

At last—your complete guide to the digital photography process, from concept through delivery

Whether you're a professional or a serious enthusiast, digital photography offers you so many exciting opportunities and advantages. But working with digital requires a unique procedure, and until now, there was no single source to guide you through. In this landmark work, two respected professionals help you develop an efficient workflow that incorporates

Photoshop, leading RAW file software, and other essential technological tools. Richly illustrated with full-color photographs by the authors and packed with the wisdom they've acquired, this volume smoothes every step of the way from planning a shoot to delivering perfect digital images.

- Transition smoothly from film to digital
- See how your workflow encompasses photography, computing, and graphic design
- Explore hardware and software and choose what's right for your purpose
- Optimize the quality of your images with Photoshop®
- Choose the appropriate file types to display your images
- Recognize the capabilities and limitations of digital files
- Select the best method of printing your photos
- Understand the principles of color calibration and how they affect your prints
- Organize and manage a large volume of digital photos efficiently and safely
- Transfer images from your camera and set up an efficient archiving system
- Plan to have the right equipment on a shoot



Serge Timacheff is a professional photographer who recently made the switch to a fully digital operation. He's the official photographer for the International Fencing Federation and photographs fencing events at the Olympic Games.



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Cover design by Anthony Bunyan



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Total Digital Photography: The Shoot To Print Workflow Handbook

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Serge Timacheff and David Karlins

Some swear by film photography and the rest only use digital cameras. There are only a few who work with both. Our article discusses which is better. There is an age-old argument between photographers " film vs digital. Some swear by film photography and the rest only use digital cameras. There are only a few who work with both. Since the dawn of technology brought us digital sensors, film photographers have been swapping their old systems for new. Were they right in doing so?