



Glenn's star began to fade in 1998 as the CCA was preparing to celebrate the 10th anniversary of its new building. The

last book Glenn designed under the director's control was *Carlo Scarpa, Architect: Intervening with History*, in 1999. The atmosphere was very tense. But right after the book was published, Glenn received a complimentary e-mail from the director. The very last book designed by Glenn for the CCA was *Anxious Modernisms*, co-published by MIT Press in 2000.

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 ~ Denis Hunter was production manager at the CCA for 13 years, then jointly in charge of the museum market for a commercial printer. After self-publishing an art book, he is now steering his career toward the Internet.

Character revealed in colophons

COLOPHON: THE PAGE that you hope to find in a book (usually at the back) where you might find the answer to your question whether the typeface used is Gill Sans or Bembo, or whether the paper is from Barcham Green or La Papeterie Saint-Armand, along with answers to other questions about the book in your hands.

But sometimes there is something more and something different to be found in a colophon. Recently, I have been taking a close look at some of the works printed by Glenn Goluska. Below is a quotation from the colophon for his *Nine Poets Printed* (Toronto: Imprimerie Dromadaire, 1986–88).

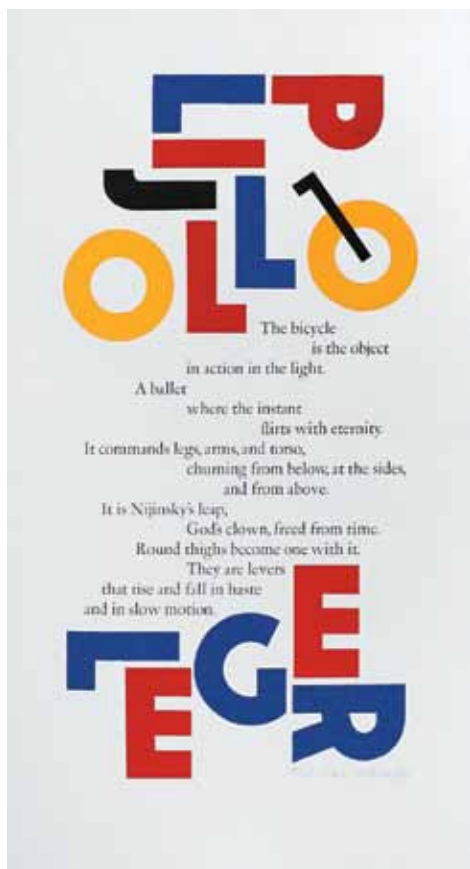
These broadsides were all printed as part of the Letters / Salon reading series put together way back in 1986 by Nicky Drumbolis, assisted by Victor Coleman and Kate Van Dusen. Most were printed the day of the reading and rushed to the salon, where sales usually kept the printer in beer for the evening. Others were printed months or even a year later. Today Letters is gone from Queen Street, squeezed out by the greed rampant in world-class Toronto, and the Salon no longer exists at all.



Sixty copies were held back and were collected and published in this portfolio. The colophon gives a picture of the harried life of the designer/printer, his leisure time and his view of the world.

A similar insight into Goluska’s character can be drawn from what is found at the base of a poster bearing the message:

Types to they that be of the Craft are as Things that be alive, and he is an ill Worker that Handleth them not gently & with Reverence.



At the base you read:

This poster is printed almost entirely from “antique” wood type and wood border. He is an ill worker indeed that would condemn such types to an untimely death as wall-plaques and coffee-tables. imprimerie dromadaire 1979 100 copies.

Goluska reveals another side of himself in the colophon for *Scott Joplin* (Toronto: Imprimerie Dromadaire, 1983). This is a collection of quotations about Joplin, his times and ragtime music, which Goluska liked and played well on the piano. In part, the colophon reads:

Glenn Goluska ragged hell out of the old Linotype keyboard & vandercooked to the strains of recorded ragtime. Ragtime Annie did the binding, and our ragtime cat climbed in & out of the presswood window across the bed of the Vandercook . . .

“Vandercooked,” a new word for the dictionary, something for other printers to relish. Goluska liked the word so much that he repeated it in the colophon for *The Typography of Typography*, by El Lissitzky.

[T]ranslated, designed, composed, & vandercooked by glenn goluska at imprimerie dromadaire, Toronto, January 1983.

In the colophon for *Etaoin shrdlu or In Praise of Slugs* (Toronto: Imprimerie Dromadaire 1984), you find:

This booklet is dedicated to all those who still belong to the world where Linotypes stand rightside up, casting type.

Goluska was a perfectionist. This is hinted at in the colophon to *Brooklyn Bridge* (Toronto: Imprimerie Dromadaire, 1985).

Brooklyn Bridge was written in 1925 during Mayakovsky’s three-month visit to the States. This new edition has been translated, designed, composed, and printed by Glenn Goluska in much-belated celebration of the 100th anniversary of the opening of the Brooklyn Bridge in 1983 . . .

Not all of Goluska’s colophons provide these special insights into his character. Most are of the standard kind, setting out types, paper and the other usual information. But the collected colophons of Glenn Goluska reveal his wit and humour and his concern for tradition and craftsmanship.

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 ~ Chester Gyski is a contributing editor of *Amphora*.