

A master printer, Dolgin was quick to investigate digital imaging, but not as quick to integrate it into her workflow. “I came back east and started my own business, and of course it was film, because that’s all there was,” explains Dolgin. “After the birth of my children, I became very dissatisfied with what I could do with my limited space and the limitations that were put on me by shooting film.” Still, Dolgin thought hard about the switch to digital. “I grasped [digital] right away but didn’t go there because I had this mentality that I wanted my work to last.”

Early experiments left Dolgin unsatisfied. Color shifts, metamorphism (the apparent shifting of colors under different light sources) and short print life were all hallmarks of the early days of digital output. Dolgin toyed with various systems before deciding on the Gemini printing system. “I’ve been printing to the various processes for a while. At one point I found a lab in New England who didn’t understand ColorSync, so I created a profile for his lab. So now when I need oversized C41, I just embed a profile and send it to him.

“I tried the Fujix and wasn’t satisfied. I tried the Epson Photo 2000 and the metamorphism was enormously unsellable. It was very, very upsetting. I asked Epson if they had anything better than the 2000, and eventually someone brought some [Gemini] samples over.”

One of Dolgin’s first tests was evaluating the metamorphism, one of the most crucial factors in the sale of portraits. “I literally ran around like an idiot looking at them in different lighting conditions, and I was very happy that they didn’t move. Then I heard information on the archival quality and longevity of the images.” That’s when Dolgin was sold. “I’ve already seen what C41 can and can’t do, and I’ve seen what the Fujix can and can’t do.” The Gemini, it seemed, was a perfect fit.

Dolgin explains that many labs are finding the transition to digital a difficult one. When combined with economic cutbacks in equipment and training, the final product ends up below the standard of professional output.

Dolgin now holds the ability to take control of her output at a volume that meets her demands. “I found that the Gemini



This big sister’s welcome emerged as a perfect shot for the family’s eventual birth announcement.

gives me an enormous amount of freedom. The labs don’t want to be service bureaus. There are two things that I don’t like, ‘dream stealers’ and ‘time stealers.’” The wasted time and effort working with labs stole both from Dolgin, which is why she’s moved to the Gemini.

“Making the prints is a lot of fun. Shooting them is even more fun; making a statement is the most fun. Getting paid for it is where you need to be. And what I found is that with any other system I had to baby-sit the printers. I couldn’t just queue

up the servers. There were too many potential problems. With this machine I can queue it up and make it print for hours while I’m not here.”

Dolgin made the leap to the system during one of her studio’s busiest periods, the week leading up to Father’s Day. “Father’s Day is like Christmas for us. I knew the machine was coming and I hadn’t printed a thing. I’d done all the work but I hadn’t printed anything. If it didn’t work I figured we could go back to our old system with our eight million little fixes.”