

## *A visual truth-teller*

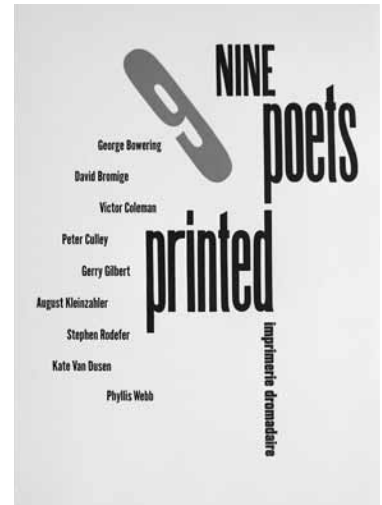
GLENN GOLUSKA HAD the great luck of working during a chaotic and unsettled century, typographically speaking. In no period since the incunabula has typography undergone such rapid, repeated technological change, a century in which the trade dumped great tonnages of metal type and casting equipment into the back alleys in favour of problematic, clumsy photo-mechanical typesetting devices that generally produced lousy type (but did so quickly and cheaply).

In the late 1980s, digital “desktop publishing” equipment revolutionized typographic practice once again. Gradually these new tools have improved, shaking off some of the crudities of their immediate predecessors and opening the possibility that some small portion of the craftsmanship and knowledge dumped with all that metal type decades earlier might be reinterpreted for the digital age.

Glenn worked with all these typographic materials. He learned paste-up during summer jobs at a jukebox factory in Chicago and at the student newspaper at St. Michael’s College. He composed on photo typesetting gear at a translation company run by the Honorary Council of Uruguay and at Coach House Press. He got impromptu Linotype lessons from Stan Bevington and outfitted his private press with a model 31 and an impressive range of Linotype faces and metal and wooden type. And he certainly became proficient with the digital tools, something his later work for McGill-Queen’s

University Press and the Canadian Centre for Architecture clearly demonstrate.

The result of working through all these technological transitions was that Glenn evolved the typographic reflexes of a cat and a clarity of design sense unfettered by the limitations of any tool, or the demands of any client. In his best moments—and he had many—his work balanced pure form against the blunt demands of communication, creating a sort of visual truth one recognizes perhaps even without realizing. The other skill he developed was the ability to balance classical formality with the mirth of innovation. These are the qualities I admired most in Glenn’s work and which have profoundly influenced my own.



.....  
~ Andrew Steeves is a typographer and letterpress printer and the co-founder of Gaspereau Press, Kentville, NS.

## *Typographical sophistication at the CCA*

I MET GLENN GOLUSKA in May 1990 when I was interviewing for the position of production manager at the Canadian Centre for Architecture (CCA). Glenn was completing his second book for the centre and he was among my interviewers. He spoke to me only once, to ask me what my favourite font was. This question destabilized me and I named instead several fonts that I dislike. My answer amused him, and after the interview he apologized for catching me off

guard. Such kindness characterized him. After I was hired, we soon became friends and he told me that he had been asked this trick question by Stan Bevington of Coach House Press.

Glenn was working freelance and reported to Publications Services. His desk was in the same room that a researcher and I occupied. Our team also had a head, two editors and a secretary. All got along wonderfully. Glenn was a cultured man who never tried to impose