

FOREWORD

Throughout the history of art, all major technological changes have brought major conceptual transformations as well. Moving from analog photography to digital photography is no exception. Of course, with digital photography you can still do all the same things you were able to do before, but it's much easier, faster and, very often, even cheaper.

Considering these benefits, we already have plenty of reason to be satisfied, but like other breakthrough moments, we also have the benefit of being able to explore entirely new creative ideas that have the potential to be new to the field of photography in general. It reminds me of the day often cited as the day when cinema was born: During the filming of *Birth of a Nation* in 1915, D.W. Griffith lifted the movie camera off the tripod and moved around freely with the camera in his hand. Up until that day, all films had more or less been theater in front of the camera. Griffith's single change of moving the camera off the tripod introduced a cinematic view that was a totally new means of expression.

Just as moving a camera changed the cinematographic world, working with silicon and software is radically changing photography. Rather than watching prints come up in trays of developer, we spend hours enraptured in the glow of computer monitors perfecting how images express our point of view.

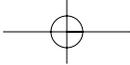
Of course the idea of masking is not something new—we already had that in the analog world. Well, almost. If we compare what can be done with masking today to what could be done yesterday and then factor in the speed and ease of doing it, we are no longer even in the same ballpark.

It used to be that after having done one mask, that was it. So much time was spent doing just one that most photographers weren't inclined to try 22 other alternatives. With the newfound speed and ease of masking in the digital world, the "what if" scenario comes into play, allowing photographers to get even more creative.

Many of you know the experience of feeling your adrenaline pump as you dispatch one, and then another, and yet another alternative to just one image. You inevitably become better at whatever it is you're trying to achieve, and you feel a great sense of accomplishment.

On the other hand, how often have you had a wonderful idea but haven't been sure how to create it using Adobe Photoshop? Many times our ideas are more sophisticated than our skills. With this in mind, I am very happy to introduce you to Katrin Eismann, who I have known for many years as an artist, digital innovator, and most importantly, a patient teacher.

In this book, Katrin ushers you through all sorts of exercises aimed at pumping adrenalin through your creative neural system. We all love a bit of hand-holding, especially when entering unfamiliar territory, and Katrin provides all the hand-holding and gentle guidance anyone might need. As a smart, gentle, and nurturing woman, she anticipates your interests at every turn. By providing you



step-by-step information and then encouraging you to look, explore, create, take risks, and listen to what inspires you, Katrin is not only your teacher, but your friend as well. In my eyes, this is what makes this book so special.

The tools Katrin explores fully in this book will bring you into a new relationship with your art. You will be encouraged to experiment and to test your ideas, only this time you need not transform your personality into some monastic creature with boundless patience, but into the fidgeting artist of today who wants his or her feedback now, in order to know which of the 22 alternatives is the best one.

When Katrin empowers you to follow your own bliss and let your imagination explore the limits of your own creative realm, you know that this book is more than just a how-to book. This book is about working with a friend who will assist you in having not only great results, but also to make the journey a really pleasant experience.

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