



The *New*
 100 Prints
 Project

by

Brooks Jensen

Brooks Jensen

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Architecture

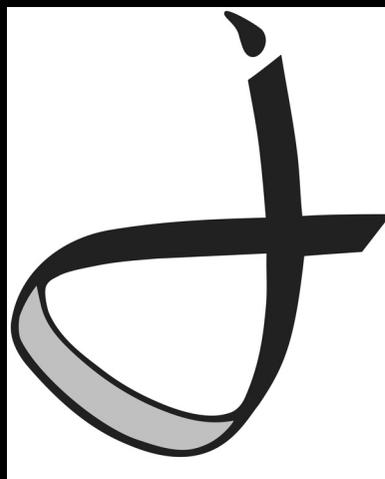
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Video Introduction



[Read](#) the *Editor's Comments* about this project in the text pages of *LensWork* #84

Click to play video

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This is a layered PDF document

Base view



Comments view



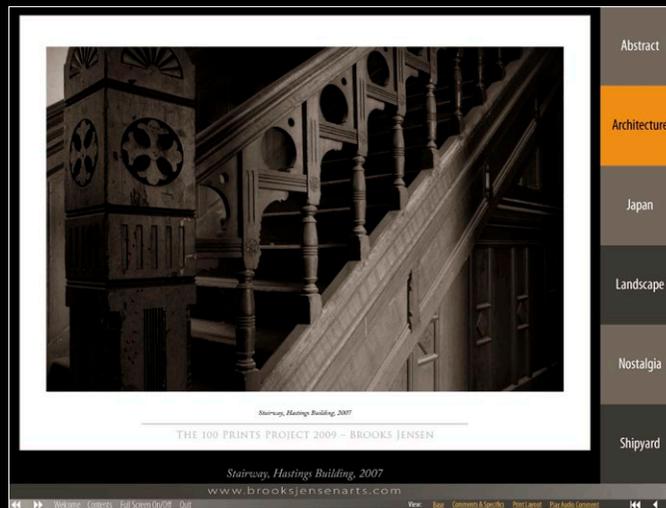
In this PDF of individual images, you will find additional information and views of each image by clicking the viewing alternatives at the bottom of each page.

- **Base** view includes the basic information
- **Comments & Specifics** view includes a text overlay with information about the image
- **Folio Print** view shows the image in the context of the finished folio print

Try it now to see the various views of the images you can choose!

Important Viewing Options

Folio Print view



In addition to the image views and text comments about each image, this project includes an audio commentary from the original web posting. These audios are often about the creative process, inspired by the image but not necessarily about the image. To play the audio files, click here.

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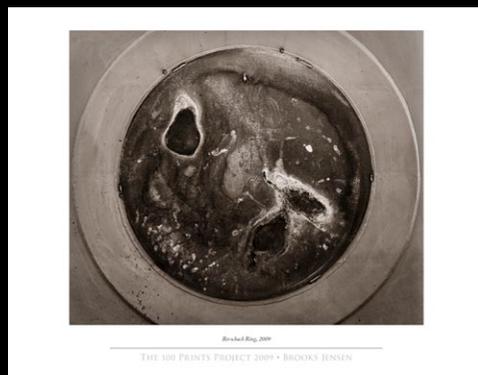


The World As Felt

Abstract photography, I must confess, is among my most favorite work. Unlike painting or music, photography teeters on the edge of objectivity. It *can* be used to make a record of the world; unlike painting or music, photographs are commonly used as evidence in a court of law. But what of emotions? What of the way a painting or a piece of music can make you feel? Photography can do this, too. For me, photography accomplishes this more often when the image is strictly visual instead of contextual, pattern rather than object. Abstract photography does not rely on the subject to be spectacular. If you were to ask which images define me or please me most, as a photographer, I'd answer by showing these images.



Back Wall Piece, June, 2008
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Revised Ring, 2008
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Study in Vertical White and Grey, 2009
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Fort Worden Abstract #385, 2008

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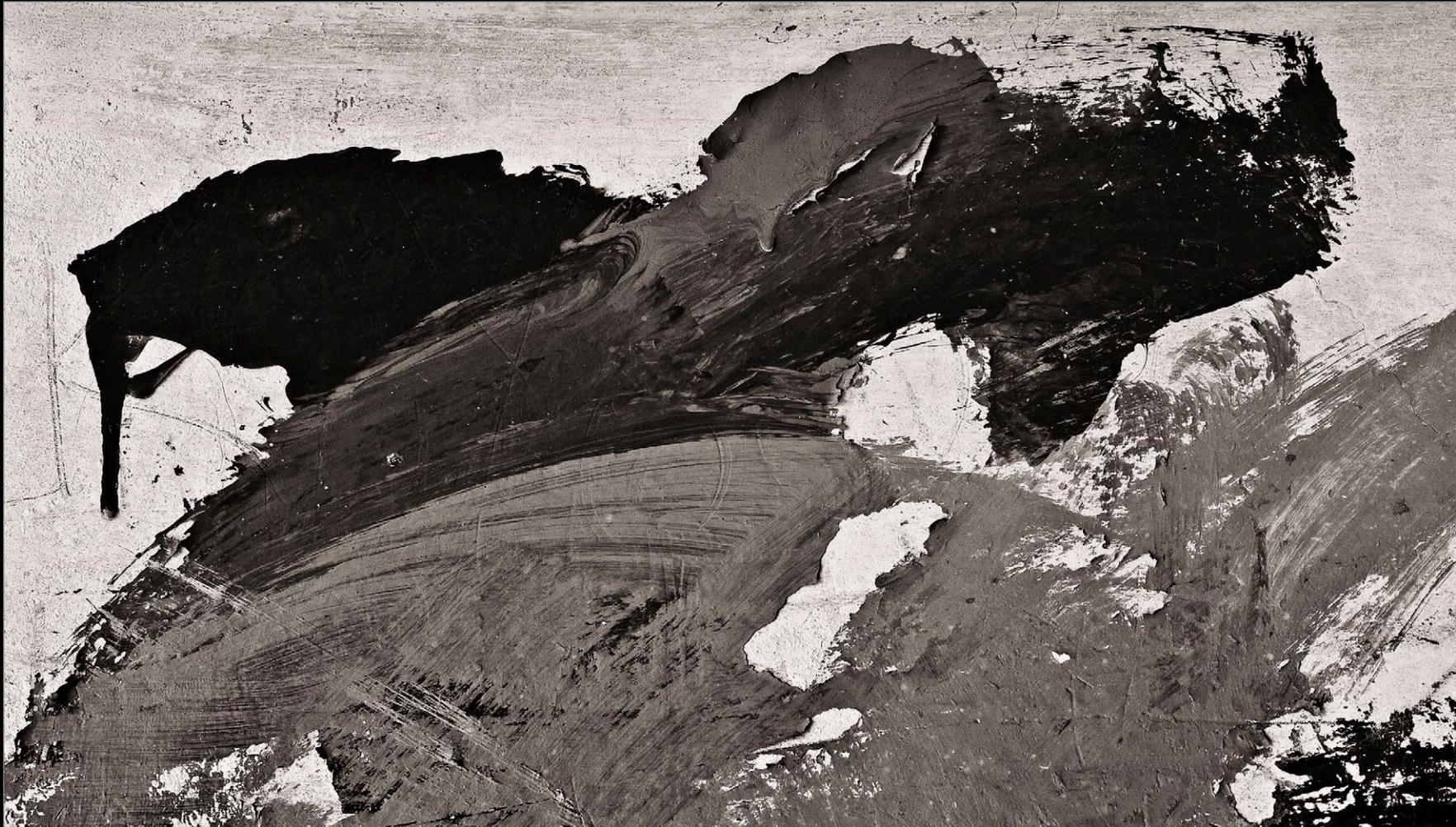
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Agave, 2009

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Skunk Cabbage Leaf, 2006

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Rock Wall Waves, Juneau, 2008

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Ponderosa and Barbed Wire, Eastern Oregon, 2008

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Bridge, Deep in the Tunnels of Mount Doom

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The Lost Scrolls, 2005



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Study in Vertical Whites and Grays, 2009

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Rorschach Ring, 2009

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After 100 Years Building, 2007

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Great Elevator, San Diego, 2008

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The World as Built

Architectural photography is a genre all its own—of which I should confess I am not a practitioner. To me, the structures we build and inhabit are a reflection of our lives and a repository of our memories. I enjoy discovering a place where people have lived and worked and left their mark, a place where I can see the evidence of their existence in the worn places where a building tells its stories. It's an old cliché, "if these walls could talk," but a universal one that remains true.



On Days of the Week, 2009

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EMCA, Miami, Arizona, 2009

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Remnants of the North Dakota Wind, Alkabo, 2003

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Grain Elevator, Ione, Oregon, 2008

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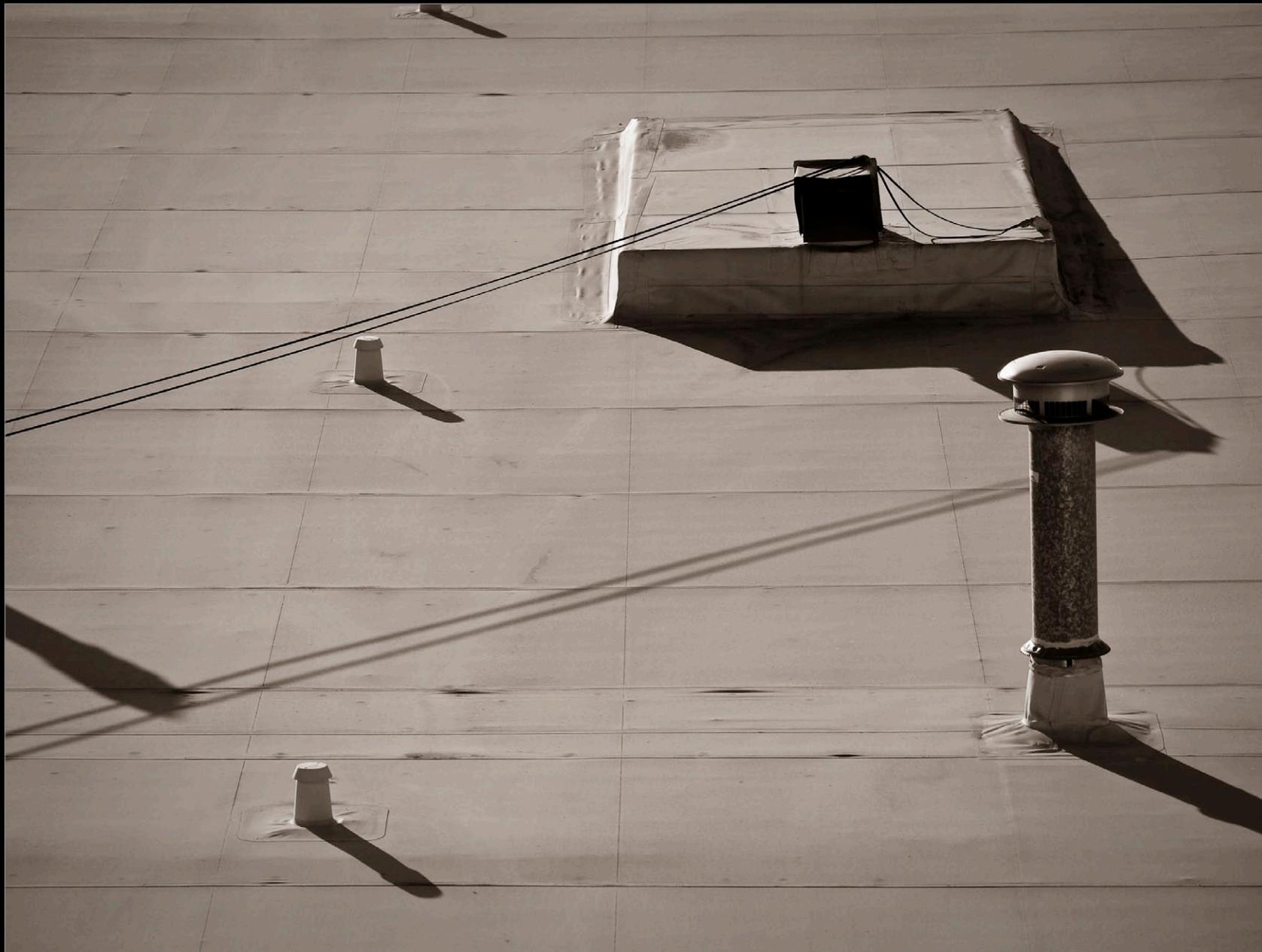
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Stairway, Hastings Building, 2007

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Roof, Vents, and Shadows, 2009

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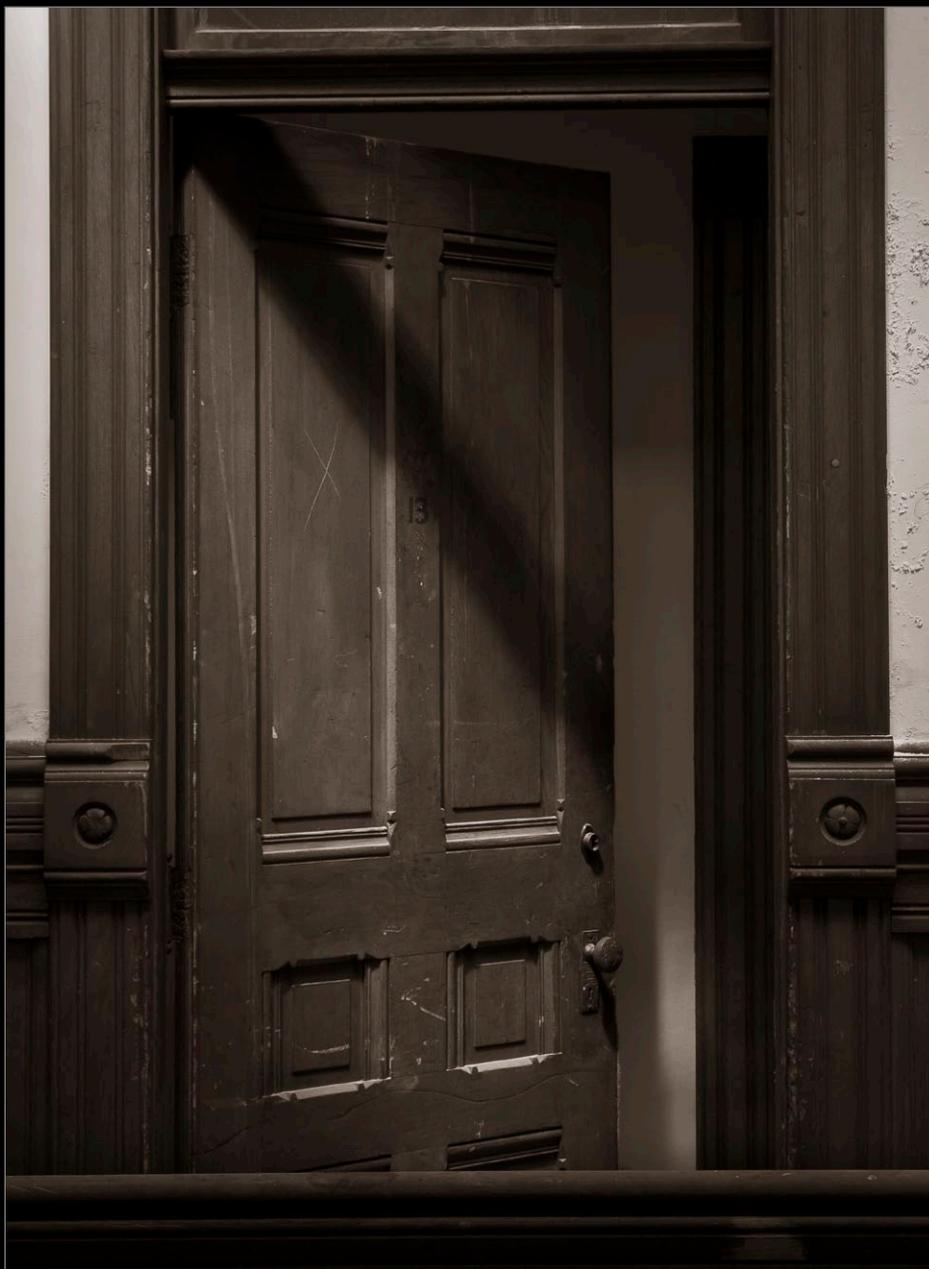
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The Irony of the Unused, 2009



Door #13, Hastings Building, 2007

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17-5½, Hastings Building, 2007

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Toastmaster Cafe, Just Before Dawn, Globe Arizona, 2009

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YMCA, Miami, Arizona, 2009

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Mondrian in Three Dimensions, 2009

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Yaquina Lighthouse, Detail, 2005

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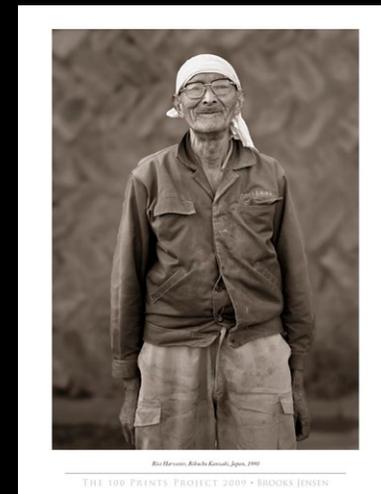
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Rural Japan

Japan is so easily stereotyped as the bustling streets of Tokyo or the crowded, electronic buzz of too many lights and too many buildings. Japan *is* that, in the cities, but just like America, it is also a countryside that is a rural, agricultural majority — at least in terms of square miles. Outside the metropolitan centers, Japan is a much slower country, more in touch with the rhythms of nature, the daily tides and the seasons. The northern third of the mainland of Japan's mainland is a region known as Tohoku. Small towns dot the landscape, connected by the slow but timely commuter trains. I visited this region three times for extended stays in the early 1990s, photographing up and down the train line each day, visiting small towns and villages on a whim. The Japanese have a phrase, "following your nose," and this is precisely what I did. Much to my surprise, my photographs from Japan are curiously consistent in their scale. Most of these images are close, intimate portraits of things and details, yet not from any conscious decision on my part. I'll go back again, someday, for the photography and for the noodles!





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Headstones, Tono City, Tohoku, Japan, 1994

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Crate of Fish, Onagawa, Japan, 1990

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Rice Harvester, Rikuchu Kanzaki, Japan, 1990

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Woman and Temple, Tohoku, Japan, 1990

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Two Torii and Field, Mangoku Ura, Japan, 1990

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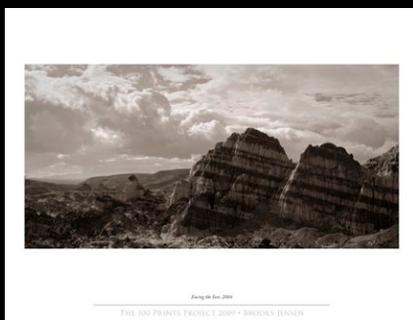
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Shant Aron, Easter Region, 2009

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Henry Wu, 2009

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Mark Lutz, Winter Sun No. 2009

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The Land

I'm not sure if the landscape is a good reason to do photography, or if photography is a good excuse to be out in the landscape. Either way, there is magic to photographing in the landscape that is a universal, experiential joy. Every landscape photographer will tell you so. If you are one, you know precisely what I mean.

In our hectic 21st century lives, the great lessons of landscape photography are not easily refuted: the earth is far larger than we tend to think; we are insignificant motes of dust on the cosmic timescale. Sure, these are terribly philosophical statements for a landscape photographer, but again, they are experiential when one is waiting — for days — for the right light, the right clouds, the right blossom, the right atmosphere. It is humbling, which is why it is so seductive.

It is an old maxim that there is no such thing as bad weather, there are only bad clothes. Similarly, there are no bad landscapes — only bad

photographers, or perhaps I should say impatient ones. Plop yourself down on any patch of land — pick some place at random — and if you wait long enough, you can make a fine photograph there. More often than not, when I've driven past some place knowing there was nothing to photograph, I'd return later — maybe days later, maybe years later — and witness a moment of intense beauty in the very same spot.

My approach in the land is to do my best to be prepared to receive its gifts. I don't feel I make landscape photographs; I receive them. The credit belongs elsewhere. My job is simply to be there, to be ready, and to be patient. It's a lovely task and one I am privileged to enjoy every chance I'm given.

If I've done my job properly, you will find yourself looking at these images and be amazed — and perhaps even a bit humbled — at the land, at the sky, at the life, on this giant pile of dirt we all call home.



Desert Storm, Eastern Oregon, 2006

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Suspended Log, Quinalt Rain Forest, 2003

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The Ecology of Light, Okanogan Forest, 2008

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Boulder & Tarn, Washington Pass, 2008



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Jewels in the Garden, 2004



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Lone Seagull, 2006



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Channel at Low Tide, Padilla Bay, 2004



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Mist, Whistler, 2006



Exhumed Root, Guemes Beach, 2004

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Morning Mist, Whistler, BC, 2006

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View from Above, 2006



Pine in the Lava, Mt. Jefferson, Oregon, 2006

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After the Storm, Before the Dawn, 2008

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Fall Leaves, Mt. Erie, 2008

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Raindrops, Padilla Bay, 2004



Clearing Winter Storm (ahem), Mt Erie, 2004

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An Echo in the Boulders, 2008



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Dante's View, Hell's Half Acre, Wyoming, 2006

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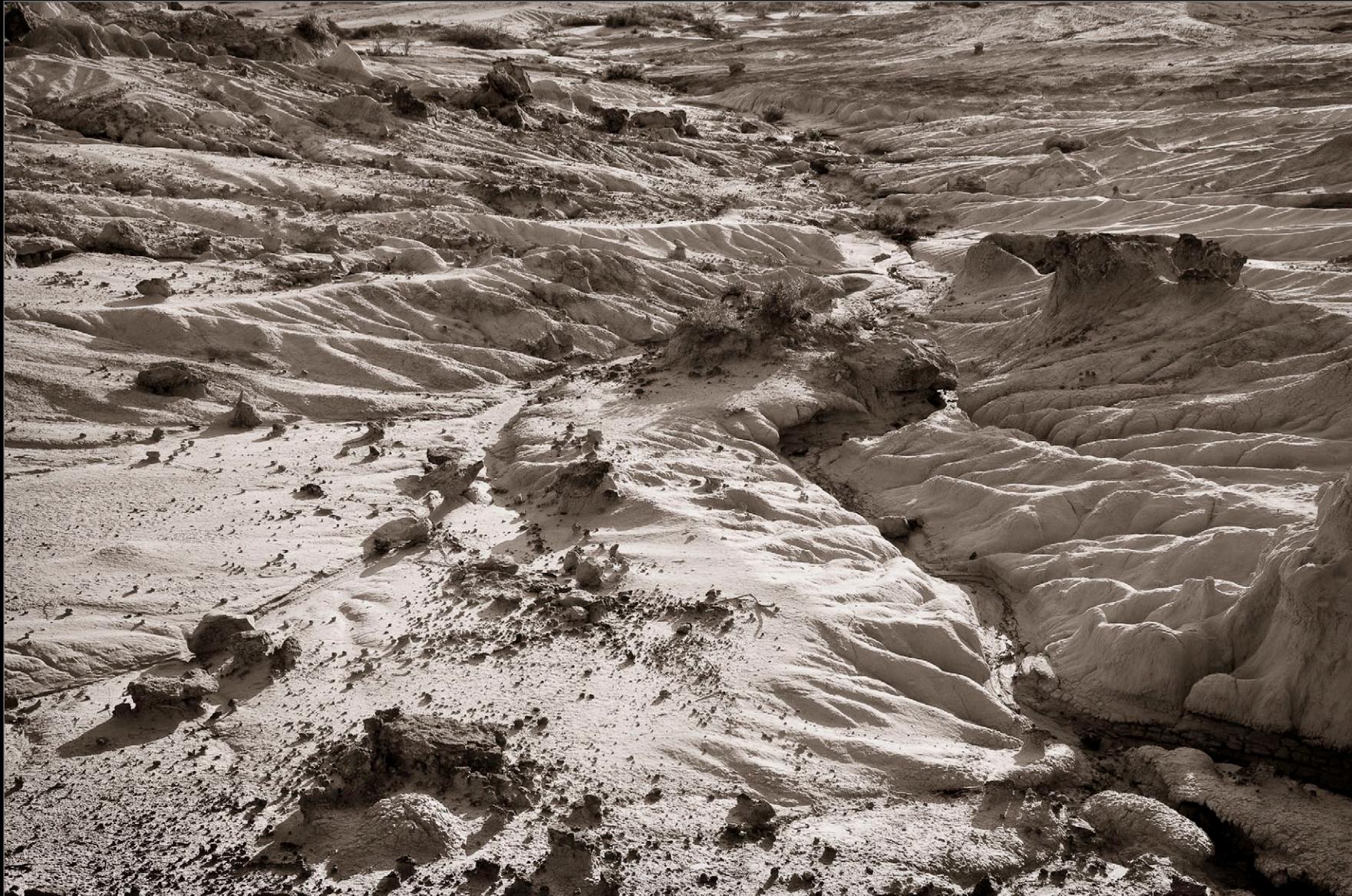
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That Which Cannot Be Denied, 1993



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Wash, Hell's Half Acre, 2006



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Time, Measured in Eons, 2009



Pine in the Lava #2, Black Butte, Oregon, 2006

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Not Zabriskie Point, 2006

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The Haze of the Desert, Sierra Ancha Mountains, Arizona, 2009

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Layers of Light, Hell's Half Acre, 2006

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Ice Jewels, Winter Tree, 2009

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Heart Lake, Winter Tree #6, 2009

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Big Sky Panorama, 2003



Angle of Repose, 2006

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Viewpoint, Lower Salt River Canyon, Arizona, 2009



Long Shadows, Hell's Half Acre, 2006

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Fog and Tree, 2004

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Hell's Half Acre, #190, Wyoming, 2006



Moon and Clouds over Fidalgo Bay, 2009

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Earth, Close-up, at Sunrise, 2006

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The Distant Call of the Hototogisu, 2006



Saguaro Hillside, 2009

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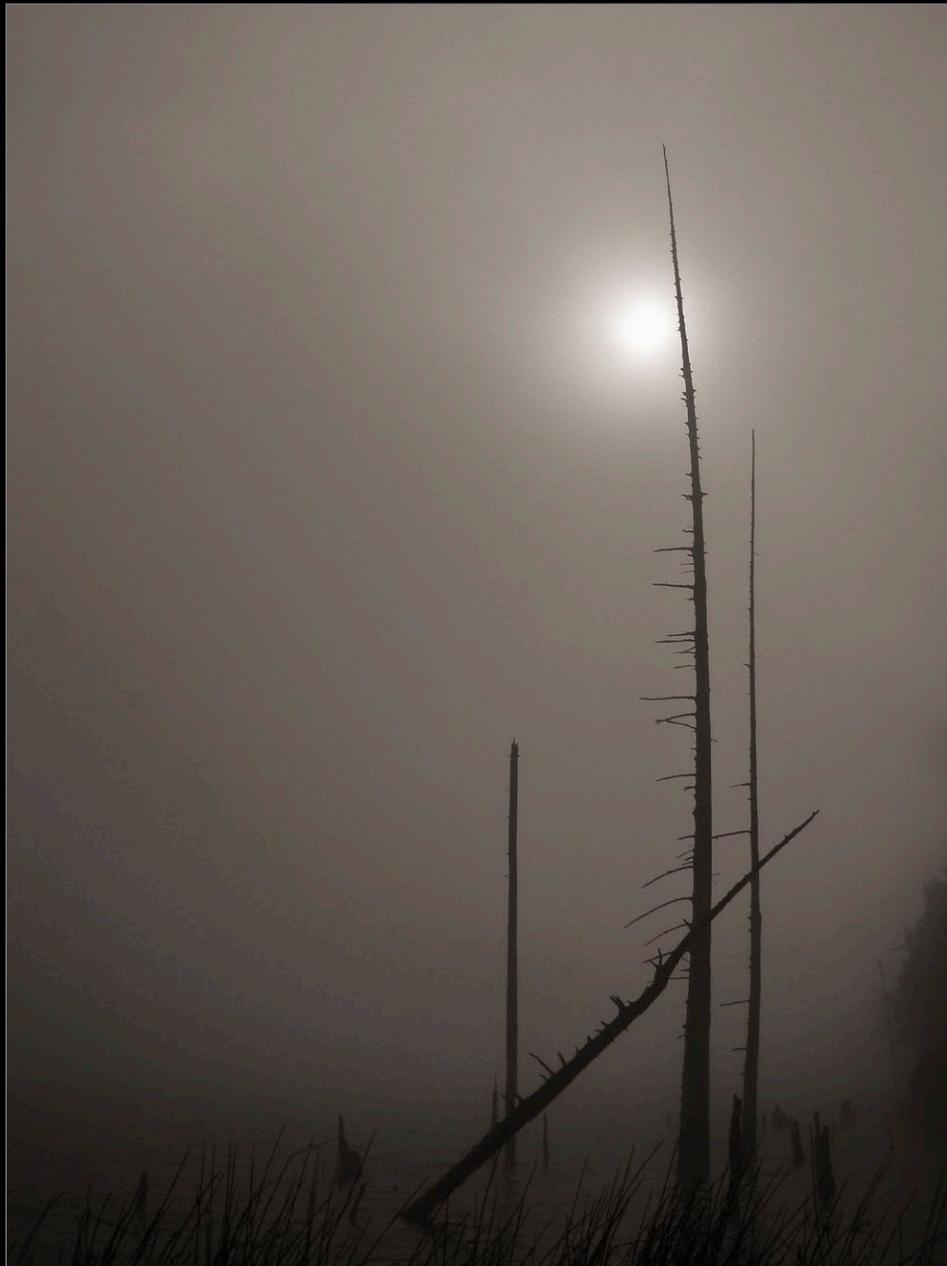
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Facing the Sun, 2006



Mountain Lake, Fog, 2003

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Those Who Have Lived Before Us

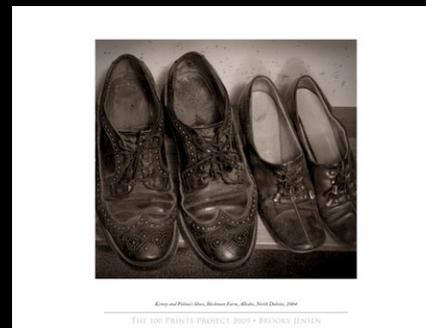
I remember the precise moment I realized that there were *generations* of people who had lived and died before me. I was eight years old, in my Grandfather's shop, watching him work. For reasons I cannot now fathom, it dawned on me with intense clarity that he was doing the same kind of thing my father did—work—and that this had been going on since the beginning of time. Quite a revelation for a young boy who had only known *play* all his life. I realized, for the first time, the obvious reality that I was part of a line of ancestors. I saw that these people—my Grandfather—were not different from me. We each had been born, grown, learned, worked, aged, and would die. I suddenly felt that I was part of something far older than I knew, far more wondrous than

I had suspected. I understood the concept of humanity, even though it would be a long time before I knew the word for it.

The objects photographed in what I call "nostalgia" are, at least to me, not merely objects, nor even merely *old* objects: they are the evidence of those who have lived before us; they are the echoes of their lives. Every object was made by someone, used by someone, owned by someone, lost by someone. In photographing these objects, I try to feel the presence of those people, try to imagine their lives.



Chairing in the Face of George, 2007
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King and Palace (After William Henry, 18th), North Dakota, 2008
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Old Photo Key
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Last Light, Heckman Farm, 2004



Vase and Curtain, 2005

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Cafe Sign, Waltman, Wyoming, 1995

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American Virtues, Alkabo, 2003

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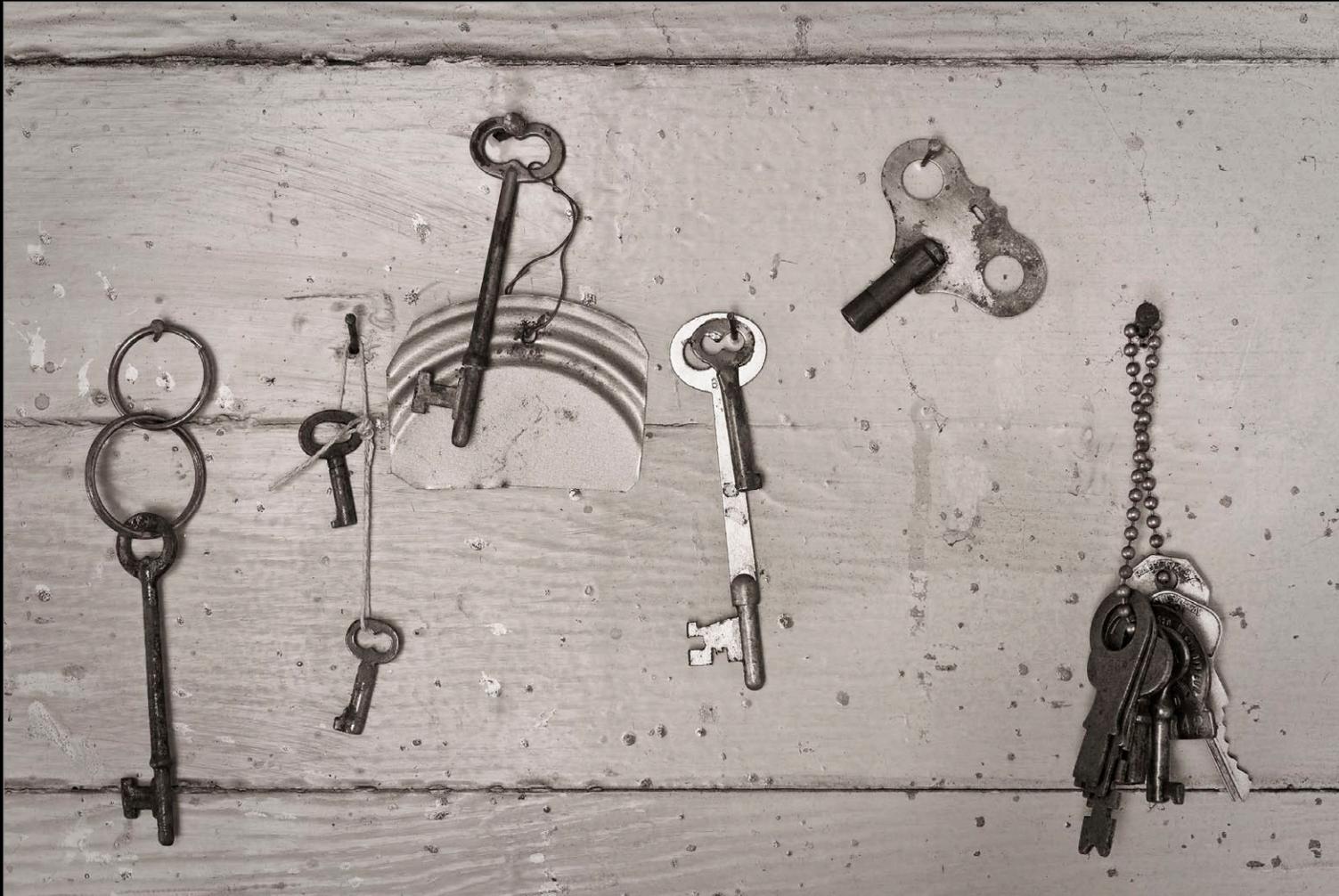
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Uncle Timon's Keys

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Spoons, Sateren Homestead, 2008

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Soap and Basin, Timon's Place, 2008

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Sateren Homestead, North Dakota, 2008

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White Door and Chair, Hastings Building, 2007

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Wallpaper and Water Stain, 2006

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Coats, Heckman Farm, Alkabo, North Dakota, 2004

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Kenny and Palma's Shoes, Heckman Farm, Alkabo, North Dakota, 2004

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Webster's Nightmare, 2004

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Cupboard, Sateren Homestead, 2008

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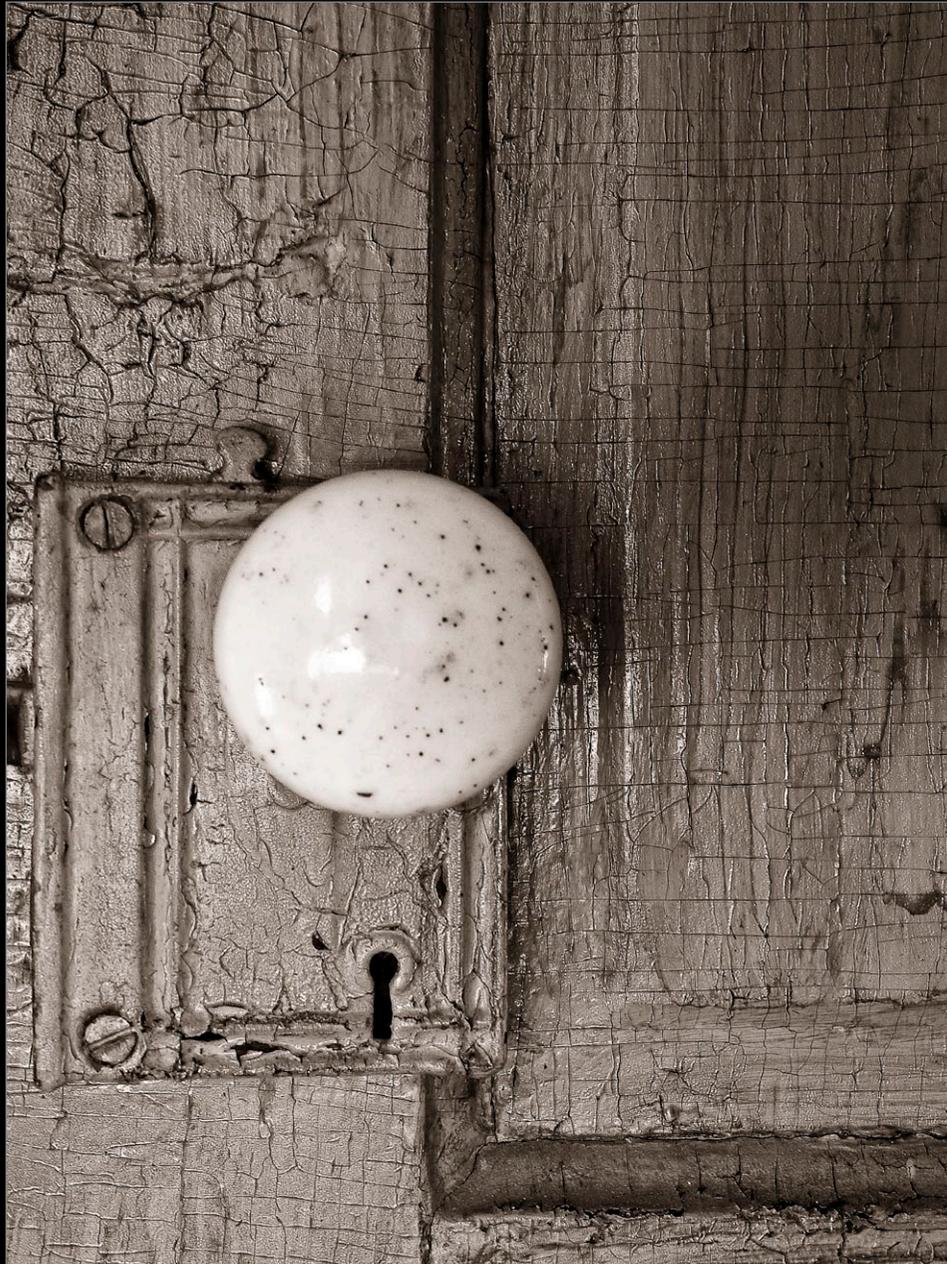
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Doorknob, 2003

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Saddle, Crosby, North Dakota, 2003

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The Home of the Brave, 2008

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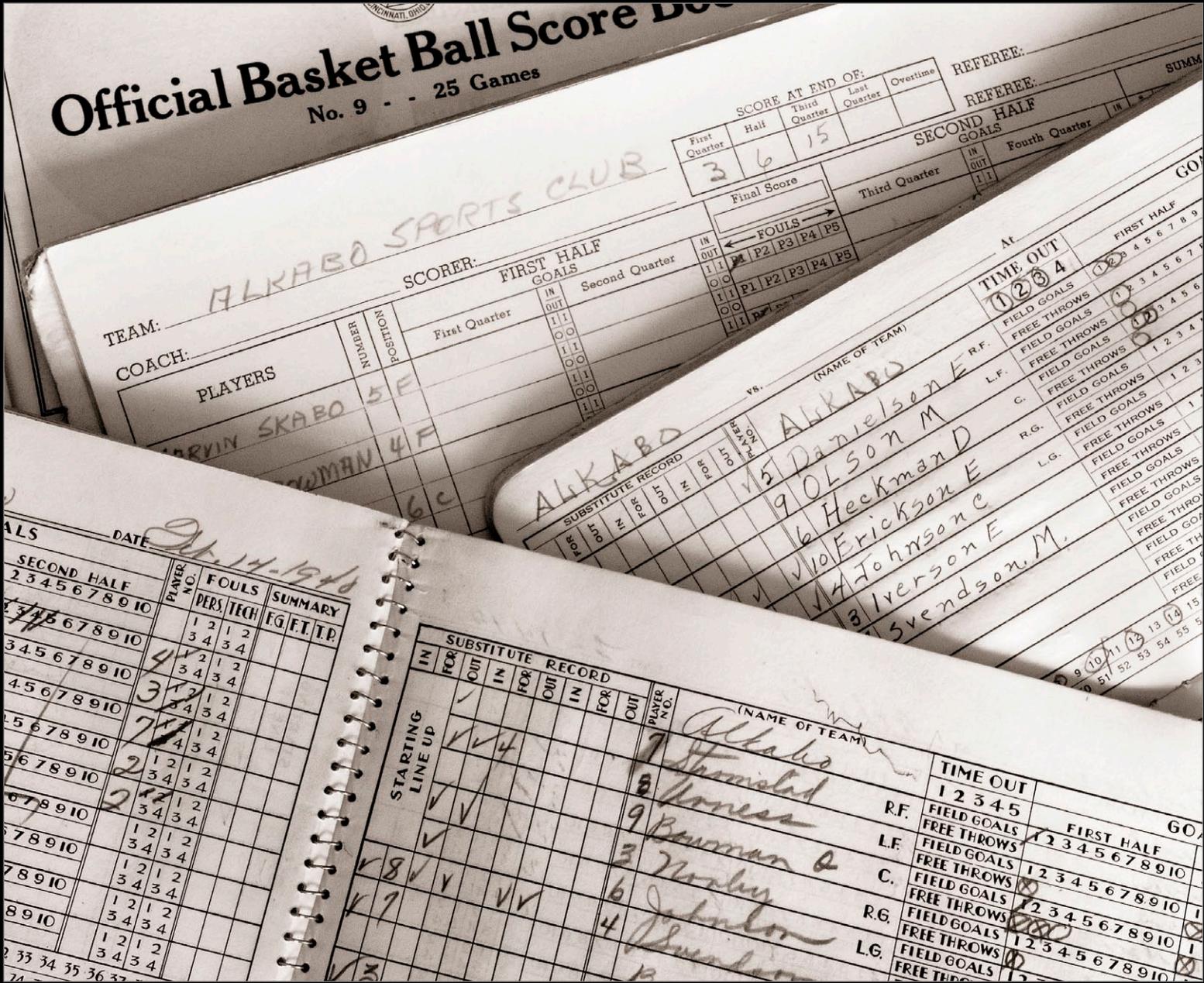
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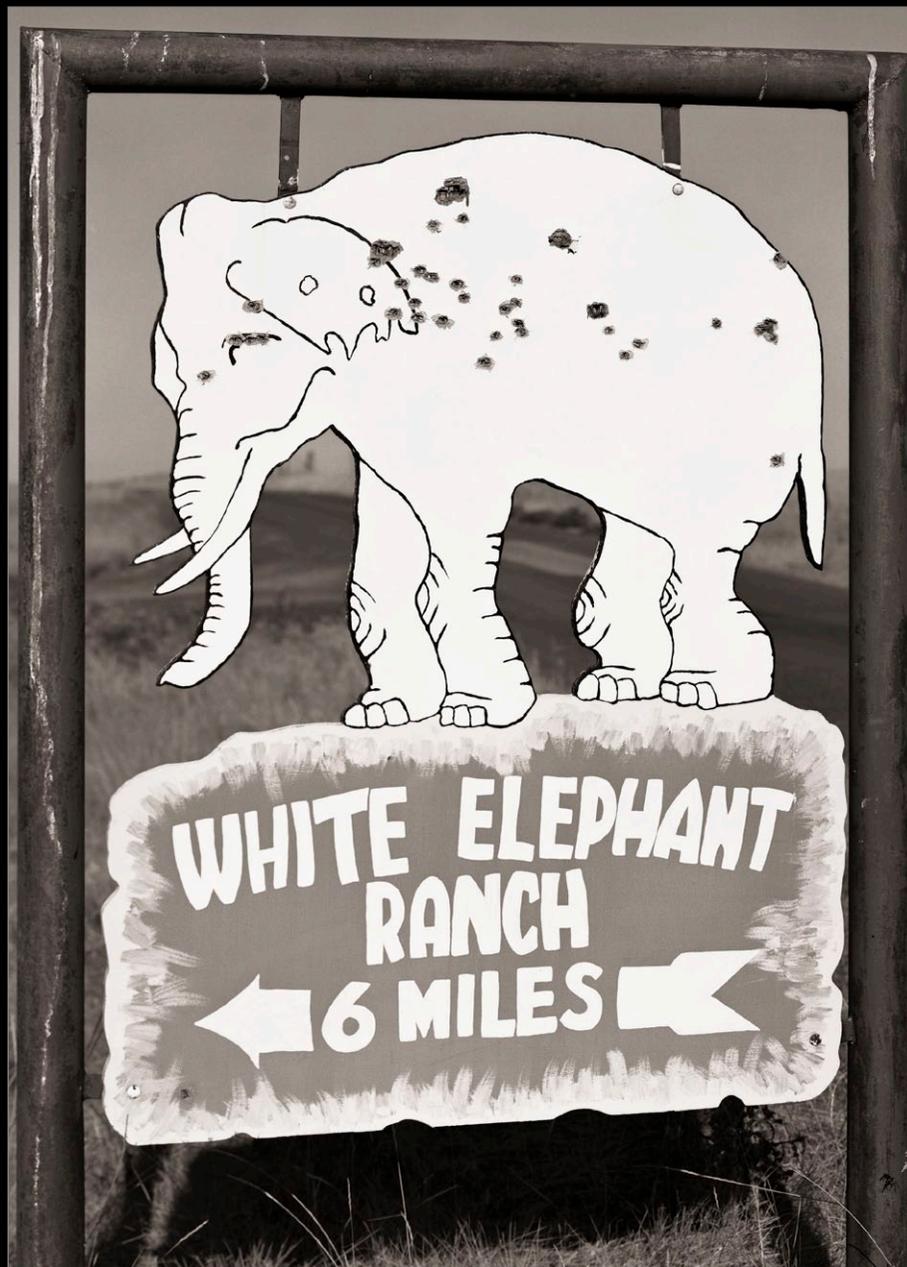
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The 1940 Team, North Dakota, 2004



White Elephant Ranch, Eastern Oregon, 1994

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Old Car, Fortuna Depot, 2003

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God, My Country, and a Good Night's Sleep, Writing Rock Ranch, North Dakota, 2003

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Tom's Shop, Parker Road Farm, 2009

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Silent Brass, Alkabo School, 2003



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Dancing in the Face of Entropy, 2007



Waldorf, 2008

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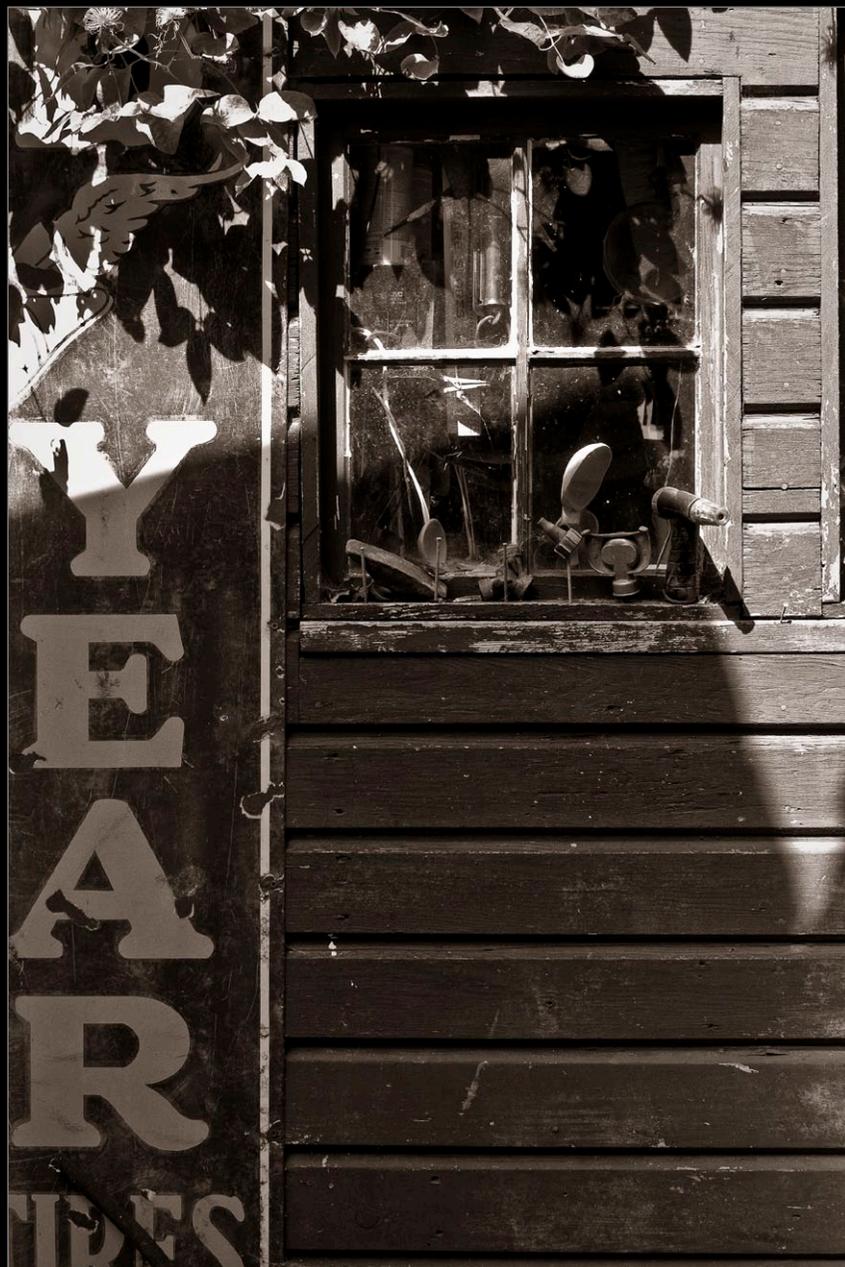
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The Year Is Done, 2009

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Shipyard Stories Dakota Creek Industries

In 2001, we moved to Anacortes into an 1893 building on the National Historic Registry, across from the shipyard. Where they build ships. Really big ships. Really, *really* big ships. Ships as long as a football field. We can watch them from our kitchen window and look down upon the yard from our roof.

For years, I've watched, but not photographed. I'd recently finished my *Made of Steel* project and needed a break from photographing metal and the men who work it into function. But, early in 2009, I started to feel the tug of steel once again. I watched from our kitchen window as usual, but found myself seeing compositions and yearning to pull out a camera. And so, it has begun. I am photographing in the shipyard with regularity now. A few new images from the shipyard are included in this *New 100 Prints Project*.

This is a big project, one I am sure will yield more than a few stories. Visit my website for updates as this work unfolds. It promises to be a long-term, very fruitful photographic project.



Yo, The 8600 Deck, Dakota Creek Industries, 2009

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Person/Person, Wilkes, The Pipe, 2009



Person/Person, Wilkes, The Pipe, 2009

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Person/Person, Wilkes, The Pipe, 2009

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Welder #2, Dakota Creek, 2009



Shipyard Welder, Dakota Creek, 2009

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Ship Construction, Dakota Creek Industries, 2009

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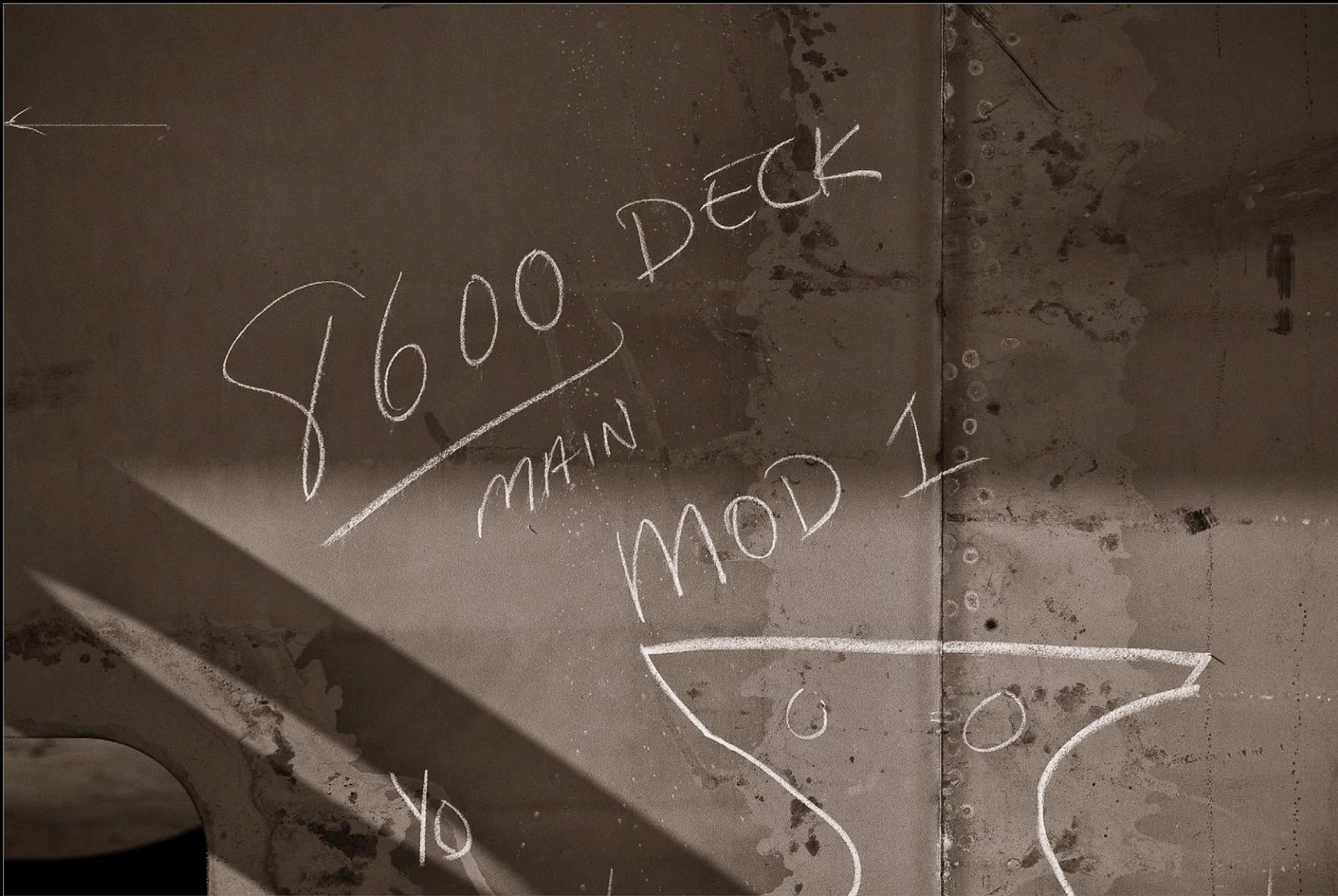
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Hull Construction, The Ross Candies Vessel, 2009



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Yo, The 8600 Deck, Dakota Creek Industries, 2009



Painted Hull, Dakota Creek Industries, 2009

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Crabbing Boat, Pre-Dawn, 2006



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Form and Function, The Olympic Tug "Eagle," 2009

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BROOKS JENSEN ARTS FOLIOS



The enclosure is heavyweight archival art paper, embossed and die-cut to size. 8x10½" finished size. The images are roughly 7x9½".

Folios

In 1993, I began producing my most important projects as collections of prints I call "folios." What is a folio? Think of a cross between a *book* and a *portfolio*. Like a book, these collections have a theme, include a dozen or more images in the set, and usually include some text element or signature. Like a *portfolio* — but unlike a book — they are printed individually as fine art originals. I needed to invent a term to describe this format I've never seen before, so I use the term "folio" — from the Latin root meaning a single, unbound sheet. I've grown to prefer folios to either individual prints or to offset books. With folios, I can do projects more in-depth than with a single image, yet they maintain the special feel of finely handcrafted, individually produced artwork.

A traditional photography *portfolio* is usually just collections of "wall art" photographs, overmatted and gathered in a clamshell box. My folios are unmatted prints, intended to be seen handheld, up close and intimately. The enclosures are heavy weight archival art paper, embossed and die-cut to size. All of my folios are 8x10½" finished size. The images range from 5x7" to 7x9½".

Custom Folios

I am an artist, so I love new ideas and crazy experiments. A web visitor to the *New 100 Prints Project* wrote this email:

"I love the 100 Prints Project! I love the idea of a folio of these images! I don't love all the images. (Sorry.) Why not allow us to choose which 10 images we'd like in a folio and just build us a custom folio of those images?"

— Doug

What a fun idea! Custom folios — I like it!

You choose the images you want. We'll make a custom folio just for you. We'll make a special colophon page with your name (or a gift recipient) so yours will be unique. Allow us a couple of days since these will be built upon request, but we should be able to ship within a few days, or a week at the most.

Three options are available: 5-print, 10-print, or 15-print folios. Each includes a signed title sheet, a custom introduction and a colophon text pages with your (or a gift recipient's) name.

Images are printed on either Harmon Glossy FB AL paper (for a very "gelatin silver" look), or Hahnemühle Photo Rag (for a matte surface with a "platinum/palladium" feel).

What a fun idea and experiment!

5-Print Folio Price

\$50

(plus shipping & handling)

[Purchase this folio online](#)

10-Print Folio Price

\$95

(plus shipping & handling)

[Purchase this folio online](#)

15-Print Folio Price

\$145

(plus shipping & handling)

[Purchase this folio online](#)

The online ordering process includes all 100 prints from which you make your selections for your custom folio.

Abstracts

Architecture

Japan

Landscapes

Nostalgia

Shipyard

Portfolio Design and Production by Brooks Jensen and Thea LaCross



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