get the Paint Bucket tool,” but the problem is, those aren’t “Killer Tips.” Every Photoshop book has those tips. Heck, books about gardening probably even have those Photoshop tips. For a tip to get in this book, it had to be a “Killer Tip.” Each tip had to be one that would make the reader smile, nod, and then pick up the phone to call another Photoshop user just to “tune them up” with their newfound power. Remember, these are killer tips, so be careful. Someone could get hurt.

TIP

This is a sidebar tip. Every great Photoshop book has a few of them. But this book is nothing but them. A whole book of cool sidebar tips, without the sidebars.

Okay, how do I get started?

In my previous Photoshop books *Photoshop CS Down & Dirty Tricks* and *The Photoshop CS Book for Digital Photographers*, I used a technique that really worked well. I gratuitously mentioned my other books in the introduction, just in case I didn't get to plug them later. No, wait... that's not it. What I did tell the reader was that my books aren't set up like a novel. They're purposely not designed to make you start at Chapter One and read your way through to the back (where hopefully, I'll again have an opportunity to plug, I mean casually mention, my other books). Instead, this book is designed so you can jump in anywhere, in any chapter, and immediately try the tips that interest you the most, regardless of your level of experience in Photoshop. You don't need to load any special images from a CD-ROM or go to a Web site to download special photos—these are just cool tips. No flaming type, no multilevel glows—just timesaving shortcuts and efficiency tips that will make you faster and better at Photoshop than you'd ever thought you'd be.

Also, like my previous books, we spell out everything. So if you've been using Photoshop for years, don't let it frustrate you because instead of just writing, "Create a new layer," we usually write, "Create a new layer by clicking on the New Layer icon at the bottom of the Layers palette." We do that because we want everyone, at any skill level, to be able to open the book to any page and start applying these cool tips to their work immediately.

This book is built on the premise that "Speed Kills." Because after all, if you get faster at Photoshop, you'll have more time to be creative, and the more time you spend being creative, the more fun you'll have.

Is this book for Macintosh, Windows, or both?

This book is not only for Mac and Windows users, it's for people who don't even have a computer. In fact, it's ideal for anyone with \$29.99 (kidding). Because Photoshop is identical on both the Macintosh and Windows operating systems, the book is for both Mac and Windows users. However, the keyboards on a Mac and PC are slightly different, so every time we give a keyboard shortcut, we give both the Mac and Windows shortcuts. (Well, there is one other difference—in Mac OS X you'll find Photoshop's Preferences under the new Photoshop menu instead of the Edit menu like it used to be in the Mac OS and still is in Windows.)

How to use this book

This book is designed to be read while moving at a high rate of speed. If you're barreling down the highway going 80 mph, weaving in and out of traffic, that's the ideal time to turn to Chapter Six to read the tip on "How to assist EMS workers with using the Jaws of Life." Okay, admittedly, that's probably not a good idea, so instead, just make sure you open this book in front of your computer so you can dive right into the tips. Remember, the one who dies with the most cool tips wins.

What not to do

You're almost ready to get to the tips, but first a word of caution: "Caution." There. Now you're ready. Actually, we did want to point out that the only two actual sidebar tips in the entire book are on these two pages. So, don't go rippin' through the book looking for all those little sidebar tips, because we intentionally left the sidebars blank. Why? So we could write another book called *The Missing Killer Tips Sidebars*, just in case Felix ever sees what the payment is for a house on the beach.

TIP

You're doing it again! Stop looking at these sidebars. See, they're intoxicating—you're drawn to them even after you know it's not really a tip. Okay, here's a real tip: If you like sidebar tips, buy this book.

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Burn Rubber



Do you remember the song “Burn Rubber” by the Gap Band from back in the early 80s? Remember it goes: “Burn rubber on me, Charlene...



Burn Rubber

smokin’ type tips

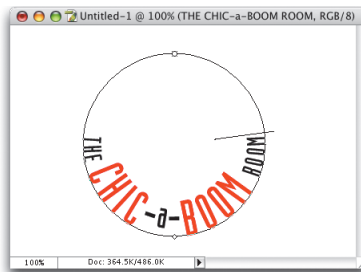
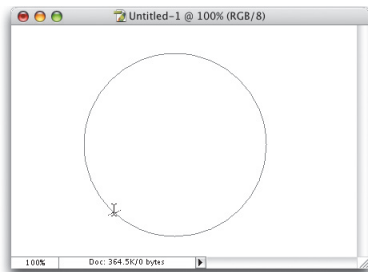
whoa, no....” Not ringing any bells? It doesn’t matter. This chapter has nothing to do with burning rubber—I was just curious to see if you’re as old as I am (which is young. Very young. I heard that song accidentally on an oldies station in my dad’s car).

This chapter is dedicated to making the time you spend using type in Photoshop more productive. Here’s the weird thing about Photoshop type—back in version 6, Adobe added most of the high-end typography features found in Adobe’s high-end page layout program, InDesign. Which made me think, “Why?” I can’t imagine setting a book or magazine article in Photoshop, because when Photoshop type gets below 12 points, it starts to get fuzzy, so laying out columns of text and tweaking the balance, spacing, and paragraph specs for columns of type just doesn’t make sense. Then I figured out what’s going on. Somebody at Adobe must be hittin’ the crack pipe. Could that be it? Or is it so not, that it freaks you out.

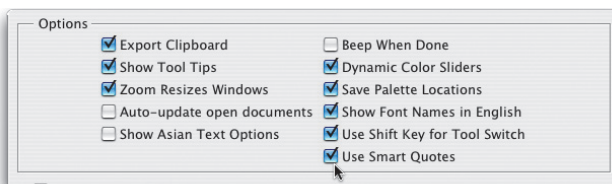
GETTING TYPE IN A PERFECT CIRCLE



Now that Photoshop CS can really give you type in a circle, getting a perfect circle that you can add type to is not as obvious as you'd think. To get this perfect circle, click on the Shape tools in the Toolbox and choose the Ellipse tool from the flyout menu. Then go up to the Options Bar, and in the second group of icons from the left, click on the middle icon, which creates a regular path, rather than a Shape layer or a pixel-based shape. Then, hold the Shift key, and drag out your circle (the Shift key constrains the shape to a perfect circle). Now you can move your Type tool over the circle, and it will change into a Type on a Path cursor. Click on the circle, and get to typin'.



I NEED MY DUMB QUOTES AGAIN

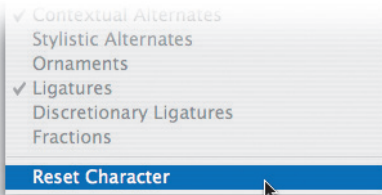


In all previous versions of Photoshop, when you typed in a quotation mark (") or apostrophe ('), what Photoshop gave you was the straight-up-and-down inch mark (") or foot mark (') instead.

They're called "dumb quotes." Luckily, back in Photoshop 7.0, Adobe brought these typographically challenged dummies into line, and now they're properly applied as "curly quotes" by default, which is great. That is unless you have to actually type an inch mark or a foot mark. Here's the workaround—when it comes time to type in an inch or foot mark, go under the Photoshop menu, under Preferences, and choose General (in Windows, Preferences can be found under the Edit menu). In the General Preferences dialog, turn off Use Smart Quotes, and then type in your characters. When you're done, return to the General Preferences and turn them back on to bring typographic order to your world.



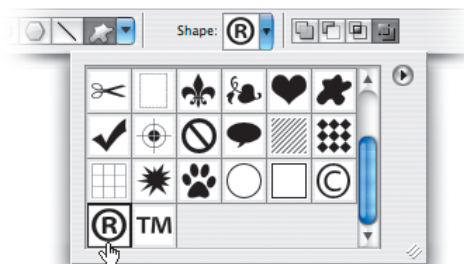
● ● ● RESETTING YOUR TYPE



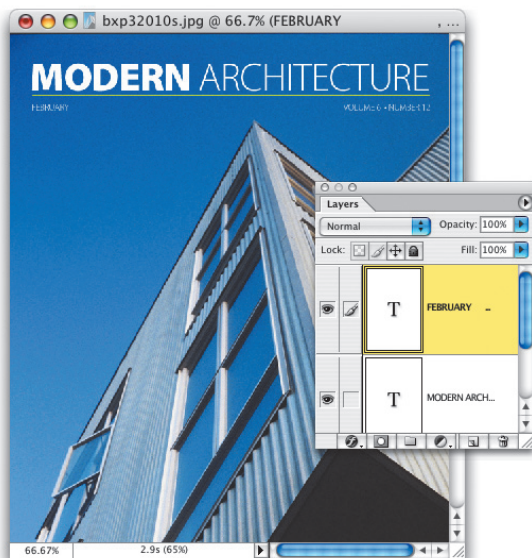
If you're into typography, Photoshop CS gives you loads of typographical control. You can adjust everything from tracking, kerning, and dozens of other characteristics. The downside is—the Character palette (where we make most of these tweaks) keeps your last used settings as a default. If you did some major type tweaking to your last line of type, it might need some major “un-doing” in the Character palette to get you back to normal type settings. Rather than manually resetting every field, to quickly reset Photoshop's type to its “default” standard settings, just go to the Character palette, and choose Reset Character from the palette's pop-down menu.

● ● ● ONE-CLICK ACCESS TO THE COPYRIGHT SYMBOL, AND MORE

Looking for some special type characters, like ©, ™, or ®? If you're not fussy about these characters actually being a font, you can find them in the default set of Custom Shapes. Just get the Custom Shape tool, click on the Shape Picker up in the Options Bar, and you'll find all three special characters there, in the default set of shapes.

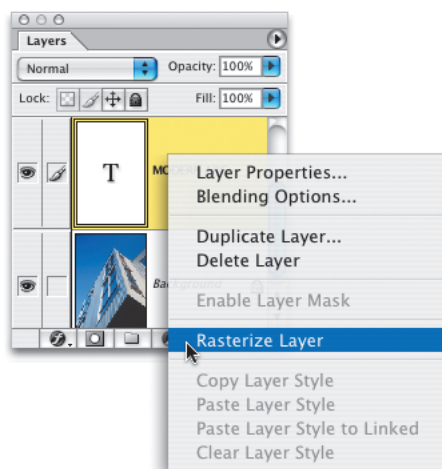


HIGHLIGHTING YOUR TEXT SUPER FAST!



When you want to automatically highlight the type from a Type layer and switch to the Type tool at the same time to make some copy changes, just double-click directly on the “T” icon in the Layers palette, next to the Type layer you want to edit, and bam! You’re ready to go.

RENDERING TEXT IN JUST ONE CLICK

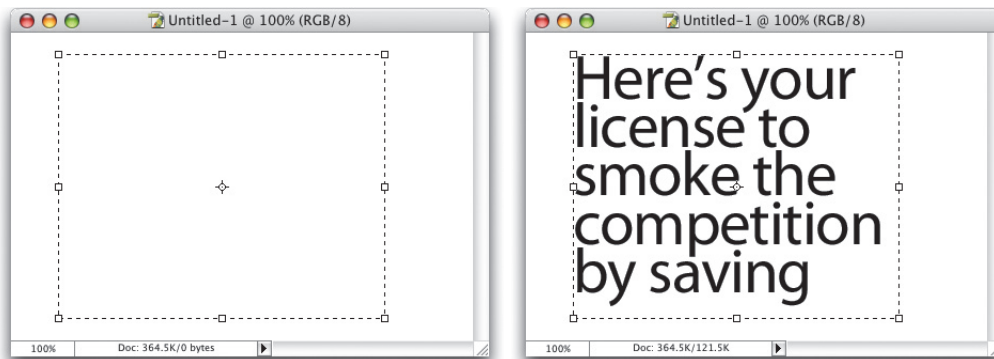


If you need to convert your Type layer into an image layer, you can save some time by simply holding the Control key (PC: Right-click) and clicking directly on the Type layer name that appears in the Layers palette. A pop-up menu will appear where you can choose Rasterize Layer to instantly render your type.

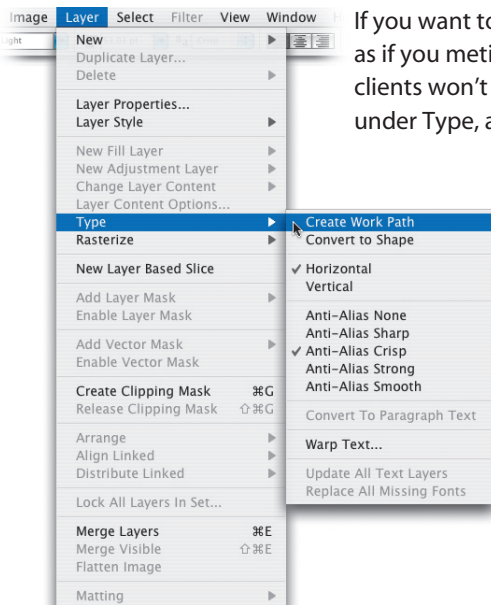


MADE TO FIT

To create a “text box” for your type to fit within, select the Type tool, then click-and-drag out the area you want for your text box. Your type will now fit within that box. When you’re finished entering your text, just press Enter to get out of the text bounding box.



TEXT-PATH-MAKING MANIAC

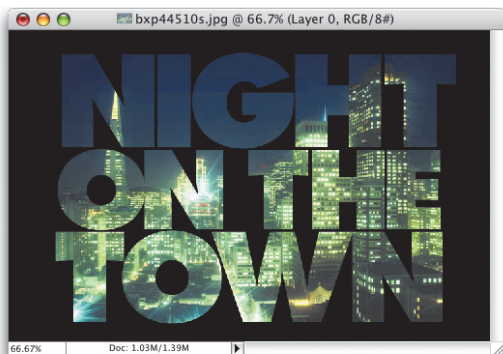
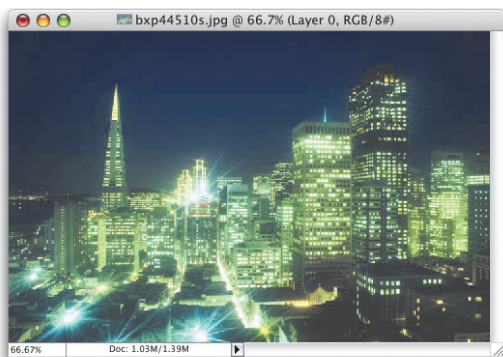
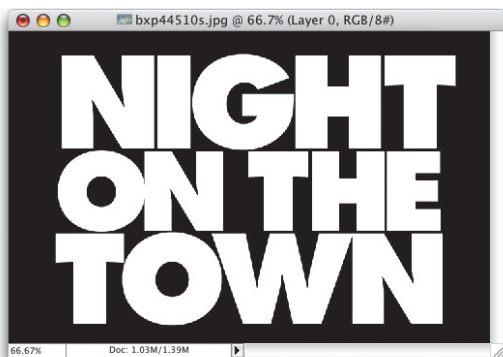


If you want to convert your Type layer into paths (so it looks as if you meticulously drew the type with the Pen tool—your clients won’t have to know), simply go under the Layer menu, under Type, and choose Create Work Path.

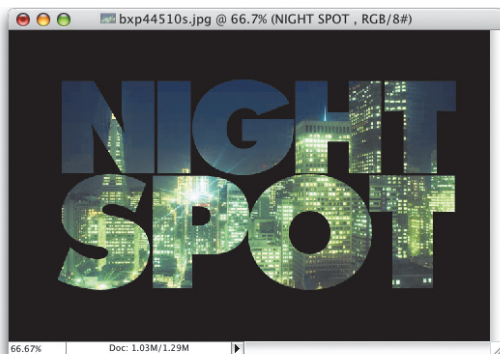




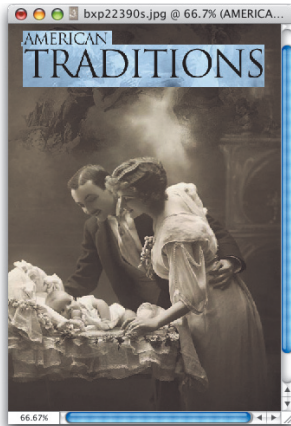
PICTURE THIS: PUTTING A PHOTO INSIDE TYPE



First, set your Foreground color to black (by pressing “d”). Choose the Type tool and create your text (you don’t have to rasterize the type). Then, open the image you want to appear inside your type and use the Move tool to drag it into your type document. (It should appear on the layer above your Type layer. If it doesn’t, just go to the Layers palette and move it on top of your Type layer.) To put your image inside the type, press Command-G (PC: Control-G) and whammo—your image is masked into your type. You can reposition the image by using the Move tool. And since you didn’t rasterize your Type layer, your text remains totally editable—just click on the Type layer and start editing. You can add Layer Styles to your Type layer to further enhance the effect. If you’re not crazy about the image you picked, press Shift-Command-G (PC: Shift-Control-G) and remove the image.



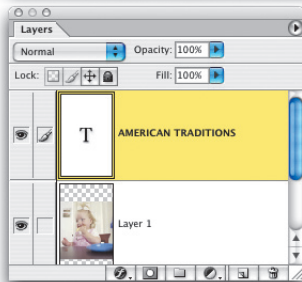
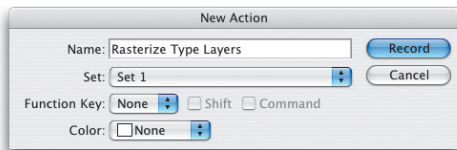
FONTS, FONTS, AND MORE FONTS



Here's a tip to quickly change typefaces and see the change while you make it. First, highlight the type you want to change, and then press Command-H (PC: Control-H) to hide the highlighting (the type is still highlighted; the highlight is just hidden from view). Then, up in the Options Bar, click once in the font field, then use the Up/Down Arrow keys on your keyboard to scroll through your installed typefaces. Man, do I love this one.



MAKE YOUR TEXT JUMP INTO ACTION



Earlier, I gave you the quick tip for rasterizing your type by Control-clicking (PC: Right-clicking) on your Type layer in the Layers palette, then choosing Rasterize Layer from the pop-up menu that appears. Believe it or not, there's an even faster

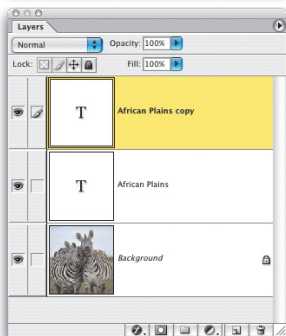
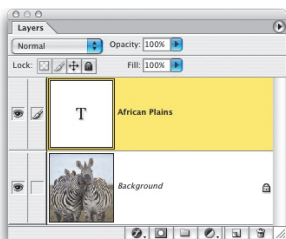
way, if you don't mind spending a minute or two up front setting it up, by creating an Action that rasterizes the type for you with just one key. Here's how: Create a Type layer, then make the Actions palette visible. Choose New Action from the Actions palette pull-down menu (the circle with the right-facing arrow in it). Name your new Action "Rasterize Type Layers," then, from the F-key pop-up menu, assign an F-key to this Action. Click the Record button (it's where the OK button usually is), then go under the Layer menu, under Rasterize, and choose Type. Now go

back to the Actions palette and click on the Stop button at the bottom of the palette (it's the first button from the left). That's it—your Action is written. Test it by creating a Type layer, then pressing the F-key you assigned to your Action. It should instantly rasterize (you'll know if it worked, because the "T" icon on the Type layer will no longer be visible).





DOUBLE YOUR PLEASURE



We've already talked about rasterizing text, but once you've rasterized your Type layer into a regular image layer, your type is no longer editable (meaning you can't go back and change type faces, type in a different word, adjust leading or kerning, etc.). Here's a quick way around that limitation. Before rasterizing (rendering) your type, duplicate the Type layer by dragging it to the New Layer icon at the bottom of the Layers palette. Then, hide the original Type layer from view (by clicking on the Eye icon next to the original Type layer). That way, if you ever need to go back and change the word (or font, leading, etc.), you have the original editable Type layer still available. Just simply make it visible.



SEEING YOUR TYPE CHANGE COLOR

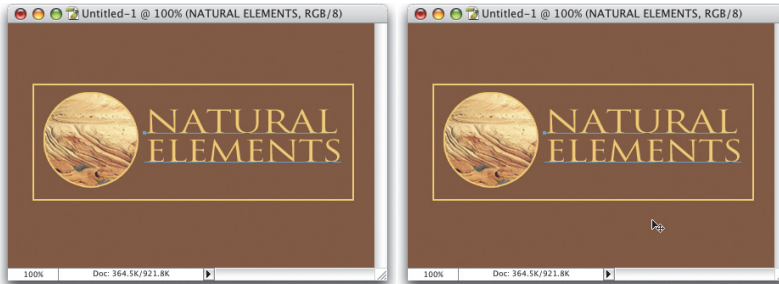


In Photoshop, you can change the color of your type without even selecting it first. "Why is that important?" you may ask. If you highlight your type to change its color using the Foreground Color Swatch in the Toolbox, the highlighting hides the color of your type so you can't see any of your color changes while you're in the Color Picker. So instead, after you commit your type by pressing the Enter key, click on the Color Swatch in the Options Bar (without highlighting your type first). As you change colors in the Color Picker, you'll see your type update on the fly.





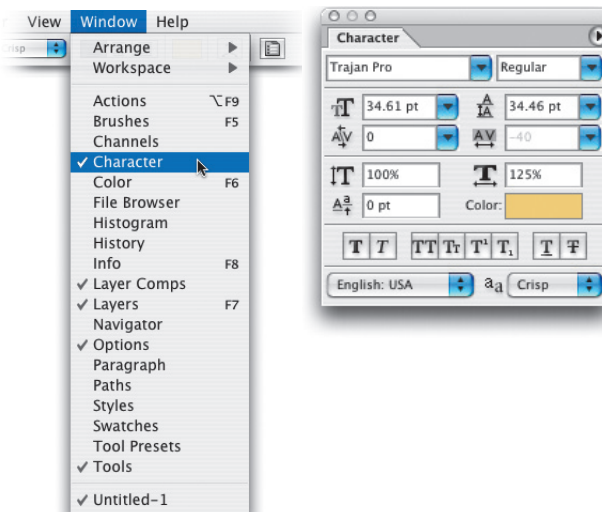
MOVE YOUR TYPE, WITHOUT SWITCHING TOOLS



Here's a tip that can save you a lot of tool switching when formatting your type. Once you create your type and while your cursor is still blinking somewhere in the text, if you need to move the type, you don't have to switch to the Move tool—just move your Type cursor away from your type (either above, below, or an inch or so to the right or left), and your cursor will temporarily change to the Move tool. You can now simply click-and-drag your type. If you want to edit your type some more, just move your cursor back to the type and click where you need to make edits.



EDITING TEXT WITHOUT HIGHLIGHTING IT

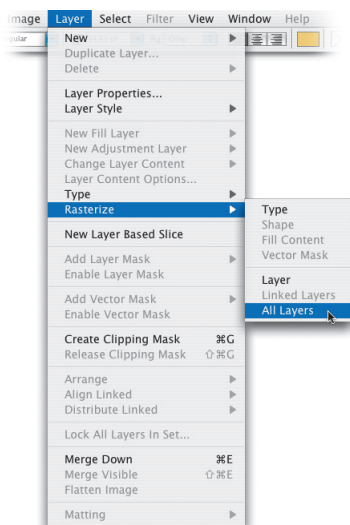


Here's a cool little tip for changing your font size without having the Type tool active. Just click on your Type layer (in the Layers palette), then go under the Window menu and choose Character. When the Character palette appears, you can make changes to your type size, color, font, tracking, etc. It freaks you out, doesn't it?





RASTERIZE TIMES 2, 4, 6...



If you have multiple Type layers and you want to convert them all to image layers, there's a way to do it without individually rasterizing each. Simply go under the Layer menu, under Rasterize, and choose All Layers. This will rasterize all the Type layers at once.



HONEY, I NEED SOME SPACE: VISUALLY ADJUST KERNING



You can visually control the spacing between your type (which is much better than numerically trying to figure it out) by using the same keyboard shortcuts for adjusting type that Adobe Illustrator uses. Here's how: To set the tracking tighter (tightening the space between each letter or word in a group), highlight the type then press Option-Left Arrow (PC: Alt-Left Arrow) to tighten. Press Option-Right Arrow (PC: Alt-Right Arrow) to add more space between a selected group of letters or words. To adjust the space between two individual letters (called kerning) click your cursor between the two letters and use the same keyboard shortcuts mentioned above.





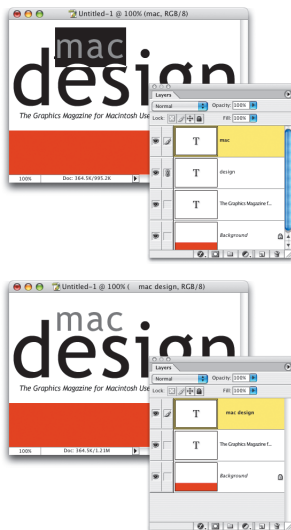
TELL PHOTOSHOP WHEN YOU'RE DONE WITH TYPE



As you probably know, you can jump to most any tool in the Toolbox by pressing a single-key keyboard shortcut. (If you didn't know that, sell your copy of Photoshop. Kidding. Just turn to Chapter 2 for some essential tips.) Here's the problem: While creating type with the Type tool, if you press one of those one-key shortcuts (let's say the letter "p" for the Pen tool), instead of jumping to the Pen tool, Photoshop types the letter "p". It'll drive you nuts. Okay, you won't go nuts, but at the very least you'll have a lot of typos. The reason is this: You have to tell Photoshop that you're done editing your type. You do this in one of three ways: (1) Click on the check icon at the far right of the Options Bar, (2) press the Enter key, or (3) switch to another tool manually by clicking on it in the Toolbox. Any of these three options tells Photoshop that you're done and lets you use the single-key shortcuts to switch tools.



BRING THOSE TYPE LAYERS TOGETHER

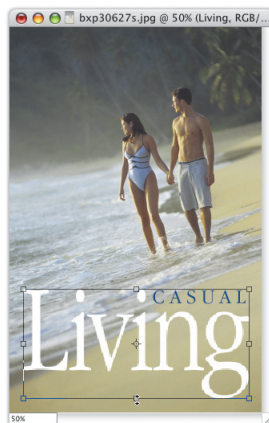
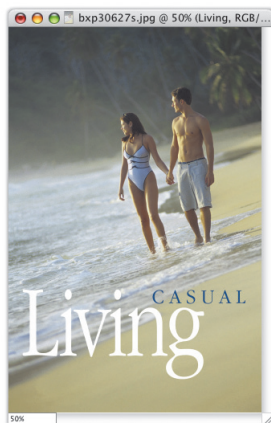


How do you merge two Type layers together? Unfortunately, while they're still editable Type layers, you can't—you have to rasterize the layers first. Technically, you rasterize just one (the bottom of the two Type layers), and then make the top Type layer active and press Command-E (PC: Control-E) to merge these two layers together. However, when you do that, the top Type layer will automatically rasterize as the two layers are combined into one, so there's really no way around it—with the exception of this little tip: Highlight the editable type on the top layer and choose Cut from the Edit menu. Switch to the lower Type layer, click your Type cursor once at the end of the type, press Return (PC: Enter) to start a new line, then choose Paste from the Edit menu to paste the contents of the top Type layer into the bottom Type layer. Then drag the old top Type layer into the Trash icon at the bottom of the Layers palette. Although it takes a little effort, now you have both layers combined into one layer (your goal), but the type remains totally editable (the bonus).





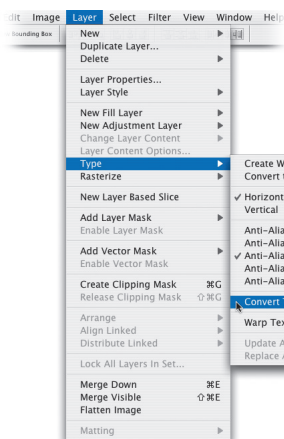
THE LONG AND THE SHORT OF TYPE



Although the Character palette has numeric controls for making your type fatter (horizontal scaling) or taller (vertical scaling), it's usually easier to do these two functions visually (rather than numerically). Here's how: First set your type, then with the type cursor still blinking somewhere in the text, press-and-hold the Command key (PC: Control key) to bring up the Free Transform bounding box. To make your type fatter, click on the center handle on either side, release the Command key (PC: Control key), and drag outward. To make your type taller, grab the center handle on the top or bottom, release the Command key (PC: Control key), and drag upward or downward.



MADE TO FIT: PART TWO



This tip relates to a previous tip, where you created what's called a "text box" so that your type wraps within a text block, rather than running in one straight line. The tip is this: If you've created some standard type by just clicking and typing rather than



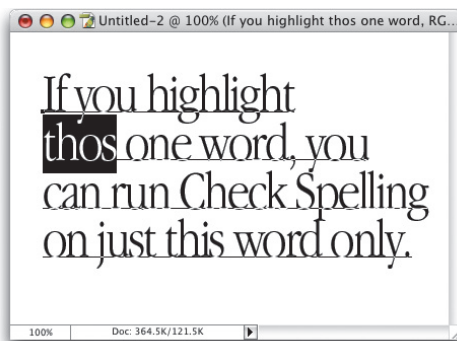
creating a paragraph text block, you're not out of luck. While the Type layer is active, just go under the Layer menu, under Type, and choose Convert to Paragraph Text. Now your type will wrap within text box boundaries, and you can edit the boundaries by adjusting the corner and center points.



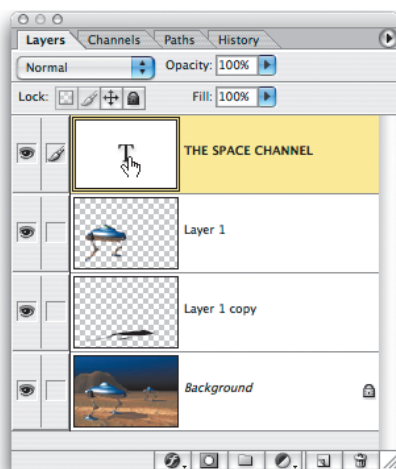


MAKING THE SPELL CHECKER OBEY YOUR COMMANDS

Photoshop's spell checker isn't just window dressing; it has a very robust spell-checking function, akin to Adobe InDesign's own spell checker, but if you understand how it works, you can save yourself some time and frustration. Basically, if you highlight some text on a layer, it checks just the highlighted text, so if you highlight one word, it just checks that one word (even if there are dozens of words in your paragraph). If you choose to spell check but don't have anything highlighted, it checks your entire document, regardless of how many Type layers you have. It's also helpful to know that it only checks real Type layers (layers that have a capital "T" as their thumbnail image in the Layers palette), and it cannot spell-check any layers with text that have been rasterized (converted from a Type layer into a regular image layer).



EDITING TYPE ON A PATH

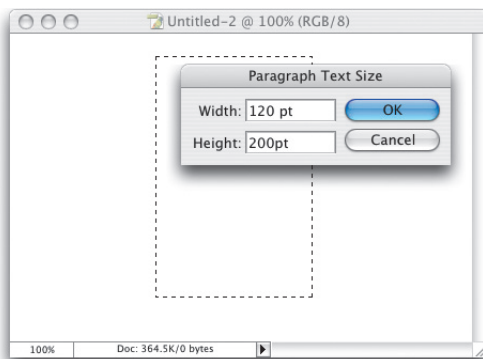


If you've created some type on a path, highlighting that type to edit it (to change the font, color, spelling, etc.) can be kind of tricky. That's why it's quicker to go to the Layers palette and double-click directly on the "T" thumbnail icon. This will highlight all the type on this layer, making it easy to type in some new text, or change some of the attributes.





EXACT SIZING FOR YOUR TEXT COLUMNS



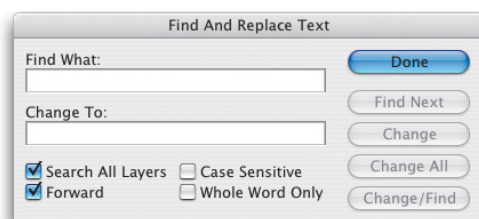
We already showed you how to create a column of type by clicking-and-dragging the Type tool to create your “text box” so your text will wrap within that column. But here’s a quick little tip that lets you tell Photoshop exactly the width and height you’d like your type column to be (rather than just clicking-and-dragging it out visually). With the Type tool, just hold the Option key (PC: Alt key) and click in your document and the Paragraph Text Size dialog will appear where you can enter the exact size you’d like for your column.



REMOVING THOSE TYPOGRAPHICALLY INCORRECT SPACES

If you’re trying to set type that looks typographically correct in Photoshop, there’s an old habit you’ll have to break, and that’s the curse of putting two spaces at the end of every sentence. This is a holdover from people who at one time used traditional typewriters, where adding two spaces was necessary, but in type-setting that’s a huge no-no. About 70% of the text I copy and paste from text files that people

give me has two spaces, but I use this Photoshop tip to fix the problem in just seconds. First, go under the Edit menu and choose Find and Replace Text. In the Find field, press the Spacebar twice (entering two spaces), then in Change To, press the Spacebar just once. Click Change All, and every time Photoshop finds two spaces at the end of a sentence, it will replace it with just one, making you typographically correct.





TWEAK ALL YOUR TYPE IN ONE FELL SWOOP!

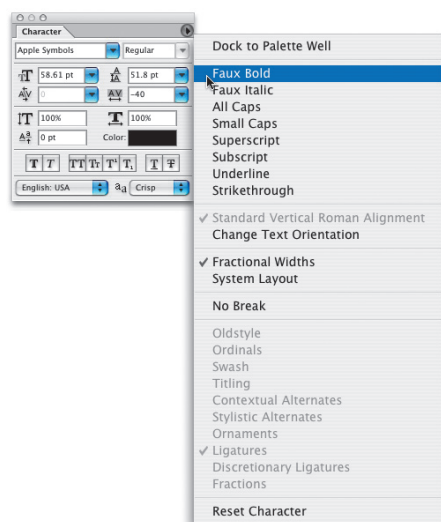


This is a pretty darn slick tip for changing the font, size, or color of a number of different Type layers all at once. Here's how it's done: First, link all the layers that you want to adjust by clicking in the second column beside each Type layer. Once all the layers are linked, hold the Shift key and make your change. The change you make to one Type layer will

also affect all the linked Type layers. The key is *not* to highlight your type. Just choose the Type tool and go straight to the Options Bar or the Character palette. Schwweeeet!



DON'T HAVE ITALIC OR BOLD? DON'T SWEAT IT



If you have a typeface that doesn't have a bold or italic version available, don't sweat it—Photoshop can make a fake bold or italic version for you. They're called faux bold and faux italic (don't pronounce them "fox bold" or the French will get really cranky about it. It's pronounced "fo," as in "Fe, Fi, Fo, Fum"). To apply a faux style to the type, highlight your type and choose Faux Bold or Faux Italic from the Character palette's pop-down menu. Here's another tip: Don't forget to turn off these faux styles when you're done, because they don't automatically turn themselves off. Vive le Français!



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