

col·o·phon (ˈkälə-fən, -ˈfän); *noun*

Etymology:

Latin, from Greek *κολοφών*: summit, finishing touch; perhaps akin to Latin *culmen*: top. Also related to *hill*.

1. “Finishing stroke,” “crowning touch.” Obsolete. First English usage: Robert Burton’s *The Anatomy of Melancholy* (1621).
2. The inscription or device, sometimes pictorial or emblematic, formerly placed at the end of a book or manuscript, and containing the title, the scribe’s or printer’s name, date and place of printing, etc. First English usage: Thomas Warton’s *The History of English Poetry* (1774).

adapted from *Merriam-Webster* online
<www.m-w.com> and the *Oxford English Dictionary*

Although the moniker didn’t enter the English language until Burton and Warton escorted it, the first colophon actually dates from a century and a half earlier: the German *Mainz Psalter*; a book of Psalms published in 1457 by Johann Fust and Peter Schöffer. Fust is perhaps most famous for having foreclosed on his debtor, Johann Gutenberg, after the inventor of movable type was unable to repay his creditor. Some scholars speculate that a portion of the *Mainz Psalter*’s text—perhaps even the colophon itself—had already been set by Gutenberg before Fust repossessed the equipment.

Colophons originally contained much of the printed matter that today occupies a book’s title page. Title pages were not common in books printed before 1500, but the first known use of one is found in a papal bull of Pius IX, printed by Fust and Schöffer—yes, them again—in 1463. Until title pages became popular, colophons displayed a printer’s unique mark or symbol as well as facts relevant to the book’s production. Colophons revealed a printer’s pride in his work; scholar Ruth Granniss goes so far as to accuse Fust and Schöffer of self-glorification. One might say they swaggered.

ESC’s version of a colophon sits squarely in that long and storied lineage of book colophons, but adds a few quirks. Our colophon, similar to those you might have seen in magazines like *Wired*, will culminate the crowning touches and finishing strokes of *ESC* with a bit of whimsy and even goofiness. Each issue’s colophon will be different, so stay tuned. We’ll include more colophon trivia and information on the pages of *ESC* Digital <www.arts.ualberta.ca/~esc/> as we continue to develop our website.

Typogʳaphy:

ESC's body text is 10/13 Warnock Pro set in 25 pica measures, 40 lines per page. Warnock Pro was designed by Robert Slimbach in 2000 for Adobe Systems <www.adobe.com/type/> and its eponym is John Warnock, co-founder of Adobe. Warnock Pro is an OpenType font, a new font technology that was co-developed by Adobe and Microsoft from 1997–2000. OpenType fonts are cross-platform (that is, they run on both Windows and Macintosh operating systems with no modifications) and they are Unicode-compliant, which means that the font can contain up to 65,000 characters (if an exhausted designer has time and energy enough to design that many). OpenType fonts can thus contain alternate characters like ligatures and old-style numerals (both of which we use in *ESC*) as well as alternate characters like the swashes you see featured in our Table of Contents and the discretionary ligatures that we'll use firstly there, lastly here, but mostly in our epigraphs. We hope you find the effect aesthetically pleasing.

ESC's titles and pull quotes are set in Catull, designed in 1982 by Gustav Jaeger for the Berthold foundry <www.bertholdtypes.com>. Catull is perhaps most easily recognized as the font used in the Google logo.

ESC's colophon headers are set in Adobe's Galahad Std., designed in 1995 by Alan Blackman and named for Sir Galahad, seeker of the Holy Grail in Arthurian legend. Galahad is also an OpenType font and so it provides alternate characters like lowercase *r*'s and *e*'s and *t*'s, which you can see here in the colophon. Early books often interspersed such alternate characters at random. As Robert Bringhurst explains in *The Elements of Typographic Style* (version 2.4, Vancouver: Hartley & Marks, 2001),

In the early days of letterpress, punchcutters frequently cut multiple versions of common letters and other characters (such as the hyphen), so that their subtle, often subliminal, variations would invigorate the page. A hand compositor reaching into the typecase for an *e* might then come up with any of several similar but not identical forms. Few readers may have consciously noticed the difference, yet each of these slyly variant letters contributed its mote of vitality to the page. After five hundred years on the library shelf, that vitality remains. (182)

At *ESC*, we feel that our typefaces reflect the scope of historical scholarship in English, ranging from the medieval uncial and Renaissance humanist shapes of Catull and Galahad to Warnock Pro's 18th-century transitional letterforms and its postmodern chiseled serifs. Blending calligraphy and geometry, Warnock Pro is, as Adobe says, "pure twenty-first century." Our

choice of typefaces is a subtle reminder of *ESC*'s mandate to represent the full history and measure of English studies in Canada.

Hardware:

Macintosh G4 Titanium PowerBook with 512 MB RAM and 20 GB hard drive running OS X 10.1.5; Hewlett-Packard LaserJets 4 and 2200D. ABC computer from Power Industry of Edmonton featuring a Pentium II processor with 64 MB RAM and 6 GB hard drive running Windows 98.

Software:

Mac: Adobe InDesign 2.0.2; Adobe Acrobat Professional 5.0; Adobe Illustrator 10; Microsoft Word X for Mac; Eudora 5.1.1; Internet Explorer 5.2.2 for Mac, BBEEdit Lite 6.1, TextEdit 1.1. Windows: Corel WordPerfect 8; Internet Explorer 5.0; Eudora 5.2; Microsoft Access 97; Microsoft Word 97.

Printing Services:

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