

Joanna Halaczkiewicz

Living among Nostalgia, Polish Emigrants, and English Culture. Stanisław Gliwa as the Typographer and Book Designer

Summary

The subject of this dissertation is the life and work of Stanisław Gliwa (1910–1986), an émigré graphic designer, typographer, and owner of a private printing house in London. The issues analyzed in the doctoral dissertation have not yet been fully developed, even though relatively many articles have been published on Gliwa. This is because the researchers considered the typographer's achievements primarily in the context of his contribution to book design and book collecting. The author of this work wanted to reject this one-dimensional optics, which is why she focused on showing various aspects of the artist's activity – a witness to events important for the twentieth-century history of Poland.

The dissertation consists of six parts divided into subchapters. They have been arranged chronologically, according to the biography of Stanisław Gliwa.

In the first part, entitled *Wprowadzenie* [Introduction], the author presented her concept of the dissertation, referring to Wojciech Kaczorowski's statement about the strong dependence of Stanisław Gliwa's work on historical events. The aim, as indicated in the title of the first subchapter (*Poza bibliofilstwo* [Beyond Book Collecting]), was to transfer the attention from the achievements of Gliwa as the creator of limited-edition books to his diverse artistic output as a follower of Stanisław Szukalski, a soldier of the 2nd Polish Corps, a versatile artist of Polish independence emigration, and a member of the London Chappel of Private Press Printers. This part also describes the research procedure along with the research methods adapted to it. The last subsection (*Stan badań* [Research Status]) contains the characteristics of the most important studies on Stanisław Gliwa. Apart from them, the author described an extensive collection of press articles (published mainly in emigration magazines) and archival sources which she used when writing her dissertation.

The chapter *W międzywojennym środowisku artystycznym* [In the Interwar Artistic Milieu] concerns the youth of Stanisław Gliwa, which he spent in Rzeszów, Kraków, Poznań and Silesia. The author reported on the course of Gliwa's artistic education at the State School of Decorative Arts and Artistic Industry in Krakow and tried to determine what consequences it had for his later career choices as a graphic designer. In this context, she also analyzed the influence of Stanisław Szukalski and the Horned Heart Tribe, to which the protagonist of the dissertation joined as a beginning student (*Kurhanin ze Słociny a Stach z Warty Szukalski. O roli Szczepu „Rogate Serce” w kształtowaniu stylu i poglądów Stanisława Gliwy* [Kurhanin

from Słocina and Stach from Warta Szukalski. The Role of the Horned Heart Tribe in shaping the style and views of Stanisław Gliwa]). Considerations in this part of the dissertation lead to the conclusion that Stanisław Gliwa's prewar education did not predestine him to run his own artistic printing house, although it certainly constituted an important intellectual foundation for this type of activity. After graduating from vocational school, he specialized in publication design and was particularly attracted to newspaper design; he probably inherited his father's teaching skills as well. Szukalski's influence, on the other hand, turned out to be greater than previously believed. Gliwa until his death in 1986 kept in touch with the controversial sculptor.

The third part, entitled *Wojna – szlakiem armii generała Andersa* [War. On the Trail of Anders' Army], concerns graphic and typographic works made by Stanisław Gliwa in Soviet captivity and during his service in the 2nd Polish Corps. The most important publication in this period (apart from the one-day paper "Taran" ["The Battering Ram"] and the album *Ramię Pancerne 2 Polskiego Korpusu* [The Armored Arm of the 2nd Polish Corps]) was a three-volume reportage by Melchior Wańkiewicz – *Bitwa o Monte Cassino* [The Battle of Monte Cassino]. Working on this book became a breakthrough challenge for Stanisław Gliwa, which made him recognizable. As a coauthor of this work forbidden in Poland, he decided to become an emigrant. In the third part of the dissertation, the author describes how Wańkiewicz's book was created, paying attention to the unusual collaboration between the graphic artist and the writer, which resulted in a close synthesis of the text and the graphic layer in the finished publication. The model of the author's close cooperation with the typographer was later imitated by Gliwa at his own printing house.

The fourth chapter (*Niezlomny grafik polskiej emigracji* [The Invincible Graphic of Polish Emigration]) presents the profile of Stanisław Gliwa as a political emigrant. The authors of the studies claimed that this topic has not yet been investigated. Thanks to archival research and library inquiries, it was possible to broaden the knowledge about the cooperation of Gliwa with the Jerzy Giedroyc Literary Institute in Rome (Subsection 4.1.), and about projects made by him for various Polish emigration institutions in Great Britain: Gryf Printers, The Polish Combatants' Association (4.2.2.), Polish YMCA and Veritas Foundation (4.2.3.), Academic Community of the Vilnius Stefan Batory University and Polish Social and Cultural Association (4.2.4), Polish Cultural Foundation (4.2.5.). Stanisław Gliwa was constantly involved in the literary life of the Polish community in London; therefore, it can be assumed that he belonged to the group of independence-oriented emigrants.

The fifth part (*Private press owner*) analyzes the achievements of Stanisław Gliwa as the owner of a private printing house. The author did not describe the books designed and printed

by Gliwa in the years 1962–1978, because this topic has been well researched by other academics and, moreover, the titles of these books are well known and easily accessible. Instead, she focused on the private press movement, popular in Anglo-Saxon culture. In Subsection 5.1. *Drogi Stanisława Gliwy do założenia własnego warsztatu* [Stanisław Gliwa on his Way to Establishing his own Workshop] the potential reasons why Gliwa opened his printing house were described. The analysis of the role of Kraków professors, Stanisław Szukalski, and the situation of a Polish emigrant ends with the statement that the artist needed a lot of time to choose a typographer's career. The final form of his activity, comparable to those of English private presses, was rather accidental. It can be considered as an attempt to adapt to life at the junction of two different social groups, composed of immigrants and British citizens. In Subsection 5.2. *Czy na pewno private press? Produkcja wydawnicza Oficyny Stanisława Gliwy* [Private Press or not? Stanisław Gliwa's Oficyna and its Production] the idea contained in Subsection 5.1. was developed. The author, quoting English-language studies on the private press movement, compared the production of Stanisław Gliwa's Oficyna with the achievements of other similar publishers. She pointed to the difficulties in defining which researchers of this phenomenon are unable to overcome. As a counterbalance, the author cited studies in Polish to show the features of émigré publishing houses. In this context, Stanisław Gliwa's Oficyna appears first and foremost as a small émigré publishing house, which paid attention to the aesthetics of the book, and only secondarily – as a private press.

At the end of the dissertation, the author summarized the theses presented in the previous chapters and proposed a synthetic look at the work of Stanisław Gliwa. The key to the interpretation of his work, both graphic and typographic, is the topos of a wandering printer, known from the history of printing. As has been shown, the artist created beautiful books being aware of the temporary nature of his situation. In his choices, he tried to reconcile three incompatible principles: homeland, emigration, and assimilation to the new culture.

The dissertation is supplemented by: an annotated personal bibliography, an annex containing a list of Stanisław Gliwa's graphic and typographic works, a list of illustrations, and an index.