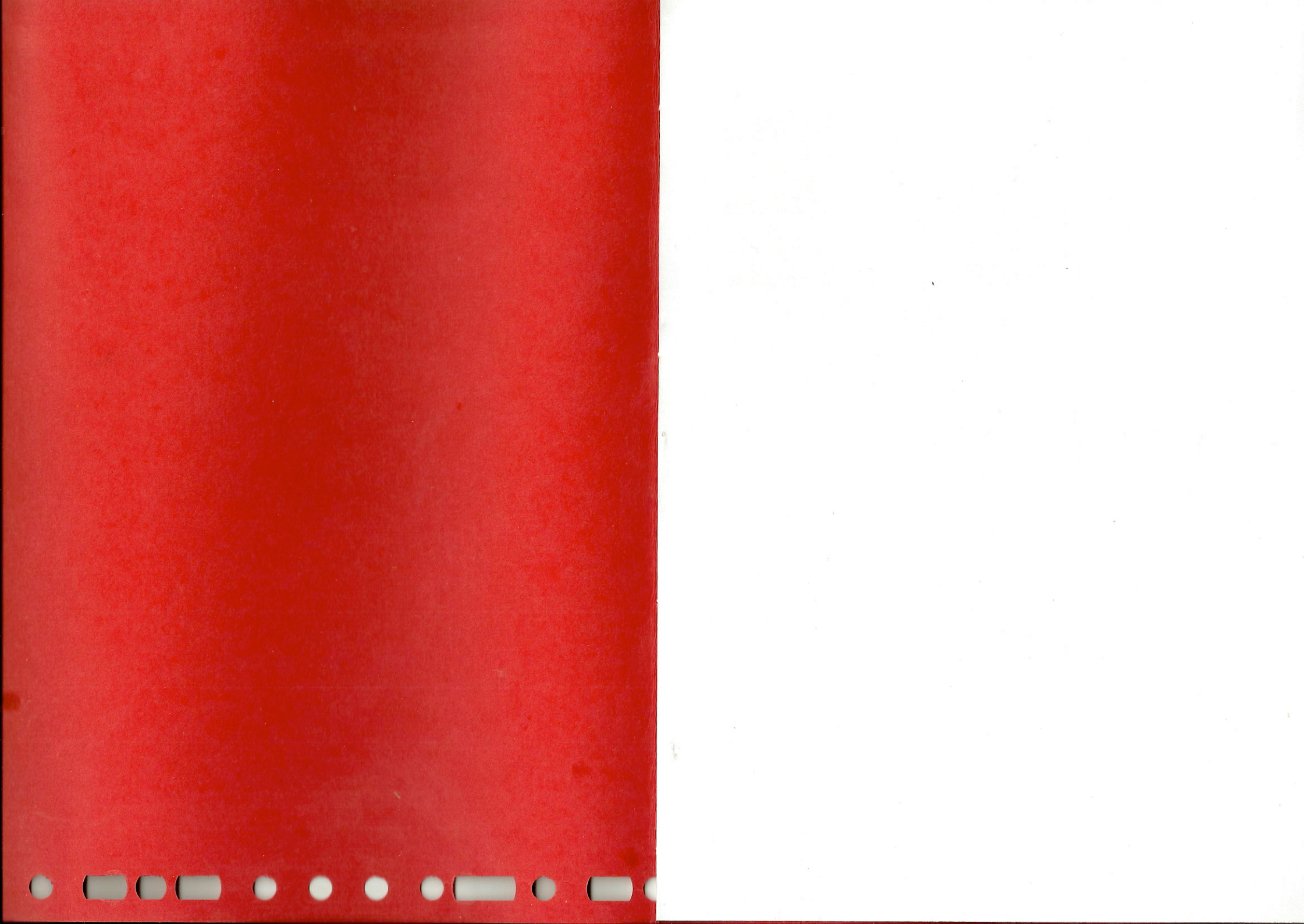


derek beaulieu

SINCE 2005 I HAVE
EDITED AND PUBLISHED
NO PRESS, A SMALL
PRESS DEDICATED TO
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THE HELL I FEEL LIKE.





Since 2005 I have edited and published No Press, a small press dedicated to publishing whatever the hell I feel like. No Press has published over 270 different editions in the last 10 years - about 1 every two weeks - in editions of between 5 and 150 copies. Each edition is printed in my kitchen and folded, trimmed, stacked and sewn in my flat. My publishing mandate is idiosyncratic: I publish what I want to publish. The author receives $\frac{1}{2}$ the copies as "payment" and the remainder are given away or sold at a (very) modest fee, usually only enough to barely recuperate the cost of material, but not the cost of my time. No Press is a press of 1 - just me - I publish work that I like, or that has me challenged, confused or bothered. No Press has published fiction, poetry, essays, visual poetry, cartoons and sound poetry scores and performances (on CD). The mandate is defined loosely enough

to allow it to reflect my reading and my community. Of the print that I don't mail to the author - the remaining 50% - a very large section is handed out and donated. In my opinion, the small press gift economy is one that fosters good will within the community. We look to each other as our first readers, our first editors - with a sense of trust and generosity. I enjoy sharing discoveries I've made in my own reading, if I encounter a text which I think should be read, should be shared with a group of writers. I look to my printer, my needle & thread to take the time to present this manuscript in a way that compliments the time the author took in writing it. Ideally this is a conversation not a monologue.



Since my first involvement with Bury Art Museum's Text Festival in 2011, I have donated a copy of every No Press publication to the Text

Art Archive. It is my aim that this donation will compliment the history of text-based artwork and radical/experimental writing in the UK.

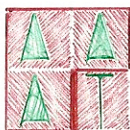


My practice has been informed for years by the writing of Dom Sylvester Houédard (whose archives are at Manchester's John Rylands Library), London's Bob Cobbing (and his press Writers Forum), Ian Hamilton Finlay... not to mention contemporary work being published by York's Information as Material press, the archives and collections at Thandy Hall, and small presses and authors throughout the north.



In my opinion, writing is a public act, we must learn (even the most introverted of us) to share our work with a readership. See our work as worth sharing, our voices as worth hearing. It doesn't

have to be a huge public gesture; it could be 10 copies among friends. *I* share.



here are a growing number of online print-on-demand publishers like Lulu and Blurb, and many photocopy shops will do collation and binding - but those are far from the only options. *A*nyone who has a desktop printer or access to a photocopier (or a typewriter, or a silkscreen or rubberstamp letters or any number of intriguing possibilities) can produce his/her own work. *P*aper, printer, stapler, scissors.



challenge to my peers: publish your own work. *S*tart a small press. *F*ind the material that your colleagues are making that impresses you and publish it in pamphlets, in leaflets, in chapbooks and broadsides, posters and ephemera. *I*t is all too

easy to rely on other people to do the work for you - to allow the means of distribution to remain with book publishers, magazines and journals.

*S*mall press builds community through gifts and exchange, through consideration and generosity, through the creative interplay and dialogue with each other's work. *S*mall press publishing allows authors to present their work in a way that physically responds to the content - texture, size, shape, colour and binding all become aesthetic decisions that the author her/himself can shape. *T*he internet is rife with instructions on how to hand bind books. *M*ake stuff, hand it out, talk to people. *T*he best advice I have is give'er.

Derek Beaulieu
30th May 2015

more about the author:

derekbeaulieu.wordpress.com

more from the author:

- kern, Les Figues press, 2014
- please, no more poetry: the poetry of derek beaulieu, Wilfrid Laurier University press, 2013
- kern, Hexoxial, 2013
- local colour: ghosts, variations, PS Malmö / Im Edit Mode press, 2012
- seen of the crime, Inare, 2011
- prose of the trans-canada, Bookthug, 2011
- how to write, Calanbooks, 2010
- silence, Red Fox press, 2010
- local colour, Mamo, 2008
- chains, Paper Kite press, 2008
- flatland: a romance of many dimensions, Information as Material, 2007
- fractal economies, Calanbooks, 2006
- fragments of the frag pool: haiku after Basho, co-written with Gary Barwin, Mercury press, 2005
- with wax, Coach house books, 2003

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Copies are available on demand at:
ASMR editions, 1 rue Joachim Génard, 31500 Toulouse - France, or at: asmr.editions@gmail.com

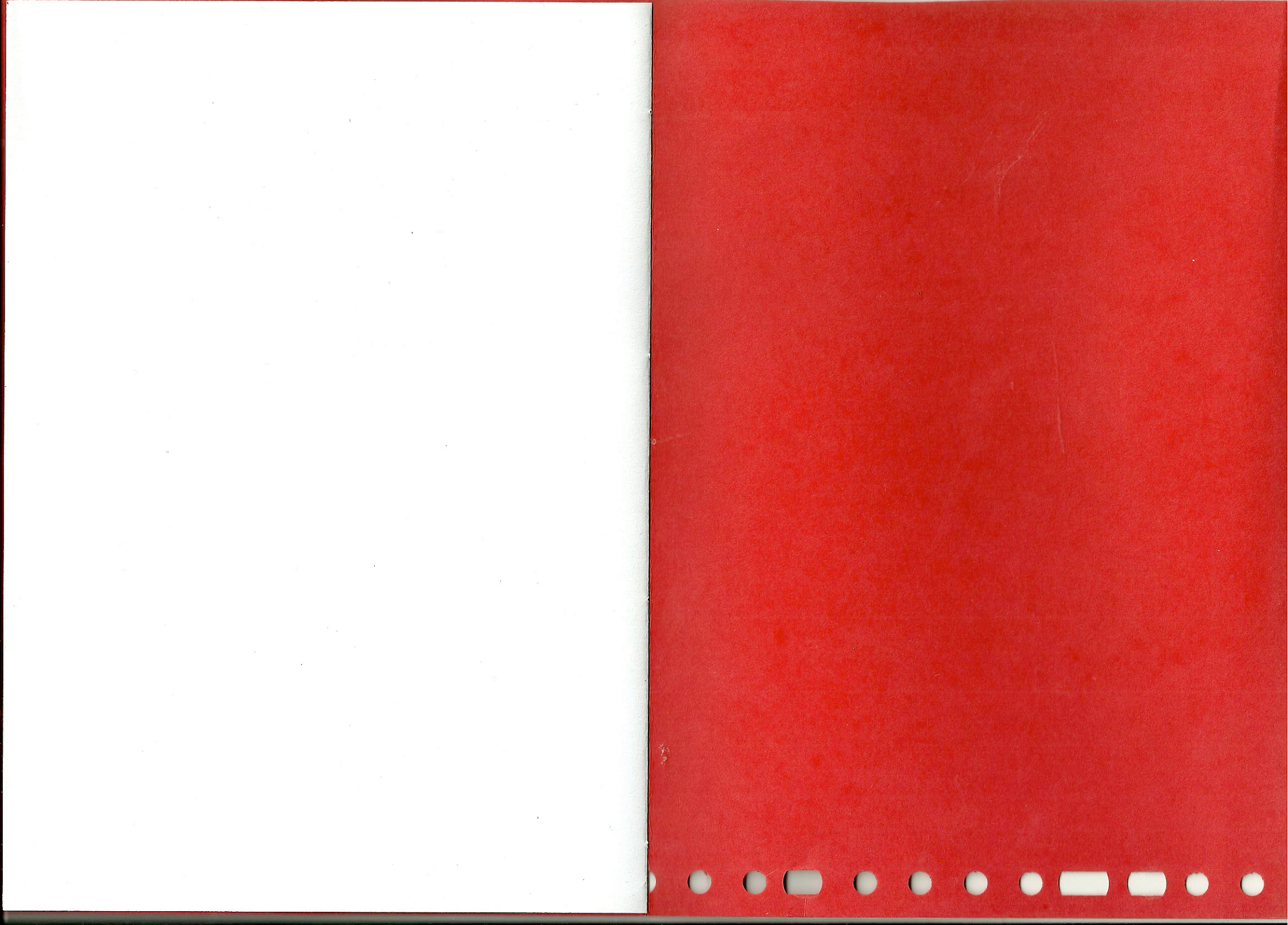
All material used for this copy comes from salvage activity.

available from ASMR^{editions}:

∴ *derek beaulieu*, Since 2005 I have edited and published
no press, a small press dedicated to publishing whatever
the hell I feel like. - 2015

forthcoming:

∴ *rachel defay-liautard*, humaine et corrigée - 2001/15
∴ *colloq. n°1*, magazine - 2007/15



ASMR