Windows only: Can I install my new Adobe Photoshop 5.5 upgrade into the same folder as 5.0.2? I have tons of third-party plug-ins that I don't want to reinstall.

Not a good idea, at least for an upgrade like the Photoshop 5.5 release. If you were installing an update, it would be okay. A Photoshop upgrade (a full release of the application) includes significant new features, is self-contained, and should always be installed to a fresh folder on your hard disk. Updates (such as Photoshop version 5.0.2) are a different story—they enhance the current program or make minor fixes by overwriting a few existing files. (An update may come to you in the form of a "patch"—an executable file or installer that updates your current version, say, from 5.0 to 5.0.2. If you install an update, you'll be prompted to specify the folder in which Photoshop currently resides; the installer overwrites only the files it needs to, and leaves others alone.)

If you install the Photoshop 5.5 upgrade into the same folder as a previous version of the program, you may not immediately experience problems. However, some customers have reported errors after this type of installation, such as "Could not initialize Photoshop because of a disk error" when launching. So even if you experience no problems at first, note that overwriting older files with those from an upgrade may lead to problems down the road.

If you've already installed Photoshop 5.5 on top of your previous version, we recommend using the Add/Remove Programs Control Panel to remove Photoshop 5.5 and then reinstalling it to a unique folder. In the process of reinstalling, if you're using an upgrade CD, you may encounter a "proof of ownership" dialog box asking you to verify your original program. If the installer can't find an earlier version of Photoshop, you can verify it off the media of your original program (the installer will guide you through this easy process). After your new installation is successfully completed, you can uninstall your previous version to free up disk space.

And yes, even if you installed to a separate folder, you'll still need to do a bit of work with your plug-ins in order to access them from Photoshop 5.5. (In other words, don't just copy the entire Plug-ins folder from the previous version of Photoshop to your new Photoshop 5.5 folder or retarget the Photoshop plug-ins preferences to the old folder—that may result in various errors, double listings, or limited access to plug-ins.) All plug-ins included with Photoshop (or whatever plug-ins you opt to install in a custom installation) will be automatically installed in the right location for Photoshop 5.5, and you'll need to copy or reinstall your third-party plug-ins to Photoshop 5.5's Plug-ins folder. Before doing so, contact the plug-in developers to make sure the versions you own are compatible with Photoshop 5.5.

Can I scan a color negative straight into Photoshop and then convert the image to a color positive on screen? When I use Photoshop's Invert command, it just doesn't seem to do the color any justice. Is there a better way to do it?

We've consulted our experts, and the general consensus is that you should, if possible, let your scanner do the color inversion for you. We know that's not always possible, and that there are other ways to invert the colors; everyone has a favorite. The best we can do is to provide you with some background information on inversions, tell you a bit about the techniques, and encourage you to make educated decisions or at least experiment with the different methods.

You're correct in realizing that a simple inversion of the negative doesn't give you accurate color. The problem is caused by the orange mask on the negative film. In the traditional photographic process, color negative film is for making color prints. The mask is necessary in the printing process, both to compensate for impure dyes in the cyan and magenta layers of the negative and to assist in properly exposing the three layers of emulsion (cyan, yellow, and magenta). Without the mask, colors can bleed in the print.

When scanning negatives for digital retouching, you've got to remove the orange mask before going to positive; otherwise you can get incorrect color and tones in the resulting image when you invert it. If you apply Photoshop's Invert command on a color negative without any correction, it will invert the orange, thereby creating a bluish cast on the positive image. You can compensate for this to some degree by using Photoshop's tonal and color-correction tools, but this technique isn't 100 percent accurate, because the orange mask isn't consistent across the negative.

Select the type of image that you're scanning, not the type you want it to become. In most scanning software, the preview will reflect the change it's going to make.

Ideally, you want your scanner's software to perform the inversion. Good film-scanning software contains algorithms for removing the orange mask and converting the image to a positive. The hue and density of the orange mask can vary among films; some scanning software gives you the option to target specific brands of film for more accurate scans.

In case you're not aware of this, in order to scan film (as opposed to reflective art like prints or drawings) on a flatbed scanner, you must have a transparency adapter—an overhead light source that projects light through the film from above rather than reflecting it from below. The software for a scanner with this adapter will let you choose between scanning transmissive and reflective images. It should also have a separate setting for color negative film and for color transparency film. Older scanners may not have these abilities.

If your scanner cannot correctly invert a color negative, you may want to consider other ways to get satisfactory inversions, such as a third-party plug-in like Cytopia's Negative Filter, which will help properly compensate for the orange mask. This filter is part of the Cytopia PhotoOptics set available at *www.cytopia.com*. Or get your negatives developed at a lab that will scan your images onto a Kodak PhotoCD.

One of my customers sent me a grayscale image that he wants made into a duotone. He also sent me "Duo" and "Trans" files (that's what their icons say). What's the difference, and which one should I use?

Your customer is playing it safe by including the two files, but you really need just the "Duo" file. The Trans file is the transfer curve saved for an individual duotone ink. (To create such a file, choose Image > Mode > Duotone to open the Duotone Options dialog box, click on any of the curves that appear to the left of their corresponding inks, and then click Save in the Duotone Curves dialog box). The Duo file is the combination of all information (such as specific ink colors, ink curves, and overprint colors) for the entire image—you can create this file by clicking Save in the Duotone Options dialog box. The Duo file includes all necessary data for your image; the Trans file in this case would be redundant.

By the way, in Windows, you'd recognize duotone and transfer files by their .ado and .atf extensions respectively.

To apply a saved duotone file to another grayscale image, take the following steps:

1. With the original grayscale image open, choose Image > Mode > Duotone.
2. Click Load, and then locate and load the Duo (.ado) file.
3. Click OK.

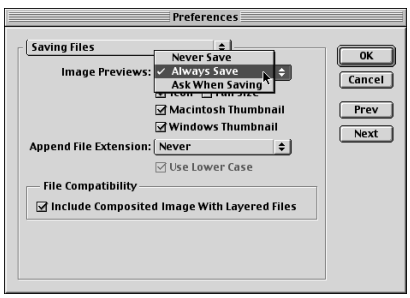
Macintosh only: None of my thumbnail previews appear in Photoshop's Open dialog box anymore. I'm having a devil of a time distinguishing among the thousands of files I've accumulated. What happened?

There are a few things that could have changed on your system to cause this.

First, you may have installed QuickTime 4 using the minimum installation, which doesn't add the necessary files for displaying previews—including the QuickTime Authoring extension. Use a full or custom installation of QuickTime 4 to regain this functionality. Further, note that QuickTime 4 was originally released as a public beta. While that is not necessarily the cause of your problem, it's a good idea to get the latest release, now that it's available. If you think you may be using a beta, download the full, up-to-date QuickTime installer from *www.apple.com/quicktime*. Remove your existing QuickTime (performing a custom install gives you the "uninstall" option), and then install the latest version using the full install option.

To quickly switch among layers in Photoshop, Ctrl + right-click (Windows) or Command + Control-click (Mac) to see the name of all layers containing pixels under that point. Choose any layer from the list to make it active.

Second, Photoshop's Image Preview option may have been disabled. Check this by doing the following:



1. Choose File > Preferences > Saving Files.
2. From the Image Previews pop-up menu, choose Always Save.
3. Click OK.

Third, if you see just a few thumbnails missing, you may have changed your Saving Files Preferences from Always Save to Ask When Saving. If you want to be able to select, on the fly, whether each image gets a preview, leave this option as is. If you do so, be sure to select the Macintosh Thumbnail option under Image Previews in the Save As dialog box every time you want a preview.

Finally, extension conflicts or damaged application or system software may also prevent Photoshop from displaying thumbnail previews in the Open dialog box. For more information on troubleshooting your system software, please see "How to Troubleshoot System Errors or Freezes in Photoshop for Mac OS," which is document 313189 on Adobe's Web site at *www.adobe.com/support/techdocs/6db2.htm.*

ImageReady

What is the "lossy" option that you guys have added for GIFs in ImageReady 2.0? I thought GIF was a lossless file format.

You thought right—traditionally, GIF has been a lossless file format—that is, one in which the compression algorithm loses no pixel data. Lossy file formats such as JPEG, however, use compression algorithms that eliminate pixel data in order to give you a smaller file size. Generally, any time you choose between lossy and lossless, you're making some trade-off between file size and image quality (lossy gives you smaller file sizes and lower quality; lossless gives you higher quality but larger files). What works best depends on the image and how you're using it.

To give you the best of both worlds and the most flexibility in making the file size versus quality tradeoff, Adobe ImageReady 2.0 (and Photoshop 5.5's Save For The Web dialog box) include the new GIF lossy slider. This feature allows lossiness to be introduced into the compression process (similar to the one used in JPEG's compression algorithm). Translated, this means you can squeeze out a smaller GIF file with a sometimes negligible loss in quality. Even though you will lose some data (it is, after all, lossy), the compression benefit can be tremendous. Depending on the file, we've seen Lossy settings as low as 5–10 percent reduce the file size by 5–40 percent—without serious degradation in the file quality.

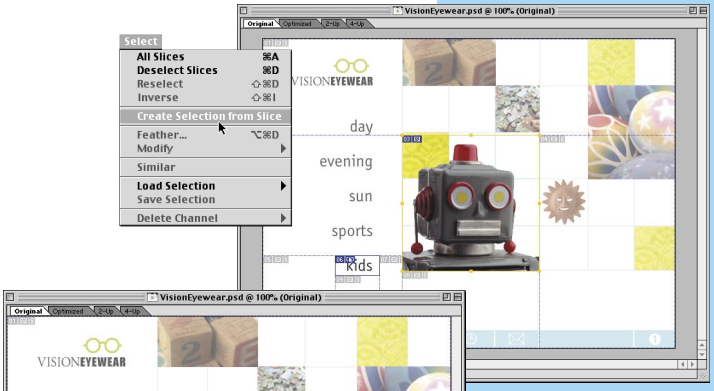
However, because this lossy compression throws away data, you may see artifacts and pixelated areas—especially at very high levels of compression. If you want to play it safe and stick with the original GIF LZW compression algorithm, just keep the lossy slider set to zero (the default). This will always produce a traditional lossless GIF. Later, if you like, you can try adding compression through the Lossy slider.

The new rollovers in ImageReady 2.0 are awesome. But how do I create a rollover that's activated by another part of the image?

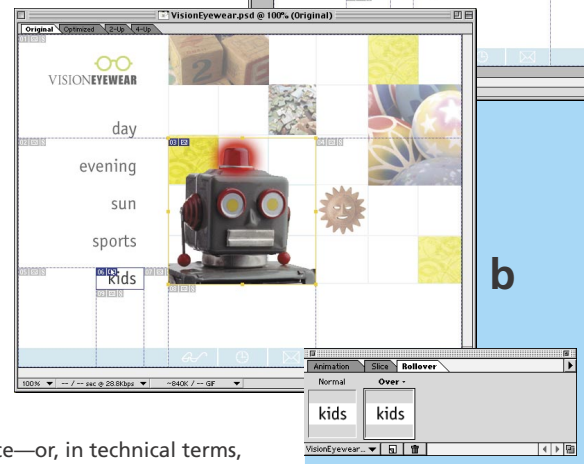
You're thinking of remote, or secondary, rollovers, and they are fairly easy to create. To create a remote rollover, you edit and activate the content of a layer that appears outside of the slice containing the rollover state—that is, you edit the content of slices other than the rollover slice.

Here's an example of how to create a remote rollover. In our instructions, note that the "trigger" is the slice (and rollover state) that activates the remote rollover when the user moves the mouse over that area of the image in their browser. The slice containing the visual changes (the one in which the image is swapped) is referred to as the "remote" slice.

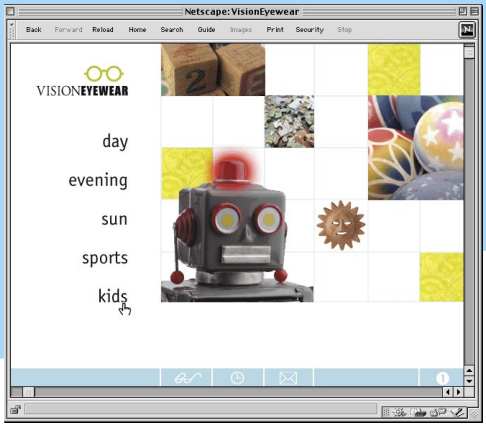
Remote rollovers, like all rollovers, require Image slices.



a



b



c

Having determined the remote rollover area and created a selection from it (a), you should specify the appearance to change on a new layer. Then turn off the "non-rolled-over" layer, select the trigger slice, and set up your new rollover (b). Here's how the preview looks in the browser (c).

Before you proceed, make sure that neither your trigger slice nor your remote slice is a No-Image slice.

1. Open your image in ImageReady and select the Slice tool. Create all of your slices. A common and easy workflow would be to drag the Slice tool around the perimeter of your button or whatever object you've chosen as the trigger slice. (This will create auto slices throughout the rest of your image.)
2. Determine which slice will contain the trigger and which will be the remote slice—or, in technical terms, the slice that will contain an image swap. The trigger must be a user slice—one that you created with the slice tool, or by choosing Slices > Promote To User-Slice. The other slice can be either a user- or an auto-slice. For help with user-slices, see About Slices on page 132 of the *Adobe Photoshop 5.5 User Guide Supplement*.
3. With the remote slice selected, choose Select > Create Selection From Slice.
4. Choose Layer > New > Layer Via Copy to create a new layer for the rollover. Make any edits you like on this new layer—apply a filter, change the colors, and so on. (Since you're working in a new layer at this point, any changes you make will affect only that layer.)
5. Hide the new layer by clicking the eye icon to the left of the layer. This is important, because any layer that's turned on will be a part of the currently selected state.
6. Select the trigger slice. Select the Rollover palette tab, and click the New Rollover button at the bottom. Choose any rollover state (such as Over, Down, or Out) in the palette.
7. Turn on the eye icon next to the new layer to apply the changed appearance (that is, the image swap) to the remote slice in the rollover state you just created, and turn off the eye icon for any layer it may be replacing.
8. Choose File > Preview In, and select your browser to survey your handiwork.
9. To save your JavaScript rollover, export HTML from ImageReady. Choose File > Save Optimized, and choose the HTML and Images options.

Repeat steps 3–7 for any additional rollover states in which you want to swap an image (don't forget to deselect the eye icon for any layers unnecessary for each new state).

Keep in mind that rollovers, like animations, are layer-based. That means that any pixel editing of a layer's content will affect all rollover states. However, you can move, hide or show layers, or add layer effects without a worry: just like animations, these options affect only the current state. For more information on creating rollovers in ImageReady 2.0, see the section "Working With Rollovers" on pages 146–150 of the *Adobe Photoshop 5.5 User Guide Supplement*.

ImageStyler

I used ImageStyler to create rollover buttons, exported the file in HTML, opened it in PageMill, and copied the buttons to all my pages. Now when I view my site in a browser, I get a JavaScript error message and broken rollovers! It worked when I previewed it from ImageStyler; what did I do wrong?

You copied only the rollover objects to your Web pages. However, JavaScript rollovers consist not only of the original object that you copied (the noAction object), but also the individual images corresponding with each assigned rollover state as well as the JavaScript code linking these images together. Simply copying and pasting what you see on the page leaves behind the other half of the equation: the code linking it to the rollover state images. That's why you're getting broken rollovers and JavaScript error messages when viewing the new file in your browser.

Fortunately, a few simple revisions will do the trick. All of the JavaScript code still exists on your original ImageStyler-generated HTML page. Just copy and paste the code using Adobe PageMill's Source Mode onto each page that contains your buttons. For information on how to identify and transfer the JavaScript for various Web editors, see document 322464, "Importing ImageStyler Objects with JavaScripts Into PageMill." (There's a comparable document 322448, for similar problems in Microsoft FrontPage. Both are available at *www.adobe.com/support/database.html*.)

By the way, your current routine of copying ImageStyler objects to different pages in your Web site is usually acceptable for noAction objects (that is, those without any rollover states). Most WYSIWYG editors can paste the object and update it with the proper backup HTML code at the same time (including any URL links). ◗