

PROFILE:

Marcia Dolgin

D I G I T A L D R E A M E R

DAVID SCHLOSS



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“Making the prints is a lot of fun. Shooting them is even more fun; making a statement is the most fun.”

The unexpected tender moments reign supreme in Dolgin's work with children, as this father's calming kiss portrays.

For the portrait studio, the transition from traditional output to a digital workflow has been a bit bumpy. Both in-studio darkrooms and off-site processing labs have been a part of photography for so long that it's nearly impossible to imagine a photographer without conjuring the smell of developing tanks and fixative. The problem is that many labs haven't been able or willing to integrate digital output into their existing workflows, leaving many photographers with the choice of staying analog or producing mediocre digital.

To make matters worse, the pace of the transition to digital output has come at such a rapid pace, with such a wide range of options for making the switch, that it has left many photographers shaking their heads in confusion.

Photographers were seemingly fighting a losing battle in the search for a single solution that would seamlessly replace any existing traditional or digital workflow. For Massachusetts-based printer, artist and photographer Marcia Dolgin, that was exactly the case.

Dolgin, a former sculptor, illustrator and award winning graphic designer has been working in photography since she entered and won a contest at her local public radio station. The prize was a trip to Yosemite to work with master photographer Ansel Adams. She spent the next three years in the company of Adams and his associates while working as a graphic designer and continuing her photographic studies.



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