

**Photographs
from
The Triangle Black & White
Photography Group**



On Display
Gallery of Art and Design
North Carolina State University
July 5 through July 28, 2006

Photograph: *White Knob*, 2003, John Lapp

The Triangle Black and White Photography Group is a collection of photographers who share a passion for traditional black and white photography and conventional photographic prints made in the “wet darkroom.” We are an informal group dedicated to excellence in photographic and darkroom techniques, which is as close as we come to having a mission statement. If we share a photographic philosophy, it is that a well executed black and white photograph can be a beautiful image that is worth the effort and challenge of creating it.

The group’s work reflects a desire to isolate subject matter from the visual clutter around us. This allows the viewer to concentrate on the shapes and relationships among shapes that the photographer found important or attractive or interesting. The tones of black and white print interact with the shapes to enhance this isolation. A well-crafted black and white print is beautiful in its own right, as is evident from the prints the Group exhibits.

The group has exhibited photographs throughout the Triangle. In recent years we have had shows at the Durham Arts Council, the Horace Williams House, the Hugh Mangum Museum of Photography, the Craft Center at NC State University and the Chapel Hill Museum among other venues. All of the images we exhibit as a group are traditional black and white photographs. The prints are made by the photographer and processed to fine art standards.

For this exhibition, each photographer created prints with a common theme. The viewer is exposed to the photographers’ explorations of a dozen very different subjects. Please enjoy these images of subjects we looked at and the ways we saw them.

Marc Banka (marcbanka@verizon.net)

Artist's Statement: I have always loved the look of old black and white photographs, and wondered why they have a look that is different from modern pictures. In my studies, I learned that a great deal of that was due to old camera technology and old lens formulas - lenses that were designed without the aid of computers, but were formulated for their "look." As I also love all things mechanical, acquiring, restoring and learning to use period cameras was natural. So with Graflex and Leica in hand, I set out to learn the craft of black and white photography.

Theme for Exhibition Photographs *Punkin Chunkin*

The first weekend each November, a group of people joined by their creativity, understanding of physics, mechanical wizardry, and love for the absurd, congregate on a farmer's field outside a small town in Delaware, bringing the machines they have built for the sole purpose of flinging a pumpkin further than any other team in their class. This is "Punkin Chunkin."

Photographs on Display

- *Destrier*, 16" x 20" silver gelatin print, by Marc Banka
- *Slayer*, 16" x 20" silver gelatin print
- *Gears*, 16" x 20" silver gelatin print
- *Army*, 16" x 20" silver gelatin print
- *Counterweight*, 16" x 20" silver gelatin print

Catharine Carter (www.catharinecarter.com; ccarterphoto@mindspring.com)

Artist Background: Full time portrait photographer since 1974. Graduate of University of North Carolina at Chapel Hill with a Bachelor of Fine Arts in painting and Intaglio printmaking. Winner of numerous awards from statewide and national professional organization competitions. Personal photography interests includes working with alternative photographic processes and making pictorial images of dancers and artists. Has continued learning her craft through workshops and mentoring from master photographers like Jay Stock and Joyce Wilson.

Degrees: P.P. of A., Master of Photography; Certified Professional Photographer; Bachelor of Fine Art, UNC-CH

Professional Organizations: North Carolina Professional Photographers Association, Southeastern Professional Photographers Association, Professional Photographers of America, American Society of Photographers

Exhibits and Publications:

- 2006 Group Show at Chapel Hill Museum with The Triangle Black and White Group
- 2005 156 Mondays (UNC Memorial Hall) Portfolio feature in The Rambler Magazine
- 2005 Transformation of Memorial Hall, Chapel Hill Museum, NC
- 2005 Published in "Professional Photographers of America Showcase"
- 2004 Published in "Professional Photographers of America Loan Collection"
- 2004 Triangle Black and White Group Exhibit at The Horace Williams House
- 2003 "Diversity of Riches" exhibit at the Costa Rican Embassy, Washington, D.C.
- 2003 Published in "Professional Photographers of America Showcase"
- 2002 Exhibit at Acme Restaurant, Chapel Hill, NC
- 2002 Dance Images exhibit, Chapel Hill Museum, NC
- 2002 Published in "Professional Photographers of America Showcase"
- 2002 Cover Story/Photo in "Professional Photographers of America" magazine
- 2000 Published in "Professional Photographers of America Showcase"
- 1999 Published in "Great Unknowns"
- 1994 "Doors of Chapel Hill" poster for Chapel Hill Preservation Society

Theme for Exhibition Photographs *Photographs from Costa Rica, 2003*

My intention was to capture a feel for the history and culture of the region using black and white images which directs the viewer to look the shapes and textures of the subjects rather than at the bright colors which are very prevalent.

Photographs on Display

- *Poàs National Park, Costa Rica, 11" x 14" silver gelatin print*
- *Tico Roadside Stand, Costa Rica, 11" x 14" silver gelatin print*
- *Fishermen, Puerto Viejo, Costa Rica, 11" x 14" silver gelatin print*
- *Plowing the Hillside, Costa Rica, 11" x 14" silver gelatin print*
- *"Hildar", Local Farmer, Costa Rica, 11" x 14" silver gelatin print*

Dick Cicone (rcicone@nc.rr.com; 919-785-1971)

STATEMENT: My interest in photography is to record interesting and thought provoking representations of everyday subjects. The attempt is to create an added dimension to what may be common place. Photography has also brought the rewards teaching new and different techniques to aspiring and experienced photographers. The definition of photography in my mind is 'the act of capturing light on selected subjects.'

BIO: Dick has been an active semi-professional photographer and involved with amateur photo clubs for over 30 years as a participant, competition judge and lecturer.

A Raleigh resident since the mid-90's, Dick moved from South Florida where he was active with the Photographic Society of America (PSA) clubs from W. Palm Beach to Miami.

Working with camera clubs Dick has conducted portrait classes for both studio and environmental settings, conducted wildlife field trips in the Florida Everglades and presented special topic workshops. He has been a photo competition judge and contributor at the Chapel Hill Camera Club, Capital City Camera Club, NIEHS Camera Club and other competitions.

In association with Continuing Education Programs, Dick taught photography classes in Broward County, Florida and is currently teaching Basic and Intermediate Photography classes at Wake Technical Community College.

Local photo exhibits include Horace Williams House, Carol Woods Retirement Community, Durham Art Council, Hugh Mangum Museum of Photography, Durham, Chapel Hill Museum and numerous other local venues.

Semi-professional work includes individual and group portraits, sport and publicity photos, product photography, weddings, special events, photo-art and contributed photo coverage of the NC Special Olympics. Published work includes photo essays in the Florida Sun Sentinel, trade magazines and product brochures.

Theme for Exhibition Photographs *Collectable Automobiles*

My love for classic automobile design and creative photography motivates me to present the subjects in other than normal perspective and content. The intent is to characterize special or memorable details that will capture the viewers' interest and appreciation for both 'designs from the past' and a contemporary visual presentation.

Photographs on Display

- 1915 Ford Model T-Touring Car, 16" x 20" (frame size) silver gelatin print
- 1932 Chevorlet Coupe, 16" x 20" (frame size) silver gelatin print
- 1936 Ford Coupe, 16" x 20" (frame size) silver gelatin print
- 1936 Packard Sedan - Nevada Desert, 16" x 20" (frame size) silver gelatin print
- 1937 Packard Convertible, 16" x 20" (frame size) silver gelatin print
- 1937 Mercedes-Benz 540K Roadster, 16" x 20" (frame size) silver gelatin print
- 1956 Mercedes-Benz 300SL 'Gullwing', 16" x 20" (frame size) silver gelatin print

Larry Earley (larryearley@mindspring.com)

Artist's Statement

I think of myself as a landscape photographer. What draws me to photograph landscapes is partly physical and partly aesthetic. Physically, I love to experience a landscape by walking, taking the measure of it with my body as well as with my camera. Aesthetically, I'm also trying to capture what it is I feel about a particular landscape and what I want to express of it.

My compositions are quiet and meditative. Sometimes, but not very often, I'm immediately aware of the power or significance of a particular scene. Most often, however, the possibilities of a photograph come to me most fully as I study my proofs. Many times, I've worked very hard to get a photograph and ended up with nothing to show for the effort. Yet despite the photographic failure, I can still savor the pleasures of the walk.

Theme for Exhibition Photographs *Brittany*

These photographs were taken in central and southern Brittany last September and October. They are linked by the themes of stone and forest. Central Brittany is a country of granite boulders, harsh gray stone churches and overcast skies. Along Coastal Brittany, huge boulders were arranged thousands of years ago into megalithic monuments by the ancient peoples of Brittany.

Photographs on Display

- *Stones, Huelgoat*, 2005, 9" x 13" silver gelatin print
- *Forest, Huelgoat*, 2005, 9" x 13" silver gelatin print
- *Breton Church, Huelgoat*, 2005, 9" x 13" silver gelatin print
- *Forest, Erdeven*, 2005, 9" x 13" silver gelatin print
- *Cromlech, Le Menec*, 2005, 9" x 13" silver gelatin print

Leonard Eselson (squarepiks@earthlink.net)

Artist's Background:

A lifetime of dabbling in photography led finally to a profound study and dedication to the art when I retired from a 39 year career in computers. Initially I shot 35mm color slide film and developed this form to the point of making my own prints using the Cibachrome Process.

My interests gradually shifted to Black and White Photography, to the point where today this is the only form of photography I practice seriously. My camera equipment has evolved in backwards climb down the technology ladder, from sophisticated 35 mm Nikon cameras, thence to manual medium format Hasselblads, and now to the almost primitive world of the 4X5 Linhof technical field camera. All my film is developed in my dark room using traditional techniques. I make my prints on fiber paper exclusively, and process to archival standards.

My prime influences came from workshops given by such notables as Yale Joel, Bruce Barnbaum, Don Kirby and others. These not only sharpened my photographer's eye, but passed on much of the dark room skills I acquired.

I am active in local photography clubs, and held several positions at the Capital City Camera Club, including President, Competition Chair, and Editor. I was a founding member of the Triangle Black and White Photography Group, and currently am its Facilitator.

The awards my work has received include Best B&W Print at Chapel Hill Camera Club, Best in Show at "Mostly August", and Award of Merit at Lee Hansley's "Best of Triangle"

Theme for Exhibition Photographs *Interiors*

Photographs on Display

- *Ghost Town: Minor's Cabin*, 16" x 16" archivally processed, silver gelatin print using potassium ferricyanide bleach to obtain local contrast control
- *Ghost Town: Church*, 16" x 16" archivally processed, silver gelatin print
- *Bennett House Bedroom*, 16" x 16" archivally processed, silver gelatin print made using an unsharp mask
- *Bennett House Kitchen*, 10" x 13" archivally processed, silver gelatin print using potassium ferricyanide bleaching to eliminate unwanted elements
- *Duke Chapel*, 16" x 16" archivally processed, silver gelatin print processed with a burn mask to dampen the effect of the extreme lighting contrast
- *Tabby Sugar Mill I*, 11" x 14" archivally processed, silver gelatin print photographed on infrared film
- *Tabby Sugar Mill-2*, 11" x 14" archivally processed, silver gelatin print made using an unsharp mask

Patricia Fischer (919-942-9563; pzfisch@nc.rr.com)

My interest in photography dates from when I was about 8 and received a box-camera for my birthday. I still have some of those small snapshots with their deckled edges! I have always loved looking at things through a lens – microscopes, binoculars, telescopes, my eye-glasses, and camera lenses. However, it wasn't until I retired after a long career in academics that I actually was able to pursue my long-held dream of doing photography.

My theme in this exhibit is "Israel Through My Lens." I live in Haifa, Israel several months a year and I shoot most of my pictures in Israel. Israel is magnificently photogenic with ancient ruins often alongside the most contemporary of architecture. The light in Israel is quite exceptional – exceedingly bright because there are few trees and building material is often pale pink or pale yellow stone.

My darkroom is in Chapel Hill. Like all members of the Triangle Black and White Photography group I process everything myself, including the framing. It is a great pleasure in my life to translate what I see through my lens into a black and white photograph hanging on a wall for others to enjoy.

Theme for Exhibition Photographs *Israel Through My Lens*

Each year I spend several months in Israel where I take most of my pictures. I am interested in capturing the beauty of both ancient and modern structures as well as the diversity of her people.

Photographs on Display

- *Poet*, 20" x 21" (frame size) silver gelatin print
- *Yahrzeit*, 14" x 18" (frame size) silver gelatin print made using a print screen
- *Western Wall, Jerusalem*, 20" x 24" (frame size) silver gelatin print
- *In the Cardo, Jerusalem*, 20" x 21" (frame size) silver gelatin print
- *Window, Israel Supreme Court*, 14" x 18" (frame size) silver gelatin print

John Lapp (jslapp@mindspring.com; 919.839.1044)

I started as a photographer in the early 1970s when I read Edward Weston's Daybooks, discovered Ansel Adams' photographs, bought my first good camera, and learned the basics of the black and white darkroom. Later, I read widely on photographic technique and turned a bathroom into a small, temporary darkroom. My work appeared in a few shows and publications and I won a few awards. More importantly, I made some photographs I liked. In the 1980s, I put together a permanent darkroom where I could spend more time developing my craft. In the 1990s, I graduated to working with 4 × 5 sheet film, a view camera and a good enlarger. I started to make serious images with painstaking attention to craft and detail. More recently, I built a spacious, well equipped darkroom to support my work.

Initially, I wanted to make photographs of vast landscapes in the Ansel Adams and John Sexton tradition. However, my attempts were pale, disappointing imitations. My successful photographs were of small things: a tree leaf, a set of steps, a close-up of dew on a spider web, a doorway - details of the mundane things we see everyday. Gradually, I came to embrace and develop this vision. My photographs point to the forms and patterns we usually overlook and say to the viewer "Hey, look at this!"

Nearly all of my photographs are taken on Kodak T-Max 100 4 × 5 sheet film, with a Zone VI view camera and Schneider lenses and developed in Kodak Xtol 1:1. I print on Zone VI Brilliant VC III and Kodak PolyMax Fine-Art fiber-based papers and develop in Zone VI developer. Prints are processed for longevity, toned in Kodak selenium toner and dry mounted on acid-free mat board. Recently, I have begun to print using unsharp masks which improve local contrast and apparent sharpness in the print.

I have exhibited in group shows at the Visual Art Exchange in Raleigh, North Carolina Photographers Annual, Picture This (Raleigh), The Independent's Photography Show, and with the Triangle Black and White Photography Group.

Theme for Exhibition Photographs *Decaying Doors*

Doors are the gateways to the places where we live and work. Even in decay they reveal something about the personalities of their buildings and its occupants.

Photographs on Display

- *White Knob*, 2003, 19" x 15" selenium toned, silver gelatin print
- *Shed Door #1*, 2003, 15" x 12" selenium toned, silver gelatin print
- *Missing Door*, 2006, 13" x 12" selenium toned, silver gelatin print made using an unsharp mask
- *Two Doors*, 2006, 12" x 16" selenium toned, silver gelatin print made using an unsharp mask
- *Misfitting Door*, 2006, 16" x 14" selenium toned, silver gelatin print made using an unsharp mask

Ruth Pinnell (cyberuth@concentric.net)

EDUCATION: MFA. BFA American University, Washington, DC
Advanced Photo Courses, John Menapace, Duke University

EMPLOYMENT: Instructor in Photography at The ArtsCenter, Carrboro, NC and at the Durham Arts Council, Durham, NC. Courses: The Fine Print, The Portfolio, The Zone System

SELECTED ONE PERSON SHOWS

Photogallery, Charleston, SC 1986
St. John's Museum, Wilmington, NC 1988
North Carolina Arts Gallery, Carrboro, NC 1996
Lee Hansley Gallery, Raleigh, NC 1997
CCI Gallery, Durham, NC 1999
Lee Hansley Gallery, Raleigh, NC 2000
Eastern Standard Gallery, Greensboro, NC 2003

SELECTED GROUP SHOWS

St. John's Museum, Wilmington, NC Photography Invitational, 1990, 1992
NC Photographers Annual, Meredith College, Raleigh, NC 1991-1997, 2000, 2001, 2002
Washington (DC) Gallery of Photography, National Juried Exhibition, October 2003
Durham Arts Council, Durham, NC, Structures: Black and White Photographs, Dec.2003
Lee Hansley Gallery, Raleigh, NC, 100 under 500, December 2003
Horace Williams House, Chapel Hill, NC, Black and White Photographs, 4/4-4/28/04
Green Hill Center for North Carolina Art, Greensboro, NC, The Winter Show, Dec, '04
Duke Law School, Durham, NC, Three Women Photographers: Marsha Burns, Ruth Pinnell, Nona Short, October 18-December 24, 2004.

Theme (1) for Exhibition Photographs *Iceland*

Photographs on Display

- *Iceland #1*, 16" x 20" (frame size) silver gelatin print
- *Iceland #2*, 16" x 20" (frame size) silver gelatin print
- *Iceland #3*, 16" x 20" (frame size) silver gelatin print
- *Iceland #4*, 16" x 20" (frame size) silver gelatin print
- *Iceland #5*, 16" x 20" (frame size) silver gelatin print

Theme (2) for Exhibition Photographs *Main Street*

Photographs on Display

- *Main Street #1*, 13" x 15" (frame size) silver gelatin print
- *Main Street #2*, 13" x 15" (frame size) silver gelatin print
- *Main Street #3*, 13" x 15" (frame size) silver gelatin print
- *Main Street #4*, 13" x 15" (frame size) silver gelatin print
- *Main Street #5*, 13" x 15" (frame size) silver gelatin print

Mitch Rosen (mitchrosen@sprintmail.com)

Date of Birth: 6/25/1955

Occupation: Research Biologist, U.S. Environmental Protection Agency

Education: Ph.D., North Carolina State University

Biography: Amateur photographer since 1991. Largely self-taught. Began working exclusively with black and white materials in 1996. Became a member of The Triangle Black & White Photography Group in 1999. Makes use of a 4X5 wooden field camera to produce archivally processed images of North Carolina using traditional darkroom techniques.

Individual Shows:

07/2003: Artist of the Month, Craven County Public Library

Selected Group Shows:

01/2006: Triangle Black & White Photography Group Show, Chapel Hill Museum

09/2004: Triangle Black & White Photography Group Show, NC State University Craft Center

04/2004: Triangle Black & White Photography Group Show, Horace Williams House

12/2003: Triangle Black & White Photography Group Show, Durham Arts council

09/2002: Triangle Black & White Photography Group Show, Carol Woods, Chapel Hill

03/2002: Triangle Black & White Photography Group Show, Horace Williams

04/2001: Triangle Black & White Photography Group Show, Bistro 607, Raleigh

Juried Shows:

11/2003: 23rd NC Photographers Annual Exhibition

11/2002: 22nd NC Photographers Annual Exhibition 2002 (award of merit)

11/2001: 21st NC Photographers Annual Exhibition 2001

03/2001: In Praise of Nature, Photographers of the Triangle, The Triangle Land Conservancy

11/2000: 20th NC Photographers Annual Exhibition 2000

11/1999: 19th NC Photographers Annual Exhibition 1999 (received award of merit)

Theme for Exhibition Photographs *Structures in NC and VA*

Photographs on Display

- *State Port, Morehead City, NC*, 3/2006, 24" x 19" (frame size) selenium toned, silver gelatin print made using an unsharp mask
- *Train Station, Virgilina, VA*, 1/2006, 19" x 25" (frame size) selenium toned, silver gelatin print made using an unsharp mask
- *Door Detail, Rose Hill, NC*, 11/2005, 19" x 24" (frame size) selenium toned, silver gelatin print made using an unsharp mask
- *Chair Factory, Siler City, NC*, 10/2005, 25" x 22" (frame size) selenium toned, silver gelatin print made using an unsharp mask
- *Factory Exterior, Edenton, NC*, 12/2003, 22" x 20" (frame size) selenium toned, silver gelatin print made using an unsharp mask
- *Silver Lake, Ocracoke, NC*, 5/2001, 25" x 18" (frame size), selenium toned, silver gelatin print made using an unsharp mask

Dick Schenck (schenckrc@bellsouth.net)

Dick has been taking photographs all his adult life, including 30 months in Japan when in the navy and 25 years as a Foreign Service office in the U.S. Department of State. That career included postings in seven countries and, since retirement in 1987, temporary assignments in another eleven. In addition, he and his wife have traveled widely to every continent except Australia. He has an extensive photographic record of his travels and tries to include people whenever possible, believing that they make the most interesting subjects. He is basically a 35mm photographer, relying in the early years on a Leica and then switching to Canon equipment. He also uses an Olympus Stylus Epic point and shoot. He prints both on resin-coated and fiber based paper.

Theme for Exhibition Photographs *People*

Capturing people going about their daily lives is, for me, the most challenging aspect of photography. When traveling abroad it adds a critical element in obtaining a complete "picture" of a given county. Similarly, at home someone doing something can make for an interesting photograph.

Photographs on Display

- *Near New Delhi*, 8½" x 11" silver gelatin print
- *Bargaining*, 7" x 8½" silver gelatin print
- *Central Park Jogger*, 8½" x 11" silver gelatin print

Timothy Telkamp (919.363.8367; tim@tphoto.us; www.tphoto.us)

Often gravitating to the extremes of the spectrum, Tim has worked in art, craft, and design from the traditional to the highly technical.

At one extreme, he has been capturing the world around him on film since childhood. Wherever life has taken him, from crossing the Arctic Circle to South America and Europe, he has gone with camera in hand. His award winning photographs have been published on CD covers, calendars and in magazines. He was the 2005 Artist in Residence for the North Carolina Railroad Museum.

His photography seeks to tell the story of the objects brought to life by passion and effort. His pallet paints over a wide canvas of humanity, from the gentle care given a tourist railroad and their massive steel locomotives driven by steam, diesel, and sweat; through the rugged images of fishermen, carpenters, and welders extending their reach with the tools of their trade; to the gentle hands of doctors, artists, and musicians with their delicate crafts. While every story seeks to be told on the media which best suits it, Tim's affinity is for creating silver gelatin prints using the finest archival materials.

His love for fine art black and white photography competes for time with fine art woodcraft. His works have been selected for Museum collections, as well as shown and sold at shows and galleries.

At the other extreme, the traditional is complemented by the high tech. Since graduating from the University of Central Florida with a Bachelor of Science in Electrical Engineering, he has been involved in many design and engineering projects including Space Shuttle Launch control systems and the B2 bomber aircraft.

Tim resides in Apex, NC with his wife Kathleen, and two sons, Dylan and Christian.

Theme for Exhibition Photographs *Images from the New Hope Valley Railway, Bonsal, NC*

Photographs on Display

- *399 Cab*, (The view from the Cab of a 65 Ton GE diesel locomotive), 16" x 20" silver gelatin print from a 4" x 5" negative
- *Axle Grease* (A piece of chain acts as a parking brake for a steam locomotive), 16" x 20" silver gelatin print from a 4" x 5" negative
- *Smokebox* (The smokebox of a steam locomotive boiler), 11" x 14" silver gelatin print
- *#17 Passing the Motor Car House* (Vulcan Iron Works 0-4-0T Steam Locomotive in operation at Bonsal, NC), 11" x 14" silver gelatin print
- *Letting off Steam*, 11" x 14" silver gelatin print
- *Hands on Head* (A cylinder head is replaced on one of the diesel engines in an 80 ton GE locomotive), 8" x 10" silver gelatin print
- *Safety Walk* (A trestle is routinely inspected for safety), 8" x 10" silver gelatin print