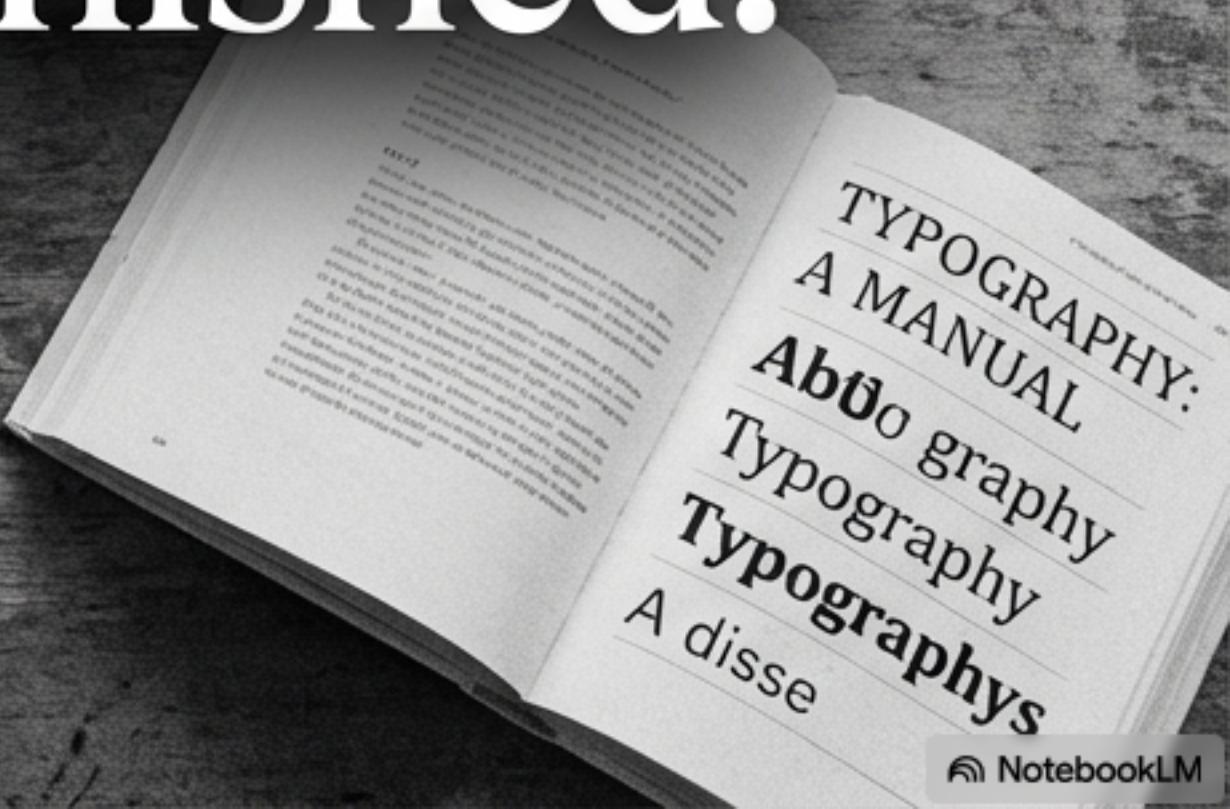


Welcome to the gallery of things I actually finished.

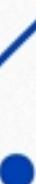


It starts with a flighty brain and a full mind.

My reality is formed by a sense of disassociation and forget. That sets the stage for a happy existence here and now. That state fades...and the cascade of thoughts waterfalls in more like a firehouse than a trickle.



I'm not running back though, I'm sitting still, practicing presence, physically out of motion, mentally the most motion-full, mind-is-full...



...no resolution, just revolution, revolving thoughts, around self and each other, other, in a cyclical pattern that has no termination. Just contemplation.

The mission is to celebrate the beautifully messy process.

This is a collection of “Things I Didn’t Mean To Do” that don’t actually need to be done.

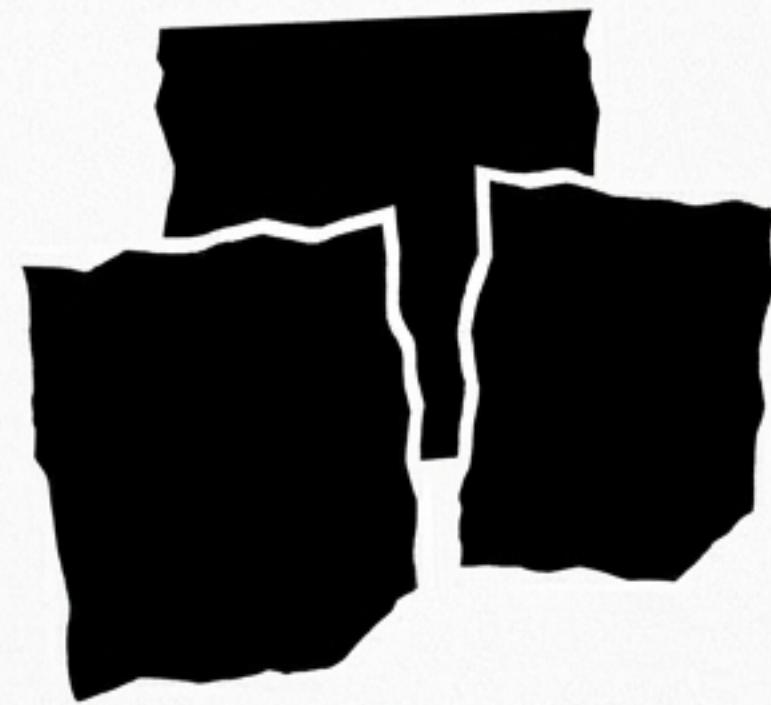
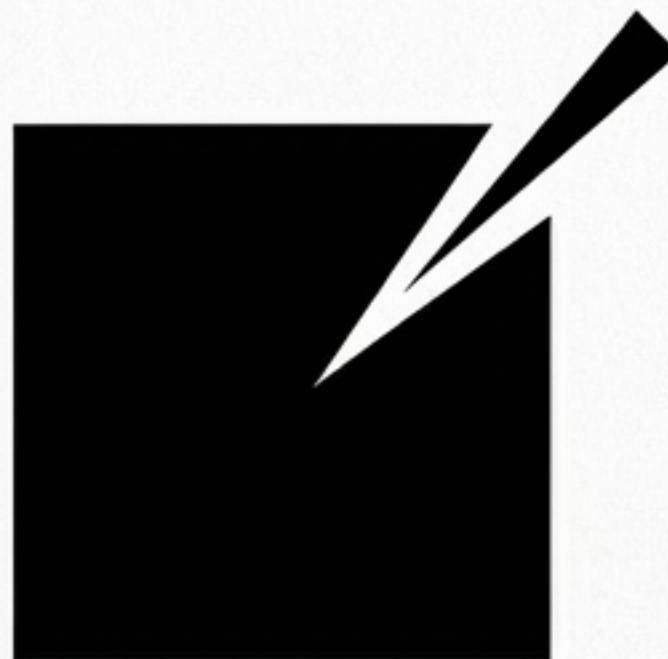
If you see half-completed projects here, that is a metric of success. It means I was able to stop forcing it until it was “perfect” and instead shifted my focus to something I actually meant to do.

Having a space for the messy explorations and ideas I quickly get excited about (and then over) is a way to remember nothing is that serious and I should go outside and play.



First, Choose Your Visual Language.

To bring a project from a ‘full mind’ to a finished artifact, you need a system. Your design aesthetic is that system—the visual DNA that gives form to your ideas. Below are three distinct languages for telling your story.



The Neo-Experimental: A Digital-Physical Hybrid

-  **The Grid:** “Broken” or flexible. Some pages are strictly aligned, others have images overlapping or bleeding off the edge.
-  **Typography:** Mix of **Large Display Serifs** (for drama) with **Tiny Monospaced fonts** (like *JetBrains Mono*) for a technical, “meta-data” feel.
-  **Color Palette:** High-contrast (Deep Blacks, Stark Whites) with one “pop” color or heavily processed, high-grain photography.
-  **The Vibe:** “A ‘work in progress’ but made incredibly expensive.”



Other Languages in the Armory



Brutalist / Swiss Modern

Heavy use of grids, massive bold sans-serif typography (like Helvetica), and lots of "white space."

Vibe: High-end, architectural, and "designerly."



Digital Scrapbook / Mixed Media

Combines retro nostalgia and "anti-design." Uses ripped paper edges, scotch tape textures, sticker overlays, and handwritten typography.

Vibe: Analogue, tactile, layered, and chaotic.

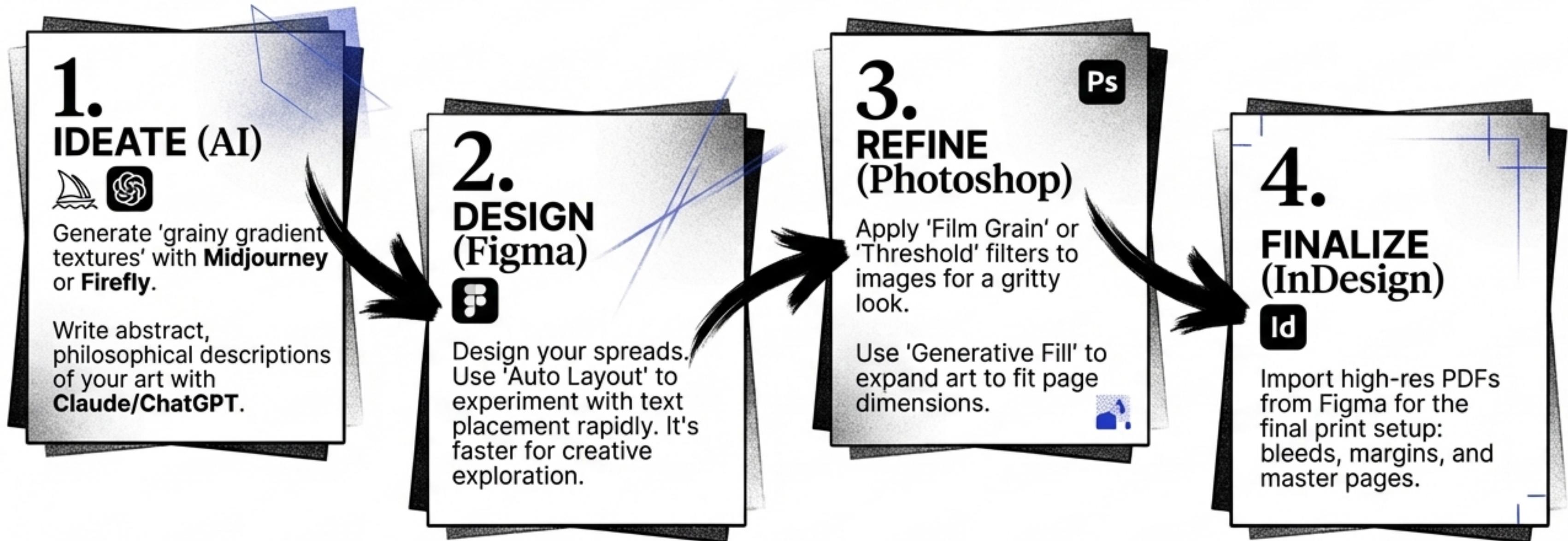


Minimalist Monograph

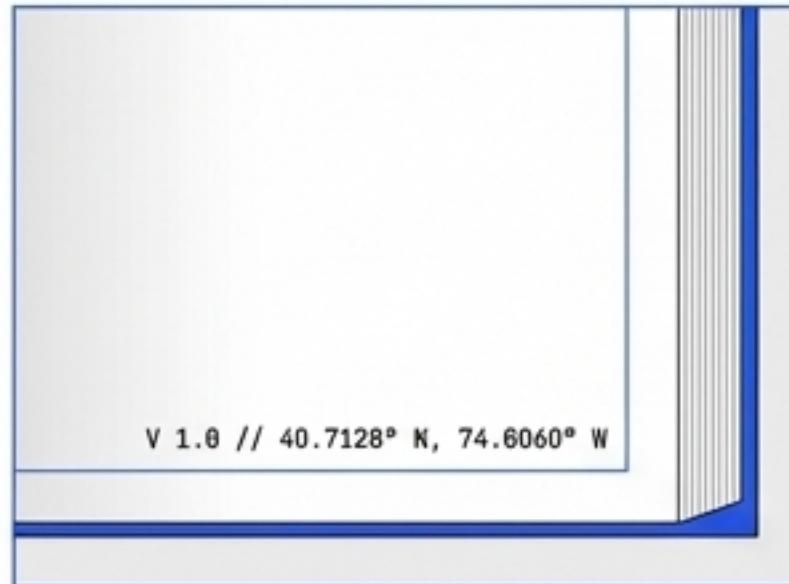
One large image per page, tiny delicate serif text (like Garamond), with a focus on margins and paper quality.

Vibe: Sophisticated, quiet, and focused entirely on the art.

The Rapid Workflow: From Idea to Print-Ready File

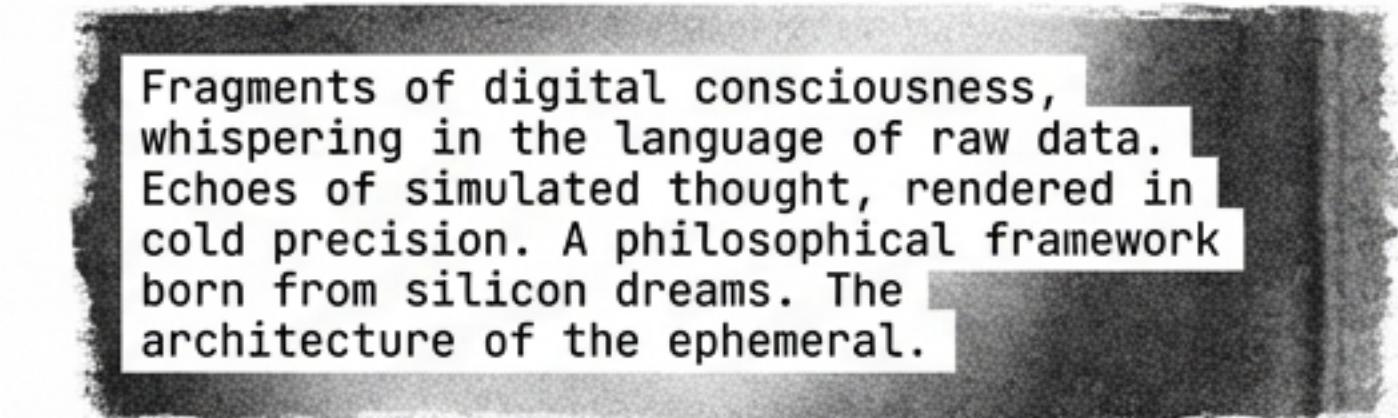


The Finishing Touches That Make It Unique



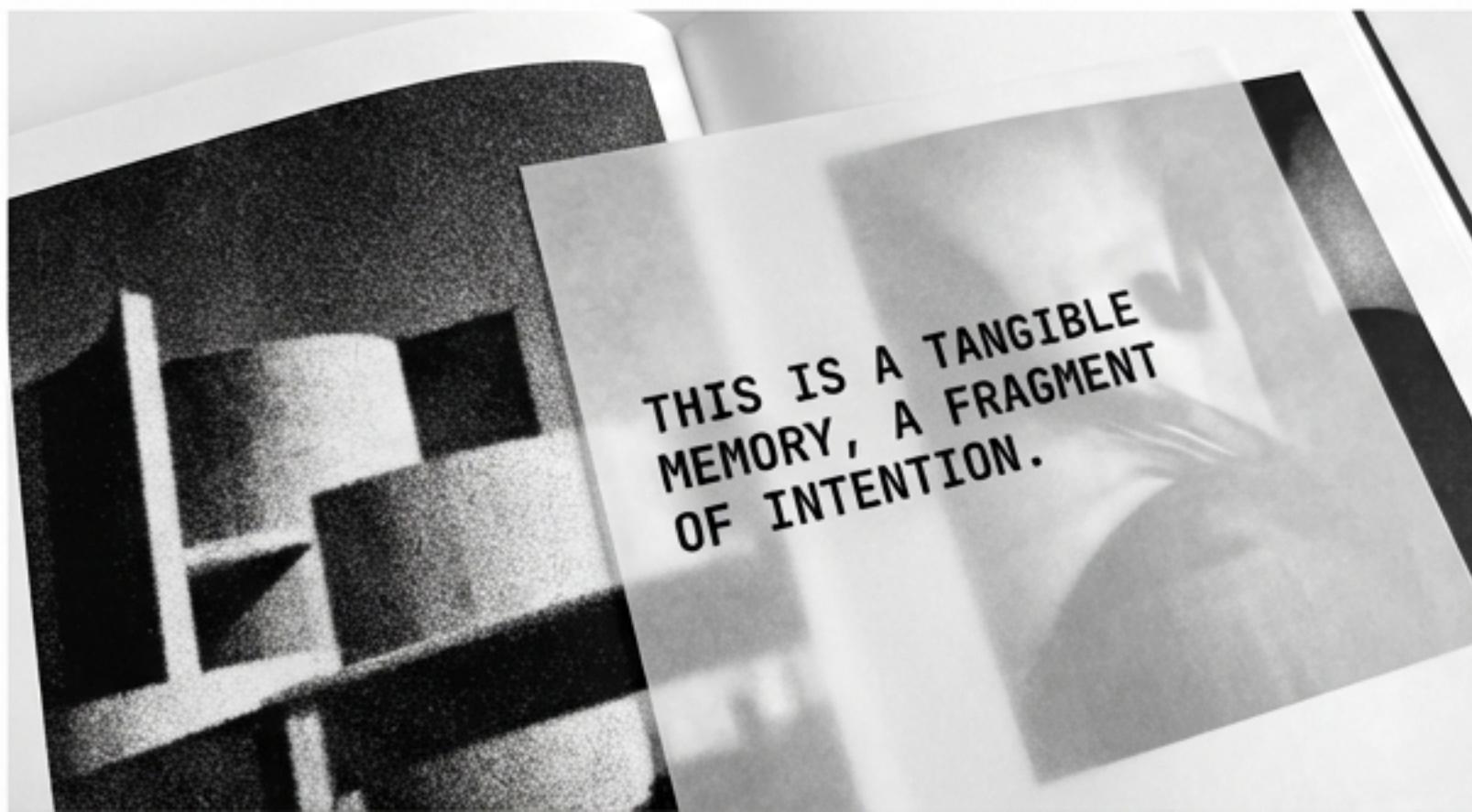
Add UI Elements

Small lines, coordinates, or "Version 1.0" labels in the corners. This is a hallmark of the Neo-Experimental style.



Inject Poetic AI Text

Use prompts like "Write a 3-sentence abstract, philosophical description of [Your Art Theme] using technical, cold, yet poetic language." This creates a "Designer-as-Researcher" aesthetic.



Incorporate Vellum Inserts

A simple but powerful physical touch. "Buy Vellum paper for your home printer, print a quote on it, and manually slip it into your book... for that "ultra-unique" touch."



Bringing the Artifact to Life in the Physical World

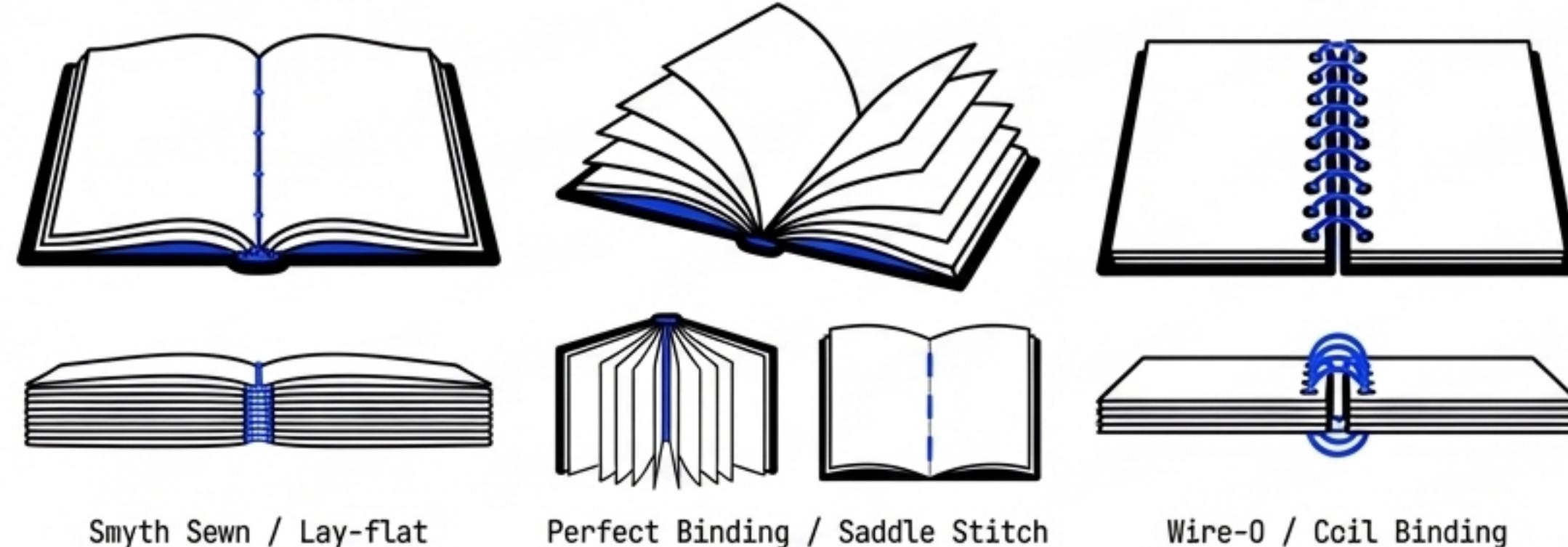
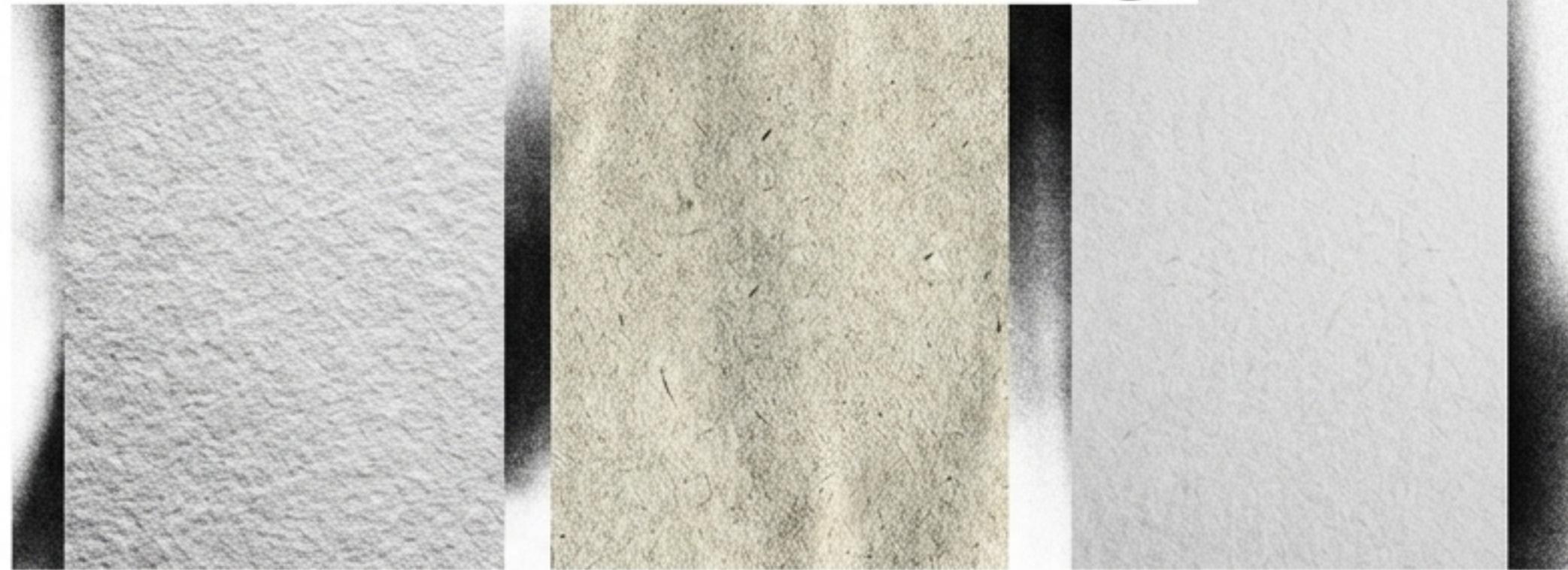
The final act of creation is translation. How a design feels in your hands is as important as how it looks on screen. The paper you choose and the way the pages are bound are the final, critical decisions that define the finished object.

The Language of Paper and Binding

For a premium, artistic feel: Ask for '**Uncoated**' or '**Matte**' paper.

For a tactile, gritty contrast: Consider '**Newspaper Print**' (via **Newspaper Club**).

For a sleek, professional look: Use '**Matte Coated**' (e.g., 100lb).



For seeing full spreads: Choose '**Smyth Sewn**' or '**Lay-flat**' binding. It allows the book to stay open without losing the center of the image.

For a magazine feel: Use '**Saddle Stitch**' or '**Perfect Binding**.'

For a utilitarian/conceptual object: Look into '**Wire-O**' or '**Coil Binding**.'

Finding the Right Printer for Your Project

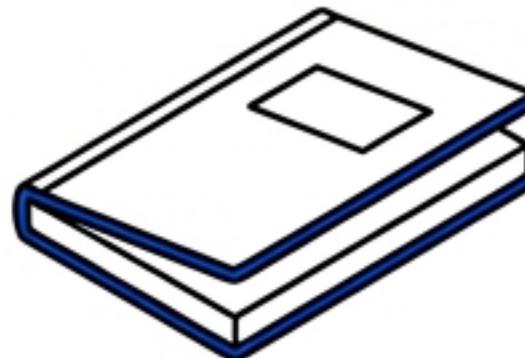
Printer	Best For	Key Features
Mixam	High-quality zines, custom-sized books, and portfolios.	Great price-to-quality ratio, good for both "Pro Polish" and "Digital-Native" aesthetics.
Blurb	Photo books and high-end magazines.	Offers a plugin for InDesign. Use their "MagCloud" service for a fashion magazine feel.
Lulu	Prototypes and conceptual "Future-Artifacts."	Excellent options for spiral and coil-binding.

Side Note: For a truly unique texture, look for a local **Risograph studio**.

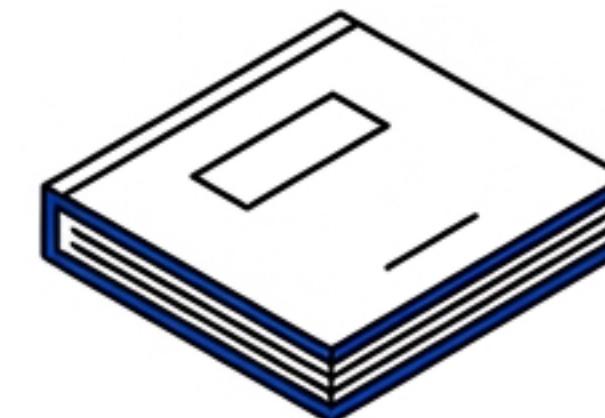
Your Project Doesn't Have to Be a “Book”



Magazine (8.25"x10.75") // Good for:
Catalogs, Multi-page Brochures.



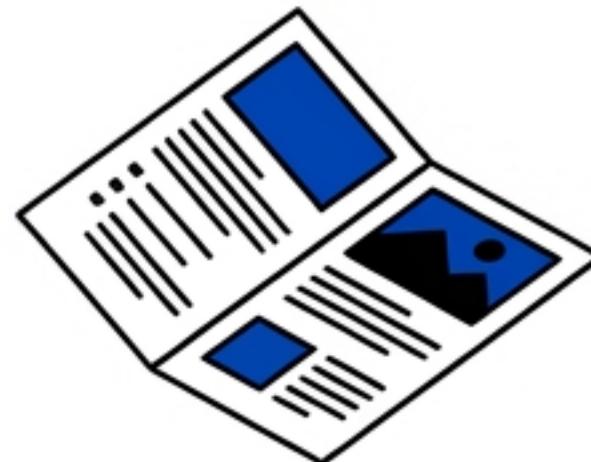
Digest (5.25"x8.25") // Good for:
Look-Books, Mini-Catalogs, Booklets.



Square (8"x8" or 12"x12") // Good for:
Portfolios, Manuals, Photo Books.



Tabloid (11"x14") // Good for:
Large-format Portfolios, Custom Calendars.



Pamphlet (Half-Fold) // Good for:
Brochures, Programs, Menus.



Nothing will ever feel complete, but eventually you have to find a stopping point.

The titles you see today...are not merely labels; they are artifacts of this very process. They carry the weight of that delightful, frustrating, and utterly human...journey from concept to clarity.



This process isn't about escaping the full mind.
It's about giving the party a physical form.