



Glenn Goluska

Early work, curated by Chester Gryski

Winter 2019

Robertson Davies Library, Massey College,
4 Devonshire Place, Toronto

In collaboration with St. Michael's College

Glenn Goluska

1947 – 2011

SMC 1969

Glenn Goluska designs and handprints books either for his own amusement under the imprint of imprimerie dromadaire or for the evils of cash at *The Nightshade Press*, Toronto.

From *The Devil's Artisan* (Number 7, 1981)

Although imprimerie dromadaire has probably been in existence now for close to eight years its output has been sporadic at best. This is due in part to a confirmed habit of procrastination and fanatic perfectionism on the part of its proprietor, but is also largely due to having established The Nightshade Press in 1980, to design and print hand-printed books on commission.

Today dromadaire and Nightshade share quarters and equipment in a former dairy stable in downtown Toronto. And after three busy years almost totally devoted to 'commercial' fine printing, we are attempting to revive dromadaire as an active private press.

The original emphasis of the Press on typographic experimentation, a delight in wood type & an interest in literature in translation, remains largely intact. But these years of full-time handprinting have led to a belief that all this attention to detail in production is somehow perverse unless it appropriately matched with fine materials & an equal concern for content of lasting quality. We are increasingly interested in publishing contemporary Canadian writers and in balancing what has been an almost purely typographic output by working with local artists & printmakers.

So, while imprimerie dromadaire will continue to issue whimsical ephemera, works of Russian futurism, and pamphlets on typography, followers of our often halting progress can look forward to original new writing and images.

From *imprimerie dromadaire books & ephemera, spring 1984*

Glenn Goluska was born and raised in Chicago. He came to St Michael's College in September, 1965, enrolling in what was then known as the Western Year, a program that bridged the gap between a U. S. high school grade 12 and an Ontario Grade 13, the entrance requirement of the University of Toronto. At U of T, Glenn studied modern languages, graduating in 1969, and then went on to do an MA in Russian. On graduation, with his wife Anne, he returned to Chicago where he began some early printing activities, first while working at a foreign-language typesetting company and then at Northwestern University library. He and Anne returned to Toronto in 1975, when he convinced Stan Bevington of The Coach House Press to hire him on the basis of his familiarity with computer typesetting.

At The Coach House Press Glenn began his book designing career. Some of his books won design awards, an impressive feat for a relative beginner, especially one who came to design without an art school background.

At the same time, he established his own private press with Anne. The press was named imprimerie dromadaire. (Note that "imprimerie dromadaire" is all lower case, although Glenn was inconsistent on this point at the beginning.) Glenn did the design, typesetting and printing both in English and Russian. Anne bound the books. They both did the linocuts that enhanced the broadsides and the books. One of their books, Scott Joplin, received an AIGA award in 1983.

In 1980, he left The Coach House Press in what he described as "a foolhardy venture into letterpress printing," and became a freelance designer and printer under the name, The Nightshade Press. In this capacity he designed and printed books in limited editions for a wide range of people including Margaret Atwood, the Bronfman family, Hugh Anson-Cartwright and the Fisher Rare Book Library. He continued to win design awards for this work.

From 1984 to 1989, he taught typography at York University. In 1990 he moved from Toronto to Montreal to be the resident designer for the Canadian Centre for Architecture. His work here included catalogues of exhibitions, post-ers advertising those exhibitions, and the design of more routine publications. His design work at the CCA continued to receive awards.

In 2000, he left the Canadian Centre for Architecture and resumed his freelance design career. He provided design expertise to McGill-Queens Press, University of British Columbia Press, Éditions du Noroît, the Art Gallery of Ontario, the National Gallery and various other art galleries.

In describing himself to prospective publishers, he wrote, "With a lifelong passion for typography, I bring a solid knowledge of typographic tradition and mastery of the latest digital technology to the design of books, posters and other printed material."

In 2011, he was awarded the Robert R. Reid Award and Medal by the Alcuin Society for lifetime achievements in the book arts in Canada.

His work is held in many fine printing collections in Canada, the United States and inter-nationally. More of it can be seen in the current exhibition at Massey College.

Case: 1 (outside the library)

Item: 1

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

Toronto: imprimerie dromadaire. April, 1979

66 cm x 37 cm Broadside

100 copies

Types: Seven sizes of unidentified wood type and a wood border

Paper: multicolor Muscatel

Colophon: This poster is printed entirely from ‘Antique’ wood type & wood border. He is an ill worker that indeed would condemn such wood type to an untimely death as wall-plaques and coffee-tables. 100 copies printed in April of 1979 imprimerie dromadaire

Goluska does not credit the source of this. It sounds like something that Caslon or one of the great typographers would have said. However that is not the case, according to Stephen O. Saxe, the American designer, “It is found as the opening of Chapter III of *Typographical Printing Surfaces* by Lucien Alphonse Legros and John Cameron Grant (1916).” *Typographical Printing Surfaces* is one of the most highly regarded treatises on type and its manufacture. There, the source of this quote is given as *The Mirroure of Printing*. Saxe continues, “Well you know the dry sense of humor that the English are known for. Those two technical scholars seem to have had a sense of humor. There is no such book as *The Mirroure of Printing*. It was made up out of the whole cloth by Legros and Grant, perhaps just to snare the unwary. In other words, the quotations that start each chapter of this celebrated book are as phony as a three-pound note . . . or even *The Piltdown man*. [Yahoo. Com/new/ groups/letpress/conversations/topics November 24, 1998.]

The quotation also appears as an example in a discussion about display setting in Palzier, J. L., *Modern Type Display. A Manual in the Selection and Use of Type & Ornament for Printers and Advertisers*. Chicago, 1920, where the source of the quotation is given as *The Mirroure of Printing*.

Goluska may have found this quotation in either of these two books. (One is very well known and the other was published in his home city of Chicago.) It is possible that he caught the joke and chose not to perpetuate the belief in the existence of *The Mirroure of Printing* by naming that as the origin.

Item: 2

Invitation Thanksgiving party and launch of “Scott Joplin & the music of Ragtime”

Toronto: imprimerie dromadaire. 1983

15.2 cm x 10.8 cm

Invitation to Thanksgiving party and an evening of recorded ragtime to celebrate the 115th birthday of Scott Joplin and imprimerie dromadaire’s publication of “Scott Joplin & the music of Ragtime”.

Invitations to their parties were ‘not run of the mill’ items as can be seen from this and other invitations in the exhibition.

Case: 1 (outside the library – continued)

Item: 3

Various: Scott Joplin & the music of Ragtime A most miscellaneous selection of criticism, both misguided & enlightened, poetry, comment & hyperbole.

Toronto: imprimerie dromadaire. September 1983

23.5 cm x 14.8 cm

Pages ii, 18

125 copies

Types: Linotype Palatino and 16-line Grecian wood type, with Caravan borders.

Paper: Mohawk Letterpress Text, grey Curtis Linen (wrappers), Multicolour (dust jacket)

Selected for the AIGA Book Show 83

Original price \$28.50.

From the Colophon: 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 pressroom window across the bed of the Vandercook. 125 copies have been printed on the occasion of the Typocrafters' 1983 meeting in St. Louis, an important cen-tre of ragtime and for many years the home of Scott Joplin.

Glenn not only listened to ragtime but he was a fairly accomplished player of it, although his playing was confined to playing for his own amusement and those of his friends. If I would identify one kind of music that I will always associate with him, it would be ragtime.

Reproduced Goluska brochure *impressions typographique / letterpress*

GG Notes 1983 "April" do not state which copies were printed on the occasion of the Typocrafters Meeting, 1983. Anne Goluska did the binding.

Item: 4

Various: Chicago

Toronto: imprimerie dromadaire. 1981

32.9 cm x 44.9 cm

Broadside

100 copies

Quotations from various authors

Types: Linotype Trade Gothic X-Cond, woodtype

Paper: Mayfair (red)

Keepsake for The Typocrafters in Chicago in 1981.

A series of quotations about Chicago set in 4 columns of lead type above Chicago set in wood type to create an image of the skyline.

The colophon states: This keepsake for the 1981 meeting of the Typocrafters in Chicago has been designed, composed and printed at imprimerie dromadaire, Toronto by Glenn Goluska, born in Chicago, 1947. Below this is "It is the first prerequisite that a man be born in a famous city. Euripedes, 415 BC".

Typocrafters was a loose organization of persons interested in typography and design. They would meet annually in various cities in the U. S. and Canada. Will Rueter, a close friend of Goluska, was active in Typocrafters and probably introduced Goluska to the group.

Item: 5

Lead Ain't Dead

(354 Markham Street, Toronto)

Toronto: The Nightshade Press. Early 1980s

16 cm x 7.5 cm

Business card

Goluska used this phrase for marketing mostly in the early years with an alternative address of P.O. Box 197, Station P, when he became concerned that some people would not be happy with him running a business out of his residence. The post office box disguised that fact.

Case: 1 (outside the library – continued)

Item: 6

Invitation re foolhardy venture into letter press printing Saturday November 29th

Toronto: The Nightshade Press. 1980

Invitation to an open house at The Nightshade Press to celebrate our foolhardy venture into letterpress printing in the late twentieth century. Saturday November 29th [1980] 354 Markham Street.

33 cm x 15.3 cm (Open)

Glenn quit The Coach House Press in 1980. (Glenn Goluska in Toronto, page 15). A party invitation to mark leaving the employment of The Coach House Press and striking out on his own as a freelance designer and printer under the name of The Nightshade Press.

In 1986, in *Fine Print* (Volume 12, Number 1) Goluska gave this description of himself, “Glenn Goluska designs and prints books for others at The Nightshade Press and for himself at imprimerie dromadaire. Both presses share quarters and equipment . . . on a back lane in downtown Toronto.”

In *The Devil’s Artisan* (Number 7, 1981) he put it this way, “Glenn Goluska designs and handprints books either for his own amusement under the imprint of imprimerie dromadaire or for the evils of cash at The Nightshade Press, Toronto.”

Will Rueter insisted that Goluska set up an entity separate from imprimerie dromadaire for commercial work. Rueter’s concern was to maintain the purity of the private press. (See Private Press Profile: imprimerie dromadaire/ Nightshade Press Amphora 62 December 1985 page 20).

Item: 7

Burnham, Daniel: Make No Little Plans

Toronto: imprimerie dromadaire December 1980

31.6 cm x 24.2 cm

Broadside

Types: Baskerville

Paper: Caress Text

100 copies

Goluska described this as “stirring words from this famous architect & author of the monumental plan for the City of Chicago” in imprimerie dromadaire broadsides.

Daniel H. Burnham (1846 – 1912) who supplied the text was also a visionary with close ties to Goluska’s home city of Chicago. He oversaw the construction of the Columbia World’s Fair and Exposition in Chicago in 1893 and was the architect responsible for some of Chicago’s iconic buildings. As should be expected with a private press printer with a choice of what to print, the texts chosen to print reflect the printer’s values. This quotation reflects Glenn’s values.

This is also advice to himself as he launches himself into a “foolhardy venture into letterpress printing”.

Item: 8

Atwood, Margaret: Notes Towards a Poem That Can Never be Written

Toronto: Salamander Press. 1981

30.5 cm x 16 cm

31 pages

Limitation: 200

Types: Linotype Palatino, Alternate Gothic, & wood type

Paper: Rolland Tints Ash Gray.

Cover: Curtis Linen and Multicolor endpapers

Bound by Anne Goluska in a Japanese style binding

One can see in the design of this book the use of wood type. In 1982, an AIGA award recognized this as an outstanding example of book design in 1981. Renowned Canadian poet and novelist, Margaret Atwood engaged Goluska to design and print *Notes Toward a Poem That Can Never be Written*. In order to start this book for Atwood, Goluska took the step and quit The Coach House Press. (Glenn Goluska in Toronto page 15). The book was done under the wings of Goluska’s The Nightshade Press. Atwood published this under her private press imprint of Salamander Press. The name Salamander Press has been adopted by a number of publishers but Margaret Atwood’s Press only published two books, this and Snake Poems. Both were designed and printed by Goluska. Margaret Atwood’s Vandercook was moved to Glenn’s studio and eventually stayed with him.

AIGA 1982

Case: 1 (outside the library – continued)

Item: 9

Atwood, Margaret: Snake Poems

Toronto: Salamander Press. 1983

Size: 22 cm x 113.4 cm (unfolded)

16 pages

100 copies

Types: Linotype Falcon, foundry Reiner Script

Paper: handmade at the Imago Hand Paper Mill, Oakland, California. Cover is Momi Kon paper (over boards)

Designed and printed by Glenn Goluska at the Nightshade Press.

Binding by Anne Goluska.

This is another Japanese style binding. Probably chosen because it suits the subject matter of the book and not because of a shortage of type as was the case with *The Cry of Distant Ants*. This was the first publication of these poems. They were subsequently included in her *Interlunar* (Toronto: Oxford University Press, 1984).

This was the second and last book for Salamander Press.

Item: 10

Falcon A linotype face designed by W A Dwiggin

1980 22.8 cm x 14.7 cm

Colophon: Designed, printed, and composed by Glenn Goluska at imprimerie dromadaire 354 Markham Street, Toronto, Canada M6G 2K9. Fifty copies have been printed as a keepsake for the 1980 meeting of Typocrafters in Toronto.

Single sheet folded once vertically

W. A. Dwiggin (1880 – 1956) was a major American type designer, book designer, illustrator and puppeteer. Goluska was a fan of his work and used Falcon in printing *In Vino Veritas* (1981), *?An? Alphabet in Disorder, A Showing of Linotype Faces* (1981), *My Sam* (1982), *Unearthing Suite* (1983), *Snake Poems* (1983), *ETAOINSHRDLU Or In Praise of Slugs* (1984),

Item: 11

Walter E. Goluska 1918 -1979

15.3 cm x 11.3 cm

Memorial card for Glenn Goluska's father.

Inside, there is a poem by Nikos Kazantzakis with no title but which begins:

I collect my tools:

Sight, smell, touch, taste

Hearing, intellect. . .

Case: 1 (outside the library – continued)

Item: 12

**ABC May your Christmas be Merry, your year happy
and your type always hot. Glenn and Anne Goluska**

Toronto: December, 1984

23.2 cm x 20 cm

Glenn Goluska designer and printer but no press named.

Case: 2 (first case inside library)

Item: 1

Cyril, Bishop of Turov Sermon on the First Sunday After Easter

Toronto: imprimerie dromadaire. May, 1975.

Broadside 40.2 cm x 20.1 cm

100 Copies

Probably translated by Glenn Goluska.

One of 3 items noted as imprimerie dromadaire. The other two are is ЛАТИНСКИЙ ЦИРИФТ (LATINSKIY SHRIFT Roman Type) and *morning morning*. These 3 constitute the first use of the press name imprimerie dromadaire. All are dated May, 1975 but which one is actually the first is not known. These are first known items printed in Toronto.

There is likely a chance that this is the first. In *Glenn Goluska in Toronto* (Gaspereau Press, 2016 page 12) Goluska speaks of going over to Dreadnaught with a proof and "Robert would tell me that you could drive a truck through my word spaces. And that I had to kern. I had this one text with the word 'Today' starting five sentences and all my T-o's, when I look at it now, are all kerned slightly differently because it was kerned with a hand file." This item fits that description to a T.

At the beginning Goluska, in printing at imprimerie dromadaire, was not consistent on whether the initial "I" and "d" were upper case or lower case. He eventually settled into using lower case "i" and "d".

Cyril of Turov (1130 – 1182) was a Bishop and theologian who lived in what is now southern Belarus.

Glenn was not deeply religious but grew up in a Roman Catholic family and attended St. Michael's College, the Roman Catholic college at the University of Toronto at a time when religious practice was taken more seriously than today, and expressing it in the arts was common no matter what one's religious denomination.

Item: 2

Tzara, Tristan From Approximate Man: morning morning matin matin

Toronto: imprimerie dromadaire. May, 1975

16 cm x 21.5 cm

broadside

100 Copies

Type: Centaur

Text: English and French.

Paper: orange Tweedweave

morning morning matin matin is an extract from Tzara's long poem *The Approximate Man* (1931). This text is in English and French. Tristan Tzara (1896 – 1963) was a Romanian and French avant-garde poet, essayist and performance artist. He was one of the founders of the Dada movement. He later became a Surrealist. *The Approximate Man* (1931) reflects his Surrealism. This version was possibly translated by Goluska.

One of 3 items noted as imprimerie dromadaire. The other two are ЛАТИНСКИЙ ЦИРИФТ (LATINSKIY SHRIFT Roman Type) and *Cyril, Bishop of Turov: Sermon on the First Sunday After Easter*.

Item: 3

ЛАТИНСКИЙ ЦИРИФТ (LATINSKIY SHRIFT Roman Type)

Toronto: imprimerie dromadaire. May 1975

Broadside: 42.6 cm. x 31.9 cm

50 copies

One of 3 items noted as imprimerie dromadaire. The other two are *Cyril, Bishop of Turov: Sermon on the First Sunday After Easter* and *morning morning matin matin*.

This is a type specimen with text followed by the Cyrillic alphabet in upper and lower case. This may be the same face as shown as the fourth specimen in *Nineteenth Century Russian Printing Types*. A very rough translation of the text is:

This font was released by Berthold [Typefoundry]. Berthold was organized in St. Petersburg in 1894 as a branch company [of the Berlin company, H Berthold Typefoundry]. In samples of such fonts, Berthold built on the basis of the samples of the Renaissance it called Latin [meaning Roman]. Inscription drawing the Latin alphabet artist cut into П [equivalent of P in a Roman]. It appeared in Berlin in 1899 and the Russian was in 1901.

Case: 2 (first case inside library – continued)

Item: 4

A Christmas Chapbook

Toronto: imprimerie dromadaire. 1976

7.5 cm x 6 cm

sewn papers in an envelope

12 pages 19th century wood engravings,

Limitation: Not Known

Note: Listed at page 52 in *Reader, Lover of Books, Lover of Heaven* (1978) as the only item from the press in a list that attempts to comprehensively list all publications, although what precedes it from imprimerie dromadaire are clearly broadsides. Broadside by The Aliquando Press and the Gauntlet Press are also not included. The starting date of imprimerie dromadaire is given as 1976. *Reader, Lover of Books, Lover of Heaven* (1981) lists publications from 1977 onward but makes no corrections regarding the earlier publications and repeats 1976.

Item: 5

Mayakovsky, Vladimir The Universe Sleeps /

Веселенная спит

Toronto: imprimerie dromadaire. July 1975

23.6 cm x 30.5 cm Broadside

Verso “imprimerie dromadaire forty copies July 1975. Text in Russian (Cyrillic) and English (Roman)

The universe sleeps,

Its paw curled upon

An enormous star-infested ear.

Item: 6

Blok, Alexander: Night, A Street

Toronto: imprimerie dromadaire January, 1976

33 cm x 25.4 cm Broadside

75 copies

First line of text: Ночь, улица, фонарь, аптека [Noch' ulitsa fonar' apteka] Night, a street, a lamp, a drugstore

Types: Palatino and Cyrillic

Paper: grey Mayfair

33 cm x 25.4 cm

Broadside

Copies: 75

The text is in Russian (Cyrillic) and English (Palatino). Goluska considered this “a classic of Russian Symbolist poetry”. (See imprimerie dromadaire broadsides). Alexander Blok (1880 – 1921) was a Russian poet. He is considered a major Russian Symbolist poet. This poem is dated 1912 and was not given a title by the poet.

This version probably was translated by Goluska.

Night, a street, a lamp, a drugstore

A meaningless and dim light

Even if you go on living for another quarter century,

Every thing will be like this. There is no way out.

You will die and you will start all over again,

Everything will be repeated, as of old:

The night, the icy ripples on the canal,

The drugstore, the street, the lamp.

Case: 2 (first case inside library – continued)

Item: 7

**ВЕЛИМИР ХЛЕБНИКОВ (VELIMIR KHLEBNIKOV):
ЗАКЛЯТИЕ СМЕХОМ [ZAKLYATIY SMEKHOM] (
Sworn Laughter or Invocation to Laughter)**

Toronto: imprimerie dromadaire not dated but probably 1975.

45.5 cm x 21.9 cm

broadside

Limitation: Not stated.

The text appears to be a poem. On the verso is “typography dromedary Toronto” in a Cyrillic alphabet.

Item: 8

Kruchenykh, A.: ЗА УМ З transrational poems by A. Kruchenykh

Toronto: imprimerie dromadaire. February 1977

20.3 cm x 47 cm

Single sheet folded to create 3 pages

Limitation: 45

Aleksei Kruchenykh (1886 – 1968) was a Russian Futurist poet. Kruchenykh and Velimir Khlebnikov are considered the inventors of ЗА УМ (anglicized as zaum) which are linguistic experiments in sound symbolism and language creation.

Reproduced Goluska Brochure *impressions typographique / letterpress*

Item: 9

Mayakovsky, Vladimir: Night & Morning

Toronto: imprimerie dromadaire. April, 1977

25.2 cm x 12.5 cm (folded).

Single sheet folded in two.

Types: Bodoni Medium and wood type.

Paper: grey Krash

Limitation: 80

Original price \$5.00

Colophon: Designed composed and printed at imprimerie dromadaire 46 Harbord Street, Toronto Canada in an edition of 80 copies, April 1977.

Vladimir Mayakovsky (1893 – 1930) was a Russian poet, playwright, and artist. He is considered one of the foremost representatives of Russian Futurism. These are Mayakovsky’s first two published poems and they originally appeared in the Futurist Anthology *A Slap in the Face of Public taste* (Moscow, 1912)

Translation likely by Glenn Goluska.

Case: 2 (first case inside library – continued)

Item: 10

**Nineteenth Century Russian Printing Types /
АБВГДЕЖЗИЙКЛМН / ОПРСТУФХЦЧШЩЪЫЬЮЯ**

Toronto: imprimerie dromadaire. June, 1980

23 cm x 14.8 cm 26 pages printed recto.

Types: Trump Semibold Condensed and 11 Cyrillic faces

Paper: Caress text and Krash paper covers sewn

100 copies

Original price \$10.00

A type specimen book of Russian foundry and wood type at imprimerie dromadaire, with English translations and a preface by the printer. “The type in this specimen was acquired as a lot from a Bulgarian newspaper in Toronto. The condition of the type varied from new fonts still in their shipping cartons to type so badly worn as to be almost unusable.”

АБВГДЕЖЗИЙКЛМН / ОПРСТУФХЦЧШЩЪЫЬЮЯ This is the contents of the alphabet in upper case except that one letter “Э” is missing.

Case: 3 (second case inside library)

Item: 1

Mayakovsky, Vladimir: Brooklyn Bridge

Toronto: imprimerie dromadaire. April, 1985

28.7 cm x 18.8 cm (closed) and 175 cm (open)

Illustration: A woodcut depicting the Brooklyn Bridge spanning 9 panels

Illustrator: Glenn Goluska

Type: Metroblack

Paper: Mouldmade Rives

Colophon: 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 at imprimerie dromadaire, Toronto in a much-belated celebration of the 100th anniversary of the opening the Brooklyn Bridge in 1983. The typeface is Metroblack, designed by W.A. Dwiggins in 1929, handprinted on dampened mouldmade Rives, The woodcuts are by the printer, and the edition has been handbound by Anne Goluska.

This is a monumental piece of Canadian fine printing that is difficult to discuss without using the superlatives that, when usually used, are met with a high degree of scepticism by most readers. It really must be seen to be believed and must be seen opened to its full 175 cm (or – 69 inches or five feet 9 inches – to those whose visual imagination only works in Imperial measure). The single woodcut of the bridge extends to 9 panels with Goluska's translation of Mayakovsky's text appearing on each of the panels. The tenth panel is the title page. While I cannot comment on the "accuracy" of Goluska's translation into English, I can note that in his printing of the poem he has attempted to follow the structure of the visual presentation of Mayakovsky's poem.

Item: 2

Brooklyn Bridge linoblock for a single panel

Item: 3

Glenn and Anne Goluska invite you to what seems to be our tenth annual Thanksgiving Party, a tenth anniversary of our private press imprimerie dromadaire, 102nd birthday party for the Brooklyn Bridge & a rather belated launching party for dromadaire's publication of Brooklyn Bridge by Vladimir Mayakovsky November 30th, 1985

23.5 cm x 10 cm

Single sheet printed both sides.

The back (or is it the front?) of the invitation invites one to a Bridge Party. Two copies each showing a different side are exhibited.

Lissitzky, El: The Topography of Typography

Toronto: imprimerie dromadaire. 1983

27.9 cm x 20.5 cm

Single sheet folded vertically.

75 copies

Colophon: translated, designed, composed & Vandercooked by glenn goluska at imprimerie dromadaire, toronto, January 1983

Original price \$14.00

Types: Linotype Trade Gothic Cond[ensed], handset Alternate Gothic, various wood types.

Paper: mouldmade Nideggen

This is a tour de force of letterpress printing and thoroughly in keeping with the design ideas espoused by Lissitzky in the text. The lines are dynamic in their off-centre positions. While this is simple when printing off-set or in computer printing, in letterpress the challenge is to successfully lock the type in position without the type losing this position when printing. This Goluska accomplished.

There is a second edition of this printed by Goluska in 200 copies. Some (possibly 150, or perhaps all) were purchased by William Hoffer.

It was eventually included in subscriber's edition of William Hoffer's *Tanks are Mighty Fine Things* in 1987. The editions differ in the following respect. The first edition is a single sheet of mouldmade Nideggen printed on both sides but Goluska describes it as four pages because there is printing on 4 sides. The second edition is in two sheets of a different paper printed on both sides in a yellow folder with the author and title printed with a red screen with the letters in outline. In the second edition the letter "A" that appears at the top centre at the divide in the first edition is moved slightly to the left so that the letter appears entirely on the one sheet. Both editions state that they were printed at imprimerie dromadaire in 1983 but neither states the number of copies. In *imprimerie dromadaire books & ephemera spring 1984* the number is given as 75 copies,

with no mention of printing of the Hoffer edition. In *Cheap Sons of Bitches an informal Bibliography of the publications of William Hoffer*, Bookseller. Woodsworth, Glenn (Vancouver Tricouni Press. Stephen Lunsford, 1998), it is stated that it was produced a few years earlier but never distributed and that Hoffer purchased it for inclusion in *Tanks* (page 73).

The 150 yellow folders were printed in March, 1987.

Notes made by Glenn Goluska covering his printing activities from 1975 to 1987 and left with Massey College, provide the details regarding the two printings and the date and number of folders printed.

Cheap Sons of Bitches states that fewer than 85 sets were actually completed. However, the number issued is not necessarily the same as the number printed.

The whereabouts of the 50 copies not needed for *Tanks* is not known as also the 65 copies of Hoffer.

El Lissitzky (1890 – 1941) was a Russian architect and designer. The most striking designs are from the years after the Russian Revolution. He was associated with the Russian Constructivists. His work would be labelled as Russian Suprematism. Goluska was influenced by his design thinking and this thinking appeared in Goluska's design work in his frequent use dynamic off-centre lines.

Reproduced in Goluska brochure *impressions typographique / letterpress*

Khlebnikov, Velimir: a change ringing of the mind (an extract from Zangezi)

Toronto: imprimerie dromadaire. 1978

24.5 cm x 22.4 cm 16 pages

Types: Alternate Gothic and 5 styles wood type

Paper: Tweedweave and red Mayfair covers

Colophon: Designed, composed, and printed at imprimerie dromadaire, 46 harbord street, Toronto. Handset in Alternate Gothic and several varieties of wood type. The papers are Tweedweave and Mayfair. Seventy-five copies have been printed on the occasion of the Eleventh International Sound Poetry Festival, October, 1978.

Original Price: \$10.00

Goluska described this as "a typographic interpretation of Russian Futurist transrational poetry in imprimerie dromadaire 1977 – 1981. An extract from Zangezi by Velimir Khlebnikov." The most notable aspect is the use of "UM" on every page in wood type in ever increasing sizes as one progresses through the text printed in red with the text overprinted in black in a single size of Alternate Gothic.

This text originally formed the ninth section of a long experimental work entitled Zangzei, first published in Moscow in 1922. Here Klebnikov rings a series of changes on the Russian word for mind (um pronounced oohm), adding to it conventional as well as invented prefixes. His glossary of the resulting neologisms is also included (from Goluska's introduction). Russian Futurist poet, Velimir Khlebnikov (1885 – 1992) and Aleksei Kruchenykh are considered the inventors of AUM (anglicized as zaum) which are linguistic experiments in sound symbolism and language creation. The translation is possibly by Goluska.

Reproduced in Goluska Brochure *impressions typographique / letterpress*

Case: 4 (down the hall)

Item: 1

imprimerie dromadaire: 1977 – 1981

Toronto: imprimerie dromadaire. 1981

44 cm x 17.8 cm

Broadside

List of books and broadsides currently for sale with details about the text plus details of size, number of copies, types, paper, date of publication and price. The items listed are: *Night & Morning, A Change-ringing of the Mind, Types to they that be of the Craft, 19th Century Russian Printing Types*, and *In Vino Veritas*. In addition, “Forthcoming, but don’t hold yr breath” are listed four more items.

Issued from 354 Markham Street

This kind of ephemera has a significance beyond the selling of the items listed and the announcement of forthcoming work. It is often the source of key information that does not appear in the item as published. For example, the colophon for *Night & Morning* does not provide types used or the paper used or the price but it is provided here.

Item: 2

Bicentennial Bash July 4, 1976 46 Harbord Street

Toronto: January 1976

54 cm x 45.5 cm broadside – invitation

Notes: Unknown Wood type. This required two pulls through the printing press

Paper: Mayfair

This is an exceptional printing job because of its dimensions. It took two passes through the press to print this. Goluska was a lover and collector of wood type. He wrote about collecting it in *Stalking the Elusive Wood Type in The Devil’s Artisan* (1980) number 1 page 26 – 27.

In 1976, he lived at 46 Harbord Street, Toronto.

Item: 3

Livres Libres No Duty on Books

Toronto: imprimerie dromadaire. 1986

51 cm x 21.5 cm Broadside

One of 60 yellow paper

Also 100 on kraft paper.

Types: unidentified wood types

A part of the debate in the late 1980’s prior to the introduction of the Goods and Services Tax (GST) was centred on whether books should be included in the tax or be exempt from the tax. This was Goluska’s contribution in 1989 to this discussion. 51 cm x 21.5 cm. The red dromadaire provides the only indication of the printer.

Case: 4 (down the hall – continued)

Item: 4

16th Toronto Antiquarian Book Fair 1987

10 -12 April 1987

Glenn Goluska, designer

45.5 cm x 25.5 cm

Poster

Unknown number produced. Probably printed offset

An intriguing design that involves the use of two colours, six faces of wood type plus two sizes of a lead type face. Goluska thought so highly of this design that he included it in a brochure advertising his design services. It was also produced in a reduced size (22.8 cm x 12.5 cm) that could be used as a flyer.

Reproduced Goluska Brochure *affiches/posters*

Item: 5

Abandon Liberals, not trains

Toronto: imprimerie dromadaire. 1981

7.5 cm x 32.8 cm

100 copies

Types: Egyptian Extended Shaded

Paper: Curtis Linen

Goluska described this in 1985 as a “Bookmark protesting Canada’s now defeated Liberal party’s policy of reducing passenger train service”. In 1981, the Liberal government of the day was permitting the railroads to abandon train routes and so deprive the individuals, such as Goluska who did not own a car, with a means of transportation. Goluska never replaced the 1965 Citroen ID-19 that he brought from Chicago to Toronto. He got around by walking, public transit and his bicycle. He depended on trains and airplanes for inter-city travel.

This copy does not identify it as a product on imprimerie dromadaire for reasons unknown, but Goluska does acknowledge that he is the source in a broadside imprimerie dromadaire *Broadsides Available* published in 1985.

Glenn Goluska was the epitome of a Canadian designer, especially in the CCA years. He designed bilingually – English and French. In some cases, the French and English were in parallel columns. When the text is identical, the French text requires significantly more space than the English text. This leaves the designer with extra white space to contend with next to the French text. The catalogues were also illustrated. This required the designer to place each illustration so that it was near the section of the French text and the English text that discussed the illustration.

Alternatively, it was sometimes decided to do separate English and French editions. In this case, to save printing expenses, there was a single print run of the pages with the illustrations, and then separate printings of the French and English texts.

These problems are in addition to the problems facing a designer who is designing a book in a single language.

American Institute of Graphic Arts (AIGA) (USA)

bpNicholl's Journal (1978) The Coach House Press

Reader, Lover of Books: A Catalogue (1978) North York Public Library

The Sad Phoenician (1979) The Coach House Press

Notes Towards a Poem that Can Never Be Written (1981) Salamander Press

My Sam (1982), Privately printed for Saidye Rosner Bronfman

Scott Joplin 1983 (imprimerie dromadaire)

Ernest Cormier and the Université de Montréal (1990) Canadian Centre for Architecture

Money Matters. A Critical Look at Bank Architecture (1990) Canadian Centre for Architecture

L'Architecture en Jeux. Jeux de Construction du CCA. Buildings in Boxes: Architectural Toys From the CCA
(1990) Canadian Centre for Architecture

Richard Henriquez et le Théâtre de la mémoire / Richard Henriquez: Memory Theatre (1993) Canadian
Centre for Architecture

Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850 – 1880 (1993)

The Alcuin Society (Canada)

A Trip Around Lake Huron (1980) The Coach House Press

Inner Necessities: The Letters of David Jones to Desmond Chute (1984) Anson-Cartwright Editions

Architectural Drawings of the Avant-Garde: Soviet Avant-Garde Publications 1917-1935 (1991) Canadian
Centre for Architecture

Parables And Other Allegories: The Work of Melvin Charney 1975 – 1990 (1991) Canadian Centre for
Architecture

Cités de l'archéologie fictive: Oeuvres de Peter Eisenman, 1978 – 1988 (1994) Canadian Centre for
Architecture

Carlo Scarpa Architect Intervening with History (1990) Canadian Centre for Architecture

Eadweard Muybridge and the Photographic Panorama of San Francisco, 1850 – 1880 (1993)

Plus

Awards from American Association of Museums, Art Directors Club of New York, Graphic
Design Canada, Manadock Paper Mills, Penta Systems, Graphisme Québec, TIA, Typographic
Design Excellence

