

WINTER TREES III



Winter Trees III by Brooks Jensen

A BROOKS JENSEN ARTS PUBLICATION

[Folio Purchasing Information](#)



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Thumbnails





*On the peaks before, on the peaks behind,
White snow, and more white snow:
My grass hut west of the rocky stream
Shut tight, silent.
Through the long night I burn sticks of wood,
Pulling my white beard,
Remembering when I was young.*

Ryōkan (1758 - 1831)



Tunnel to the Cupola, Fidalgo Bay, 2008

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The Long Winters of Ryōkan, 2008

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Winter Siblings, 2008



Heart Lake, 2008

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The Road to Mount Erie, in the Silence after the Storm, 2008

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COLOPHON

Winter Trees III
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Anacortes, WA



Photographed during a single day in December 2008.
Images and layout produced March 2009.

The rhythm of the seasons is as predictable as, well, sunrise. But, every year we are amazed by spring, find joy in summer, pause in fall, and reflect in winter. Each season has its magical mood, its magical light. For a photographer, winter is wonderful for the angular light and the open candor of the forest and the winter trees. Photographing in the winter trees is, for me, an annual rite of passage, an excuse to wander out into the crisp, clean air, to experience the essence of the forest before the green returns, and to anticipate the coming changes that will arrive with spring.

All five images in this project were photographed in a single day following a heavy winter storm in December of 2008. A two week

stretch of cold, arctic air covered our normally balmy corner of the Pacific Northwest, followed by a typical, wet southwester. Over a foot of snow fell in Anacortes! This is not a particularly unique weather event for so many regions, but almost unheard of on the island where I live.

Walking through the white crunch underfoot took me back to my childhood growing up in Wyoming. The hush of the winter blanket makes an intimate landscape that is immediate, silent, still. In the pause between storms, there was a sense of waiting ... for a thaw? For spring? I'm not sure, but it was tangible, breathable, pervasive. What a joy!

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Folio



A "folio" is a collection of loose, unbound prints, more like a book than a random stack of unsequenced photographs. This folio includes a folded, four page text signature that includes a title page to lead things off, a poem, a statement about the project, and a list of the images. The last page is a colophon. The images are sequenced, like a book, but loose, like a portfolio. It's my answer to the problem of how to include original prints in a book without doing tip-ins.

The folio cover is die-cut with a hole that allows me to place a title page behind the cover, showing through. The cover is made from an acid-free archival art paper, Gilbert Oxford in the heaviest 100# cover-weight. The assembly uses only archival, acid-free materials to protect the life of the prints and pages inside. Each folio is enclosed in a sealed, plastic sleeve and shipped in a reinforced box.

Folios are numbered sequentially in an open edition. You can read more about my [editioning and pricing philosophy](#) on my website. I sign the title page and hand-number the colophon.

- Folio size 8x10½"
- Embossed, die-cut art paper enclosure
- Five images approximately 7x9"
- Four page, folded text signature with title page, poem by Ryōkan (1758 - 1831 A.D.), list of prints, and colophon page
- Printed on an Epson 4880 using Harman Glossy FB AL 320gms

Five prints
in embossed folio cover

Introductory Price
\$50 for the first 50 folios

Thereafter, regular price

\$75

plus shipping & handling

Online Direct Order
via your web browser

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Brooks Jensen was born in Laramie, Wyoming, in 1954, but was raised most of his life in Portland, Oregon. He realized his passion for photography while in high school, as well as his interest in debate, writing, and art in general. These interests and abilities would mature and later gel together in a purposeful way as an artist, and as the Editor of *LensWork* magazine.

A learn-by-doing kind of guy, Brooks attributes much of his photographic education to the making of photographs, looking at the great photographs in history, attending workshops, and having a good peer group. A capable teacher, he taught college-level photography classes during his 20s, while working as an electronics buyer for a large chain store. That successful retail experience led him to offer retail consulting for the next ten years – which resulted in extensive travel, and many opportunities for photographic adventures. During this time he was also served for a number of years as the Director of the Portland Photographers' Forum, where he wrote regular articles – which was the precursor to his role as Editor of *LensWork*.

In 1992 he met photographer Maureen Gallagher, and they were married later that year. This relationship proved to be fateful and fruitful, as less than a year later they birthed the first issue of *LensWork* magazine. From their home-grown beginnings, the publication has received numerous awards and has subscribers in more than 65 countries.

Meanwhile, the passion for doing photography has not been lost, and Jensen continues to pioneer the print as well as the presentation. His earliest folio editions of *Made of Steel* were produced in 2003, using laborious pin-registration to marry the image and text on gelatin silver in the darkroom. In that series he produced three folios (*The Shops, The Tools, The Portraits*), with five images in each. It was an enormous undertaking, but opened the door to the concept of the handmade artist's book, and alternative ways of producing and presenting his work. Since then, technology has expanded the artist's toolbox tremendously, and Brooks is fearless in exploring the new possibilities.

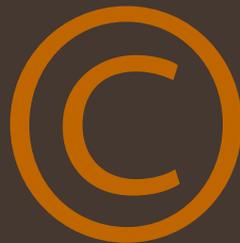
While Brooks' writing serves as "the voice" of *LensWork*, he has also authored two books on photography and the creative process – *Letting Go of The Camera* and *Single Exposures* – both of which have been very successful. He also features a regular podcast at www.lenswork.com, where he shares his thoughts on just about everything imaginable (relating to art and photography, that is).

Brooks and Maureen relocated from Portland to Anacortes, Washington (the gateway to the San Juan Islands) in 2001, and moved *LensWork* Publishing into a beautiful historic building. They left the city life behind, and find that living and working in a small "arts" town has given them time to actually pursue what they love: photography.

Website: www.brooksensenarts.com

Works with: Ideas, concepts, questions, and wonder; cameras, audio recorders, video, text; computers, printers, websites, images and graphics. And, most importantly, *people*.

Project specifics: This project lives in several formats including a folio of fine art prints and as various PDF publications.



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