



Photo by Douglas Kirkland on the set of Moulin Rouge

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Case Study

Douglas Kirkland Professional Photographer

LEGENDARY PHOTOGRAPHER DOUGLAS KIRKLAND USES IMACON SCANNER

DESCRIBES QUALITY AS "THE BEST THERE IS"

Douglas Kirkland is a legend among professional photographers. His work, encompassing over four decades, has been featured in the pages of *Look* and *Life* magazines during the golden age of photojournalism. His photography for those publications encompassed a remarkable portfolio of fashion and celebrity work, including intimate portraits of movie legends such as Marilyn Monroe, Elizabeth Taylor and Marlene Dietrich.

He has photographically captured the intense creativity taking place on more than 100 movie sets over the years, including those of storied films such as *Butch Cassidy and the Sundance Kid*, *2001*, *Turning Point*, *Out of Africa* and *Titanic*. Most recently he was on the set of *Moulin Rouge* with Nicole Kidman in Australia and *Behind Enemy Lines* with Gene Hackman on the aircraft carrier Carl Vinson.

Mr. Kirkland has had several books published containing collections of his celebrity portraiture and fine art work. The titles include *Light Years* and *ICONS*, *Creativity With Camera And Computer* featuring portraits of notables like Robert Redford, Kim Basinger, Sean Connery, Dustin Hoffman, Robert DeNiro and Dr. Stephen Hawking.

In one year alone, 1997, Mr. Kirkland saw four books of his work published: *Legends*, a 40-year retrospective of his career; *Body Stories*, a photographic interpretation of the human body's journey from birth to old age; *Woza Africa*; and *James Cameron's Titanic*, a *New York Times* best seller for more than six months which sold more than a million copies in the U.S. alone. His newest book, *An Evening With Marilyn Monroe* has been published in Italy and Germany, where the first edition sold out. It will have its U.S. publication in 2002.

Widely exhibited throughout the world, Mr. Kirkland has had shows of his work at prestigious galleries and museums in Europe, Asia and the United States. Following showings at the Academy of Motion Picture Arts in Beverly Hills and the Art Directors Club in New York, his exhibit of 100 portraits of cinematographers is now in the permanent collection of the Eastman House in Rochester, New York.

He has been honored as "Mentor of the Year" at Fotofusion and "Photographer of the Year" by the PMDA. He has also received a Lifetime Achievement Award from the American Society of Operating Cameramen.

Mr. Kirkland describes himself as a hands-on photographer who prefers to shoot film then do his own scanning with his Imacon Flextight Precision II system. He says he delivers 50% to 70% of his work to his clients on disks.

"At the start of the 90's, I was among the early users of computers for photography," he notes. "A critical element in working with color or black-and-white pictures on a computer is having a very good scan. That's where the Imacon comes in and in a very major way. It's the best there is. I've had scans made with other scanners costing ten times as much as the Imacon sells for, but none of them gave me better results. I have never found anything to be superior."

With his uncompromisingly high standards for quality, Mr. Kirkland says good enough is not good enough for him. "More is expected of me, and I expect more of myself," he explains. "I want to make everything as good as it possibly can be, and that's where the Imacon does such a good job. Clients expect to receive more at all levels, including quality. A scanner must fit in with the highest quality level of the cameras, lenses, computers, printers, and all the equipment I use."

"I average between five and ten scans a week," he observes, "but even if I did a hundred scans a week, the Imacon scanner is so durable, it would hold up just as well. I've had it for three years now and it has never been down or needed repairs. And that's the reliability you want."

He points out that he is able to work with a wide variety of film types on his Imacon scanner. "It will go from 35mm to 4 X 5. I've even put 8 X 10 prints in it, which I didn't expect to do," he says. "I also occasionally use panoramic cameras that give an image about 72mm, roughly three inches wide, and have a special holder for that film on my Imacon. The scanner works well with all of them."

The remarkable quality of the results that Mr. Kirkland obtains with his Imacon Flextight Precision II scanner can be seen on the pages of his new Marilyn Monroe book containing the extraordinary photographs

he took of the memorable star in her last months. He personally did all of the scans for the book in his Los Angeles studio.

He also has scanned his treasured photographs on the Imacon Flextight Precision II for larger-format prints that will be exhibited this year in shows opening in Milan and other cities throughout Italy, as well as in Berlin, Los Angeles and Washington DC.

Apart from scanning his newest photography, Mr. Kirkland also uses his Imacon Flextight Precision II to help organize and preserve the formidable archive of his work that he has created over the years. "I go back and find portraits of the young Judy Garland, Jack Nicholson or Tom Cruise, and scan them," he explains. "They go into my digitized archive and take on a different life and value once I've been able to perfect them a little more by doing things like removing a blemish or extending a background."

He emphasizes how important it has become to digitize film archives. "We shot the Marilyn Monroe material with 1961 Ektachrome," Mr. Kirkland says, "and it was starting to deteriorate. "You could see what I'm told are microbes, sometimes little blue spots, on the film. All those photographs have been saved, and my Imacon scanner was a very significant element in that."

Now he systematically scans all of his important pieces of new photography immediately, never keeping less than three copies of a particular scan on digital storage media such as disks and CDs.

"If a photographer values his or her material highly, as most of us do, the logical step is to have a scanner that will retain or enhance the value with the scan," Mr. Kirkland advises. "If I can sum up in a few words what that scanner should provide, it's quality, strength, durability and affordability. And that's certainly what I have in my Imacon."

For more information about Douglas Kirkland, visit his website at www.douglaskirkland.com

Imacon, Inc. is a division of Imacon AS, a wholly owned subsidiary of Glunz & Jensen, the world's leading manufacturer of film and plate processors. Imacon was formed in 1995 to launch the Flextight scanner, which is now one of the most successful scanners in the world with over 6,000 installations. The company is also the manufacturer of the FlexFrame 3020 and 4040 digital camera back, which is unique within the digital back market in terms of quality, flexibility and functionality. For more information about Imacon, Inc. visit www.imacon.dk or call at 800-367-6434.