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Dolgin used the clone tool to retouch this girl's skin, erasing the stye on her lower right eyelid, and maximizing her incredible lashes.

Dolgin used this image as an opportunity to resurrect and recreate a photo from her early days in digital. She converted the overexposed image to sepia and hand-colored the layers.



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The Gemini arrived and was installed, and the first profile sheets were printed. The auto-generated sheets are mailed, postage paid, to a control lab in Oregon who profiles the device, and then uploads the profile to the Gemini directly over the Internet with no end user interaction required. "They did the work and it turned out that my [default] profiles were perfect. But I don't know they are perfect yet, so I'm having my standard nervous breakdown. There wasn't just printing, we had all the frames ordered. We were ready."

With profile loaded Dolgin was ready to print. "The first prints I made weren't quite right, and it turned out that my monitor had fallen out of calibration. I just recalibrated my monitor and started printing. I finished with time to spare."

Dolgin is also certified on the Piezography printers, a custom conversion of Epson color printers into high-quality black and white quad toned prints with custom inks. Her studio offers these prints to customers as well, and her converted large format Epson 7000 can make prints above the sizes offered by the Gemini.

"We took the Gemini and 'branded' it. We call this output 'Gemini Prints' and the other 'Piezo Prints' and we show people the

sizes and give them choices." This branding of services allows Dolgin to market herself and her services. "What I do is use this whole system to separate me from the other photographers in the area. When they start using it, I'll already be moving into another arena. I've really set the bar high. But I've also had to come down a few notches because the reality is that this isn't a print that's come from Ansel Adams' darkroom." Still, Dolgin feels that the quality of the Gemini prints is excellent, and even comes very close to matching the Piezography prints, especially under glass.

While Dolgin is sold on the quality of the Gemini system, she's an even bigger fan of the way the Gemini is configured and supported. Epson offers a variety of lease programs, and even offers plans where wasted paper and ink (from mistakes) is credited to the account. "Epson has a wonderful program and they are looking for photographers to be involved. So they are prequalifying people. You need to have certain space and air conditioning requirements, particular Internet connectivity, and a calibrated monitor. It's making sure people are going to be responsible before getting into the arrangements. But then they take care of you."

Dolgin is hard-pressed to think of any disadvantages to using the Gemini system. "The only downsides have to do with unreasonable expectations. You can't get six-tone black and white off a printer that's not designed to do that."

The Gemini has changed the way that Dolgin works with her images. "I used to think that sending output to a profiled lab was the best workflow. But this is the best workflow we've seen."

And that keeps her spending less time struggling, and more time dreaming. 

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