



WINTER TREES 2011

*Winter Trees Folios IV, V, and VI by Brooks Jensen*

A BROOKS JENSEN ARTS PUBLICATION



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# *Winter Trees IV, V, and VI*



The idea for a series of folios celebrating winter trees had been with me for a long, long time — since my earliest days in photography. At long last, in 2008, the series commenced. The intention was to produce just one folio each year.

This year, Boreas (the Greek God of Winter) must have been feeling particularly spry. These three folios were photographed and produced from a single and unusually spectacular snowstorm the morning of February 23, 2011.

I awoke at 5am to a dark, heavy rain. An hour later, the cold had descended. Snowflakes started piling up more rapidly than I'd ever seen in my life. For a fellow born in Wyoming, this is saying something. Another hour and dawn arrived. Whatever plans I had for the day were

postponed and in just a few minutes I was out in the falling snow, camera in hand.

Causland Memorial Park occupies a one-block square not far from the center of our small town. Its varied and numerous trees gathered the large snowflakes for a brief pause on their way earthbound. Atop each and every limb and twig an outline of white grew, poised, balancing, waiting.

Mid-morning arrived with a stiff winter wind. The snow crystals first blew off the twigs, then the branches, then the limbs. Each gust created a burst of cascading snow, driven down in small avalanches.

By late afternoon, it was over and the winter trees were once again black outlines against a gray sky.



WINTER TREES IV

*Brooks Jensen*

BROOKS JENSEN



*Snow besieges my plank door.  
I crowd the stove at night.*

*Although this form exists it seems as if it doesn't.  
I have no idea where the months have gone  
Every time I turn around  
Another year on earth is over.*

~ Han Shan  
(b. 1546)





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[Folio Purchasing Information](#)



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WINTER TREES V

*Brooks Jensen*

BROOKS JENSEN

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*Snow collects on East Mountain Monastery.  
Deep in the mountains, few people go.  
Without daydreams about red dust,  
In the pale sun I'm peacefully at ease,  
Or among moss and flowers with staff and clogs,  
Or in the wooded shadow near an incense lamp.*

*What's the need to fly away  
On your walking stick again?  
Come back as a recluse to Mount Wo-chou.*

~ Huai Ku  
(dates unknown)





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WINTER TREES VI

*Brooks Jensen*

BROOKS JENSEN

*Winter Trees Folios IV, V, and VI by Brooks Jensen*

A BROOKS JENSEN ARTS PUBLICATION

[Folio Purchasing Information](#)



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*Oh, say does that star-spangled banner  
yet wave*

*O'er the land of the free  
and the home of the brave?*

~ Francis Scott Key  
(b. 1779)





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# COLOPHON

*Winter Trees IV, V, and VI*  
by Brooks Jensen

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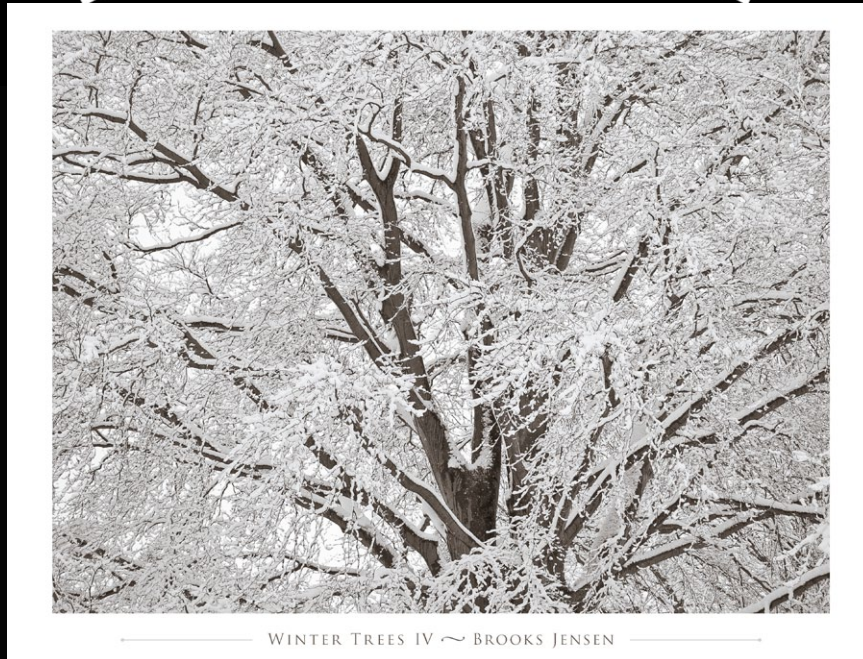
Photographed during a single day in February 2011.  
Images and layout produced March 2011.

This PDF dedicated to the memory of Dick Garvey,  
friend and fellow photographer.



# WINTER TREES IV

## *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 including a title page to lead things off, a poem, and a statement about the project. 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 an opening 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. Only acid-free, archival materials are used 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 Han Shan (b. 1546 A.D.), and colophon page
- Printed on an Epson 4880
- Printed on Hahnemühle Photo Rag 308gms

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

*Winter Trees Folios IV, V, and VI by Brooks Jensen*

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# WINTER TREES V

## *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 including a title page to lead things off, a poem, and a statement about the project. 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 an opening 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. Only acid-free, archival materials are used 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 Huai Ku (dates unknown), and colophon page
- Printed on an Epson 4880
- Printed on Hahnemühle Photo Rag 308gms

Five prints  
in embossed folio cover

**Introductory Price**  
**\$50 for the first 50 folios**

Thereafter, regular price

\$75

*plus shipping & handling*

**Online Direct Order**  
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# WINTER TREES VI

## *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 including a title page to lead things off, a poem, and a statement about the project. 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 an opening 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. Only acid-free, archival materials are used 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, text by Francis Scott Key (b. 1789 AD), and colophon page
- Printed on an Epson 4880
- Printed on Hahnemühle Photo Rag 308gms

Five prints  
in embossed folio cover

**Introductory Price**  
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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 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 2002 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 Brooks 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 several books on photography and the creative process – *Letting Go of The Camera* and the 3-book series title *Single Exposures* – as well as a series of workshops on disc. He also features a regular podcast at [www.lenswork.com](http://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](http://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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