

A Letter to Amanda Bernstein  
and a Checklist of Weed/Flower Press



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Nelson Ball





## **A Note of Introduction**



It is easy, as it always is in hindsight, to identify different phases in Nelson Ball's career as a poet, editor, publisher, and bookseller of the small press in Canada. The first phase was his initial youthful period of writing, editing and publishing that established his reputation. Between 1963 and 1973, he founded and edited three magazines (*Volume 63* [1963-1967], *Weed* [1966-1967], and *Hyphid* [1968]), published 40 books through his Weed/Flower Press (1965-1973), and published 8 books of his own poetry. The second phase began around 1973-1974. Following the close of Weed/Flower Press, he withdrew from writing and publishing his own poetry and shifted his focus almost entirely to bookselling, developing one of the most widely respected bookselling practices in Canadian literature (small press or otherwise). A third phase began around 1990 when he gradually re-emerged as a poet. This phase is marked by quiet steps, such as a reprint of his seminal 1969 collection *Force Movements* in 1990 from jwcurry's Curvd H&z, as well as more visible steps, such as *With Issa: Poems 1964-1971* (ECW, 1991), his first selected poems. These were followed by a handful of new trade collections with ECW and The Mercury Press throughout the decade.

Things are less clearly defined in the 21<sup>st</sup> century, but I would hazard to identify a fourth (ongoing) phase beginning in the second decade of this century marked by the winding down of his bookselling and a shift in attention back to his writing. He retired as a bookseller in 2017, and since publishing *In This Thin Rain* in 2012, he has published 3 further trade collections, a volume of poetry for children (*A Vole on a Roll* [Shapes & Sounds Press, 2016]), and more chapbooks than there is room to document here. In 2017, he won the bpNichol Chapbook Award for the *Small Waterways* (Apt. 9 Press) and published a second selected poems, *Certain Details: The Poetry of Nelson Ball*, edited by Stuart Ross for the Laurier Poetry Series (WLUP). Ross has been Ball's most trusted editor in this latest phase, also editing Ball's four trade books through Mansfield Press.

One of the most remarkable features of this latest phase of Nelson Ball's career—and perhaps most exciting, next to his prolific output of new poetry—has been his newfound willingness to make public statements on his life and work. During his multi-faceted career, Ball has been resistant to offering public self-assessment. He has rarely given public readings or interviews and he does not write essays—personal or critical—preferring to let his work speak for itself. This restraint is admirable, but for long-time readers and followers of his small press efforts, it has left a vacuum. What does he think about his poetry, or about poetry generally? What drove him as an editor and publisher? What does he see as the role of the bookseller?

He has loosened his restraint in recent years. A revealing interview by Jason Dickson about Ball's life as a bookseller was published in *CNQ* 97 (2016), and I too interviewed him as part of my doctoral research on small press bookselling. In an afterword to *Certain Details*, he wrote a must-read essay surveying his life and career. And here, in your hands, is a published version of a letter that he wrote to Amanda Bernstein (Rare Books Librarian, University of Sheffield) that includes an annotated checklist of publications from his Weed/Flower Press. It is, as Ball notes, his "sole attempt" to write about the press. In these pages, Ball comments on books and authors and discusses his

motivations as a publisher. It is an astonishing and insightful document from one of our most important small press editors and publishers, and one I will resist quoting before you've had a chance to read it. As readers, we owe a debt of gratitude to Bernstein both for safeguarding works from Weed/Flower Press (and Seripress) at the University of Sheffield, and for urging Ball to "suspend modesty" in his responses to her questions. At the end of this book, you'll find a preliminary reading list offering further critical points-of-entry into Ball's life in the small press.

Ball's career began in the 1960s and we are only now being given insight into his perceptions of what he has accomplished. I was amazed to read this letter and I am delighted to publish it. I hope it prompts further inquiry into what he did and continues to do, and hope he'll answer more of our questions in the future.

Cameron Anstee  
January 2019  
Ottawa, Ontario



# **A Letter to Amanda Bernstein**



I received this message and questions from Amanda J. Bernstein, Rare Books Librarian, University of Sheffield, England, following their purchase of Barbara Caruso's Seripress collection:

*"We are definitely going ahead with the Weed/Flower collection. Exciting on so many levels and most of all, it will sit by Seripress where it belongs.*

*"I'm interested in how you chose the poets whom you published. Did they come to you, or did you approach them? Did you meet with Clayton Eshleman, Anselm Hollo, Ed Dorn and the other non-Canadians? Also what strikes me is the spirit of co-operation between Weed/Flower and other presses like Coach House and Ganglia. I'd love to know how you all worked together. Weed/Flower seems to me to have been a press of great taste and intelligence, would you say that it was one of the most important poetry presses around at the time, with the benefit of hindsight? (let's suspend modesty here, and tell it how it is!)"*

The following is my response to Amanda. I have added further information that may be of interest to her. This is my sole attempt to write about Weed/Flower Press (WFP).

### **Influence**

It's difficult for me to assess what influence WFP may have had, or to separate the influence of WFP from that of my own poetry. Until I joined the Internet in the year 2000, I was largely unaware that I or my press had been of any influence, except for enthusiasm shown by John Curry and Stuart Ross. I'm now aware of having influenced a wider group of young writers.

A salve to my ego is a comment by William H. New in his *Encyclopedia of Literature in Canada* (2002). In the entry under my name, he wrote in part, "Ball has influenced the direction of Canadian poetry as editor and publisher of Weed Flower Press [...] and as the author of over fifteen volumes and broadsides." The entry is relatively short, and, darn it, there is no separate entry for WFP.

WFP is frequently grouped with Coach House Press and Ganglia Press (& grOnk). Coach House quickly became a literary press (i.e. larger than a small press) and it is frequently grouped with House of Anansi, also a literary press. Barrie Nichol's Ganglia Press (& grOnk), bill bissett's Blewointment Press, and my WFP are sometimes grouped together. WFP was the most conventional in format of these small presses.

The library at Carleton University, in a recent exhibition of modern poetry, chose Coach House, Ganglia (& grOnk), WFP, and Seripress to represent Toronto. I was pleased the curator saw these presses as the more interesting of the Toronto presses of the 1960s and 70s.

## Editorial Policy

I felt constrained as editor of *Volume 63*, a poetry magazine Steve Buri and I founded in 1962-63 while students at The University of Waterloo. I wanted to be free of obligation and oversight by being sole proprietor and editor of a small press. Hence I began WFP.

My goal was to publish interesting poetry, including my own, that wasn't being published by the large Canadian publishing houses. I wanted poetry that wasn't boring. I would have been unable to define my motives at the time, but I avoided mainstream poetry that struck me as too well written, too flawless, too polished. I now recognize that I felt that some of this poetry had had the heart removed from it by its poetic-ness and artifice.

I was interested in the "process" of writing. That's reflected in my own poems written during the 1960s, and in some of what I published by others.

My editorial taste was eclectic. With the exceptions of Steve Buri's *Elephant Girl* and David UU's *Before the Golden Dawn*, I published what appealed to me. Steve's poems read like coded fantasy; David's were dark.

## Submissions

The majority of WFP book authors were previously published in *Volume 63* and *Weed*. After placing announcements in early issues of *Weed*, submissions began arriving unsolicited. There was a dearth of publishing opportunity for poets in those days. I don't remember who approached whom except where noted below.

## Distribution policy

I was as much interested in exchanging publications with other small press and little magazine publishers as I was interested in sales.

## Commentary on the Books and Authors

### 1965

Ball, Nelson. *Room of Clocks: poems (1964-65)*. Kitchener, weed/flower press, 1965. Barbara and I eloped and married in a civil ceremony in Ottawa (distant from Toronto, in order our relatives not learn of this because we were both still students). We married in January 1965. We stayed at Bill Hawkins' house but got too cold, so he passed us on to his artist friend Christopher Wells and his wife Peg who had a warmer house. We asked no one to accompany us to the ceremony (Magistrate's Court located in Ottawa's No. 1 Police Station building) because we regarded this as nothing more than paper work. We had agreed to stay together for five years and then reassess our relationship. Barbara and I celebrated by having supper at a Honeydew Restaurant (a chain of very middle class eateries). I told Barbara during supper of my idea of starting a low cost poetry press using a Gestetner stencil duplicator to publish a magazine

and chapbooks. My plan was to get commercial printers to print covers while I would print the insides, collate, staple and fold. Barbara liked the idea. I may have already told you that years later she told me that a major reason for marrying me was that I was a poet. She had read and liked my poems in *Volume 63* and wanted to meet me. Likewise, I used some of her drawings in *Volume 63*, and I wanted to meet her. We first met in the Fall of 1964. I knew of precedents for how I planned to publish. Bill Hawkins had shown me mimeographed magazines (*Tish* and *Motion*) and books. I had been taught how to use a Gestetner during my early teens when I volunteered to print the weekly events calendar for the church my family attended. I gathered poems for the first issue of *Weed* during 1965 and decided to print a chapbook of my own poems before the end of the year to get started on this publishing venture. The book looked crude. I determined to do better.

## 1966

Hawkins, William. *Ottawa Poems*. Kitchener, Weed/flower Press, July 1966.

I had corresponded with Bill in 1963 when I solicited poems from him for the first issue of *Volume 63*. I met him in Toronto in the Spring of 1964 while I was taking a year off from University and he was spending a month living and working in Toronto to take a break from his wife and kids. When he returned to Ottawa, I took over his flat and his job (in charge of the rock and roll section of the legendary A&A Books and Records). Every few months I would go to Ottawa and spend a few days staying with Bill and his wife Sheila. Bill's house was a gathering place for musicians and poets. I loved Bill's rambunctious poems. I published numerous in the three magazines I edited.

Reyes, Carlos. *The Windows*. Kitchener, Weed/flower Press, July 1966.

U.S. poet Carlos Reyes submitted poems to *Volume 63* and *Weed*.

Cull, David. *3 x 4 Is*. Kitchener, Weed/flower Press, Oct. 1966.

I met Vancouver poet David Cull at Bill Hawkins' house in 1964 or 1965. I had read and liked his poems in *Tish*.

## 1967

Buri, S. G. *Elephant Girl*. Kitchener, Weed/flower Press, May 1967.

Torontonian Steve Buri, a fellow student at the University of Waterloo, and I cofounded *Volume 63*. We were co-editors for the first four issues. While his poems didn't appeal to me, I felt obliged to publish them on account of our work together and friendship.

McFadden, David. *The Poem Poem*. Kitchener, Weed/flower Press, May 1967.

David McFadden lived in Hamilton, a short distance from Kitchener. He had published a mimeo mag titled *Mountain* in the early 1960s, a copy of which I had seen while in secondary school. I liked his poetry. He came to visit in 1966. David helped Barbara and me move to Toronto in 1967.

Newlove, John. *What They Say*. Kitchener, Weed/flower Press, May 1967.  
He was living in Saskatchewan.

Ball, Nelson. *Beaufort's Scale*. Kitchener, Weed/flower Press, August 1967.  
This wind scale evolved over many years, going back at least to the 1600s. Fifteen years ago, while writing his book *Defining the Wind*, Scott Huler pointed out to me that the use of possessive in my title is incorrect.

Lord, Barry. *subject/object*. Kitchener, Weed/flower Press, Aug. 1967.  
He was teaching Communications at a community college in Kitchener. I'd heard him read at the Black Swan coffee house in Stratford, Ontario while I was in secondary school. He was an acquaintance of David McFadden. He later became a professional art consultant.

bissett, bill. *Lebanon Voices*. Toronto, Weed/flower Press, Dec. 1967.  
Bill lived in Vancouver. Barbara and I moved from Kitchener to Toronto in September 1967. Victor Coleman was planning to publish a section of bissett's "Lebanon Voices" in his magazine *Is Four* and asked if I'd like to publish the complete poem as a chapbook. In *Is Four*, the section of "Lebanon Voices" is a discrete booklet and is "decorated" with ink splatter (made with a piece of window screen, a toothbrush, and ink) by Barbara.

I had met Victor in Toronto in 1964. I stayed at his place a couple of times. I met Robert Creeley there. Victor was the editor at Coach House Press from 1966 to 1974.

On moving to Toronto, I talked with Stan Bevington (the owner of Coach House Printing and Coach House Press) about printing my WFP covers. He referred me to less expensive printers. Stan's printing business focused on jobs for art galleries — brochures and catalogues — involving a lot of colour printing. Thus his rates were high. His printing business subsidized the Coach House book publishing program. Stan generously offered me free use of his guillotine paper cutter and his folding and stapling machines. I went to Coach House regularly to use this equipment. The guillotine was especially useful for trimming foreedges.

## 1968

Bergé, Carol. *Poems Made of Skin*. Toronto, Weed/flower Press, March 1968.  
New York poet Carol Bergé submitted poems to *Volume 63* that were published in the 1964 issue. She proposed she guest edit a New York poets feature which I published in the Summer 1966 issue. I liked her work and published her poems in *Weed* and *Hypnid*. We never met but corresponded sporadically until her death in 2006.

bissett, bill. *Ofth Land Divine Service*. Toronto, Weed/flower Press, July 1968.

Ball, Nelson. *Sparrows (1968)*. Toronto, Weed-flower Press, Oct. 1968.

Hollo, Anselm. *Tumbleweed*. Toronto, Weed/flower Press, Nov. 1968.

We met Anselm in 1968. He came with his wife Josephine to our flat in Toronto. I believe it was prior to my publishing *Tumbleweed*. He looked like a wild man: long wild hair, wide smile, black tooth in the centre. I thought he looked like a tree. He said he had recently moved from London to the USA in order to get his teeth fixed. I don't remember what brought him to our place. I expect he came to Toronto to explore the small press activity. He likely knew of WFP publications because they were carried by Compendium Books and Better Books in London. I exchanged publications with other small presses, so WFP publications were often "noticed" in little mags. Another possibility is that Victor Coleman, the editor at Coach House Press, told him to visit me because I was only a ten minute walk distant. Anselm provided the blurb by Ed Dorn. Anselm and I did not maintain contact beyond the early 1970s, but his work remains among my favourite poetry. Visiting out-of-town poets who Victor brought or sent to meet us included Allen Ginsberg and Diane Wakoski.

### 1969

Eshleman, Clayton. *The House of Okumura*. Toronto, Weed/flower Press, March 1969.

New York poet Clayton Eshleman visited us in Toronto. He invited me to contribute to his magazine *Caterpillar*, which I did. He offered the manuscript for *The House of Okumura* and after seeing Barbara's paintings he wanted her to do a silkscreened cover. I believe he was a friend of David Rosenberg who was a New York poet living and teaching in Toronto. David published an impressive poetry magazine called *The Ant's Forefoot*. David spent a lot of time at Coach House Press and he visited with me and Barbara regularly.

Gilbert, Gerry. *Phone Book*. Toronto, Weed/Flower Press and Ganglia Press, June 1969.

Barrie (bp) Nichol showed me Vancouver poet Gerry Gilbert's manuscript and asked if I would co-publish it with him. Barrie was short of time to do it, but not short of money. So we shared costs and he made a monetary contribution for my labour. I don't know if Barrie got the manuscript from Gerry or Victor Coleman. Victor had planned to publish it a couple of years earlier, but didn't. There is a mention of this book in Anselm Hollo's poem "Art & Literature" on page 64 of his *Alembic*, Trigram Press, 1972. *Phone Book* is among my favourite WFP books.

Ball, Nelson. *Water-Pipes and Moonlight*. Toronto, Weed/Flower Press, 1969.

### 1970

Bowering, George. *George, Vancouver: a discovery poem*. Toronto, Weed/Flower Press, 1970.

Widely published Vancouver poet George Bowering sent me this manuscript saying he thought it was the right length for a WFP book. I liked the poem.

Coleman, Victor. *Old Friends' Ghosts: poems 1963-68*. Toronto, Weed/Flower Press, 1970.

I think Victor's work is very good.

Eckert, Rosemary. *The Story of Cinderella*. Toronto, Weed/Flower Press, 1970.

The story retold by Barbara's six year old niece, resident in Toronto. Barbara received "The Look of Books" award for her cover design.

Fetherling, Doug. *My Experience in the War*. Toronto, Weed/Flower Press, 1970.

Doug [now George] was a draft dodger from West Virginia. He generally detested the U.S.A. and its values and has had a career as a journalist (mainly free-lance) and poet in Canada. From the late sixties until we moved to Paris in 1984, Doug was a frequent visitor. He was a talker and Barbara and I good listeners. He overcame a severe stutter while we knew him. We were patient listeners. We enjoyed his company. He is extremely intelligent.

Hollo, Anselm. *America del Norte & Other Peace Herb Poems*. Toronto, Weed/Flower Press, 1970.

Nichol, bp. *The True Eventual Story of Billy the Kid*. Toronto, Weed/Flower Press, 1970.

This was one of four titles for which Nichol received the Governor General's Award for Poetry. At that time, it was the highest literary award in Canada. This is the only time it has been awarded for a small press publication.

I had corresponded with Nichol in 1965. We exchanged literary magazines. I published his work in *Volume 63* and *Weed*. He published mine in *Ganglia*. He came to meet us in 1967 shortly after we moved from Kitchener to Toronto. It began a friendship that lasted until he died in 1988. He was active at Coach House Press and made use of their equipment in the earliest years of *Ganglia* Press. Victor was replaced by an editorial board in 1975. Nichol joined the board and remained a member until his death.

Reigo, Ants. *Window Poems*. Toronto, Weed/Flower Press, 1970.

A young Toronto poet and visual artist.

Robinson, Brad. *The Rainpipe Poems*. Toronto, Weed/Flower Press, 1970.

A Vancouver poet who spent a year or more living in Toronto. He drove a worn-out Jaguar with a leaking gas tank.

Robinson, Brad. *Skin Scales for Psoriasis Sufferers*. Toronto, Weed/Flower Press, 1970.

Rosenberg, David. *Headlights*. Toronto, Weed/Flower Press, 1970.

David was the most intellectual of our friends. He returned to the U.S.A. in the early 1970s. He became a Hebrew scholar, writing several



books including *Abraham, The First Historical Biography* (Basic Books, 2006). In its afterword, he acknowledges “and the Canadian guardians of *The Martyrology*, by B.P. Nichol (1944-88), the nine singular books of which keep me going. The literary character Nichol creates of himself is more like Abraham than any other in modern literature. Nichol’s authorial consciousness journeys from childhood to death to found and explore a cosmological language, sustaining it within his family drama.” David has also written briefly but favourably in the journal *Open Letter* about Barbara’s memoir, *A Painter’s Journey*.

1971

Ball, Nelson and Barbara Caruso. *Points of Attention*. Toronto, Weed / Flower Press, June 1971.

I’m unreasonably proud of this book.

Ball, Nelson and Barbara Caruso. *Round Stone*. Toronto, Weed/Flower Press, August 1971.

This one as well.

bissett, bill. *Dragon Fly*. Toronto, Weed/Flower Press, 1971

Nichol, bp. *The Other Side of the Room: poems 1966-69*. Toronto, Weed/Flower Press, 1971.

I really liked Barrie’s short lyric poems. He was concerned his typewriter concrete poetry would be eclipsed by his forthcoming *The Martyrology*. Few copies of Bob Cobbing’s printings of *Konfessions of an Elizabethan Fan Dancer* reached Canada. It was almost unknown here. That worried Barrie who didn’t want that aspect of his work to be lost. I agreed to do a Canadian edition of *Konfessions...* in exchange for his allowing me to publish the lyric poems.

Nickell, Joe. *The Changing Air*. Toronto, Weed/Flower Press, 1971.

Joe was a draft dodger from Kentucky and a friend of Doug Fetherling. Joe eventually returned to the U.S.A. where he pursued a career as a debunker of miracles.

UU, David [David W. Harris]. *Before the Golden Dawn*. Toronto, weed/flower press, 1971.

Barrie brought this to me and said it might give David a boost if I published it. David was depressed. So I published it.

I gained admiration for David in 1993-94 while he lived in nearby Delhi, Ontario. We visited frequently. He committed suicide in 1994.

1972

Colombo, John Robert. *Leonardo’s Lists*. Toronto, Weed Flower Press, 1972.

John was a Toronto poet and editor, very supportive of younger poets including me.

Colombo, John Robert. *Praise Poems*. Toronto, Weed Flower Press, 1972.

Fetherling, Doug. *Eleven Early Poems*. Toronto, Weed Flower Press, 1972.

McFadden, David. *The Ova Yogas being a series of poems written in one long strange afternoon*. Toronto, Weed Flower Press & Ganglia Press, 1972.

Barrie brought this one. I really like it.

### 1973

Bowering, George. *Layers 1-13*. Toronto, Weed Flower Press, 1973.

Doyle, Mike. *Preparing for the Ark*. Toronto, Weed Flower Press, 1973.

New Zealand poet who had a teaching career in Canada. A fine poet. Barbara and I misspelled Ark on the outer cover where it reads Arc. Mike said he liked it and didn't want us to re-do it correctly.

Nichol, bp. *Konfessions of an Elizabethan Fan Dancer*. Toronto, Weed Flower Press, 1973.

I love this book. I'm proud of it and of the 2004 Coach House Books edition which I compiled.

## **A Weed/Flower Press Checklist**



Ball, Nelson. *Beaufort's Scale*. Kitchener, Weed/flower Press, August 1967. 31 pages. Printed wrappers. Approximately 250 copies printed.

Regular issue 235 copies.

Signed issue of 15 numbered and signed copies released in 1968 when the trade issue was nearing depletion.

Ball, Nelson and Barbara Caruso. *Points of Attention*. Toronto, Weed / Flower Press, June 1971. 22 pages including 6 tipped in silkscreen prints, numbered, signed and dated, by Barbara Caruso. Cloth.

a. Edition of 50 numbered copies signed by the poet.

b. An additional 10 numbered proof copies, identical to above except that some lack printing on the front cover and spine.

Ball, Nelson. *Room of Clocks: poems (1964-65)*. Kitchener, weed/flower press, 1965. [ii], 22 pages. Printed wrappers. Approximately 192 copies printed.

Ball, Nelson. *Room of Clocks: poems 1964-65*. Second edition, revised. Kitchener, Weed/flower Press, July 1967. 24 pages. Printed wrappers. Approximately 40 copies printed.

Ball, Nelson and Barbara Caruso. *Round Stone*. Toronto, Weed/Flower Press, August 1971. 11 pages including one tipped in silkscreen print, titled, numbered, signed and dated, by Barbara Caruso. Plain card covers with typewritten title label on front.

An edition of 35 copies for distribution to friends.

There are an additional 5 copies with artist's proof prints.

Ball, Nelson. *Sparrows (1968)*. Toronto, Weed-flower Press, Oct. 1968. 30 pages. Edition of 250 copies. Cover drawing by Barbara Caruso. Printed wrappers.

Regular issue 230 copies.

Handbound issue of 3 or 4 copies, numbered and signed. The covers are heavy card with the front and spine panels of the printed wrapper mounted, in tissue jacket tipped in place.

Signed issue of 16 or 17 numbered (of 20) and signed copies in printed wrappers.

Ball, Nelson. *Water-Pipes and Moonlight*. Toronto, Weed/Flower Press, 1969. 15 pages. Edition of 150 copies. Printed wrappers. Two cover stocks: pale grey and pale violet, no priority.

Bergé, Carol. *Poems Made of Skin*. Toronto, Weed/flower Press, March 1968. 50, [i] pages. Edition of 300 copies. Cover by d.a. levy. Book design by Nelson Ball. Printed wrappers.

Bergé, Carol. *Poems Made of Skin*. Toronto, Weed/Flower Press, 1968 [i.e. May 1969]. Reprint. 50, [i] pages. Edition of 250 copies. Cover by d.a. levy. Book design by Nelson Ball. Printed wrappers.

bissett, bill. *Dragon Fly*. Toronto, Weed/Flower Press, 1971. 8 pages. Edition of 300 copies. [Cover illustration by bill bissett]. Printed wrappers.

Regular issue 260 copies.

Signed issue of 40 numbered and signed copies.

bissett, bill. *Lebanon Voices*. Toronto, Weed/flower Press, Dec. 1967. 28 pages. Edition of 300 copies. Book design by Nelson Ball. Printed wrappers.

bissett, bill. *Ofth Land Divine Service*. Toronto, Weed/flower Press, July 1968. 36 pages. Edition of 300 copies. Book design by Nelson Ball. Printed wrappers. Yellow cover stock. There may be some copies on tan cover stock.

Bowering, George. *George, Vancouver: a discovery poem*. Toronto, Weed/Flower Press, 1970. 39, [i] pages. Edition of 300 copies. [Cover reproduces one of Captain Vancouver's sounding charts]. Printed wrappers. Issued January 1971.

Regular issue 260 copies.

Signed issue of 40 numbered and signed copies.

Bowering, George. *Layers 1-13*. Toronto, Weed Flower Press, 1973. 19 pages. [Cover drawing and design by Barbara Caruso]. Printed wrappers. Published May 1974. Approximately 450 copies printed.

Buri, S. G. *Elephant Girl*. Kitchener, Weed/flower Press, May 1967. 47 pages. Cover drawing and design by Barbara Caruso. Printed wrappers. Approximately 231 copies printed.

Coleman, Victor. *Old Friends' Ghosts: poems 1963-68*. Toronto, Weed/Flower Press, 1970. 53, [i] pages. Edition of 350 copies. Cover drawing and design by Barbara Caruso. Printed wrappers.

Regular issue 310 copies.

Signed issue of 40 numbered and signed copies.

Colombo, John Robert. *Leonardo's Lists*. Toronto, Weed Flower Press, 1972. 20 pages. [Cover drawing by Leonardo da Vinci]. Printed wrappers. Approximately [?] copies printed.

Colombo, John Robert. *Praise Poems*. Toronto, Weed Flower Press, 1972. 32 pages. Cover drawing and design by Barbara Caruso. Printed wrappers. Approximately [?] copies printed.

Cull, David. *3 x 4 Is.* Kitchener, Weed/flower Press, Oct. 1966. 44 pages. Cover drawing and design by Christopher Wells. Printed wrappers. Approximately [?] copies printed.

Cull, David. *3 x 4 Is.* Kitchener, Weed/flower Press, Oct. 1966 [i.e. Feb. 1968]. Reprint. 44 pages. Cover drawing and design by Christopher Wells. Printed wrappers. Approximately 125 copies printed.

Doyle, Mike. *Preparing for the Ark.* Toronto, Weed Flower Press, 1973. 70 pages. [Cover drawing by Barbara Caruso]. Printed wrappers. Published May 1974. Approximately 450 copies printed.

Eckert, Rosemary. *The Story of Cinderella.* Toronto, Weed/Flower Press, 1970. 13, [ii] pages. Edition of 200 copies. Preface by bpNichol. Cover drawing and design by Barbara Caruso. Printed wrappers.

Eshleman, Clayton. *The House of Okumura.* Toronto, Weed/flower Press, March 1969. 37, [i] pages. Edition of 500 copies. Cover designed and printed by Barbara Caruso. Book design by Nelson Ball. Printed wrappers.

Fetherling, Doug. *Eleven Early Poems.* Toronto, Weed Flower Press, 1972. 16 pages. Edition of 400 copies. Printed wrappers.

Fetherling, Doug. *My Experience in the War.* Toronto, Weed/Flower Press, 1970. 9 pages. Edition of 300 copies. Cover drawing by Bill Kimber. Printed wrappers.

Regular issue 260 copies.

Signed issue of 40 numbered and signed copies.

Gilbert, Gerry. *Phone Book.* Toronto, Weed/Flower Press and Ganglia Press, 1969. 52 pages. Edition of 500 copies. Cover drawing and design by Barbara Caruso. Book design by Nelson Ball. Printed wrappers. Issued by Ganglia Press as Gronk series 3, no. 3, June 1969. Issued to the trade by Weed/Flower Press.

Hawkins, William. *Ottawa Poems.* Kitchener, Weed/flower Press, July 1966. 36 pages. Cover drawing and design by Barbara Caruso. Printed wrappers. Approximately 222 copies printed.

Hawkins, William. *Ottawa Poems.* Kitchener, Weed/flower Press, July 1966 [i.e. August 1967]. Second edition [i.e. reprint]. 36 pages. Cover drawing and design by Barbara Caruso. Printed wrappers. Approximately [?] copies printed.

Hollo, Anselm. *America del Norte & Other Peace Herb Poems.* Toronto, Weed/Flower Press, 1970. 16, [ii] pages. Edition of 350 copies. Printed wrappers.

Regular issue 310 copies.

Signed issue of 40 numbered and signed copies.

Hollo, Anselm. *Tumbleweed*. Toronto, Weed/flower Press, Nov. 1968. 18 pages. A Note by Ed Dorn. [Cover design and lettering by Barbara Caruso.] Printed wrappers. Approximately 400 copies printed.

Hollo, Anselm. *Tumbleweed*. Toronto, Weed/flower Press, Nov. 1968 [i.e. Jan. 1970]. Reprint. 18 pages. A Note by Ed Dorn. [Cover design and lettering by Barbara Caruso.] Printed wrappers. Approximately [?] copies printed.

Lord, Barry. *subject/object*. Kitchener, Weed/flower Press, Aug. 1967. 39 pages. Cover by Barry Lord. Printed wrappers. Approximately 250 copies printed.

McFadden, David. *The Ova Yogas being a series of poems written in one long strange afternoon*. Toronto, Weed Flower Press & Ganglia Press, 1972. 27, [i] pages. Edition of 500 copies. Printed wrappers. Issued by Ganglia Press as Gronk Intermediate Series, no. 1. Issued to the trade by Weed Flower Press.

McFadden, David. *The Ova Yogas being a series of poems written in one long strange afternoon*. Toronto, Weed Flower Press, [1973]. 27 pages. [Edition of approx. 225 copies.] Printed wrappers. Printed to fulfill an order for 200 copies from the Canada Council's Book Purchase Programme.

McFadden, David. *The Poem Poem*. Kitchener, Weed/flower Press, May 1967. 36 pages. Cover drawing by Leonardo da Vinci. [Cover design by Barbara Caruso.] Printed wrappers. Approximately 233 copies printed.

Newlove, John. *What They Say*. Kitchener, Weed/flower Press, May 1967. 23 pages. Cover drawing by Claude Breeze. Printed wrappers. Approximately 253 copies printed.

Newlove, John. *What They Say*. Kitchener, Weed/flower Press, May 1967 [i.e. Feb. 1968]. Reprint. 23 pages. Cover drawing by Claude Breeze. Printed wrappers. Approximately 150 copies printed. Some copies have a small errata leaf inserted, dated April 27, 1968, bearing three corrections. The covers on some copies of the reprint were poorly printed.

Nichol, bp. *Konfessions of an Elizabethan Fan Dancer*. Toronto, Weed Flower Press, 1973. 33 pages; 1 leaf introductory note [by Nelson Ball] inserted. Cover design by Barbara Caruso. Printed wrappers. Published May 1974. Approximately 550 copies printed.

Nichol, bp. *The Other Side of the Room: poems 1966-69*. Toronto, Weed/Flower Press, 1971. 58, [i] pages. Edition of 300 copies. Cover drawing and design by Barbara Caruso. Printed wrappers.

Regular issue 251 copies.

Signed issue of 40 numbered and signed copies.



Hardbound issue of 9 copies in black cloth in dust jacket (same as printed wrapper).

Nichol, bp. *The True Eventual Story of Billy the Kid*. Toronto, Weed/Flower Press, 1970. 8 pages. Edition of 300 copies. Cover drawing by Barbara Caruso. Printed wrappers.

Regular issue 260 copies.

Signed issue of 40 numbered and signed copies.

Nickell, Joe. *The Changing Air*. Toronto, Weed/Flower Press, 1971. 15 pages. Edition of 300 copies. Printed wrappers.

Regular issue of 260 copies.

Signed issue of 40 numbered and signed copies.

Reigo, Ants. *Window Poems*. Toronto, Weed/Flower Press, 1970. 13 pages. Edition of 300 copies. Cover drawing by Laurel Hassell. Printed wrappers.

Regular issue 260 copies.

Signed issue of 40 numbered and signed copies.

Reyes, Carlos. *The Windows*. Kitchener, Weed/flower Press, July 1966. 16 pages. Approximately 154 copies printed. Cover drawing and design by Barbara Caruso. Printed wrappers.

Reyes, Carlos. *The Windows*. Kitchener, Weed/flower Press, July 1966 [i.e. August 1967]. Second edition [i.e. reprint]. 16 pages. Approximately [?] copies printed. Cover drawing and design by Barbara Caruso. Printed wrappers.

Robinson, Brad. *The Rainpipe Poems*. Toronto, Weed/Flower Press, 1970. 8 pages. Edition of 300 copies. Printed wrappers.

Regular issue 260 copies.

Signed issue of 40 numbered and signed copies.

Robinson, Brad. *Skin Scales for Psoriasis Sufferers*. Toronto, Weed/Flower Press, 1970. 13 pages. Edition of 300 copies. Cover drawing and design by Barbara Caruso. Printed wrappers.

Regular issue 260 copies.

Signed issue of 40 numbered and signed copies.

Rosenberg, David. *Headlights*. Toronto, Weed/Flower Press, 1970. 10 pages. Edition of 300 copies. Cover drawings by Arlette Smolarski. Printed wrappers.

Regular issue 260 copies.

Signed issue of 40 numbered and signed copies.

UU, David [David W. Harris]. *Before the Golden Dawn*. Toronto, weed/flower press, 1971. 9 pages. Edition of 300 copies. Cover drawing by Lord Jupiter. Printed wrappers.

Regular issue 260 copies.

Signed issue of 40 numbered and signed copies.

*Weed*, nos. 1-12 (1966-67). Cover lettering and design by Barbara Caruso.

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**Some (Preliminary) Further Reading  
on Nelson Ball and Weed/Flower Press**



Anstee, Cameron. "An Index of Nelson Ball's Little Magazines: *Volume 63* (1963–1967), *Weed* (1966–1967), and *Hyphid* (1968)." *Papers of the Bibliographical Society of Canada* 56.1 (2019): 1-42.

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Garnet, Eldon. *Where? The Other Canadian Poetry*. Erin, ON: Press Porcepic, 1974.

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## **A Letter to Amanda Bernstein and a Checklist of Weed/Flower Press**

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ISBN 978-1-926889-30-6

### **Notes and Acknowledgements**

“A Letter to Amanda Bernstein” was written in March 2016 (revised December 2018).

“A Checklist of Weed/Flower Press” was written in March 2016.

The flower image on the title page is taken from Barbara Caruso’s design of the cover of *Weed* magazine.

Nelson Ball’s most recent full-length book of poems is *Walking* (Mansfield Press, 2017).

Designed, printed, and bound by Cameron Anstee at Apt. 9 Press  
Ottawa ON, March 2019

Published in a numbered first edition of 100 copies.

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Apt. 9 Press