



WINTER TREES
VII

Winter Trees Folio VII by Brooks Jensen

A BROOKS JENSEN ARTS PUBLICATION



Winter Trees VII



The idea for an ongoing series of photographic 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 one folio each year. Time flies and already I find myself here at number seven.

The skeletal complexity of winter trees is one of their primary characteristics – one that I could stare at for hours on end. One that I have stared at for hours on end. Tendrils, veins, pathways, neurons, delta patterns, roots. Not one single straight line

anywhere. Perhaps each winter we are being encouraged to drop our linear-ness and embrace the ways of life, to wander, to flow, to allow the organic to decide for us the direction we should take.

There are times when all of us can feel overwhelmed with life – the hectic day-to-day demands and responsibilities we all face, the interminable decisions and thought and talk. I can't help think that the trees, in all their complexity, must scoff at our foolish busy-ness with their tree-intelligence. They do have some primitive form of intelligence,

I assume, or how could they grow such complex patterns? They just do so, without thinking.

But, we humans grow into pretty complex patterns, too. We cannot begin to in any way explain how we know how to grow. I have no idea how I open my hand; it just happens – tzu-jen, as the Chinese say, "of itself so." Perhaps we stare at the winter trees because somewhere deep, somewhere inside conscious thought, somewhere where we are all connected, we understand, without thinking – of itself so.



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[Folio Purchasing Information](#)



*Tao is great; Heaven is great; Earth is great.
And human being is also great.*

*There are four great things in the universe,
and human being is one of them.*

Human being models himself after Earth.

Earth models itself after heaven.

Heaven models itself after Tao.

And Tao models itself after tzu-jen — of itself so.

~ Lao Tzu



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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 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 Lao Tzu (600 B.C), and colophon page
- Printed on an Epson 4880
- Printed on Harman Glossy Baryta Heavyweight paper

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 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.

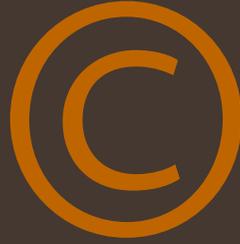
While Brooks’ writing serves as “the voice” of *LensWork*, he has also authored several books on photography and the creative process – *Letting Go of The Camera* and the 3-book series title *Single Exposures* – as well as a series of workshops on disc. He also features a regular podcast at www.lenswork.com, 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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