

## REMEMBERING FRIENDS

*Anne Yandle was a long-time member and active supporter of the Alcuin Society, including chairing the annual design awards committee for a number of years. Inspired by Ann Vicente's recounting of the memorial for our friend held at the University of British Columbia, we arranged to reproduce here the broadside dedicated to Anne's life, interests and generous spirit. One of the friends and admirers who spoke at Anne Yandle's memorial was Crispin Elsted of Barbarian Press. He has kindly agreed to allow us to publish part of his remarks...*

"Much virtue in 'if'..." says Touchstone in *As You Like It*. As we all remember Anne today, it occurs to me that if I hadn't been caught in a cloudburst while leaving my sessional lecturer's office in Brock Hall one afternoon in 1973 or '74, if I hadn't decided to wait out the rain in the library....After I slopped my soaking way up the five flights of stairs and into the Special Collections reading room that day, I was approached by a tall, slender woman. First words are often so important. She said, with a pleasing mist of an accent, "Would you like a towel?"

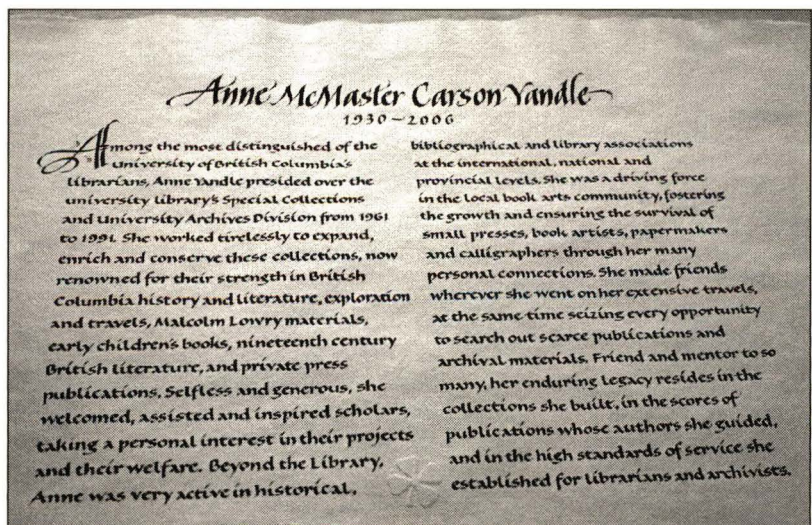
The next time I can be sure of having met Anne was in 1978, when I very diffidently visited her as the head of Special Collections with our first two publications under my arm. I wanted to sell them to the library if possible, even though at \$15 and \$25, respectively, they seemed very expensive. Anne very kindly (even enthusiastically) bought them both, and incidentally introduced me to a young woman who was also selling her books, who turned out to be Rosalind Randle of the Whittington Press in Gloucestershire. Rosalind and John Randle have over the years become good friends, and as Whittington is certainly one of the leading presses in the new private press movement, Anne is also responsible for introducing us into that international company. To cap the day off, Anne also gave me my first printing com-

mission in Canada that day when she ordered cards from us.

Over the following years Anne bought everything the press produced. She also urged us in the mid-'80s to collect our archives together for sale to the library. These she duly bought and had catalogued by Norman Amor, so that the first footprint of Barbarian Press is here, in the place Anne worked so hard to build and graced so profoundly with her knowledge and enthusiasm. As time went by we shared our pleasure in opera and travel books, and after her retirement she continued to buy our books for herself, and occasionally for sale on to collectors she had encouraged.

We all miss Anne Yandle. I miss making her laugh, and I miss her occasionally pawky humour. I remember going in to see her one day when she had on her desk two private press books which she was trying hard to like, but clearly without significant success. We looked at them together, bemoaning their lack of real content, despite their outward charm. She said, "I can't see why one can't be given something to read. I mean to say, there's never been a private press book on haggis."

If I knew anything about haggis, I'd make a book about it for Anne. But I don't. What I do know is that books we enjoy often say something about ourselves. Any book answering to Anne's taste would be delightful—full of interest and enthusiasm, kindly, acutely observant, quietly humorous, critical but humane, and with a gift for life. I thank her, as we all do, for her undivided attention to the things that matter. And I thank you for asking me to remember so good a friend today.





## PUBLISHING

### *Mother Tongue seeks a new niche*

*Mona Fertig and Peter Haase have spent nearly two decades publishing from their small studio on Salt Spring Island under the name (m)Öthër Tøñgué Press. Now the press is adopting a more orthodox typography—and typical orthography—for its name and hoping to break into the mainstream of trade publishing with a new imprint, Mother Tongue Publishing Ltd., dedicated to British Columbia art history, fine art, and literature. The first two trade books, one profiling the late B.C. sculptor David Franklin Marshall and the other, titled Rocksalt, an anthology of B.C. poetry, will be published later this year. Mona Fertig recently took time to answer a few questions regarding the change.*

*What was the impetus for launching your new venture, Mother Tongue Publishing Ltd.?*

I have been researching the Vancouver art scene since 1996 in preparation for a book on the life and art of my father, George Fertig, an important yet neglected Vancouver painter, who died in 1983. I began my search for a B.C. publisher a few years ago, sending in my manuscript synopsis and research. I contacted the B.C. publishers who publish art books, and even though some said it was a valuable and commendable project, they didn't think it was commercially viable because George Fertig was an unknown. At this point I began to think about publishing the book myself as well as other art books, because during my research I had not only recovered some of my father's art history, but I have uncovered and rediscovered many other Vancouver and B.C. artists whose work was undocumented, unknown and unheralded.

*Publishing in Canada has never been easy at the best of times. Why is the time ripe for the launch of a new trade publisher focused on "British Columbia art history, fine art, and literature"?*

The time is ripe for me. This is the job I was born to do. To shine a light on the neglected art history of B.C. And it was quite a personal journey travelling to this place. The work of balancing out our art history needs to be guided by someone who was born inside the scene—or rather, inside the "outside" scene. No one else is going to do it. You have to be passionate, fearless and

believe in what you are doing.

*Courage and passion are important, but a press also needs cash. What kind of financing do you have for the venture?*

We recently held a fundraising art auction in Vancouver to raise money for the first book in the art series and raised about \$9,000. There is no government funding source for emerging publishers in Canada. That is why it took so long for me to decide to do this. Basically, you have to bankroll your first four titles. Publish four titles in two years and then you can apply for an emerging publishers grant. I think this is ludicrous, especially for someone who has been in the field as long as we have. But 18 years as a private press means nothing to granting agencies because we didn't publish books over 48 pages. So the publishing venture is running on personal funds, credit, fundraising, willpower, good fortune, a new name and belief.

*How did you select the subject of your first trade book, David Marshall?*

David Franklin Marshall, Vancouver sculptor, was a good friend of my father's. He died recently. I felt he was perfect for the first book because not only was he a Vancouver artist, his work was of international stature. His work is beautifully crafted and reflects a European modernism that the Vancouver Art Gallery never recognized. He is the perfect artist to begin with because a) I knew him, his work and his widow, Carel; b) I had the perfect author in mind to write and research the book, Monika Ullmann, a journalist who was also married to another neglected sculptor/artist of the time, Peter Paul Ochs.

*What are your future plans for the press?*

[We hope] to schedule a long list of "B.C. Artists of the 20th Century." I also see us publishing a history of letterpress publishing/printing/book art in B.C. at some time.

*Mother Tongue Publishing books will be printed in editions of 1,000 copies and can be ordered through booksellers or directly from the publisher ([www.mothertonguepublishing.com](http://www.mothertonguepublishing.com)). A longer version of this interview with Mona Fertig can be found on the Alcuin Society Web site.*

*Peter Mitham*