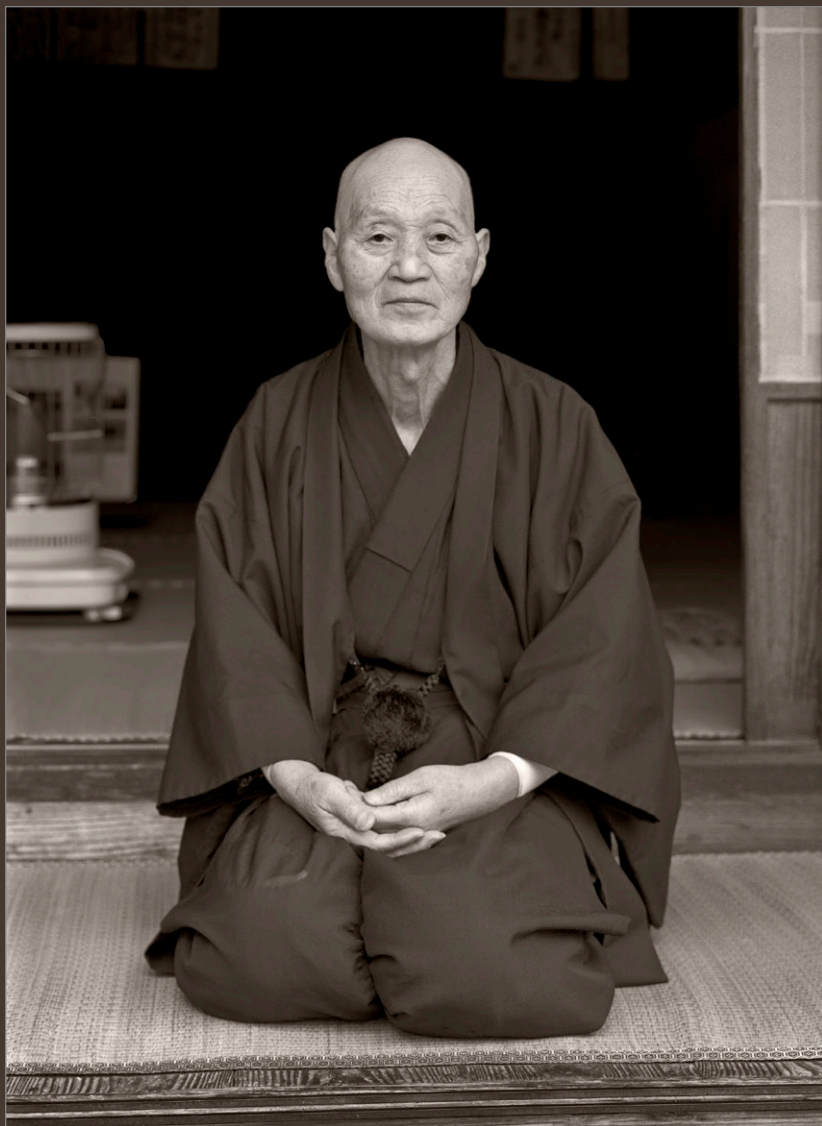


蜜柑贈物

Tangerine Gifts

David Grant Best
and Brooks Jensen



Tangerine Gifts by David Grant Best & Brooks Jensen

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Tangerine Gifts

About the Editions by David Grant Best and Brooks Jensen

Like so many things in life, there is a bit of a story *behind* the story of *Tangerine Gifts*.

We first conceived this project in the fall of 1989. What fun, we thought, to travel through rural Japan and photograph whatever came our way! We wandered through the northern region known as Tohoku during three weeks in November of 1990. The experience was beyond anything we could imagine. Brooks made a second trip in November, 1991.

Our objectives for this trip were modest; we had no ideas about producing anything specific from our adventures; we had no intentions of working together on a photographic end-product. We went for fun, to share the adventure of travel, and to simply—as the Japanese say—“follow our noses.”

We each carried bulky backpacks loaded with travel clothes and heavy photo gear. David worked with a Zone VI wooden field camera, Nikon, Fujinon, and Schneider lenses, and Agfapan APX-100 4x5 inch sheet film. Brooks used an Arca Swiss monorail view camera producing 6x9 centimeter negatives, Nikon, Zeiss, and Rodenstock lenses, Agfapan APX-100 and Kodak Tri-X Pan films.

The idea for a jointly produced photography and text combination arose after our return. In reminiscing about the unexpected encounters from our trip, one particular story repeatedly came to mind as representative of our experience with the Japanese people. That story became the basis for *Tangerine Gifts*.

The first edition of *Tangerine Gifts* was a handmade artist book designed to include both photography and a text component in the forms of gelatin silver photographs and letterpress text. This first edition of 100 was completed in the spring of 1992.

Each artist book in this first edition contained two gelatin silver photographs, one by each of us. The edition had five different matched pairs of photographs. These photographs were mounted in the flyleaf position of the book using a two-ply, beveled window mat. The text was handset in Perpetua type and letterpress printed on a Vandercook 219 proofing press onto Arches Text Wove paper. Japanese cloth was used for the covering material. The Western calligraphy was produced by Marilyn Reaves and the Japanese calligraphy by Noboru Tarui. We appreciate their contributions. The artist book was produced at the lone goose press in Eugene, Oregon, by Sandy Tilcock. For her contribution with both the design and production, we are deeply grateful.



The first edition was sold and distributed mostly to collectors and institutions, but a few still remain in the possession of the photographers.

In the production of the first edition, more text pages were produced than were needed. These extra letterpress text signatures were carefully packed, stored for safekeeping, and eventually forgotten.

The long-forgotten letterpress text signatures were recently re-discovered, opening a new door of possibility. Each of us have additional images that were not included in the first edition for various reasons—space limitations, vertical compositions, challenges of the wet darkroom, etc. But now, with the invention of the multi-print folio concept pioneered by Brooks for his personal work, a second edition of *Tangerine Gifts* seemed a natural evolution.

Making use of the exquisite original letterpress text signatures, this LensWork Special Editions folio recreates *Tangerine Gifts* in the new “folio format.” As a folio, 18 of the best images from our experiences in Tohoku have been selected for this reissue, produced from new scans of the original negatives. Of these 18, only three were included in the first edition. After the first 80 folios with the letterpress text signatures are sold, additional folios will be made with the text printed in a folded inkjet signature.

It has been a profound joy to revisit these photographs and bring this new edition to life. It is our pleasure to pass along these “tangerine gifts.”

Tangerine Gifts by David Grant Best & Brooks Jensen

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Grandmother Sorting Beans, Surisawa, Tohoku, Japan

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Farm Couple, Surisawa, Tohoku, Japan

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Barber, Higashi-Noshiro, Akita-ken, Japan

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Guard at the Temple Gate, Kyokurin-ji, Odate, Aomori-ken, Japan

Tangerine Gifts by *David Grant Best* & Brooks Jensen

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Cemetery Signs, Kyokurin-ji, Odate, Aomori-ken, Japan

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Steps at Tozen-in Temple, Uzen-Akakura, Japan

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Tozen-in Temple, Uzen-Akakura, Yamagata-ken, Japan

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Worker's Broom, Konashi, Iwate-ken, Japan

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Hanging Sandals, Daikoji Temple, Senmaya, Iwate-ken, Japan

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Crate of Fish, Onagawa, Japan

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Croquet Players, Iwate Funakoshi, Japan

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Handmade Saws, Tōno, Japan

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Priest at Tozen-in Temple, Tohoku, Japan

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Drying Fish, Onagawa Fish Market, Onagawa, Japan

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Rice Harvester, Rikuchu Kanzaki, Iwate-ken, Japan

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Row of Stone Sekibi, Ryori, Japan

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Woman Harvesting Seeds, Ushirogata, Aomori-ken, Japan

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Women Stringing Shells, Sawada, Japan

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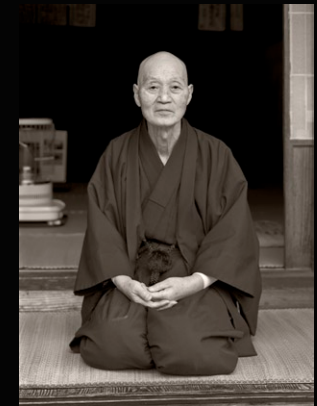


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COLOPHON

Tangerine Gifts

by David Grant Best & Brooks Jensen

PDF Version 1.0

March 2009

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All Brooks Jensen images © 1990-2009 Brooks Jensen

All Text © David Grant Best & Brooks Jensen

Published and produced by

Brooks Jensen Arts

Anacortes, WA



Photographed during three weeks in the fall of 1990 & 1991.

Images and layout produced March 2009.



In 1990, David Grant Best and Brooks Jensen photographed in the northern region of rural Japan known as Tohoku. From their experiences and photography during that trip, they produced in 1992 a handmade artist's book called *Tangerine Gifts*. Now, using recently re-discovered original letterpress text signatures, this LensWork Special Editions folio recreates *Tangerine Gifts* in the new "folio format." As a folio, eighteen of the best images from this trip to Tohoku have been selected for this reissue, produced from new scans of the original negatives. After the first 80 folios with the letterpress text signatures are sold, additional folios will be made with the text printed in a folded inkjet signature.

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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*, and *The Men*), with ten 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.

In addition to his artwork, Brooks has authored two books on photography and the creative process—*Letting Go of The Camera* and *Single Exposure*.

In 2001, Brooks and his wife (photographer and editor Maureen Gallagher) relocated *LensWork Publishing* to Anacortes, Washington, where they live and work in a century-old historic building.

Born in Laramie, Wyoming, in 1954, Brooks Jensen was a young boy when his family moved to Portland, Oregon—where he would live for more than 40 years. 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 matured over the years, and gelled together in a number of ways: as a photographic artist, as the Editor of *LensWork* magazine, as a podcaster, and as a capable workshop instructor.

In the busyness of publishing deadlines, the passion for doing photography has not been lost. Brooks continues to pioneer the print as well as the presentation.

David Grant Best is a native Washingtonian and graduate of the University of Washington. Known primarily as a fine art photographer illustrating the landscape, David also has turned his lens toward documenting small towns and rural communities.



David has exhibited at the Seattle-Tacoma International Airport along with oil painter Alfred Currier and sculptor Leo Osborne with work inspired by the Skagit River entitled *Spirit of the Skagit*. David's Skagit work comes from an ongoing exploration of the river and its tributaries, entitled *Skagit River Legacy*, which he expects to publish in a book by that name.

An exhibit at the Whatcom Museum of History and Art featured a museum-commissioned series of his 8x10 contact prints from Whatcom and Skagit counties entitled *Silo, Symbol of Change, A Photographic Essay*. His work is included in numerous West Coast museum and university collections.

David's work has been published in *ViewCamera* magazine, *LensWork* magazine, and was featured with an interview and portfolio on *LensWork's* first-ever electronic issue on CD-ROM. His first book, *Portrait of a Racetrack*, (for which he also wrote the text) documents an end to an era in horseracing history at the Long-acres Racetrack, a regional Seattle landmark, prior to its closure in 1992.

David is restoring an old house that is his home in Anacortes, Washington.



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