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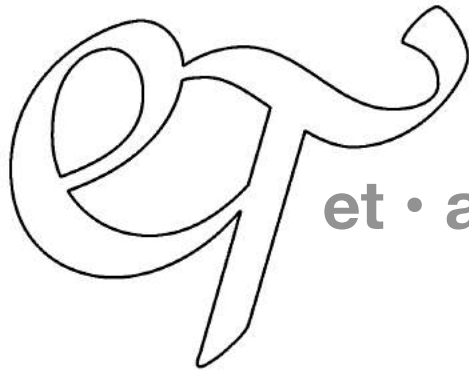
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et • ampersampler

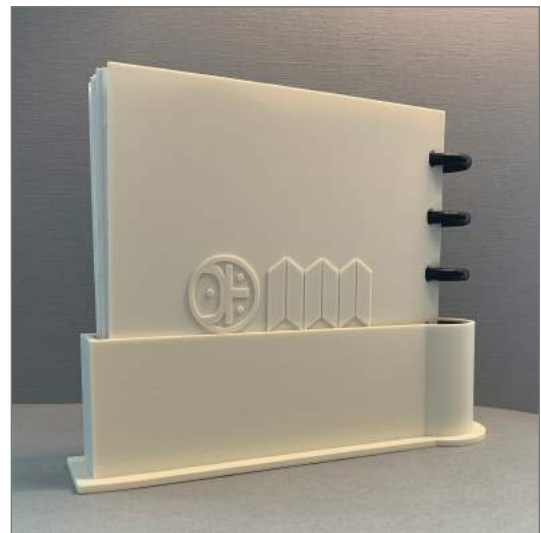
This handmade discbound ampersand type sampler album measures 145 x 142 x 2.5 mm. Inside the album are ½ page and full page 3d-printed plates of 17 *et* (ampersand) glyphs accompanied by embossed/debossed relief prints of each glyph.

Monotype print endpapers, created by hand on a gel printing plate using acrylic paints and inks, are a contrast in style with the rest of the sampler components generated with the assistance of the computer.

The *et* or ampersand has a most interesting history. Over the years, I've admired its many shapes in the fonts I use on a regular basis, as well as in the more fancy or fanciful ones.



3d-printed discbound *et • ampersampler*
and holder (front view)



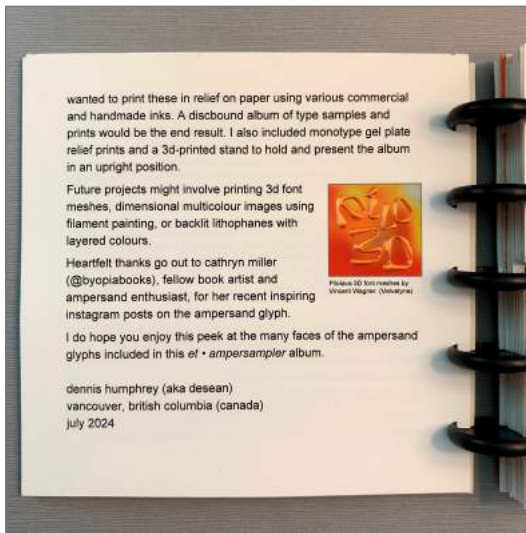
(back view)

I set out to explore the dimensionality of the font—more specifically, the *et* ampersand, simply because it has character—from playful to elegant. This interest was spurred by the acquisition of my first 3d printer.

My exploration of relief printmaking and my research into traditional Japanese ukiyo-e woodblock prints led me to focus on creating 3d-printed relief printing plates of favourite &-glyphs.

An FDM 3d printer was used to 3d print the sampler booklet and holder using PLA 3d filament.

The album booklet, digitally printed with pigment inks, contains an artist foreword, typeface attributions, lexicon, colophon and an edition page. A 3d-printed album stand holds the album upright.



booklet pages



top view of booklet and holder



booklet endpaper (front)



booklet endpaper (back)

EARTH to HAND

Earth to Hand is the third title in my *flutter folios* series published by *flutterbook press*, the moniker for my handmade books of images and writing. It is an homage to, and appreciation of, Northern Northwest Coast indigenous art, culture and traditions.

The 120 mm x 120 mm copper-coloured folio set housed inside a slipcase contains the following components:

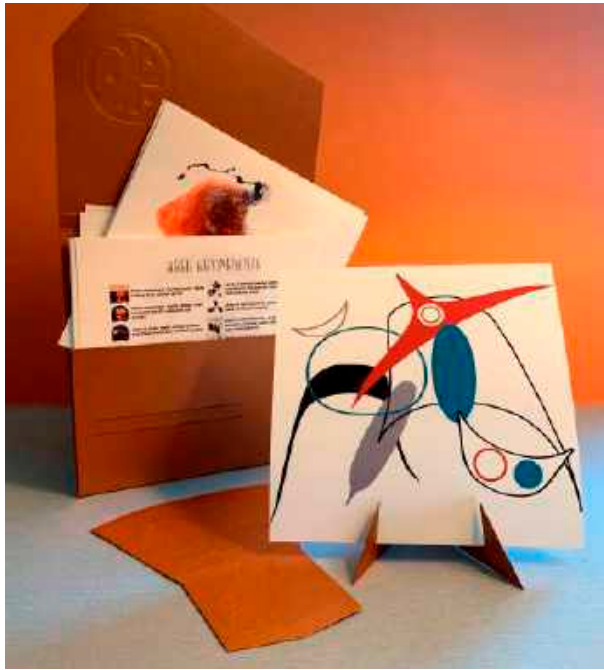
- original 3d-printed slipcase with copper coloured PLA filament top and argilite-coloured bottom; abalone shell button and sinew tie; miniature glass vials inside a tanned sockeye



3d-printed slipcase with abalone button & sinew ties; fishskin pouch with pigment vials; logo button with braided yarn tassel; accordion booklet

salmon skin leather pouch with an abalone button tie secured in a 3d-printed holder attached to the front of the slipcase; 3d-printed copper-coloured button securing a woven braid of black, red and blue cotton yarn

- folded lasercut mica copper-coloured cover stock folio with a 21-page accordion-style booklet
- introduction, colophon and lexicon of Haida-English words used in the booklet
- five microfictional maker stories presenting dialogues and reflections on making pigment paint and brushes, weaving cedar bark, tanning salmon skins and dreaming of formlines
- folio back pocket containing a list of book components, 14 prints and photos featuring mineral pigment ink paintings, as well as digital collages and drawings evoking traditional Northern Northwest Coast Haida formline shapes, a fishtail print, a transformation mask, a copper shield, and photos of mineral pigments, handmade inks and paint brush
- print display easel
- variable edition of 2 signed, dated and numbered copies of the book set



folio set, illustrations and display stand



forest awakening & dawn to dusk digital collages



transformation mask digital collage



copper shield, mica copper cardstock



sockeye salmon skin pigment vial pouch



salmon fishtail print/rubbing

BOOK COMPONENTS



forest awakening: booklet cover; digital collage from alcohol gel lift



forest awakening: digital collage from alcohol gel lift; ovoid and eye



dawn to dusk: digital collage; ovoid and crescent



scales: digital collage; inkscape; handmade inks on watercolour paper; drawn formline shapes



formline dreams: digital drawing; formline shapes



for u: inkscape sketch; handmade inks on watercolour paper



dark light: inkscape; handmade inks on watercolour paper



tanned sockeye salmon pouches for mini pigment vials; abalone shell buttons, sinew



earth pigments: ground carbon black, red ochre, vivianite



handmade inks: carbon black, red ochre, vivianite; water, saliva, tree gum, wintergreen oil



handmade paint brush: engraved alder wood; porcupine guard hairs, sinew, beeswax; lines with red ochre ink



xaat: copper shields; engraved logo and formline shapes; copper mica cardstock



Xaadas chīin: digital collage; transformation mask, human-salmon



kwāay: sockeye salmon fish tail print/ rubbing (*gyotaku*); sumi-e ink on rice paper; ovoid mat

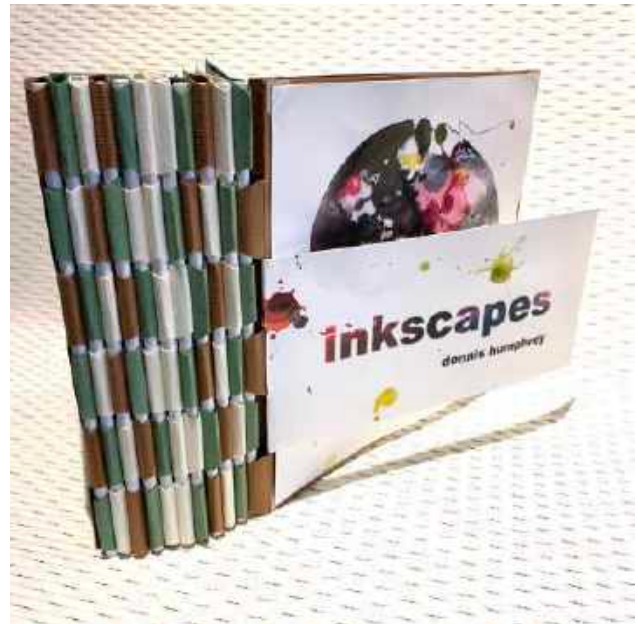
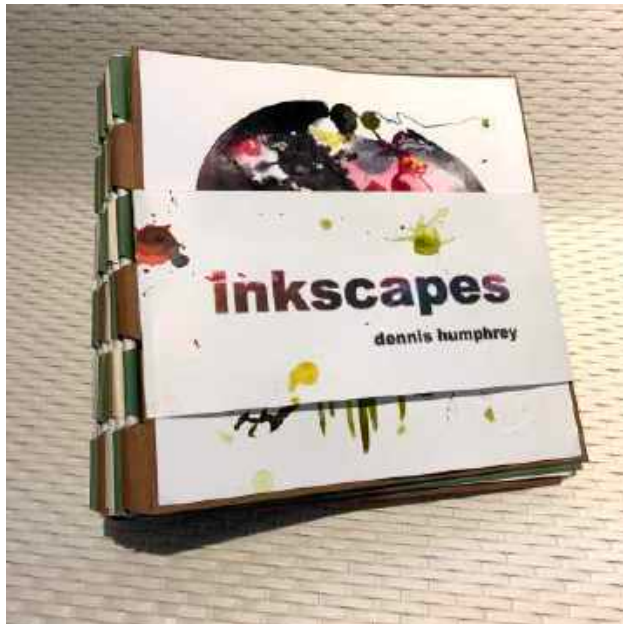
inkscapes

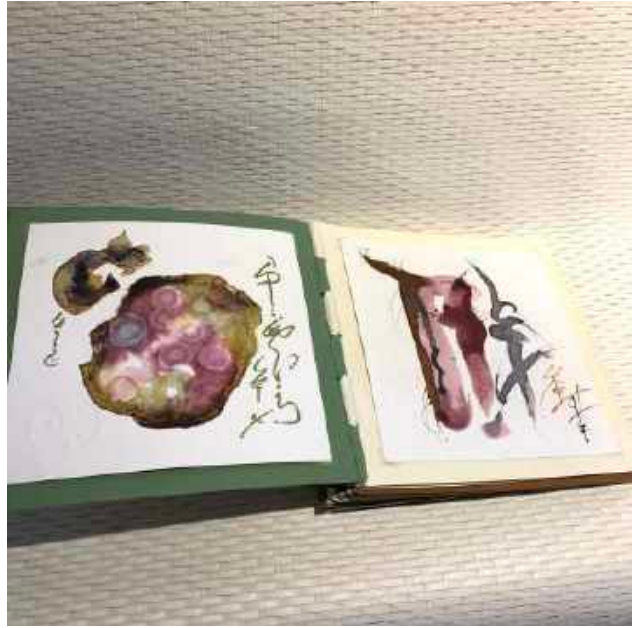
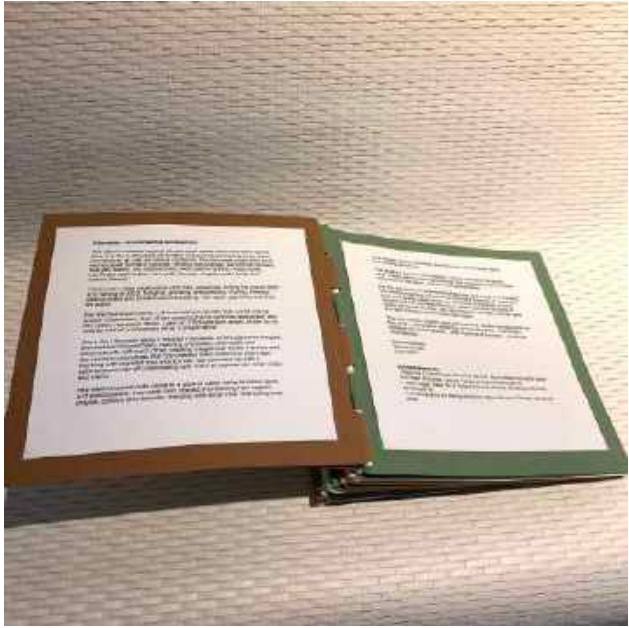
Dennis Humphrey (desean)

This album contains original ink paintings made with handmade natural inks. It is the culmination of months of exploring inkmaking using plants and insects, as well as mineral pigments. The inks were made from beet root (purple), turmeric (orange), rooibos tea (orange), persimmon (brown), oak gall (black), red madder (red), weld (yellow/green), indigo (blue), cochineal (red/purple), iron oxide (brown), copper oxide (blue) and carbon (black).

The album contains an introduction on inkmaking and asemics, ink swatches and a colophon:

booklet binding • piano hinge, 3 in (7.5 cm); 8 x 1/4 in (20.3 x 0.6 cm) paper rods
booklet • 8 x 8.5 in (20.3 x 21.6 cm); Japanese linen cardstock, 90 lb (244 gsm); 24 pp
text & front flap • matte paper, 44 lb (122 gsm); EPSON DuraBrite pigment inks
paintings • 19 original asemic paintings/poems & ink swatches; 3.5 to 8 in (9 to 20 cm) square; handmade natural inks on acid-free cotton watercolour paper, 300 gsm
edition: 1/1; 2023





re><connect

Dennis Humphrey (desean)

for more than two years, we led sheltered lives, isolated and disconnected from friends, family and others. distanced and alienated, we all sought a time soon when we could reconnect and resume living somewhat normal lives. It was a time of shadows and darkness, interspersed briefly with glimmers of transient light.

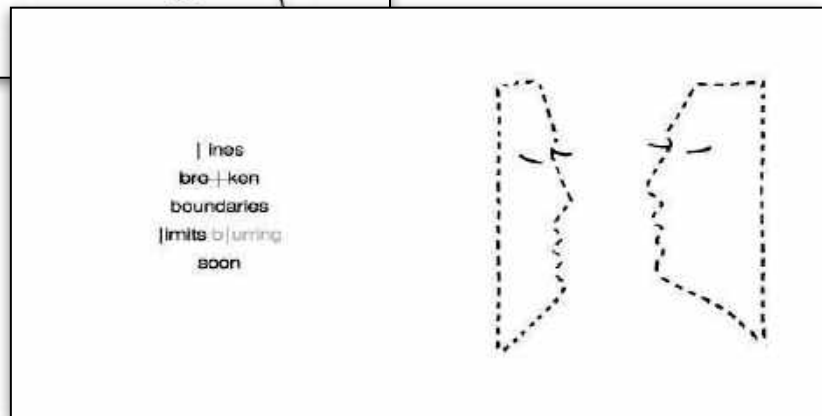
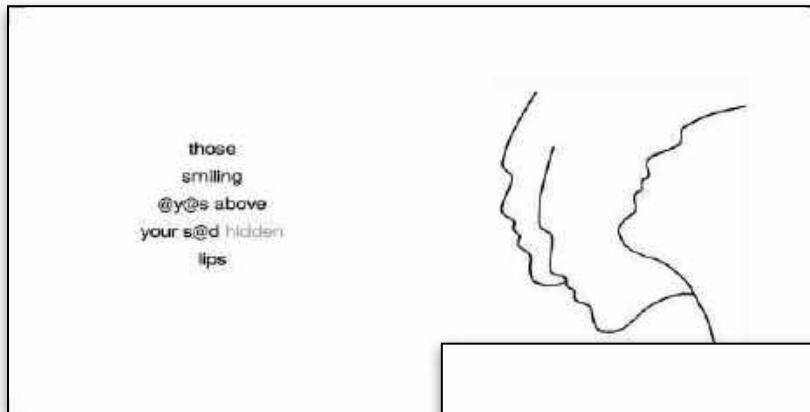
booklet format: japanese accordion; connected double-page spreads, 120 x 240 mm (4.75 x 9.5 in); 7 m (23 ft) long; 60 pp; booklet body: awagami unryu thin washi 55 gsm; booklet hard covers: paper weaving - unryu on lokta handmade paper, 176 gsm; paper face mask tie; 66 pp; edition 1, 2022



i created the re><connect cinquain poems and images over the most confined periods of the pandemic. they express my thoughts and feelings about the situation at the moment, as well as my heartfelt hope that all of us would come out of that dark, sequestered state, able to move forward and re-establish lost, severed connections.

this handmade flutterbook's physical and content design evoke many such connections... disconnected, however, they could not hold together to form an articulated whole that has meaning and purpose...

in hindsight, it was a period of self-reflection and transformation, where existential priorities were questioned and reset: what is important to me? why am I here? what do I want to do? it is not all black and white ... there are many shades of gray.





inklings...

an asemic reader
un livre de lecture asémique

Dennis Humphrey



inklings... is a handmade book of asemic poems and drawings. It is a limited variable edition of 2 copies published by *flutterbook press*, the moniker for my handmade books of images and poems.

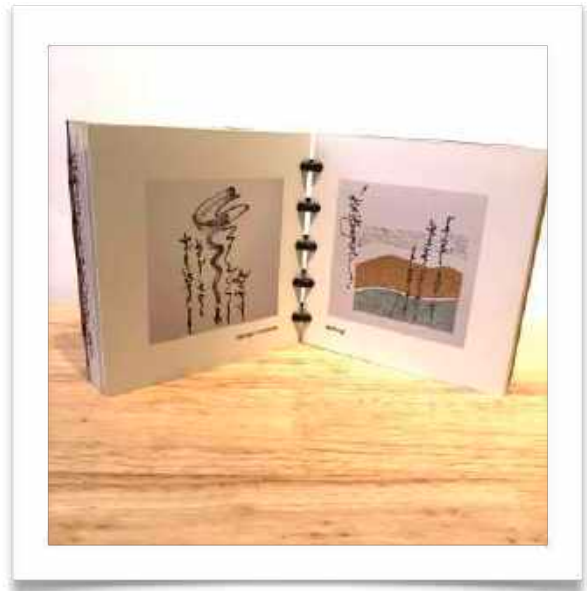


For me, *asemics* is language-like writing or drawing without the burdens and trappings of meaning or any rules of language... based simply on the visual and intuitive renderings of ink lines, strokes and small ink drawings or watercolour paintings... at times embellished with sprinkles of metallic flakes... my tools of choice are flexible fountain pens, brushes, inks, etching tools and various papers...

The writing carries no meaning... the strokes are spontaneous, gestural inklings that you can appreciate as you wish... polygraphicThe 色 *colours* book set comprises multiple handmade components that encourage the reader to engage in a visual and tactile experience through images and text.

Notions of my inner thoughts... momentary escapes into liminal spaces... brief murmurs of the heart... mini poems from beyond...

since I've always been inspired by japanese aesthetics, i tend to write these top to bottom and right to left, evoking a semblance of traditional cursive Japanese calligraphy...



Included in the set:

- 5.5" long x 6" wide x 1" high booklet
- 20 folios (40 pages) - 176 gsm cardstock
- 26 printed poems/drawings, including an original pop-up poem
- original covers - watercolour on washi paper collage, "asemic forest"
- arc system disc folio binding
- 6" square paperboard box case with embellished cover and inside cover linings
- introduction, poem titles, credits in both English and French

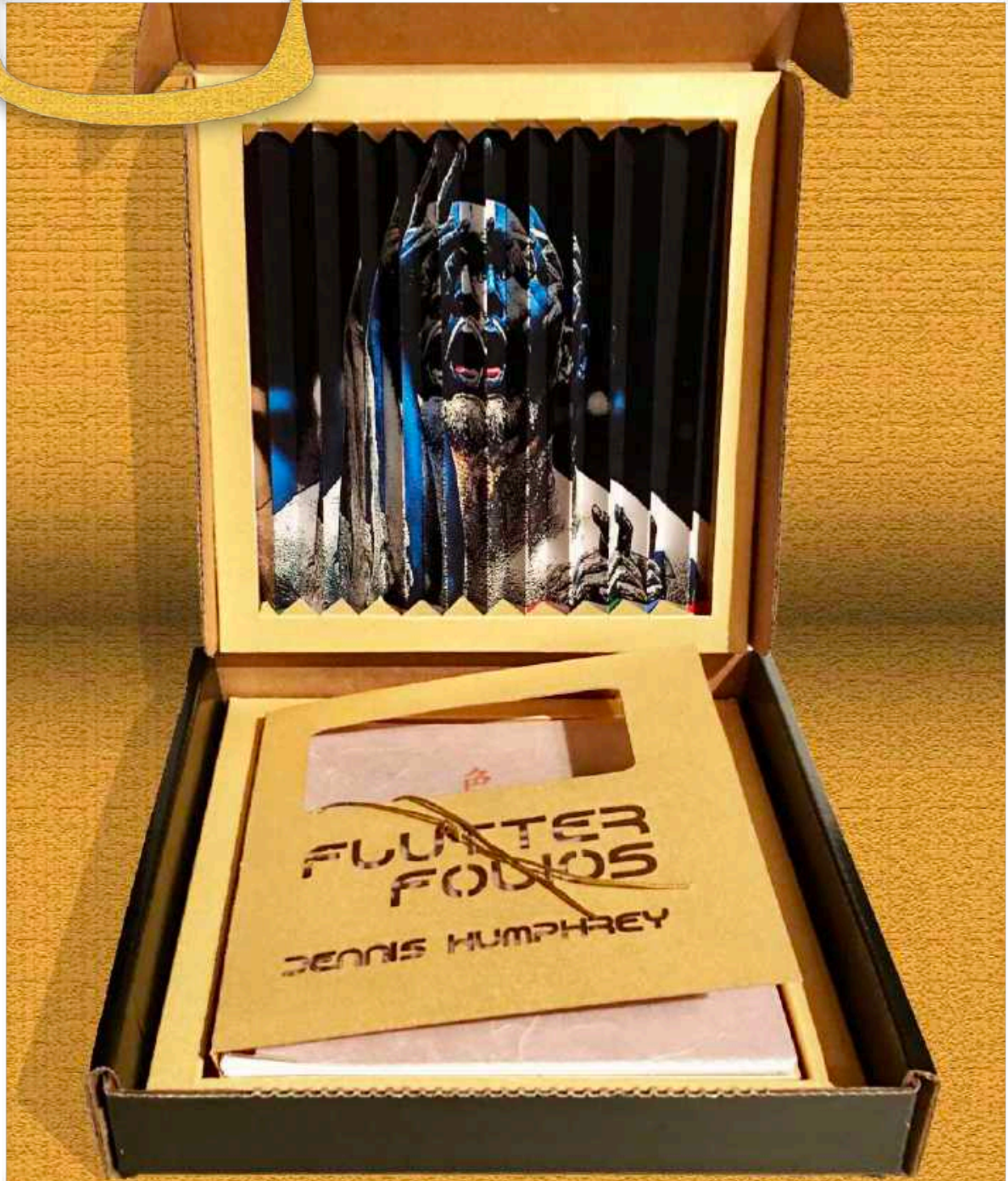
inklings... is published as a variable, limited edition of 2 copies, signed and numbered by the artist.



色

colours handmade book set

Dennis Humphrey



色 *colours* is the second title in my *flutter folios* series of handmade books published by *flutterbook press*, the moniker for my handmade books of images and poems.

The Japanese kanji 色 (*iro*) means colour in Japanese; it also evokes sensuality. Through imagined ritual experiences, I explore light and colour, as well as human transformations. These changes focus on inner awareness and transitional states of being, evoking colours that shine from dark, confined spaces.

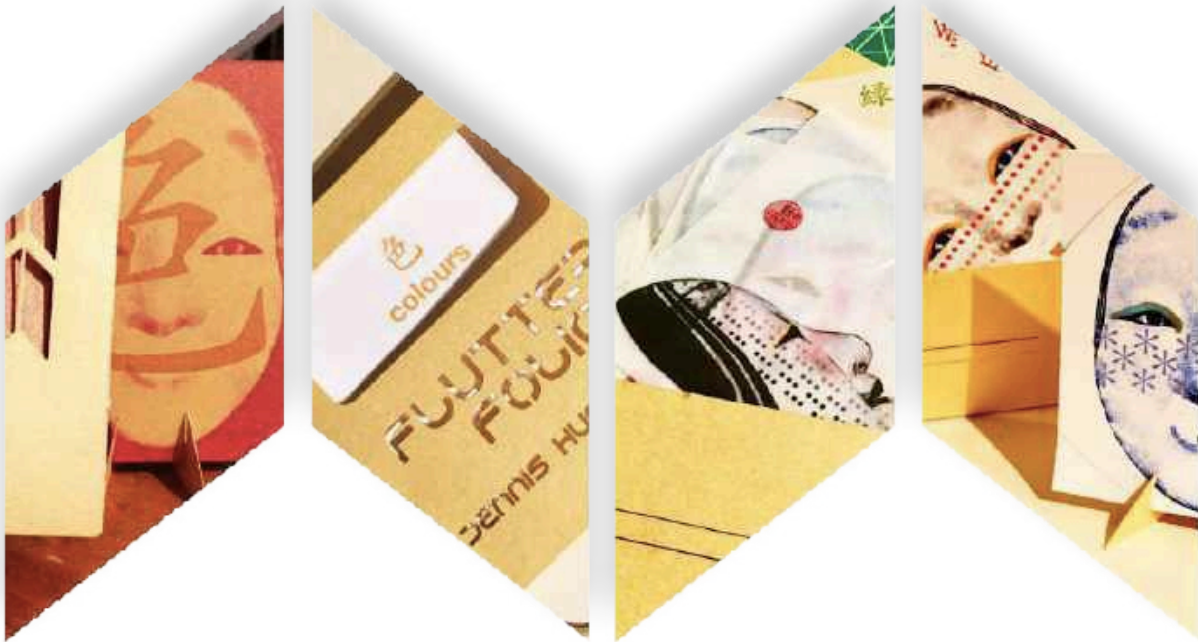


The 色 *colours* book set comprises multiple handmade components that encourage the reader to engage in a visual and tactile experience through images and text.

Included in the set:

- a 155 mm square (6") black paperboard box case with lenticular print cover;
- a folding laser-cut booklet folio;
- a 130 mm square (5.2") stab-bound booklet with 5 original 色 *colours* freestyle narrative poems, including: endpapers, introduction, lexicon, colophon and certificate of authenticity;

- a print pocket containing 5 mixed media *kao iro faces* wax-infused pigment ink prints on Japanese unryu washi and 1 *kao iro face* inkjet print and a cut out 色 kanji character on golden cardstock;
- a print display easel;
- an analog folded lenticular print of Atsushi Matsuda, a Japanese butoh dancer, taken by photographer Daiga Koshiyama;
- top & bottom inner case holders with inkjet prints;
- a clear protective sleeve.



色 *colours* is published as a limited edition of 5 copies (+ 3 artist copies), signed, numbered by the artist.

You can find additional images of the production process on the following website:

<http://dennishumphrey.wixsite.com/artphoto/>

青写真 BLUE PRINTS

Dennis Humphrey

This handmade book was inspired by, and produced during, a 3-month stay in Tokyo in the winter of 2019, with side trips to Kobe, Tokushima, Kaga and Kyoto.



I had the unique opportunity to live in Tokyo rather than simply be a tourist, exploring its neighbourhoods and engaging with people on a daily basis. During that period, I participated in papermaking, indigo dyeing, woodblock printing, brush calligraphy and cyanotype printing.

The title 青写真 BLUE PRINTS means cyanotype or blueprint (青), and pictures (写真); it is pronounced *ao shashin* in Japanese.

The overarching theme and design of the book, the cyanotype and pigment ink prints and accompanying short poems soon became *wabi-sabi* along with the colour blue—given the time of year, what I was feeling, perceiving and admiring, as well as the cyanotype printing and indigo-dyeing processes I was experimenting with, along with a rudimentary studio setup.

The 10.25 cm square 42-page booklet, with bookmark, placed inside a 12.5 cm square paulownia *kiribako* wooden box, closes with a sliding belly band. A small paper case with bamboo leaf design holds a 5 cm square booklet of 16 original *lanternes* poems



(1-2-3-4-1 syllables). The set is wrapped in a cotton *furoshiki* wrap showing an original bound *shibori* dyed indigo pattern with splashed and dripped persimmon juice.

Foreword and *Notes* sections describe the inspiration and processes. Twenty-three pages feature pigment ink prints of cyanotypes, indigo dyeing, handmade paper and digital photos created while I was in Japan.

A *Resonances* section lists inspiring quotes. Each flutterbook also includes a 14.5 cm pop-up bowing kimono titled *Boroboro* (torn, tattered) printed with pigment ink on kozo *unryu* (cloud dragons) washi paper.



This edition of the signed, titled, dated and numbered flutterbook set consists of 5 copies and 1 AC (artist copy).

Throughout all of the elements of 青写真 BLUE PRINTS, I have tried to remain true to the original wabi-sabi and blue themes by selecting visual, textual and other design elements that are evocative of asymmetry, age, wear, change, and the colour blue.

青写真 BLUE PRINTS is my way of expressing a sincere admiration over the past 30 years for Japanese aesthetics in the arts and crafts: papermaking, bookbinding, fashion design, shibori, indigo dyeing, pottery, dance, and theatre, among others. However, I doubt I will ever be able to fully understand or master the intricacies of Japan's art and culture.

You can find additional images on my website:

<http://dennishumphrey.wixsite.com/artphoto/writing-book-arts>

Please contact me if you have any questions or would like to obtain a copy.

SPACES IN BETWEEN

Dennis Humphrey

spaces in between is the first set in a collection of handmade *flutter folios* produced by the artist.

Evoking spaces associated with self, difference, boundaries and change, this folio focuses on a group of beings who no longer feel safe on the planet where they were born and currently live. Over the years, they have been chastised and pushed away by the other inhabitants for being different. They must now search for a friendlier and more sustainable place to live.

This folio set engages the reader in quietly discovering its various parts through sight, touch and sound.

The components are enclosed in a 5" x 5" x 3/8" hinged aluminum case, the front of which displays a unique polyvinyl acetate transfer image created by the artist.



Inside the case is a lasercut folio that presents a seven-page flutter booklet assembled accordion style. In it, the author provides a summary of the theme and a colophon detailing paper, printing, editioning and copyright information. As well, there are two generative drawings created online from photos of Andros and Hermis (the two main characters) and an encoded poem. QR codes provide web links to a key to help decipher the poem and to an other-wordly audio stream to enjoy while experiencing the folio set.



A back flap compartment to the folio houses a series of twelve 5" square archival pigment ink photographic prints and a photo index. The reader can display and view individual photos on a small, foldable easel stand which is included.



This first edition of the *spaces in between* flutter folio set, contained in an organza pouch, signed and numbered by the artist, is offered as a limited edition of 12 sets.



wood nymph

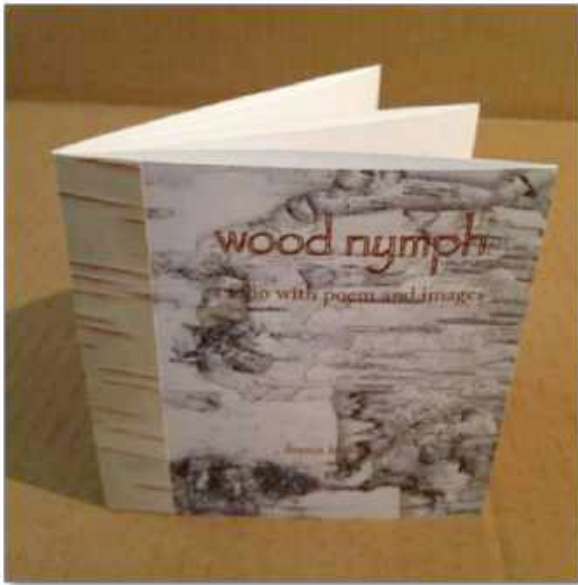
wood nymph is about an artist and a wood nymph. It evokes struggle, transformation and rebirth through a deep longing for change, tempered by a strong determination to preserve an existing order. It illustrates a bond between nature and human.

The folio book set comprises handmade components that engage the reader in quietly discovering the spirit of the woodland through sight and touch.

All components are enclosed in a 5" x 5" x 1" paper case with four folding flaps and a sliding belly band.



A four-page colophon, assembled flutter book style (Japanese *sempuyo*), contains the artist's preface and details on the paper, printing, editing and copyright.



A second flutter booklet features a freestyle twenty-two-page poem; a handmade caddisfly larva case, constructed of leaf, twig and other materials, serves as a bookmark.



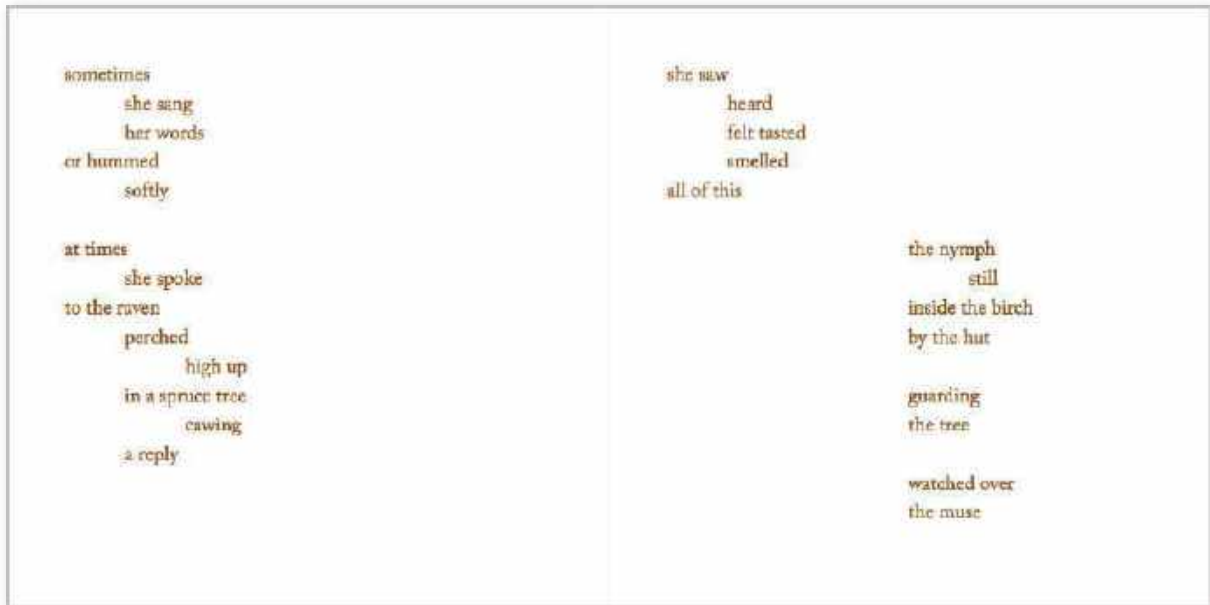
The reader can display and view on a small easel stand a series of nine photographic archival pigment ink prints on paper, assembled in a folder. In addition, a translucent beeswax-infused photographic print on Japanese unryu washi paper waits to capture ambient light.



Sample pages:

 <p>When I walk in the woods, collecting or capturing images, I smell the forest, touch and listen to the bark, branches, mosses, leaves and ferns, as the trees sway and creak in the wind. I hear echoes of crows cawing, woodpeckers hammering and dragonfly wings fluttering nearby. It's an experiential place where the mind dreams and the senses awaken, evoking life, metamorphosis and rebirth.</p> <p>Sometimes, I feel a presence, as though something or someone is following my every move—spirits of the forest, entities that inhabit the woods and watch over all living things, ensuring an endless cycle.</p> <p>I was inspired a few years ago when visiting Mary, my artist friend, muse and mentor. She lived with her husband in a country house nestled on the bank of a small, tranquil lake in a small town named Moonbeam.</p>	<p>Mary posed for me, miming and dancing for a series of wood nymph photos and poems I had in mind. In the years that followed the shoot, I quietly transformed the photos using various mediums: digital composites, alcohol gel transfers on paper, beeswax and mixed media on Japanese washi paper or wood panels.</p> <p><i>wood nymph</i> is my interpretation, through images and words, of one of the boreal wood spirits. It evokes struggle, transformation and rebirth through a deep longing for change, tempered by a strong determination to preserve an existing order. It is an homage to Mary.</p> <p>Though we cannot see her, the nymph still inhabits those woods, watching over us, smiling with amusement.</p> <p>The 2014 first edition of <i>wood nymph</i> was a 38-page 8"x8" hardbound book with imagewrap cover. It can be found at hlurb.ca, along with several other books by the author.</p> <p>Dennis Humphrey (design) Vancouver, BC May 2015</p>
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Colophon, pp 1-2



poem, pp 6-7

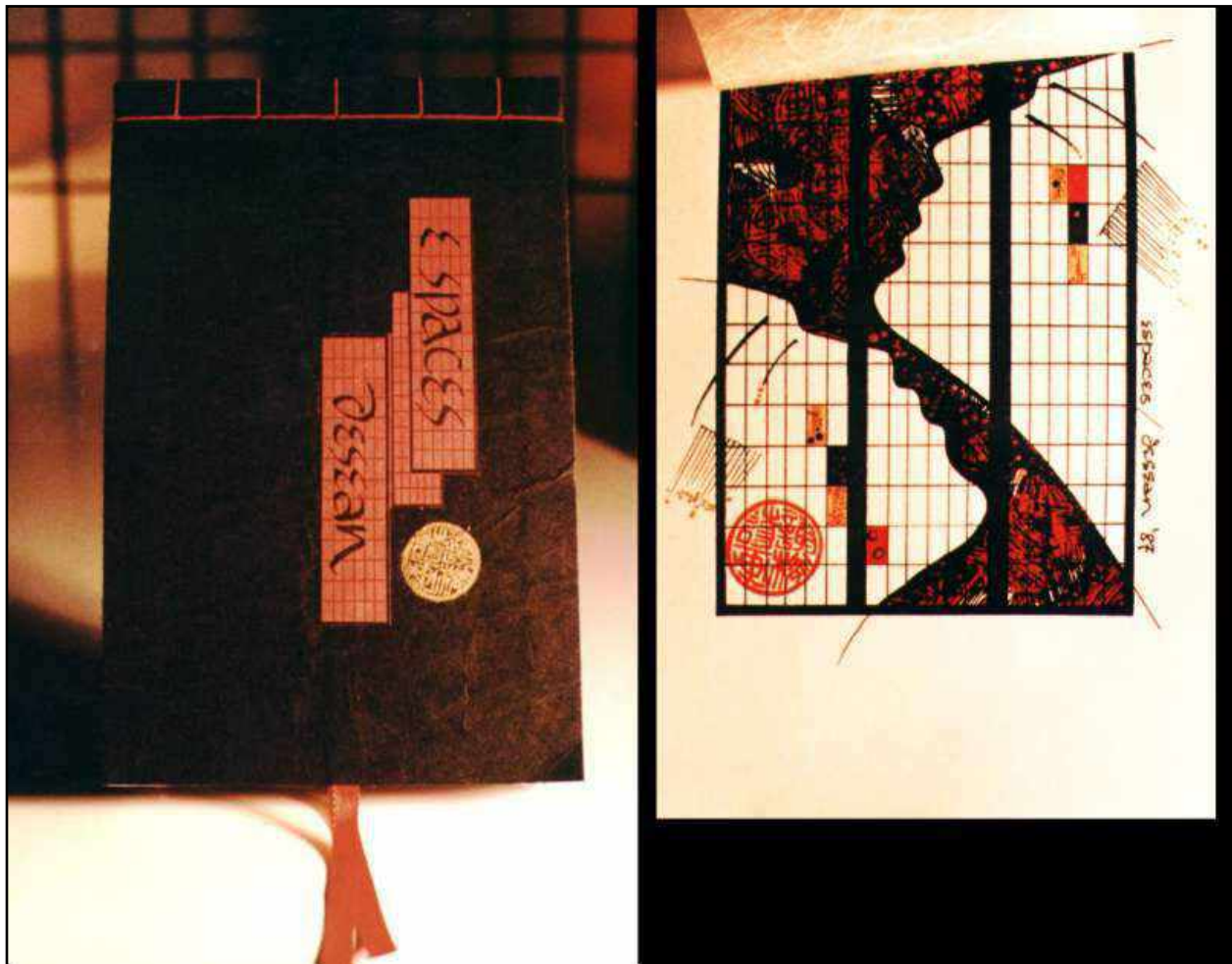
This is an open edition; each set is signed and numbered by the artist.

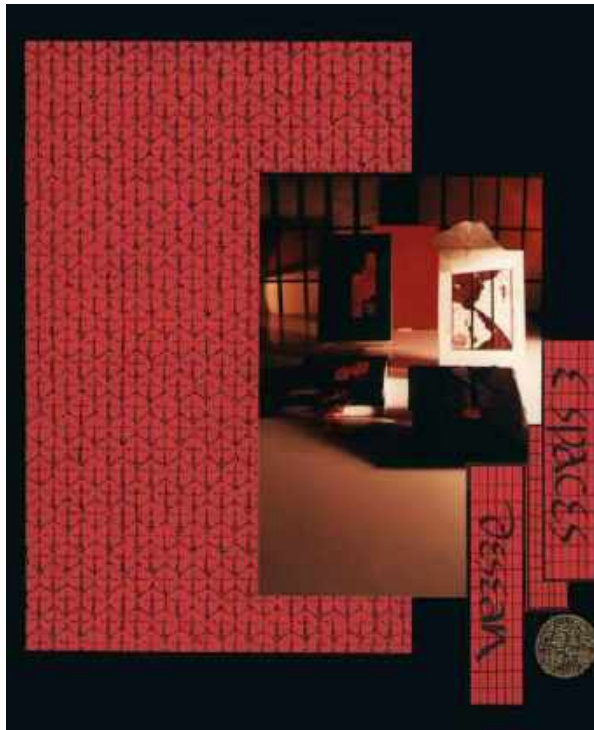
e spaces

Dennis Humphrey (desean)

25 poems (Fr/En), 20 ink drawings, hand-coloured frontispiece, Japanese papers and stab binding, ribbon tie, 8.5" x 5.5", 44 p, ed. 25, 1987

This book of poetry is hand bound in the Japanese style with Japanese papers. It includes an original hand coloured frontispiece and a red ribbon tie. All poems appear in both french and english, juxtaposed visually in a free flowing text layout.





espaces means spaces in French. e spaces is a collection of poems and pen and ink drawings that explore the spaces that separate us, that bring us together—negative or positive spaces, created or lost over time or yet to be shared. It explores real or imagined spaces that we live in the flesh, in fantasy, in the moment or in retrospect. Spaces can take their place in our minds, souls and bodies as longings, regrets—spaces we may not, or can never, let go. When bodies, minds and souls touch and there is no space between them, great distances may still separate one or more of them.

The title *e spaces* reflects the bilingual nature of the word where a blank 'space' has been left between "e" and "spaces" to evoke spaces that are erotic, exotic, eclectic, elusive, evasive, enticing, enabling, emerging, embodied, enclosed, evolving, enduring, engulfing, ephemeral, expressive, existential, ecstatic or empty, to name but a few

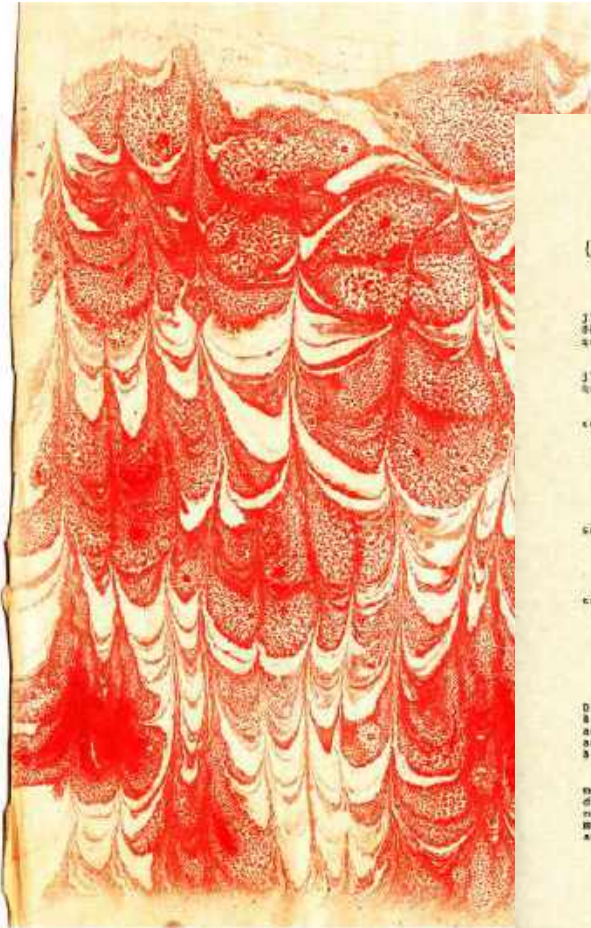
Il dort	he sleeps
dans son lit	in his bed
sa tête	his head
sur son oreiller	on his pillow
.....seulalone
rêveur	dreamer
Il dort	he sleeps
dans son lit	in his bed
son corps nu	his naked body
.....seulalone
caressé par mes	caressed by my
draps intimes	intimate sheets
dans son lit	in his bed
Il dort	he sleeps
dans ses rêves	in his dreams
sans s'éveiller	without awakening
à ma réalité	to my reality
Il dort	he sleeps
.....seulalone
dans sa réalité	in his reality
sans s'éveiller	without awakening
à mes rêves	to my dreams
dans son lit	in his bed
sa tête	my head
.....seulalone
grodé	crowded
dans son oreiller	in my pillow
d'espoir	of hope
Je ne dors pas	I do not sleep
mon corps	my body
.....seulalone
étouffé	suffocated
sous mes draps	in my sheet
linéaire	sheet
.....et je ne dorsand I will never
jamais	sleep
sur son oreiller	on his pillow
sous ses draps	in his sheets
.....seulalone

quelques lambeaux...

Dennis Humphrey (desean)

Limited edition handmade book: 41 poems (Fr), leather stab binding, sliding leather mask tie, silkscreen print on leather, hand marbled end papers, 8.5" x 5.5", 44 p, ed. 13, 1983





la gitane

J'ai vu
dit que je l'ai vue
qu'elle était gitane

J'ai compris
qu'elle comprenait

ses yeux parlent
percent sa rétine
plongent doucement
dans son intérieur
glissent ses viscères
qui déformant
se cristallisent

ses mains parlent
dirigent une symphonie
de nouvelles idées
qui font la danse torbala

sa veste parle aussi
canelon flamboyant
qui cache
les couleurs
de son âme
déchirée

Où belle gitane
à la crinière d'or finolé
aux yeux siliceux
aux mains intelligentes
à la parole rouge-vif circonfléché

merci
d'être venue
mourir
mon esprit
affamé!



ERUB MURRAY E.L.A.B

Handmade integral film booklets 2021



mindscape

Polaroid minibook, 8 folded panels, 4.25" x 3.75" x 0.75"; Polaroid 600 Colour integral film, 2021



浮世絵 pictures from the floating world

Mini book, 8 folded panels (1-page), 4.25" x 2.75", ed 7, inkjet prints of 6 integral film emulsion lifts & 4 lantern poems on folded letter sheet of unryu washi, linen cord, 2021



Polakims

Polaroid kimono minibook, 8 folded panels, 4.25" x 3.75" x 0.75"; Polaroid i-Type Colour integral film, 2021

Handmade flutterbooks 1987-1996



Clay
Handmade flutterbook, short story and drawings, 8 p, 1987



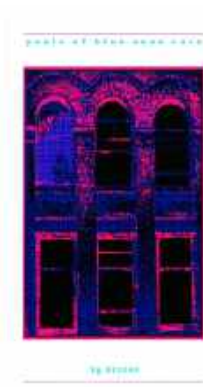
flutters
Handmade flutterbook, sliding tie, 10 poems, 14 drawings, 18 p, 1988



with a flutter of wings
Handmade flutterbook, 1 poem, 1 drawing, 5 p, 1988



iro colours
Handmade flutterbook, 3 poems, hand marbled (suminagashi) covers and 1 drawing, 6 p, 1989



pools of blue neon rain
Handmade flutterbook, 1 poem and 1 drawing, 6 p, 1989



cinquains
Handmade flutterbook, 18 poems, 14 drawings, 10 p, 1989

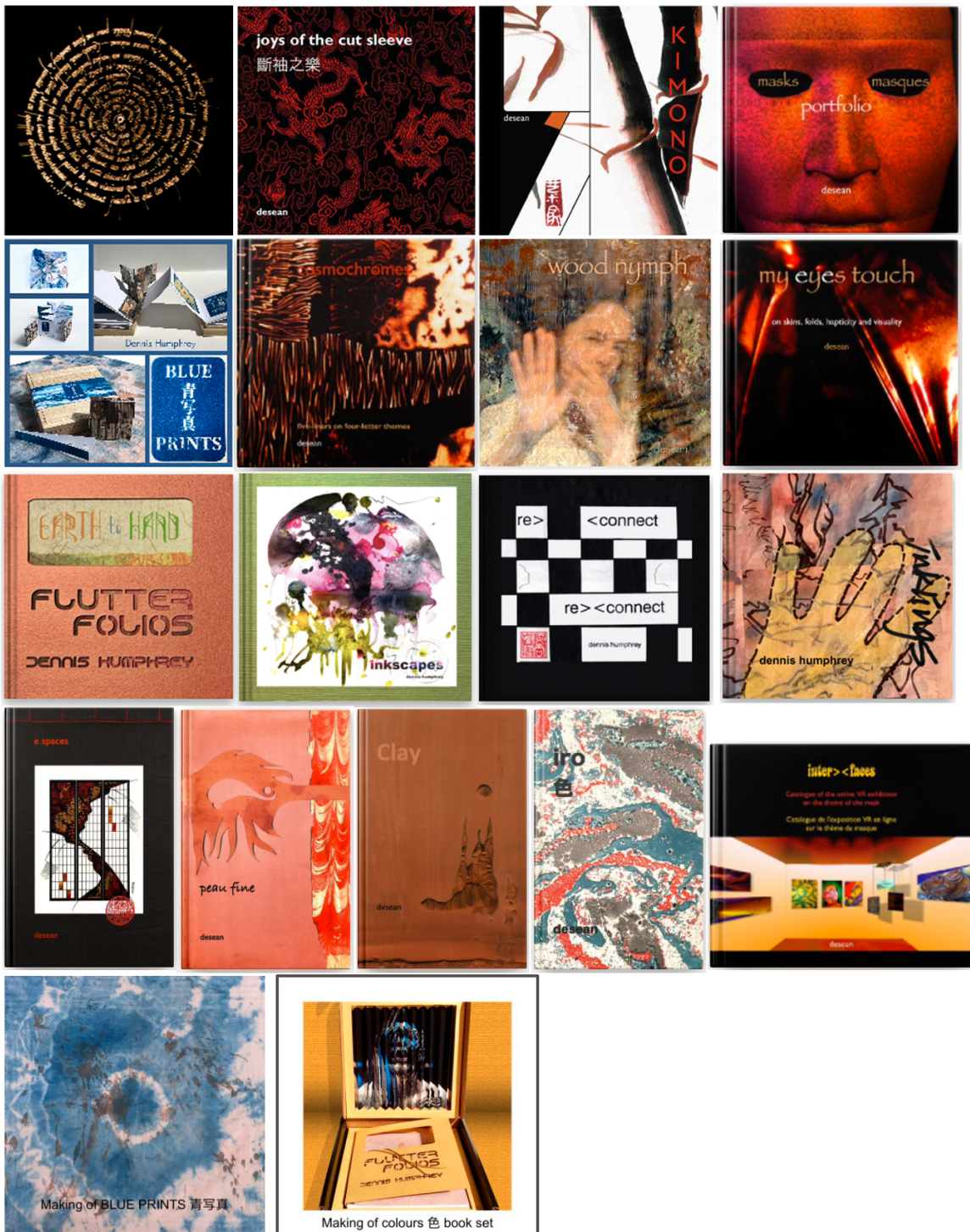


one hundred smiles
Handmade flutterbook, 5 poems, 5 drawings, 8 p, 1996

Other formats and print-on-demand books with original writing and graphics 1982-2023

- **Special edition print-on-demand booklet & slipcase set** (2024): collection of print-on-demand book versions of *inkscapes*, *re><connect*, *inklings* and *Earth to Hand* booklets in a 3d-printed slipcase; includes one archival pigment ink print for each of the four booklets
- **inkscapes** (2024): original asemic ink paintings and writing made with handmade natural inks using plants and insects as well as mineral pigments
- **re><connect** (2024): visual cinquain poems, illustrations; expresses the author's personal thoughts and feelings about connections during the global pandemic crisis
- **inklings ... an asemic reader** (2024): asemic ink paintings and writing, collage; a spontaneous exploration of inks and collage on paper without the burdens and trappings of meaning or rules of language
- **Earth to Hand** (2023): intro, maker stories, photographs, images, photos of handmade folio, 3d-printed slipcase
- **Cyanoscapes** (2023): mini folded booklet made from a single sheet of letter-size paper; includes an intro and 5 pigment ink reproductions of wet cyanotype prints painted live in the sun
- **spaces in between** (2020): intro, poem, photographs, images, photos of handmade folio
- **Making of 色 colours handmade book** (2020): photos showing development process
- **Making of 青写真 BLUE PRINTS** (2019): photos showing development process
- **青写真 BLUE PRINTS** (2019): digital scans of cyanotype prints, photos showing development process, lanterne poems
- **wood nymph** (2014): poem, photography, photo-based mixed media encaustics alcohol gel transfers
- **kimono** (2010): digital kimono card designs, poems
- **joys of the cut sleeve 斷袖之樂** (2009): poems, illustrations
- **e spaces** (2009): poems, illustrations
- **iro 色** (2009): poems, illustrations
- **Clay** (2009): short story, illustrations
- **cosmochromes** (2009): poems, Cibachrome photos

- **interfaces** (2009): writing, poems, photos, inter><faces online exhibition
- **my eyes touch** (2009): writing, photos
- **masks portfolio masques** (2009): masks, writing, poems
- **Noir poem** (1982): hand calligraphed ink and acid on paper, rotates on central stem



Special edition print-on-demand booklet & slipcase set

The et or ampersand has a most interesting history. Over the years, I've admired its many shapes in the fonts I use on a regular basis, as well as in the more fancy or fanciful ones.



bottom & top slipcases with booklets



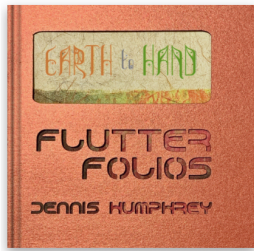
slipcase with print on display stand

Each 7 x 7 inch (18 x 18 cm) softcover print-on-demand booklet contains the integral text and images of the handmade versions as well as photos of the handmade book sets.

In addition, each booklet is accompanied by one 5 x 5 inch digital reproduction of one of the images from the corresponding handmade artist book set, printed with archival pigment ink on 6.5 x 6.5 inch EPSON Ultra Premium Presentation Paper Matte, 192 gsm.

The set of four booklets and prints is housed in a 2-part sliding 3d-printed slipcase with a relief *flutterbook press* logo repeat design, an artist logo, and a white 3d-printed interlocking stand to display the prints; the slipcase is secured by a belly band.

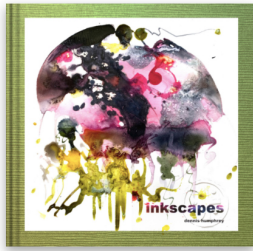
Print-on-demand softcover booklets



Earth to Hand

7 x 7 in., 32 pp, 2024
microfiction, illustrations, photos

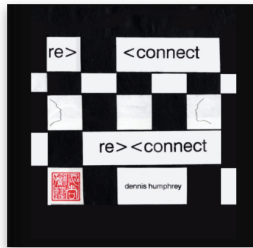
an homage to, and appreciation of, Northern Northwest Coast indigenous art, culture and traditions through multiple media.



inkscapes

7 x 7 in., 22 pp, 2024
asemic ink paintings and writing

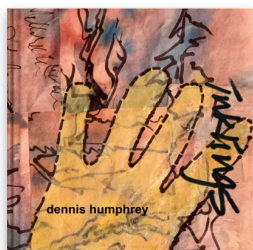
original asemic ink paintings and writing made with handmade natural inks using plants and insects as well as mineral pigments



re><connect

7 x 7 in., 54 pp, 2024
visual cinquain poems, illustrations

expresses the author's personal thoughts and feelings about connections during the global pandemic crisis



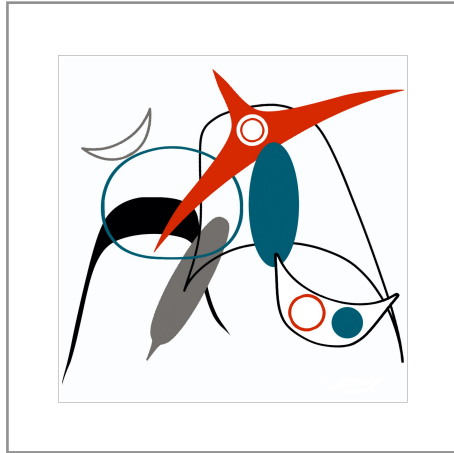
inklings... an asemic reader

7 x 7 in., 42 pp, 2024
asemic ink paintings and writing, collage

a spontaneous exploration of inks and collage on paper without the burdens and trappings of meaning or rules of language

Prints

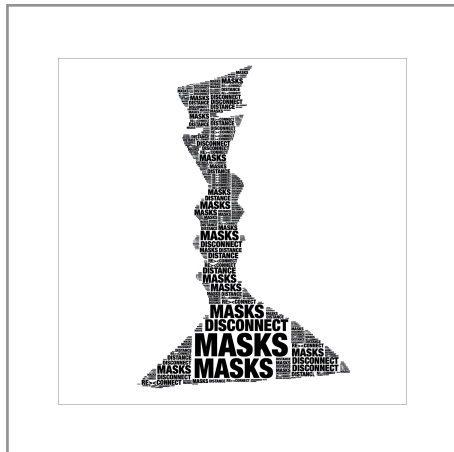
Four 6.5 x 6.5 inch dated, numbered and signed archival pigment prints accompanies each of the four booklets.



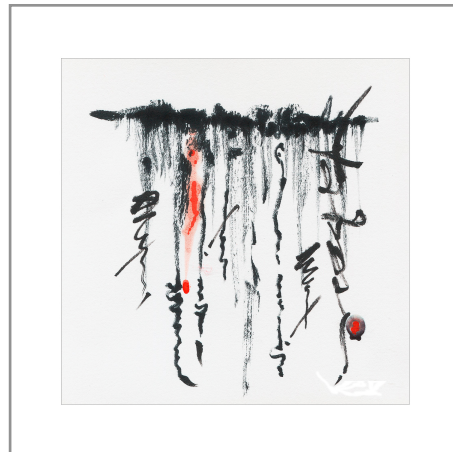
formline dreams (Earth to Hand)



medusa (inkscapes)



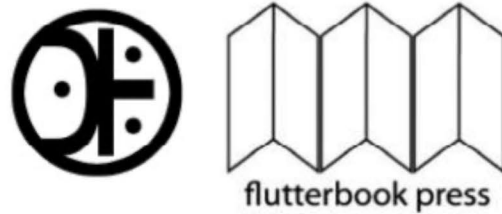
masks (re><connect)



taboo (inklings... an asemic reader)

The set includes a dated and signed Certificate of Authenticity.

To find out more, please contact the artist:



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