



CARTER E. GOWL
LANDSCAPE PHOTOGRAPHY

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B.A. History, University of Virginia, 1964.

U.S. Army 1964 ~ 1968, Captain.

District Sales Manager (Chicago and 17 states), Johns-Manville Corporation, Industrial Insulations Division until 1978. Later had principal sales and marketing responsibility for successive, new product startup enterprises.

I began publicly exhibiting and selling my work in 1993 as a result of improbable and accidental circumstances and a chance encounter with a gallery owner in Cooke City, Montana. Previously photography wasn't a serious hobby. My strongest photographic inspiration occurs in mountain wilderness regions. Favorite locations are in the Absaroka-Beartooth Range of south central Montana and adjacent Wyoming. With hundreds of square miles above the 10,000 ft. timberline and 27 peaks exceeding 12,000 ft., the Beartooths comprise the only expanse of arctic terrain and environment within the contiguous 48 states. Subfreezing temperatures and snow storms in July and August are not unusual. The high plateaus of ancient granite and snow, mantled with a chaos of boulders and escarpments, have been shaped by wind, water and ice into some of the most rugged and majestic terrain in the Northern Rockies. Since 1991 I've spent three to four months each summer plus an occasional winter trip in this region. Typically, when the weather cooperates, 12,000 miles of driving and 800 to 900 miles of walking each summer will yield three to five images deemed sufficiently compelling to print and exhibit.

Self taught as a photographer and printer, I produced Ilfochrome (Cibachrome) analog prints exclusively until 2008 and subsequently converted to inkjet printing when difficulties obtaining Ilfochrome media and chemistry became insurmountable. Currently Archival Pigment Prints are produced with Epson Professional Imaging Stylus Pro printers and Epson Exhibition Fiber Paper. I still use film for the original photography, both 35mm and 6 x 7cm. Images have been photographed with Kodachrome 25 Professional and Velvia 50 Professional films. Conversion of film transparencies for digital output begins with Heidelberg Primescan drum scans – typically yielding a 300 MB scan file from a 35mm original. All Photoshop adjustments and printing are performed by the photographer. No color filtration or other technical manipulation is employed to alter or deliberately enhance these images compared to what the eye perceived — either during the original photography or in subsequent Photoshop adjustment and printing.

Prints are currently exhibited in 11 multimedia fine art galleries nationally. Multiple awards, The Art League, Washington, D.C. Solo exhibition at the National Institute of Health. Publication credits include three covers *Big Sky Journal* and a 10 page photo essay (Summer 2002), article *Outdoor Photographer*, *Montana Magazine*, *Angler's Journal*, multiple American Rivers calendars and covers, cover and photo essay *Beartooth Times*, cover *Montana Wildlife Journal*, cover *Montana Quarterly*, First USA Bank Visa Card, national print ad campaign H. S. Trask & Co., Accord Publishing Ltd. 2005 *Weather* calendar and full page image in Accord's 2007 coffee table book *Weather*. Permanent collection of the Ross Art Museum, Ohio Wesleyan University, and a solo exhibition of prints at the Museum – September ~ October 2012. Ten large prints for decor at Andrews Air Force Base (Joint Base Andrews) 2016.