



that came to them was returned to the photographer, as was the case with me. I recently signed a contract with Upper Cut Images. Getty still sells most of the few remaining images they inherited. I've had three new book covers through them recently.

RR: After many years of working exclusively in black and white, you recently started exploring color. How did that come about? Are you now working only in color?

CK: Color came about as a direct result of two things. First, about three years ago I was able to get small machine prints made from color negative film as full frame, not slightly cropped. I would then take selected prints to the color Xerox machine where I printed them on color stock paper and intensified the colors, creating striking 11"x17" images. Both steps involved digital technology, first in the printing of the negatives and then in the

making of the Xerox prints. I advanced this process about two years ago when I bought a digital printer that could produce images up to 25"x20". With this machine I print onto watercolor paper.

I have always felt a strong relationship with color as color, independent of photography. I was however unimpressed by most color photography except for the work of a select few, first and foremost Helen Levitt. Still there was the textural absence. Painters have had a significant impression upon me, as well as chefs. I love to arrange flowers. As a kid I loved clothes and paid attention to patterns. So I was quite excited when the making of color images began to fall into place.

I have recently begun shooting in black and white again as well.

RR: Do you find that you're shooting different kinds of images in color than you shot in black and white?