

**Printer  
and  
Printed**

**Richard  
Denner**



**Archive of the Ages # 4**

*Wavetwisters* (by Artaud), and *What Zen Wisdom* (by Joie Phenix & Bouvard Pécuchet)

*A Sleeve of Books* (cover art by Mark Nolen), each includes 4 small books:  
*These Proud Lovers* by Jampa Dorje, Kickass Press, Sebastopol, 2005  
*Special Relativity* by Jampa Dorje, Kickass Press, Sebastopol, 2005  
*Poised* by Jampa Dorje, Kickass Press, Sebastopol, 2005  
*Bouvard Pécuchet's Twenty-two All-time Favorites*, Kickass Press Sebastopol, 2005

David Bromige's *Shorn of Duration*, Faerie Gold Press, Sebastopol, 2005, hand-sewn, 16-20 pp, photos by Richard Denner, a boxed set of 15 books with titles taken from poems by W.B. Yeats:

*Apples of the Sun, Nature But a Spume, Flame Upon the Night, As Goldsmiths Make, To Cypher and to Sing, What Careless Muses Heard, What Star Sang, Great Rooted Blossomer, Honey of Generation, Body Swayed to Music, Another Troy Arise, Some Old Gaffer, Burdensome Beauty, Stubborn with Passion, and Vague Memories*

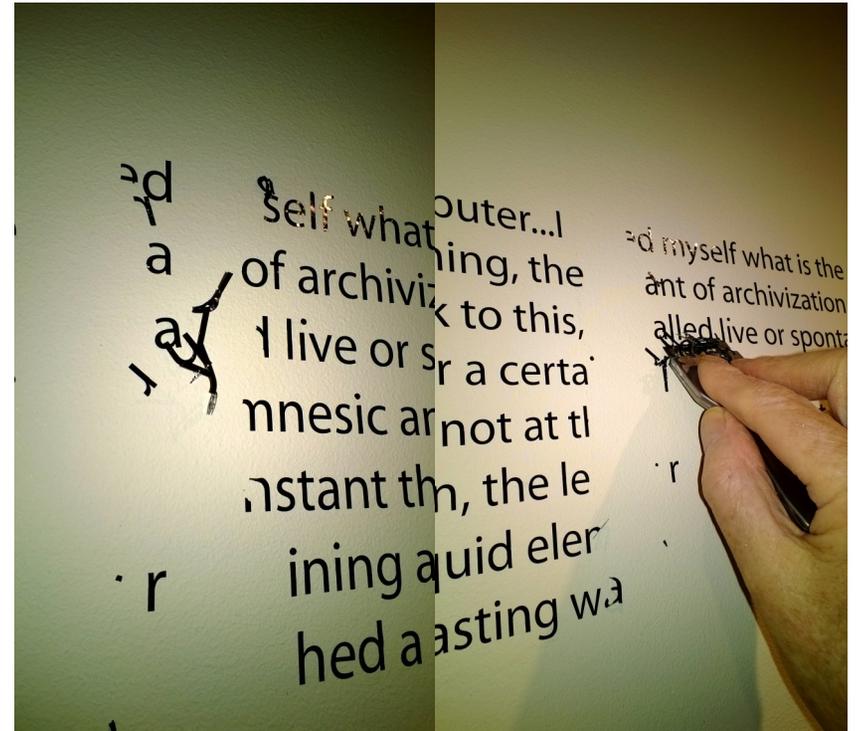
*The Kickass Review: A Journal of Art & Literature*, ed. by Bouvard Pécuchet  
Volume VI, No. 1, Kickass Press, Sebastopol, 2006, 100 pp, perfect-bound, cover by Claude Smith  
Volume VI, No. 2, Kickass Press, Sebastopol, 2006, 100 pp, perfect-bound, cover by Lorenzo Ghibilline  
Volume VI, No. 3, Kickass Press, Sebastopol, 2006, 120 pp, perfect-bound, cover by S. Mutt  
Volume VI, No. 4, Kickass Press, Sebastopol, 2006, 122 pp, perfect-bound, cover by Mike Burtness  
Volume VI, No. 5, Kickass Press, Sebastopol, 2006, 106 pp, perfect-bound (with CD), cover by Mark Nolen and Donald Guravich  
Volume VI, No. 6, Kickass Press, Sebastopol, 2006, 124 pp, perfect-bound, cover by Bobby Halperin  
Volume VI, No. 7, Kickass Press, Sebastopol, 2006, 120 pp, perfect-bound, cover by Sam Albright  
Volume VI, No. 8, Kickass Press, Sebastopol, 2006, 126 pp, perfect-bound, cover by Guy Lombardo and Sandy Eastoak

#### Notebooks:

1 notebook "Rate Florid" (a collage-type notebook) containing poems and ramblings, circa 1988 (8 1/2x11)  
13 spiral-bound (6x9") notebooks, 2006 through 2012  
1 notebook with Chinese-style cover (contains Tibetan Ngondro numbers)  
1 notebook *Holy Nights* workshop 2001-2002

#### CDs:

*Jack Straw Writers Program 2004*  
2 CDs Belle Randall interview, 2 CDs vocal workshop  
*Man-Hat-Tan-Dialapoem*, Claude Basquiere & Steve Fisk,  
Kickass Records, recorded 4/1/85 in Seattle



PRINTER AND PRINTED  
RICHARD DENNER

D PRESS 2018 ELLENSBURG  
ARCHIVE OF THE AGES SERIES

To Webster Hood  
with love and gratitude.

•  
Essay excerpts from  
Author's Preface, *Collected Poems: 1961-2000*  
Comrades Press, Warwickshire, England, 2001.  
and *My Process*, D Press, Sebastopol, 2003.

Quotes from Jacques Derrida's  
*Archive Fever: a Freudian Impression*  
Translated by Eric Prenowitz  
University of Chicago Press, Chicago, 1996.

•  
Thanks to Matthew Altman  
for clarifying Freud's "death drive" concept.

Thanks to Monica Miller, Renee Adams, Clay Maer  
and Sarah Haven at Gallery One for their support.

Special thanks to  
Crystal Hering and Theo Denner for helping  
me construct the installation in 2017.

Thanks to Megan Gustafson and Christine Sutphin  
for being photogenic.

And my eternal thanks to Gail Chiarello  
who helped broker my first collection to the  
Shields Library at U.C. Davis in 2008.



www.dpress.net

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trademark, it was republished by Darkness Visible Press, La Jolla  
(edited by Douglas Martin) in 2008, where it won the 2009 San Diego  
Book Award for Poetry

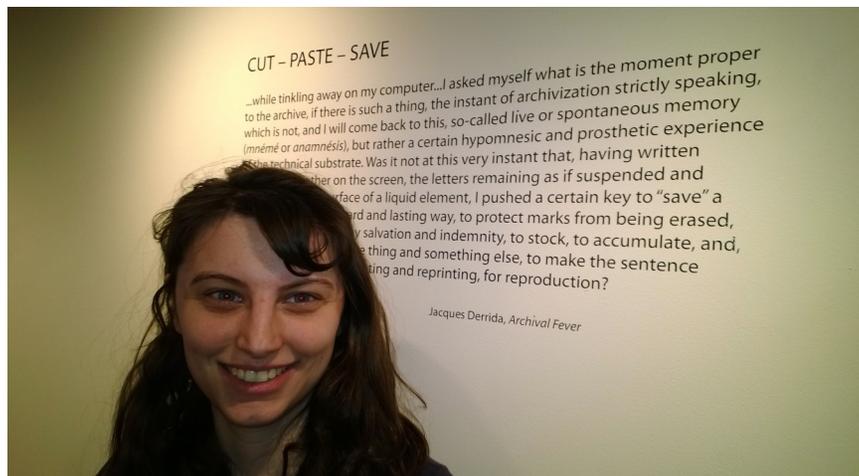
*Could Be Silk* by N.C. Sappho and Bouvard Pécuchet, D Press, Sebastopol,  
2007, 16 pp, hand-sewn  
*Wild Silk*, by Nancy Cavers Dougherty and Jampa Dorje, D Press, Sebastopol,  
2007, 24 pp, hand-sewn  
*Silk* by Nancy Cavers Dougherty and Jampa Dorje, D Press, Sebastopol, 2007,  
perfect-bound  
*Silk* by Nancy Cavers Dougherty and Jampa Dorje, Pillow Road Press,  
Sebastopol, perfect-bound

#### Sets of Books:

*The Collected Books of Richard Denner*, volumes 1-12 (Volumes 1-8 in a box)  
—1 set, all perfect-bound, books are from 243 to 284 pages in length, includ-  
ing color covers and original chapbook design; the books include the D Press  
letterpress books from the '60s and '70s, the offset books of the '80s, and the  
computer books up to 2008

5 boxed sets with different groups of hand-sewn books with wrap around  
covers (40-48 pp) by Richard Denner:

One box includes *Letter to Sito*, *Chainclankers & Linoleum Nudes*, *Islam  
Bomb*, *New Gravity: A Collection*, *Tack Shack*, and *On Borgo Pass*—One box  
includes *Dead Man Finds Happy Trails*, *Beginnings and Ends*, *The Episodes*,  
*Vajra Dance Mandala Odyssey*, and *From Lascaux to Dendera*—One box in-  
cludes *Bad Ballerina Dances Against Violence*, *What Zen Wisdom (with Eve  
West)*, *Second Boiling*, *Imaginary Toads* and *Green Fire*—One box includes  
*Vajra Songs* (by Jampa Dorje), *Another Artaud* (edited by Richard Denner),  
*Selections from the Writings of Bouvard Pécuchet* (edited by Rychard),  
*Richard Denner & Co.* (edited with translations by Bouvard Pécuchet),



### Other bound volumes:

- Berkeley Daze: Profiles of Poets in Berkeley in the 60s*, edited with a preface by Rychard Denner, foreword by J. Poet, and introduction by Gail Chiarello. dPress, Sebastopol, 2008, 494 pages, perfect-bound
- The Episodes* by Richard Denner (leatherette back and plastic cover) manuscript, Hand written copy contains drafts of “The Episodes” (approximately 200 page, 1-side)
- The Episodes* by Richard Denner (spiral bound) D Press, Santa Rosa, 2008 Typewriter copy (200 pages, 2-sides)
- 1960s Love, War, Revolution...* an excerpt from volume one of *Visions and Affiliations: A California Timeline: Poets & Poetry: 1940-2005* by Jack Foley (Pantograph Press, 2011) that contains a section on Richard Denner with excerpts from *Berkeley Daze* by Richard Denner 150 pages, spiral-bound and inscribed “For Richard—This nearly final draft—note particularly pp. 142-150—Good luck in CO! Jack”
- A Set of Lessons Introducing the Aspects of Poetry* by Richard Denner A set of lessons developed for California Poets in the Schools under the supervision of Arthur Dawson, Sonoma County, 2001, 30 pp. bound with plastic cover and leatherette back

### Collaborative Works:

- The 100 Cantos* by David Bromige and Richard Denner  
This series of books reveal the evolution of the three-volume epic poem (*Spade*, *The Petrarch Project*, and *Garden Plots*, a collaboration by David Bromige and Richard Denner, which was written in stages, in Sebastopol in 2004, and was published by D Press
- The Spade Cantos 1-4*, *Spade Cantos 16-18*, *The Spade Cantos 1-5*, *Spade Cantos 1-8*, *Spade Cantos 11-13*, *Spade Cantos 16-20*, *Spade Cantos 27-33*, *Spade Cantos 1-11* (all hand-sewn with corrections), *Spade Cantos 1-15*, *Spade Cantos 1-25*, *Spade Cantos 1-26*, *Spade Cantos 1-33* (perfect-bound with corrections)
- The Petrarch Project Cantos 34-36*, *The Petrarch Project Cantos 34-42*, *The Petrarch Project Cantos 43-46* (hand-sewn with corrections)  
*The Petrarch Project Cantos 50-61*, *The Petrarch Project Cantos 34-49*, *The Petrarch Project Cantos 34-66* (perfect-bound with corrections), *Garden Plots: The Hung Chow Cantos* (hand-sewn with corrections), *Garden Plots Cantos 67-75*, *Garden Plots Cantos 67-88*, *Garden Plots Cantos 67-96* (perfect bound with corrections)
- One set of *The 100 Cantos* with black covers and tipped-on titles  
One copy of *Spade* with cover by Luis Garcia  
One copy of *The Petrarch Project* with cover by Sam Albright
- Roses of Crimson Fire* by Gabriela Anaya Valdepeña and Rychard Denner  
An epistolary novel told in letter, poem, and photograph, this book evolved through a series of emails between Richard Denner and Gabriela Valdepeña, in 2006, and was originally published as a D Press “Scorpion Romance”—Still under the Scorpion Romance

## PRINTER AND PRINTED: THE ARCHIVAL ARC OF D PRESS; OR, A SKELETON KEY TO *THE COLLECTED BOOKS OF RICHARD DENNER*

“Archive” is only a notion, an impression associated with a word and for which...we do not have a concept.  
—Jacques Derrida, *Archival Fever*

My daughter, Lucienne, told me I should write about the intricacies of my oeuvre before I die, since my mode of writing is counterintuitive. Rather than beginning with the manuscript, I begin with the book. I initiate the writing process by visualizing the completed form the manuscript of my telling will take and fill in the empty pages. Over the years, the books have piled up.

From early on, I collected my poetry and published chapbooks under the D Press logo. The “D” comes from the first letter of my last name, but there are other associations—feeling depressed and it being “the” press. Since the poems revealed my interests, I considered this an inner autobiography. Later in life, I began creating a prose narrative of my adventures, and I chose to have these stories told in the third person by a fictional biographer, Bouvard Pécuchet, whose name is derived from a combination of the last names of the protagonists of Gustave Flaubert’s novel, *Bouvard et Pécuchet*, a pair of court clerks with intellectual curiosity, who delve into all branches of human knowledge with disastrous results. Combine two idiots and get one author.

I am fortunate to have twelve volumes of *The Collected Books of Richard Denner* archived in the Bancroft Library of the University of California, Berkeley. I couldn’t be deader—and yet dead in quite illustrious company. I rub shoulders with Shakespeare folios and Aztec codices. The Mark Twain Collection—rumors of Twain’s demise still circulate—resides in opulent splendor. Here, one might expect to get some well-deserved rest, but after a brief suspension of time, one hears complaints about wormholes and arguments over shelf space...there is table tipping during seances convened by Madame Sosostriis...and there is the sound of tears and laughter beyond the garden wall...but that is there, and this is here and now.

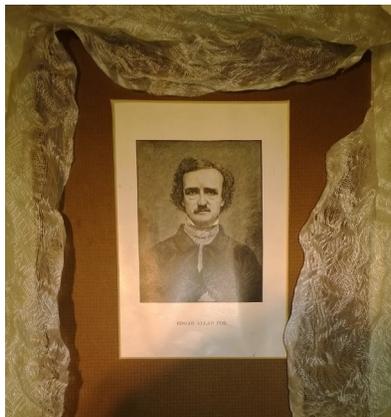
Now, I am assembling a group of ideas around the notion of my archive. After this brief introduction, I present a photo-collage of an art installation that I did in Ellensburg, Washington, at Gallery One. Following the photo-collage is a pastiche of two of my essays on the history and technical procedures relating to my writing mode. I conclude my triptych by positing a sample of the Richard Denner papers that reside in the Bancroft collection.

Beginnings and ends. Knowing where your work fits in, in the larger scheme—60s Berkeley street poet and Pacific Northwest spiritual poet—living within the scale of these worlds, as well as knowing how to navigate is the trick. The secret entry to *The Collected Books of Richard Denner* is to open Volume Six, which has my first chapbook, *Breastbeaters*, published by Berkeley Pamphlets, in 1963, during the Little Magazine Wars. This is a secret entry because it's where the self-publishing of my poetry begins. Volume One is the formal entryway for *The Collected Books*. This volume begins my canon with the first books I self-printed after I owned a personal computer.

Go to [www.dpress.net](http://www.dpress.net)

Volume One begins with an epigram from Jack Spicer's *A Fake Novel About the Life of Arthur Rimbaud*:

"You can't close the door, it's in the future," French history said, as it was born in Charleville. It was before the Civil War and I don't think that even James Buchanan was president.



sewn, Calligraphy and watercolor by the author  
*Recipe for Disappearing Egos* by Jampa Dorje, Kapala Press, Luminous Peak, 2009, 8 pp, hand-sewn, Calligraphy and watercolor by the author  
*A Thrush* by Jampa Dorje, Kapala Press, Luminous Peak, 2009, 16 pp, hand-sewn, Calligraphy and artwork by the author  
*An Interview with Fashion Icon Yeshe Tsogel* by Jampa Dorje, Kapala Press, Luminous Peak, 2010, 10 pp, hand-sewn, Calligraphy and artwork by the author  
*A Time to Go A-berrying* by Jampa Dorje  
 Kapala Press, Luminous Peak, 2010, 12 pp, hand-sewn  
 Hand-printed, a watercolor and drawing by the author  
*You Who Taste These Berries* (first draft of "A Time to Go A-berrying") by Jampa Dorje, Kapala Press, Luminous Peak, 2010, 8 pp, hand-sewn  
 Calligraphy and drawing by the author  
*Dakini Woodchopping Chöd* by Jampa Dorje, Kapala Press, Luminous Peak, 2010, 12pp, hand-sewn, Calligraphy and drawings by the author  
*Pink Fox Goes All the Way* by Jampa Dorje  
 Kapala Press, Luminous Peak, 2010, 12 pp, hand-sewn  
 Calligraphy, drawing, and watercolor by the author  
*A Book for Laurence* by Jampa Dorje, Kapala Press, Luminous Peak, 2011, 16 pp, hand-sewn, Drawings and poems by the author

#### **Kapala Press books by other authors:**

Johnathan Barfield, *The Story of I*, Kapala Press, Pagosa Springs, 2009, 16pp, hand-sewn, Cover art by Lama Gyurmed Rabgyes  
 Lily Brown, *Poems to an Old Monk*, Kapala Press, Luminous Peak, 2010, 16 pp, hand-sewn, Calligraphy, watercolors by Jampa Dorje  
 Áine Pierandi McCathy, *Tomorrow's Clew*, Kapala Press, Luminous Peak, 2010, 8 pp, hand-sewn, Watercolor by Jampa Dorje, 30 Copies

#### **D Press books by other authors:**

Lara Bache, *As Dreams Give Way to Day*. D Press, Santa Fe, 2013, 24 pp.  
 Photo by the author  
 Miranda Smith, *Traceless* (with the working title "Craving" and corrections)  
 D Press, Santa Fe, 2013, 32 pp, hand-sewn, Photo by the author  
 Áine Pierandi McCathy, *My Rakusu: a Personal Lineage*, Memoir/essay  
 D Press, Santa Fe, 2013, 20 pp, hand-sewn, Photo by Jampa Dorje  
 Michael Irwin, *Peldaños*, D Press, Santa Fe, 2014, 24 pp, hand-sewn  
 Watercolors by Jampa Dorje

#### **Online Art & Writings (and miscellaneous detritus):**

Nine bound volumes (leatherette back and plastic cover) of different lengths  
 Years 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008-2012  
 containing works published online at different e-zines, along with  
 flyers from poetry readings and art shows at different locations, re-views, rejection letters, and the occasional drawing

*Tribute to Richard Denner*, 2007, Big Bridge #12, 150 pp., [www.bigbridge.org](http://www.bigbridge.org)

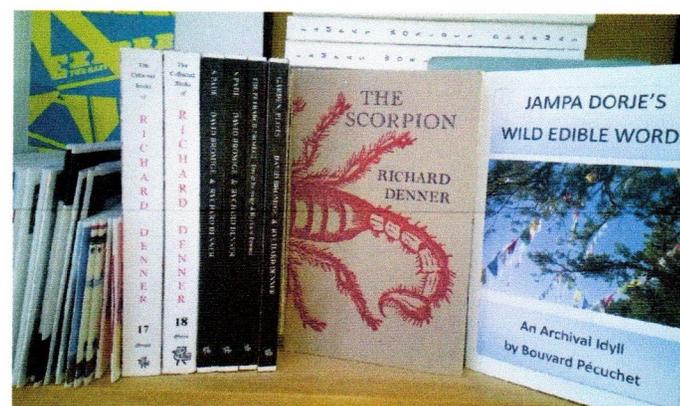
- Jampa's Worldly Dharmas* (9 volume boxed set) by Bouvard Pécuchet (Richard Denner pseudonym) Memoirs, Kapala Press, Santa Fe, New Mexico, 2014, perfect-bound, calligraphy edition with illustrations Part 1, 120 pp; Part 2, 118 pp; Part 3, 116 pp; Part 4, 118 pp; Part 5, 122 pp; Part 6, 126 pp; Part 7, 126 pp; Part 8, 122 pp; Part 9, 126 pp.
- Jampa's Worldly Dharmas* (3 volume boxed set) by Bouvard Pécuchet (pseudonym). Memoirs, Kapala Press, Santa Fe, New Mexico, 2014, perfect-bound, print edition with illustrations, Drawings and water colors the author. Vol. 1, 268 pp; Vol. 2, 272 pp; Vol. 3, 268 pp.
- My 20 Years in Tara's Mandala* by Jampa Dorje (Richard Denner's monk name), Kapala Press, Santa Fe, 2014, 120 pp perfect-bound) Collection of poems, short stories, and essays (illustrated) Artwork by the author
- A Book from Luminous Peak* by Jampa Dorje Poetry, short stories, and essays, illustrated by the author Kapala Press, Santa Fe, 2013, 260 pp, perfect-bound
- A Book of Drawings from Luminous Peak* (Volume 1) by Jampa Dorje Kapala Press, Santa Fe, 2013, 176 pp of drawings (with 22 pages of notes), perfect-bound, Pencil drawings, watercolor and colored pencil
- A Book of Drawings from Luminous Peak* (Volume 2) by Jampa Dorje Kapala Press, Santa Fe, 2013, 128 pages perfect-bound Pencil drawings with some watercolor and colored pencil
- A Book of Drawings from Luminous Peak* (one volume) by Jampa Dorje Kapala Press, Santa Fe, 2013, 304 pages of drawings (with 22 pages of notes), perfect-bound, Pencil drawings and some watercolor
- Wild Turkey Pecking* by Jampa Dorje D Press, Pagosa Springs, Colorado, 2009, 12 pp, hand-sewn Artwork by the author
- Up, Down, and Sideways* by Richard Denner (one volume edition, perfect-bound), Fictionalized version of *Jampa's Worldly Dharmas* D Press, Santa Fe, New Mexico, 2014, perfect-bound, 574 pp. Cover art by Claude Smith
- Up, Down, and Sideways* by Richard Denner (3 volume edition, perfect-bound) *Up*, 188 pp; *Down*, 188 pp; *Sideways*, 198 pp.
- Get Off That Alligator* by Richard Denner (flash fiction) D Press, Santa Fe, 2014; cover by the author; 114 pp, perfect-bound Preface by Gianna De Perslis Vona
- Rychar'd's Assemblages* by Richard Denner (art work) D Press, Santa Fe, 2014, 46 pp, hand-sewn, Photos of artwork by the author and one set by Mike Burtness, Cover photos by Lynda Davaran

**One of a Kind Editions (1-3 copies):**

- Sitting in the San Juans* (Poems for and about Tulku Sang Ngag) by Jampa Dorje, Kapala Press, Luminous Peak, 2009, 12pp, hand-sewn Calligraphy and photos by the author
- Ikkyu's Libido* by Jampa Dorje, Kapala Press, Luminous Peak, 2009, 24 pp, hand-sewn, Calligraphy and drawing by the author
- So Remote the Mountains* by Jampa Dorje (Eleven Poems Beginning with a Line by Saigō), Kapala Press, Luminous Peak, 2009, 16 pp, hand-

# AN ARCHIVAL IDYLL

## Installation by Jampa Dorje



**THE D PRESS CHAPBOOKS WILL BE ON DISPLAY AT**

**GALLERY ONE HALLWAY**

**408 North Pearl Street April 7 thru 29**

**OPEN NOON TO FIVE**

# Jampa Dorje Archival Idyll

Installation Sponsor:  
**Dr. Webster Hood**



The title pages of *The Collected Books of Richard Denner*, each with a Tarot card symbol, imitate the Black Sparrow edition of *The Collected Books of Jack Spicer*. Here we touch upon an aspect of my oeuvre that Belle Randall has called my “forgeries,” meaning that some of my books imitate already existent and recognizable books. Evermore the outlaw/outlier/outright liar, I write under a variety of aliases, cautiously trailing in the wake of the Portuguese poet, Francesco Pessoa. I have written as Richard Denner, Rychard Artaud, Jampa Dorje, Bouvard Pécuchet, Jubal Dolan, Doug Oporto, Luis Mee, and Thuragania. We have written poems, novels, plays, and belle-lettres. There is mystery, intrigue, humor, romance, and adventure. Call it a life.



## A SAMPLE OF THE DENNER ARCHIVE AT THE UNIVERSITY OF CALIFORNIA BANCROFT LIBRARY

Containing works by Richard Denner and works under various nom de plumes, as well as collaborative works with other authors

### INVENTORY OF D PRESS & KAPALA PRESS BOOKS

*The Magic Bear*, a saga by Jampa Dorje  
Kapala Press, Pagosa Springs, Colorado, 2009  
Hand-printed with drawings by the author

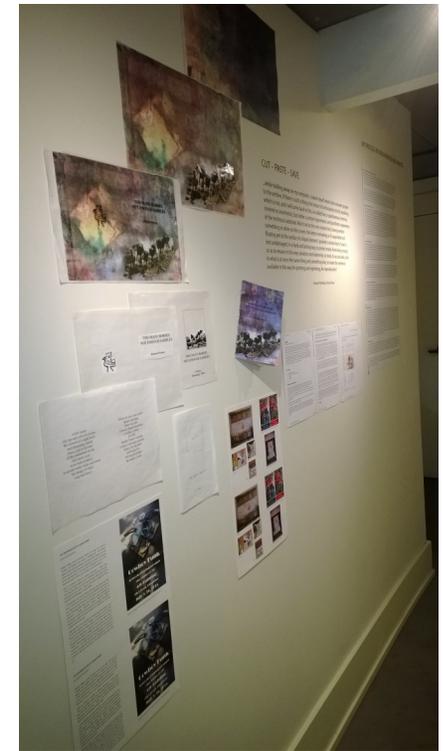
spring-backed thesis binders. My *Collected Poems* is organized into sections of poems reflecting my geographical locations: Berkeley, Apotos & San Luis Obispo, 1961-68; Ketchikan & Deep Bay, 1968-70; Fairbanks & Preston, 1970-74; Ellensburg, 1974-95; Pagosa Springs, 1994-97; and Santa Rosa & Sebastopol, 1998-2000. Of the 462 poems with titles (many are serialized under one title), just under half (229) are included in the Santa Rosa & Sebastopol section.

Most of the poems in Santa Rosa & Sebastopol section were new works, but some were revitalized from older, abandoned works. In retrospect, this two-year period was a flowering of my confidence in myself as a writer. By learning to use a computer to design my chapbooks, I returned to my Blakean muse at Deep Bay, pouring my poems directly into the Grail.

I found it expedient to have blank templates of various sizes and formats that I could copy and use without building them from scratch, and this became my personal form of print-on-demand. My creative process accelerated. In 2003, I had the inspiration to put all my chapbooks sequentially into bound volumes. These volumes would contain the books with their original typefaces and covers. Since all the masters were in my computer, it seemed to be an easy matter, simply print them out, reverse alternate pages, run them two-sided on the copy machine at Sprint, and then cut the stack in half and combine them into volumes. Easy to envision but not quite the way it was to be done in reality. It took more time to organize and assemble 108 volumes in *The Collected Books of Richard Denner* than I had anticipated. The basic idea was sound for each individual chapbook, to cut and stack the pages; but the color cover had to be run off separately and inserted, and the process repeated for each chapbook, until the whole volume emerged and could be glued. I glued four books at a time in two groups to produce one eight-volume set, each with a cover in a hand-made box. Once complete, it was a history of D Press.

A professor of neurobiology at U.C. Berkeley, who I met at a Dzog Chen retreat, bought a set and said, "It is the history of your mind."

I have long grown used to being dead!  
—Wilhelm Jensen, *Gradiva*



...a concept in the process of being formed always remains inadequate relative to what it ought to be, divided, disjointed between two forces. And this disjointedness has a necessary relationship with the structure of archivization...

...while tinkling away on my computer...I asked myself what is the moment proper to the archive, if there is such a thing, the instant of archivization strictly speaking, which is not, and I will come back to this, so-called live or spontaneous memory (*mnēmē* or *anamnēsis*), but rather a certain hypomnesic and prosthetic experience of the technical substrate. Was it not at this very instant that, having written something or other on the screen, the letters remaining as if suspended and floating yet at the surface of a liquid element, I pushed a certain key to "save" a text undamaged, in a hard and lasting way, to protect marks from being erased, so as to ensure in this way salvation and indemnity, to stock, to accumulate, and, in what is at once the same thing and something else, to make the sentence available in this way for printing and reprinting, for reproduction?

—Jacques Derrida, *Archive Fever*



work that we like, work that we believe in, which should be the only reason for anybody to publish anything. Comrades Press works on a non-profit basis. If we make any money from our publications, it sits in the bank account just long enough for us to make the red numbers a little smaller before it is channeled straight into our next publication.

This also allows us to produce short-run chapbooks from brand new authors whose work grabs you by the throat and demands to be read or picks away at the back of your brain until there is no choice but to go for it.

Verian left me to slug it out with Xlibris, it being a branch of Random House, which is an American corporation. He paid for the primary cost of the book, and I worked with the layout artists. Verian's idealism might have been dampened had he experienced the confusion and setbacks that I encountered. Every glitch surfaced: lost files, uncorrected changes, inventive designs, and just when things would be going smoothly, the layout artist would change, and it would begin over, a new horror story. But credit should be given where credit is due.

A work the size of *Collected Poems: 1961-2000* is not a small undertaking. It contains nearly 500 poems spread over that many pages with forty illustrations. It required diligence by the graphic artists who worked on the book to be mindful of the nuances of line breaks and stanza separations; this is not required with prose which can be poured into linked text boxes without mishap. The shift to self-design came with improvement in the software.

*The Collected Poems* took one year to produce, and it emerged in good form, very close to my intentions. The head honcho at Xlibris rolled up his sleeves at the end and worked on it himself. Everyone learned; the system evolved.

When I moved to Santa Rosa, in 1998, to care for my elderly parents, I bought a used computer from Don Satnick, in Ellensburg, a Compac with one gig of memory and an early Windows operating system and began to data input my poems already published in a handful of chapbooks and manuscripts from a group of

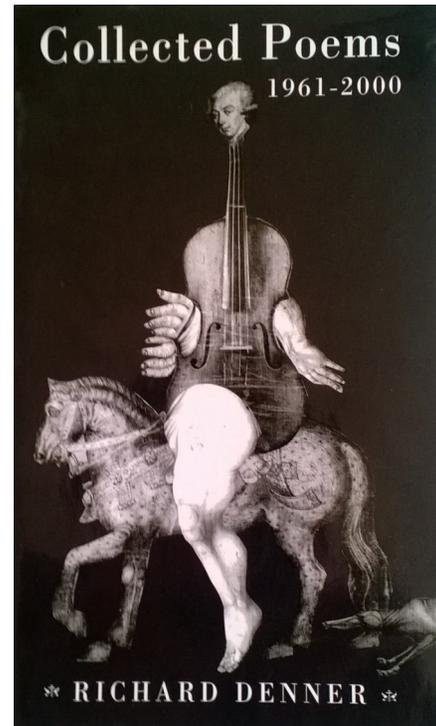
sign elements and so forth. She points out that there is a long, honorable tradition of this kind of publishing. Small presses, which are often run by poets, publish not only their own work but the work of their friends, who may have presses of their own, and reciprocate in like fashion. I call this “collaborative publishing.” There are also “co-op” type publishing enterprises, where a group of poets join together to edit, design, work on marketing, and then job out the printing of their members books. A new wave of publishing—although some of it has the look of being turned out by a cookie cutter—has arisen in the mainstream with the advent of “print-on-demand.”

Initially, this technology enabled all authors to be their own publisher by simply submitting their manuscript to a company that designed and marketed their book. Now, the author chooses from a number of templates and designs their own book. The finished design is maintained on file, and copies of the book are printed whenever a copy is needed, on demand. Publishers are not burdened with large and taxable inventories, and, as authors, their works appear on lists in the market place with the International Standard and Library of Congress book numbers.

My English publisher, Verian Thomas, used Xlibris to produce my *Collected Poems: 1961-2000*. He explains his vision:

Comrades Press was founded in 2000 as a direct result of its on line magazine. The amount and the quality of poetry, fiction, and non-fiction that we received was staggering, much of it from previously unpublished writers. We decided to rectify this by becoming publishers ourselves and, with no funding whatsoever, set about the task of bringing the work of the misplaced poets of the world to the world.

By utilizing print on demand technology and on line stores, we are able to produce quality books without many of the overhead costs associated with traditional methods. This means that we are prepared to take risks that would probably have other publishers waking up in a cold sweat in the middle of the night. Rather than publishing what we know will sell, our goal is to publish



## A HISTORY OF D PRESS AND A DESCRIPTION OF THE PROCESS

*and*

## A SAMPLE OF THE ARCHIVE AT THE BANCROFT LIBRARY



books. The poem arrives on the page, whether I collage it together from bits or carve it from a single block, whether I dream it or work it out as a puzzle. Once it makes it onto a sheet of paper and can be read, the poem is already a part of a book. And, once in a book, it gets lonely, wants to speak to other poems. I let it breathe, let it percolate, let it draw to itself magnetic companions, let them be a piece of a larger poem. What starts it?—a metaphor, maybe, or some scribbling on the washroom wall, something fleeting, a little synaptic firing in my brain. I get these firings into words and onto a page because I have developed a modicum of mind-body coordination, and the words might even mean something. I keep making books, this book overlapping the next, being sure to leave a bit undone, like a Navajo weaver bringing a thread to the edge, allowing the spirits to come and go.

This is not the whole story of D Press. The roots of my printing can be traced back to a rubber stamp press that I had as a child, to my job as a bindery clerk at State Farm, to the various project books I made for my classes through my school years—there is an entire English grammar I meticulously copied for Mrs. Weismiller in the 10th grade—and to my connection with Dennis Wier at Berkeley Pamphlets. I gained further experience working on a letterpress with Wesley Tanner at Arif Press, in Berkeley. I learned graphic design and photography from my newspaper experiences at the Ketchikan Daily News, the Polar Star, the Berkeley Barb, and the Queen Anne News. I assisted John Bennett with his mimeo mag, *Vagabond*. I took a printmaking class, in Alaska, with Terry Choy. While working at Sprint Copy Shop, in Sebastopol, I utilized their photo coping and bindery equipment.

I have printed with most media, from potato prints to the computer, linoleum block printing, wood block printing, mono prints, etching and engraving, mimeograph, offset and letterpress. Also, I combine printing techniques in a single volume. The rationale behind the making of small books and the controversy surrounding self-publishing is explored in detail by Belle Randall in her essay, “Having Tea with Blake: Self-publishing and the Art of Richard Denner,” online at Big Bridge (Vol. 7), and which originally appeared in Vol.13, No.2 of *Raven Chronicles*.

The thrust of Belle’s argument is that a poet has more control over his material, over the selection of materials, layout and de-

Mapping the book. First, I estimate the size of the book. Then, I make a dummy of the book by figuring out how much of my text will fit on a page, say 8½x11 inches, folded in half, or half-letter size. I count the lines and estimate how many pages it will take, adding a title page, a page for acknowledgements, a dedication, and so forth. I divide by four since there are going to be four pages on a sheet of paper folded in half. I take that number of blank sheets, fold them, and write the page number and an abbreviation of what text will appear on each page. This guides me since the opposite sides of the page are not consecutive. For example, in a 32-page book, page 1 is next to page 32, page 2 is coupled with page 31. If a given page is going to be blank, I write "blank" on it. I design the page setup in landscape and create my master pages, using a booklet publishing program. All this to say, if I want to add a new page of text, I have to think in terms of four pages.

Although the cost per copy decreases slightly when you reach certain print amounts, the unit cost per book is essentially the same for one book as it is for one hundred. This is in contrast to offset and letterpress processes where the setup cost is much higher and the runs must be longer in order to make back the initial investment in labor and materials. I make short runs. I use the book as an editing tool—more, I often begin writing into the book, once the process takes hold, printing one copy at a time until I am satisfied with the layout and content—then, I run a handful of copies to be archived in the collections of a few friends. I sell books at readings and exchange books with poets that I meet, but, at present, I am not as interested in marketing my books as I am in the process of creation.

### **Backward process**

I work from the final form, the book that is already accomplished, like in a Tantric visualization, I develop the book by extending the vision, adding the ornaments, which are the poems. Marllarmé conceived of the book as a spiritual exercise. To me, the book fuses Newtonian sequence and Blakian simultaneity. It's a vehicle to write poems, the book as pen. I am writing with the book. Jack Spicer is my inspiration for molding serial poetry into small

**T**he muse may be embodied in a person. My first contact with this spirit of inspiration was Juanita Miller, the daughter of the flamboyant, 19th century California poet, Joaquin Miller. She lived in a vine-covered castle among her father's monuments to Moses, John Frémont, and the Brownings, nestled in the Oakland hills, in what is now Joaquin Miller Park. In our neighborhood, she was unusual. On a foggy Halloween night, some friends and I spotted her in a white nightgown walking barefoot through the eucalyptus. We were sure her house was haunted and dared not go to her doorstep to trick or treat. She rode with my family to church on Sunday, and on one occasion she signed a copy of a collection of her father's poems and presented it to my mother. I revered this book. I would open it and gently touch her signature. It amazed me that we knew someone who was associated with the arts.

I memorized a poem from Miller's book, a poem to Lily Langtry, a popular singer of his day. I recited this poem in the 4th grade, and the next year in Mr. Shriner's 5th grade class, when asked to memorize a poem, I recited the same poem to fulfill the assignment, and the class jeered me, saying they had heard this poem before. A red-headed girl came to my defense and said she still thought the poem beautiful. A muse can be old or young, peaceful, joyful or wrathful, and sometimes they are teachers. In the 6th grade, Mrs. Latimore whacked the back of my hand with a yardstick for passing a scatological note when I was supposed to be diagramming sentences. Professor Traugot reprimanded me in front of a freshman comp class at Cal for plagiarizing from Alfred Kazan's essay on Blake, and Professor Parkinson proclaimed my essay, "My Home," the worst thing he had ever read. I may be forever re-writing "My Home," but I have learned to disguise my sources with better craft.

Kenneth Rexroth was the first poet I heard read. Ernest Blank opened my eyes to hidden beauty in poetry by explicating Andrew Marvell's "To His Coy Mistress." Mike Sneed critiqued my first poem, a parody of Poe's "The Raven," pointing out that poems are not Freudian soap-operas. While guarding the balcony of the Campanile on the U.C. campus, Don Bratman taught me how to scan a poem's lines. Dennis Wier fired my interest in printing

by showing me how to burn plates with a light bulb in an orange crate in his closet. Vic Jowers promoted my first chapbook at the Sticky Wicket, near Aptos. Up to this point, I was dabbling, but I was primed for allegiance to this art when the 1965 Berkeley Poetry Conference was announced. My English teacher said he knew Robert Creeley and that I would learn more in one day at this conference than I would in a whole year at Cal Poly, so I thumbed my way back to Berkeley.

A major turning point—an injection of rocket fuel. I want to thank Gary Snyder for telling me Berkeley didn't need another bookstore and to take the nuts and bolts of what I had learned and move to the hinterlands where I was needed. Thanks to Allen Ginsberg for revealing that I could be both a good poet and a good businessman. "Just be good," he said, and I took the meaning of this to apply to both esthetics and ethics. Thanks to Charles Olson for showing me the meaning of epic scale. It was a mind transmission watching him bebop through the universe fusing Gilgamesh and quantum mechanics. To Robert Creeley, who laid down two laws: William Carlos Williams's "No ideas but in things" and Ezra Pound's "Make it new!" To Jack Spicer, who admonished, "Poet, be like God."

It was during these days many lifelong friendships started. Luis Garcia, my closest friend and collaborator, has been my greatest mentor, always present with insights and humorous twists of perspective. I met Lu right after the Berkeley Poetry Conference, and we continued meeting with other poets for weeks to come. Lu's style of writing is unique—playing with the words within the words, he directed me to meditate on the morning light and helped me understand that it was important to forge a blade, as he put it. Lu's poems sizzle. They move so fast, if you aren't ready, you miss them. By imitating Lu's use of jazz rhythms and breath notation, I began to read my poems aloud. Just like Leadbelly learned to play the 12-string, I learned my craft by putting my spine against the piano.

After I acquired a 1927 Kelsey "Excelsior" hand press, I began printing in an attic apartment in Ketchikan, near the ball field. I'd come home from a day's work in the back shop of The Ketchikan Daily News, and I'd print 100 pages and hang them to dry on cotton string along the roofline of the apartment. On the weekends, I

bound my books together, set type, and prepared for the following week of printing. The printing was smudgy and uneven, but I pressed on. The typefaces were worn, so I over-inked and pressed harder, pressing the letters into the paper, embossing the page, letting the ink bleed through. Grant Risdon taught me how to cut linoleum blocks, and in a rush of visual imagery, I tipped my linoleum nudes into the books, alternating poems and blocks, giving color to the big words.

After reading *How to Live in the Woods on \$10/Week*, I moved with wife and child and press to Deep Bay, fifteen miles from the nearest road by boat. D Press moved into a new dimension. Pouring the words right into the type case seemed natural. I began to break my poems into smaller and smaller units. Tried to express myself with just the Anglo Saxon. I was printing with 60 point Bodoni type, and this limited the number of words that could be arranged in a 4X6 inch type case. Constraints can be liberating.

### **Toward the book through the computer**

One of the uses of a computer is to solve the problem of justifying lines. Justified lines are the even alignment of letters at the margins of a text. It is the demarcation of where a line of type ends, not the end of a rhythmic line, where the number of scanned syllables makes one line a bit longer than the next because of the constituent parts of the sentence in various scripts and fonts. It's the printer's task to choose the right font and make the line end at a given spot, to choose the point size of the font so the longest line fits in the type case, within the margins. Poetry is usually justified to the left margin and proceeds as a dance of consonant and vowel. The carcass of prose is anchored to both margins with hyphenated word breaks. In letterpress printing, lines are justified by filling the space between pieces of hand-set lead type. In a computer, this operation is accomplished in a text box by clicking the appropriate format icon on the tool bar.

### **Mapping the book**



...a concept in the process of being formed always remains inadequate relative to the concept on associated with a word and for which...