Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.
"I am a Typographical Genius!"

An investigation into the work of
Robert William Lowry

A thesis
presented in fulfilment of
the requirements for the degree of
Master of Design (MDes)
at
Massey University,
Wellington,
New Zealand.

Patricia Ann Thomas
2000
Robert William Lowry was a printer and typographer whose working life spanned the thirty-one years from his schoolboy printing days in 1929 until his death in 1963. He was not a tradesman, but a scholar/printer, a member of that group of men whose interest in the art compelled them to be ever vigilant in pursuit of a particular aesthetic of the printed page. He was known in his day for the excellence of his work, the tardiness of his delivery, the generosity of his spirit, and the capacity he had for alcohol. He was, in his time, surrounded by the myths which often shroud such men.

Lowry is a part of New Zealand design history and, as such, his work requires to be documented, the myths exploded, or at least, the shroud drawn back to reveal the genuine Lowry, typographer and printer, and the actual, rather than perceived, quality of his work. His contribution to the fostering of New Zealand literature is also an area which requires evaluation. Lowry lived in a time in our history when the struggle to get into print was an almost insurmountable one. Thus he becomes, in turn, a part of New Zealand publishing history.

Lowry was a man whose philosophies relied heavily on his own interpretation of the rules, displaying a 'looseness of attachment' to an aesthetic canon. It would only be fair to have used a methodological approach to this project which was equally loose. 'An investigation' was just that, a qualitative analysis approach based on the grounded theory of Glaser and Strauss1 (1967) which allows for discovery and development, rather than one based on a central proposition which then must be proved, or disproved. Much of this study has relied on the typographical experience of the researcher, but primary sources were utilised to put the resulting analyses and evaluations into a contextual framework. These sources have included interviews, correspondence and the writings and reminiscences of people who lived and worked with the printer. Biographies, monographs and the like—secondary sources—have been approached warily and used mostly for background. Such, too, was the use to which the wealth of information concerning parallel events in other countries and the contemporary social and cultural arena of our own was put.

The study is presented in two parts. The first is essentially chronological and traces Lowry's life as printer and publisher. The second, is thematic. These strategies are used, in the first instance, to place the works into the context of their time and place, and, secondly, to observe particular genre in their own context, in addition to that of time and circumstance. This has allowed for observations of change and the charting of maturity in the man and his work.

Acknowledgments

When it began to look like this project was going nowhere, Margaret Hayward pointed the way down the path. Along the path stood Robin Lush who kept it strewn with the sustenance needed to document a life, rather than simply evaluate a body of work.

A constant companion on the journey was Dame Janet Paul.

To each, I offer my gratitude.
# Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>i</td>
</tr>
<tr>
<td>Acknowledgments</td>
<td>ii</td>
</tr>
<tr>
<td>List of Illustrations</td>
<td>iii</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td><strong>The Question</strong></td>
<td>3</td>
</tr>
<tr>
<td>The Early Years, the Middle Years and</td>
<td>7</td>
</tr>
<tr>
<td>the Last Years</td>
<td></td>
</tr>
<tr>
<td>1 The Early Years: 1929-1937</td>
<td>9</td>
</tr>
<tr>
<td>1.1 THE STUDENT PRINTS</td>
<td>9</td>
</tr>
<tr>
<td>1.1.1 Auckland Grammar School</td>
<td>9</td>
</tr>
<tr>
<td>1.1.2 Auckland University College</td>
<td>21</td>
</tr>
<tr>
<td>1.1.3 Down South and Back North</td>
<td>35</td>
</tr>
<tr>
<td>1.2 THE UNICORN PRESS</td>
<td>45</td>
</tr>
<tr>
<td>2 The Middle Years: 1938-1953</td>
<td>55</td>
</tr>
<tr>
<td>2.1 THE WOODPECKER AND PELORUS PRESS [LIMTED]</td>
<td>55</td>
</tr>
<tr>
<td>3 The Last Years: 1954-1963</td>
<td>69</td>
</tr>
<tr>
<td>3.1 THE PILGRIM PRESS [LIMITED]</td>
<td>69</td>
</tr>
<tr>
<td>3.2 THE ROUGH STUFF and WAKEFIELD PRESS</td>
<td>77</td>
</tr>
<tr>
<td>Threnody for Bob Lowry</td>
<td>87</td>
</tr>
</tbody>
</table>

---

---
4 Student Publications

4.1 THE PHOENIX
4.1.1 Volume One Number One
4.1.2 Volume One Number Two
4.1.3 Volume Two Number One
4.1.4 Volume Two Number Two

4.2 KIWI
4.2.1 Kiwi 1932
4.2.2 Kiwi 1948
4.2.3 Kiwi 1958

4.3 MAHUKA

4.4 THE SEDDONIAN

4.5 PEDAGOGUE
4.5.1 Pedagogue 1956
4.5.2 Pedagogue 1957

5 The Kiwi Printing Unit
5.1 THE UNIT
5.2 KIWI NEWS

6 A Printer at Play
6.1 THE SKY IS A LIMPET IN POLLYTICKLE PARROT
6.2 HOW TO RIDE A BICYCLE IN SEVENTEEN LOVELY COLOURS

viii--
7 A Printer at Work

7.1 THE MIGHT HAVE BEEN (BUT WOULDN'T) 273
7.2 PRINTER TO THE UNIVERSITY 277
7.2.1 The Jubilee Book 277
7.2.2 Illustrations and Specimens of Criticism 291
7.2.3 T. S. Eliot and Walt Whitman 293
7.2.4 The Grey Government 299
7.3 ESSAYS AND STORY BOOKS 305
7.3.1 Katherine Mansfield: An Essay 305
7.3.2 Brown Man's Burden 309
7.3.3 New Zealand Notables 315
7.3.4 Immanuel's Land 325
7.3.5 Spring Fires 335

8 A SMALL COMPARATIVE STUDY 341

8.1 THE ART, THE CRAFT AND... 343
8.1.1 The Ways Around Difficulties 343
8.1.2 Image 347

9 A PROPER PLACE IN HISTORY 357

9.1 CONCLUSIONS 359
9.1.1 Bob Lowry as Printer 359
9.1.2 Bob Lowry as Publisher 375
9.1.3 Bob Lowry as Genius? 383

Appendix

BIBLIOGRAPHY
List of Illustrations

[Full titles, publishing details and references for the following can be found in the bibliography.]

<table>
<thead>
<tr>
<th>Fig</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R. W. Lowry ex-libris</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>University of Auckland Library. A-194, Box 9, Folder 1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>R. W. Lowry business card, c.1929</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Alexander Turnbull Library. MS-Papers 0418-001</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>The Zip dodger</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>Alexander Turnbull Library. MS-Papers 0418-002</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>The Phoenix Committee letterhead</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Alexander Turnbull Library. MS-Papers 5523-12</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Unicorn symbol (from Unicorn Press letterhead)</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>Alexander Turnbull Library. MS-Papers 3865-2/3/6C</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>A page from No New Thing. R. A. K. Mason</td>
<td>46</td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Cover of Squire Speaks. R. A. K. Mason</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>A page from Lyttelton Harbour. D’Arcy Cresswell</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>Ron Holloway collection</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>The imprint on the dust jacket of Brown Man’s Burden</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Symbol used by Pelorus Press</td>
<td>55</td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas collection</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Programme for 1946 Concert–Seddon Memorial Technical College</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td>Alexander Turnbull Library. Ms-Papers 5640-028</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Programme for The Tempest. Seddon Memorial Technical College</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td>University of Auckland Library. A-194, Box 1, Folder 7</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>An E. Mervyn Taylor engraving of the shed on the One Tree Hill property</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas collection</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>The old bakery at 2A Severn Street, premises of Pelorus Press Limited</td>
<td>62</td>
</tr>
<tr>
<td></td>
<td>Robin Lush collection</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>A Here &amp; Now advertisement in Design Review</td>
<td>64</td>
</tr>
<tr>
<td></td>
<td>Alexander Turnbull Library.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>The inaugural Design Review</td>
<td>64</td>
</tr>
<tr>
<td></td>
<td>Alexander Turnbull Library.</td>
<td></td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
<td>Page</td>
</tr>
<tr>
<td>--------</td>
<td>--------------------------------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>[17]</td>
<td>The title page from <em>Shadow of the Flame</em>. Hubert Witheford</td>
<td>66</td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas collection</td>
<td></td>
</tr>
<tr>
<td>[18]</td>
<td>The title page from <em>Ungrateful People</em>. George Fraser</td>
<td>66</td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas collection</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas Collection</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Robin Lush collection</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas Collection</td>
<td></td>
</tr>
<tr>
<td>[22]</td>
<td>A programme for the University of Auckland Music Society</td>
<td>74</td>
</tr>
<tr>
<td></td>
<td>University of Auckland Library. A-194 Box 6, Folder 7</td>
<td></td>
</tr>
<tr>
<td>[23]</td>
<td>The Rough Stuff Cutters and Leather Merchants, premises of Hurricane House</td>
<td>77</td>
</tr>
<tr>
<td></td>
<td>Robin Lush collection</td>
<td></td>
</tr>
<tr>
<td>[24]</td>
<td>Lowry setting type in Hurricane House</td>
<td>78</td>
</tr>
<tr>
<td></td>
<td>Robin Lush collection</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas collection</td>
<td></td>
</tr>
<tr>
<td>[26]</td>
<td>Two pages from the Wakefield Press specimen book</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>Robin Lush collection</td>
<td></td>
</tr>
<tr>
<td>[27]</td>
<td>Illustration from <em>The University of Auckland Press</em></td>
<td>89</td>
</tr>
<tr>
<td></td>
<td>Auckland University Library collection</td>
<td></td>
</tr>
<tr>
<td>[28]</td>
<td>Cover of <em>Phoenix</em> Volume One Number One</td>
<td>91</td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
<tr>
<td>[29]</td>
<td>Cover of <em>Phoenix</em> Volume One Number Two</td>
<td>91</td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
<tr>
<td>[30]</td>
<td>Cover of <em>Phoenix</em> Volume Two Number One</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas collection</td>
<td></td>
</tr>
<tr>
<td>[31]</td>
<td>Cover of <em>Phoenix</em> Volume Two Number Two</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas collection</td>
<td></td>
</tr>
<tr>
<td>[32]</td>
<td>Cover of <em>Phoenix</em> Volume One Number One</td>
<td>94</td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
<tr>
<td>[33]</td>
<td>Title page of <em>Phoenix</em> Volume One Number One</td>
<td>94</td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
<tr>
<td>[34]</td>
<td>A spread from <em>Phoenix</em> Volume One Number One</td>
<td>96</td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
</tbody>
</table>
A spread from Phoenix Volume One Number One
Janet Paul collection

A spread from Phoenix Volume One Number One
Janet Paul collection

A page from Phoenix Volume One Number One
Janet Paul collection

A page from Phoenix Volume One Number One
Janet Paul collection

A page from Phoenix Volume One Number One
Janet Paul collection

A page from Phoenix Volume One Number One
Janet Paul collection

The disclaimer from Phoenix Volume One Number One
Janet Paul collection

A Len Morrison lino-cut from Phoenix Volume One Number One
Janet Paul collection

Cover of Phoenix Volume One Number Two
Janet Paul Collection

Title spread of Phoenix Volume One Number Two
Janet Paul collection

The contents page from Phoenix Volume One Number Two
Janet Paul collection

A spread from Phoenix Volume One Number Two
Janet Paul collection

A page from Phoenix Volume One Number Two
Janet Paul collection

A page from Phoenix Volume One Number Two
Janet Paul collection

A page from Phoenix Volume One Number Two
Janet Paul collection

Cover of Phoenix Volume Two Number One
Patricia Thomas collection

The title page from Phoenix Volume Two Number One
Patricia Thomas collection

A spread from Phoenix Volume Two Number One
Patricia Thomas collection
<table>
<thead>
<tr>
<th>FIG</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>72</td>
<td>The title page from <em>Kiwi</em> 1948 Robin Lush collection 164</td>
</tr>
<tr>
<td>73</td>
<td>The contents page from <em>Kiwi</em> 1948 Robin Lush collection 166</td>
</tr>
<tr>
<td>74</td>
<td>A spread from <em>Kiwi</em> 1948 Robin Lush collection 168</td>
</tr>
<tr>
<td>75</td>
<td>A page from <em>Kiwi</em> 1948 Robin Lush collection 168</td>
</tr>
<tr>
<td>76</td>
<td>A page from <em>Kiwi</em> 1948 Robin Lush collection 170</td>
</tr>
<tr>
<td>77</td>
<td>A page from <em>Kiwi</em> 1948 Robin Lush collection 170</td>
</tr>
<tr>
<td>78</td>
<td>A spread from <em>Kiwi</em> 1948 Robin Lush collection 170</td>
</tr>
<tr>
<td>79</td>
<td>A page from <em>Kiwi</em> 1948 Robin Lush collection 172</td>
</tr>
<tr>
<td>80</td>
<td>A page from <em>Kiwi</em> 1948 Robin Lush collection 172</td>
</tr>
<tr>
<td>81</td>
<td>A page from <em>Kiwi</em> 1948 Robin Lush collection 174</td>
</tr>
<tr>
<td>82</td>
<td>A page from <em>Kiwi</em> 1948 Robin Lush collection 174</td>
</tr>
<tr>
<td>83</td>
<td>A page from <em>Kiwi</em> 1948 Robin Lush collection 174</td>
</tr>
<tr>
<td>84</td>
<td>A spread from <em>Kiwi</em> 1948 Robin Lush collection 176</td>
</tr>
<tr>
<td>85</td>
<td>The contents page from <em>Kiwi</em> 1958 Robin Lush collection 178</td>
</tr>
<tr>
<td>86</td>
<td>The verso to contents from <em>Kiwi</em> 1958 Robin Lush collection 178</td>
</tr>
<tr>
<td>87</td>
<td>A page from <em>Kiwi</em> 1958 Robin Lush collection 180</td>
</tr>
<tr>
<td>88</td>
<td>A spread from <em>Kiwi</em> 1958 Robin Lush collection 182</td>
</tr>
<tr>
<td>89</td>
<td>A spread from <em>Kiwi</em> 1958 Robin Lush collection 182</td>
</tr>
</tbody>
</table>
The lion and the unicorn from *Manuka* 1941
Robin Lush collection

The title page from *Manuka* 1941
Robin Lush collection

The contents page from *Manuka* 1941
Robin Lush collection

A spread from *Manuka* 1941
Robin Lush collection

A page from *Manuka* 1941
Robin Lush collection

A page from *Manuka* 1941
Robin Lush collection

A lino-cut from *Manuka* 1941
Robin Lush collection

‘The Rat’ from *Manuka* 1941
Robin Lush collection

A page from *Manuka* 1941
Robin Lush collection

A page from *Manuka* 1941
Robin Lush collection

A page from *Manuka* 1941
Robin Lush collection

A spread from the *Seddonian*, 1945
Alexander Turnbull Library

A page from the *Seddonian*
Alexander Turnbull Library

A column from a page from the *Seddonian*
Alexander Turnbull Library

Sections from the opening spread of *Pedagogue*, 1956 and 1957
Robin Lush collection

A spread from *Pedagogue*, 1956
Robin Lush collection

A page from *Pedagogue*, 1956
Robin Lush collection

‘typogrif’, a page from *Pedagogue*, 1956
Robin Lush collection
<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>108</td>
<td>A spread from <em>Pedagogue</em>, 1957</td>
<td>216</td>
</tr>
<tr>
<td></td>
<td>Robin Lush collection</td>
<td></td>
</tr>
<tr>
<td>109</td>
<td>The editorial page from <em>Pedagogue</em>, 1957</td>
<td>216</td>
</tr>
<tr>
<td></td>
<td>Robin Lush collection</td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>A spread from <em>Pedagogue</em>, 1957</td>
<td>218</td>
</tr>
<tr>
<td></td>
<td>Robin Lush collection</td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>A spread from <em>Pedagogue</em>, 1957</td>
<td>218</td>
</tr>
<tr>
<td></td>
<td>Robin Lush collection</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>The inside back cover of <em>Pedagogue</em>, 1957</td>
<td>219</td>
</tr>
<tr>
<td></td>
<td>Robin Lush collection</td>
<td></td>
</tr>
<tr>
<td>113</td>
<td><em>The New Kiwi</em>. No. 35, 21 September 1943</td>
<td>221</td>
</tr>
<tr>
<td></td>
<td>Alexander Turnbull Library</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>The first <em>Kiwi News</em>, No. 1, Thursday 4 March 1943</td>
<td>229</td>
</tr>
<tr>
<td></td>
<td>Alexander Turnbull Library</td>
<td></td>
</tr>
<tr>
<td>115</td>
<td><em>Kiwi News</em>, No. 35, 21 September 1943</td>
<td>230</td>
</tr>
<tr>
<td></td>
<td>Alexander Turnbull Library</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Alexander Turnbull Library</td>
<td></td>
</tr>
<tr>
<td>117</td>
<td><em>Kiwi News</em>, Vol. 2 No. 28, Tuesday 20 June 1944</td>
<td>232</td>
</tr>
<tr>
<td></td>
<td>Alexander Turnbull Library</td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>The cover of <em>The Sky is a Limpet [A Pollytickle Parrotty]</em></td>
<td>236</td>
</tr>
<tr>
<td></td>
<td>A. R. D. Fairburn</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>The half-title of <em>The Sky is a Limpet [A Pollytickle Parrotty]</em></td>
<td>240</td>
</tr>
<tr>
<td></td>
<td>A. R. D. Fairburn</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
<tr>
<td>120</td>
<td>The title page of <em>The Sky is a Limpet [A Pollytickle Parrotty]</em></td>
<td>240</td>
</tr>
<tr>
<td></td>
<td>A. R. D. Fairburn</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
<tr>
<td>121</td>
<td>A spread from <em>The Sky is a Limpet [A Pollytickle Parrotty]</em></td>
<td>242</td>
</tr>
<tr>
<td></td>
<td>A. R. D. Fairburn</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
<tr>
<td>122</td>
<td>A spread from <em>The Sky is a Limpet [A Pollytickle Parrotty]</em></td>
<td>242</td>
</tr>
<tr>
<td></td>
<td>A. R. D. Fairburn</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>A spread from <em>The Sky is a Limpet [A Pollytickle Parrotty]</em></td>
<td>244</td>
</tr>
<tr>
<td></td>
<td>A. R. D. Fairburn</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
</tbody>
</table>
[124] A spread from *The Sky is a Limpet [A Polystichle Parrot]*
A. R. D. Fairburn
Janet Paul collection
Page 244

[125] A page from *How to Ride a Bicycle in Seventeen Lovely Colours*
A. R. D. Fairburn
Janet Paul collection
Page 251

[126] The cover of *How to Ride a Bicycle in Seventeen Lovely Colours*
A. R. D. Fairburn
Janet Paul collection
Page 254

[127] A spread from *How to Ride a Bicycle in Seventeen Lovely Colours*
A. R. D. Fairburn
Janet Paul collection
Page 260

[128] Sample pages from *How to Ride a Bicycle in Seventeen Lovely Colours*
A. R. D. Fairburn
Janet Paul collection
Page 264

[129] A page from *How to Ride a Bicycle in Seventeen Lovely Colours*
A. R. D. Fairburn
Janet Paul collection
Page 266

[130] The cover of the 1933 *Jubilee Book*
Patricia Thomas collection
Page 282

[131] The title page of the 1933 *Jubilee Book*
Patricia Thomas collection
Page 284

[132] The 'Wedding Cake' from the 1933 *Jubilee Book*
Patricia Thomas collection
Page 286

[133] A page from the 1933 *Jubilee Book*
Patricia Thomas collection
Page 286

[134] A page from the 1933 *Jubilee Book*
Patricia Thomas collection
Page 286

[135] A page from the 1933 *Jubilee Book*
Patricia Thomas collection
Page 286

[136] A page from the 1933 *Jubilee Book*
Patricia Thomas collection
Page 288

[137] A page from the 1933 *Jubilee Book*
Patricia Thomas collection
Page 288

[138] A page from the 1933 *Jubilee Book*
Patricia Thomas collection
Page 288
<table>
<thead>
<tr>
<th>FIG</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1391</td>
<td>A page from the 1933 Jubilee Book</td>
<td>288</td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas collection</td>
<td></td>
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<tr>
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<td>A page from the 1933 Jubilee Book</td>
<td>290</td>
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<td>290</td>
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<td>290</td>
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<td></td>
</tr>
<tr>
<td>1431</td>
<td>The title page of Illustrations and Specimens of Criticism. R. P. Anschutz</td>
<td>292</td>
</tr>
<tr>
<td></td>
<td>Alexander Turnbull Library</td>
<td></td>
</tr>
<tr>
<td>1441</td>
<td>A spread from Illustrations and Specimens of Criticism. R. P. Anschutz</td>
<td>292</td>
</tr>
<tr>
<td></td>
<td>Alexander Turnbull Library</td>
<td></td>
</tr>
<tr>
<td>1451</td>
<td>The title page of T. S. Eliot and Walt Whitman. Prof. Sydney Musgrove</td>
<td>294</td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas collection</td>
<td></td>
</tr>
<tr>
<td>1461</td>
<td>The verso to title/dedication spread from T. S. Eliot and Walt Whitman.</td>
<td>294</td>
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<td>Prof. Sydney Musgrove</td>
<td></td>
</tr>
<tr>
<td></td>
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<td></td>
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<tr>
<td>1471</td>
<td>A page from T. S. Eliot and Walt Whitman. Prof. Sydney Musgrove</td>
<td>296</td>
</tr>
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<td></td>
<td>Patricia Thomas collection</td>
<td></td>
</tr>
<tr>
<td>1481</td>
<td>A spread from T. S. Eliot and Walt Whitman. Prof. Sydney Musgrove</td>
<td>296</td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas collection</td>
<td></td>
</tr>
<tr>
<td>1491</td>
<td>A page from Image 1. Robert Thompson</td>
<td>298</td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas collection</td>
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</tr>
<tr>
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<td>A page from Image 3. Robert Thompson</td>
<td>298</td>
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<tr>
<td></td>
<td>Patricia Thomas collection</td>
<td></td>
</tr>
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<td>A page from Image 5. Robert Thompson</td>
<td>298</td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas collection</td>
<td></td>
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<tr>
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<td>300</td>
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<td>Margaret Hayward collection</td>
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</tr>
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<td>A page from The Grey Government. T. G. Wilson</td>
<td>302</td>
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<tr>
<td></td>
<td>Margaret Hayward collection</td>
<td></td>
</tr>
<tr>
<td>1541</td>
<td>A page from Ends and Means in New Zealand Politics. R. M. Chapman</td>
<td>302</td>
</tr>
<tr>
<td></td>
<td>Janet Paul collection</td>
<td></td>
</tr>
<tr>
<td>1551</td>
<td>The front cover of Katherine Mansfield: An Essay. Arthur Sewell</td>
<td>304</td>
</tr>
<tr>
<td></td>
<td>Patricia Thomas collection</td>
<td></td>
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<tr>
<td>Fig</td>
<td>Description</td>
<td>Page</td>
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</tr>
<tr>
<td>174</td>
<td>The acknowledgments/contents spread of <em>Immanuel's Land</em>. Maurice Duggan. Patricia Thomas collection</td>
<td>330</td>
</tr>
<tr>
<td>175</td>
<td>A page from <em>Immanuel's Land</em>. Maurice Duggan. Patricia Thomas collection</td>
<td>332</td>
</tr>
<tr>
<td>176</td>
<td>A spread from <em>Immanuel's Land</em>. Maurice Duggan. Patricia Thomas collection</td>
<td>332</td>
</tr>
<tr>
<td>177</td>
<td>The cover of <em>Spring Fires</em>. Ormond Burton. Patricia Thomas collection</td>
<td>334</td>
</tr>
<tr>
<td>178</td>
<td>The title page of <em>Spring Fires</em>. Ormond Burton. Patricia Thomas collection</td>
<td>336</td>
</tr>
<tr>
<td>179</td>
<td>A spread from <em>Spring Fires</em>. Ormond Burton. Patricia Thomas collection</td>
<td>338</td>
</tr>
<tr>
<td>180</td>
<td>A spread from <em>Spring Fires</em>. Ormond Burton. Patricia Thomas collection</td>
<td>338</td>
</tr>
</tbody>
</table>
INTRODUCTION
Robert William Lowry by Dennis Knight Turner
(The Wakefield Press specimen book, n.p.)
Collection: Robin Lush
The question of the place, in aesthetic terms, of the work of Bob Lowry in the typographic history of New Zealand is one which has, in the past, been hedged with hyperbole—myths and legends abound, and they probably begin with his own declaration that he was no mere typographer but a ‘typographical genius’. Contemporary opinion held this to be true, even as the generations changed and he grew from fledgling to ‘master’ printer. ‘None but a master can call the dead leaden letters to true life’ declared Jan Tschichold (‘Clay in the Potter’s Hand’, p.22), though he might have disapproved of Lowry’s very personalised interpretation of the art. The sense of the word ‘master’ which applies to Bob Lowry is embodied in that tradition of men of print whom history has called scholar/printers, untrained in the conventional sense, outside the guilds and unions which dictate the practice of such things, and often concerned, because of this factor, to address the art, rather than the craft.

Lowry’s manner of addressing these issues in his work tended to be intuitive, though based on both the formal qualities of 20th century revivalism and the functionalist canons of modernism. Within the constraints of applying typographic principles in a country so far away from the activities of their originators, Lowry not only applied those principles in his own particular fashion, but chose, more than once, to defy them altogether, while, at the same time, never violating the tenets of readability and aesthetic sensibility they were designed to uphold. He was, as he needed to be, intuitive, an artist, working with letterforms on paper. At a formal level, he was an artist.
The kind of typography practiced by Lowry can also be described in philosophical terms as a *gestalt*, its marks on paper a larger, better, more complex entity than their simple constituents might suggest. This is, of course, true of all typography to some extent, but the creative impetus, the aesthetic sensibilities and the sheer love of doing it well which Lowry brought to the task, took it beyond that of the everyday. Lowry was also a typographer who might have found a place in pop culture, that artistic drive which allowed for the shifting of universal aesthetic values, allowed, too, for the notion that a particular aesthetic could be valid within a particular set of circumstances, yet not so outside it. This attitude strays almost inexorably into the post-modernist theories of pastiche, both peculiar places for a man of Modernism to be found.

Such a personal approach to what is, essentially, a functional activity is bound to falter occasionally. Lowry’s mistakes and failures are as much the stuff of legend as are his successes and his flamboyant personality. Each one, in its own way, was larger than life. But this is a general perception, not a particular, specific, or substantiated view of either the man or his work. He has featured in many biographies, and a few autobiographies, of his contemporaries, with his exploits often exaggerated, his work either over-praised or over-shadowed by his behaviour, good and bad. Some of his work has been described and redescribed, over and again, in book after book as an adjunct to other people’s lives. Repetition has its pitfalls, the most dangerous of which is that it can lead to the espousal of a belief, no matter what its origin nor its truth. Hence arise the myths which surround Bob Lowry, a man on the sides of both the angels and the demons, and a typographer who needed both to make something of his art.

It would be simple to take a revisionist’s view and apply to Lowry’s work principles held at the end of the 20th and the beginning of the 21st centuries, or to revisit, as did the late 19th and early 20th century revivalists, the earlier traditions of printing. Neither method is entirely satisfactory nor fair; neither allows for the intervention and the structuring effects of historical context. A man deserves to be assessed on his own terms, the terms which informed his life at the time he lived it and his work at the time and under the circumstances in which he performed it.

Style, that ephemeral quality which drifts in and out of time like a ghost, becomes substantial only when it is viewed contiguously with its time. This, then, is the basis upon which the discussion on the role of Lowry’s work in the history of New Zealand print culture should occur: the firmer ground of parallel time and place. Only then would it be right to ask the question of his role and its import, and proper to seek the answer in the body of his work.
1 The Early Years 1929-1937

1.1 THE STUDENT PRINTS
1.1.1 Auckland Grammar School
1.1.2 Auckland University College
1.1.3 Down South and Back North
1.2 THE UNICORN PRESS

2 The Middle Years 1938-1953

2.1 THE WOODPECKER and PELORUS PRESS [LIMITED]

3 The Last Years 1954-1963

3.1 THE PILGRIM PRESS [LIMITED]
3.2 ROUGH STUFF and WAKEFIELD PRESS

Threnody
for
Bob Lowry
opposite:
[fig. 1]
Collection: University of Auckland Library

overleaf:
A 'self-portrait' by Bob Lowry which he used in the dissertation in support of his application to become the official printer to the University of Auckland shortly before his death.
Collection: University of Auckland Library
In the early 1930s, Bob Lowry informed Denis Glover that he would ‘henceforth live a life of letters’ (4 July 1931, 0418/004). This may be understood to mean that he thought of pursuing a career in authorship or journalism and, indeed, for a time, these were his intentions. But this was not the whole of it. A good part of this declared intent embodied a desire to encourage New Zealand literature—in this case as the printer and publisher to other men of letters. Some of these men, fellow students at Auckland University College, he believed to be ‘capable of turning out excellent steady work....There’s a perfectly sound lode of talent to be tapped in these silvery isles’ (Lowry to Glover, 15 July 1931, 0418/005).

“...a perfectly sound lode of talent
... in these silvery isles.”
The Early Years

The task of serving New Zealand literature was duly embarked upon and, to some extent, adhered to throughout Lowry’s life. It was, however and unfortunately, attached to ambitions that were always greater than his personality could manage. In the full flight of this particular enthusiasm, Lowry envisaged a magazine of the literary type, a reasonable ambition for a young man of nineteen. He felt, however, that one such magazine would not be enough to satisfy the entire spectrum of New Zealand’s reading public; that others of different ilks would be required to constitute what he considered to be a basis for ‘a reliable Southern Hemisphere Publishing business’ (Lowry to Glover, 15 July 1931, 0418/004), and so he proceeded to enumerate, unrealistically for the times and his resources, all that came to mind. The initial publication came into being, though not through his instigation or effort alone; the others never saw the light of day; and thus he began as, subsequently, he would carry on.

The word ‘personality’ is being used here to refer to that part of Lowry’s make-up which so often prevented the satisfactory realisation of his ambitions, for it was this and no lack of intellect or skill in craft that is at issue. Monte Holcroft, in his pamphlet Creative Problems in New Zealand, asserts that ‘conflict of some sort is an indispensable part of the creative process’ (p.11). He is, of course, discussing the processes of writing, but would no doubt allow that creativity is creativity, no matter what guise it takes. It was Lowry’s misfortune that he was apt to give way, ‘all ablaze, within, without, with an enthusiastic abandon’ (Lowry to Glover, 31 July 1931, 0418/004), to too many impractical and over-ambitious schemes, thus causing conflict between his talents and desires, and his environment and responsibilities. Then, finding that his ambitions were indeed unrealistic, he would either abandon them, or push on relentlessly, often driving himself into depression, and those around him to despair.

By 1931, Lowry had already gained some skill in printing and an aesthetic in typography which would become the delight of many who had knowledge of his work. As a pupil at Auckland Grammar School, from 1926 to 1930, he learned the rudiments(59,716),(237,728) of, and developed a passion for, the aesthetics of the printed page, deriving his initial stimulus from the printing activities of a master, Gerry Lee.1 Originally determined to become a surgeon, then a journalist, Lowry finally reflected on whether he ‘wouldn’t make more at the printing’ (Lowry to Glover, Sunday 9th, probably late 1928, 0418/001). He was sixteen years old and already working more hours at ‘the mighty press’ (ibid.) than was good for him or his studies.

1 The original suggestion seems to have come from Glover. In this letter, Lowry is responding to, rather than initiating, the idea.
One of the tasks at which he toiled was the printing of a form magazine, the *Opuscule*, a nicely edited piece of schoolboy satire. Its contributors—Glover, R. C. Hazzard, E. G. Saker, and others, also involved themselves in the editorial and literary aspects of this activity, not unlike many others of their age and inclination. The magazine became the aesthetic and literary basis upon which Lowry suggested to Glover that the latter's house magazine, *Harper House Chronicle*, would benefit by being printed by one 'Rebecca Winifred L'Owry...an inveterate hobbyist' (ibid.). His choice of signature notwithstanding, he behaved professionally in his bid to secure the work, describing carefully what they could expect to get for what he hoped to be paid. He expressed little confidence, however, that Glover or the *Chronicle* committee would have the sense to engage him. In the second term of 1930, Glover did, indeed send the copy north and Lowry had it professionally linoset, then printed it himself.

Lowry claimed to be 'possessed of a Jo-Ward-like wizardry for finance' (Lowry to Glover, 26 April 1929, 0418/001), and suggested to Glover that the very success of the *Opuscule* and his confidence in its continuation were such that he had high expectations of profits from the second issue, based, not only on the sales of the first, but on his intentions to increase the print run four-fold. He anticipated that he would soon have 'enough in hand to buy a decent typewriter, and a motorbike and an ordinary bike with electric light and a duplicator and all the etcs. and appurtenances including several files and anything I want' (ibid.). This statement leaves open the possibility of some deliberate exaggeration on his part, but as a second issue never appeared, it highlights the flaw in his thinking.

1. Gerald T. Lee, a former Auckland Grammar boy, returned as a master in 1925 and stayed until he retired in 1957. He was a colourful character who counted printing among his many extra-curricular activities. E.T. (Ted) Driver and Peter Stein were also involved in printing activities at Grammar, and were equally instrumental in promoting Lowry's initiation into the black art.

2. Glover, who met Lowry during his two years at Auckland Grammar School, was by this time attending Christ's College in Christchurch. The relationship between these two men, from its beginning to its end, are documented, colourfully, in Glover's *Hot Water Sailor*. There are a number of superficial parallels in the circumstances of their lives and the leaving of them. Born in the same year, each had a mother whose devotion bordered on the obsessive; each was intelligent, talented, loyal and supportive, each towards the other; each died prematurely as an indirect result of a life of over-indulgence.

3. Joe Ward was the leader of the Liberal Party and a member of it from the latter part of the 19th century into the 1920s. While giving an electioneering speech, he mistakenly substituted the figure £70 million for that of £7 million in a promised subsidy for farmers. The election was, quite naturally, won by the Liberals. He had once been an able member, but by the time of the election in question, was becoming confused and, probably a little senile. Lowry's reference to him in this context suggests that he may have had some understanding of his own shortcomings in this area.
Robert W. Lowry

67 Owen's Rd, Epsom, Auckland
Kennedy St, Paeroa

(fig. 2)
An early Lowry business card, c.1929-30.
Collection: Alexander Turnbull Library
What he did buy was a press. It cost him £2 'exactly', with a quantity of 9pt Hadlow Roman Oldface medium newspaper font at an extra 10/-.

The press and type were bought from a chap who was also supplying some of the coloured inks that Lowry could not afford to buy, though his use of the word 'pinched' in connection with this information (Glover to Lowry, 2 May 1929, 0418/001) suggests that the said benefactor may have been unaware of his generosity. Assistance, and encouragement too, were forthcoming from the head of the Herald Jobbing Department. Lowry further suggested that what he could not get done through the Herald might be wangled from the Sun and Star. It seems that the men in the newspaper printing offices were keen to encourage the young man in his endeavours, though Lowry, at his most persuasive, was charming and, one imagines, hard to resist. He, in turn, was appreciative and called for three cheers and prayers for Mr. Cooper of the Jobbing Department who 'knows a brilliant young city editor when he sees one' (ibid.). Appreciative he may have been, but none too humble, nevertheless.

With his own press, Lowry was now able to accommodate sufficient jobbing work to keep him supplied in printing materials, and hopeful of enough to finance a biking trip to Christchurch. He intended, in fact, to 'startle the financial world with the Golding jobber' (Lowry to Glover, 22 May 1929, 0418/001), and joked earlier that Glover should acquire the '£5 note metal' (19 May 1929, 0418/001) from the printing firm of Whitcombe and Tombs, with which he could then run off a few pounds for the Christchurch trip, his lino-blocks being a bit too crude for the purpose—startling indeed.

He had gained enough confidence by this time to refer to himself as a 'knobbly young Caxton' (Lowry to Glover, 13 July 1929, 0418/002), and to solicit Glover's help in the pursuit of work from further afield than Auckland. Already printing jobs for the local YWCA, and for small firms based in his home town of Paeroa, he was keen to take on anything which would bring in money to help support himself and his enterprise [fig. 2].

Not all went well, however. The anticipated second issue of the Opuscale, now called Zip, never went to print. The usual schoolboy publications, often scribbled out by hand in one or two copies, were, as a rule, but not universally so, tolerated by the school authorities. The difference between them and the Opuscale was in their scale and manner of production—the Op, as Lowry called it, was sixteen pages long and bound with

1 The press was a Golding, but extensive searching has found no trace of a font by any name even resembling that of 'Hadlow'. Lowry's handwriting is quite clear, so it must be either assumed that he was mistaken or accepted that identification is yet to be made. It has many of the characteristics of a modern newspaper font, similar to Century, one of Glover's typographic bêtes noires.
Zip Newspapers Ltd

Will start their Second-Term successor to their chippy little giggle-giver, the OPUSCULE, as soon as they can collect enough subscriptions to get under way. The name has been changed to "ZIP" because the mag. is going to be ABSOLUTELY THE ZIPIEST THING GOING!! The OPUSCULE wasn’t too successful, was it? But ZIP’s going to have peppier prose, fancier verse, real illustrations (some in colour) like the design below, better printing, even margins and securely-fastened pages.

Where’s that Wireless Set?

Dozens of poor fellows found last term that the demand for OPUSCULES exceeded the supply. If you can’t get a ZIP at the end of this term, you’ll howl. . . PAY YOUR FORM REP.

N -- O -- W

What did the Detective do to Dellow?

Heavy losses on the last issue have forced us to charge 6d. per copy.

What does the Typiste think of Harwood?

--- but we’ll pay 3d. each for any VERY ZIPPY prose, poetical, or pictorial contribution THAT WE PUBLISH. So get down to it. . . Don’t expect ZIP to be published much before the end of the term, because the editors have just as much homework as anyone. But, as AESop said 2000 yrs. ago, “Good things are worth waiting for.” And ZIP, with its vivid account of the further antics of those cute little rascals, Keen Jeezer, Eddy Harwin & his second-hand Chev., the King of the Camera-Klub, Poker-Face Pete (alias the Freak French-master), etc. etc., is just THE LIL’ OL’ CAT’S PAJAMAS.

What’s the 4th and Greatest Aid to Maths?
cotton in multiple copies. Distribution by definition became wider and although there was a rumour that Lowry received help in the printing from a master (Lee, perhaps), the possible effect of such widespread influence could not, in the end, be tolerated. The advertising flyer, or ‘dodger’ [fig. 3] for the forthcoming issue announced the inclusion of a number of articles which referred to some masters in a manner considered less than respectful. One master in particular, K. J. Dellow, was outraged at being made to look a fool in the first issue and no happier at the prospect of it happening again in the second. He thought the dodger,¹ and its predecessor, the Opuscule, seditious and libellous. In the end, the faculty agreed that though this first issue had had some obvious literary merit, the damage, through ridicule and parody, done to those in authority in the eyes of the 3rd and 4th Forms was sufficient to justify suppressing any further such publications. Lowry was exhilarated by the publicity caused by the fracas, and was convinced (or convinced himself) that the next issue was going to go ahead, even that it might receive recognition as the school’s official magazine, but it was not to be. H. J. D. Mahon, the Headmaster, agreed that, in a purely literary sense, it was a decent enough magazine, but felt that, in addition to some of it being a bad example for the younger pupils, it was an unwelcome rival to the Chronicle,² the official official school magazine. So, in spite of seven pages having been set up ready for printing, Zip did not go to press. The masters, essentially sympathetic, offered to reimburse any boys who had paid a subscription—one of the first of a series of financial rescues Lowry was to enjoy. When Zip was ‘suppressed with totalitarian ruthlessness’ (Ad Augusta, p.254), Lowry threatened to make a fuss, hoping for some support from his fellow students. They were advised against giving it. It was suggested that they look at the scholastic record of their printer and publisher, to gauge from this the long-term merits of his endeavours, and then to judge the profit in supporting him. As a reinforcement of these admonitions, it became obvious that the demands in time and effort made upon Lowry by his activities at the press continued to interfere with his schoolwork. It needs also to be stressed that he was not simply the printer, but, as was also the case in many of his future enterprises, he was considerably taken up with the editorial aspects of the project. It would be fair

¹ ‘What did the Detective do to Dellow?’ shouted one headline in the dodger for the upcoming issue. The previous issue did, in fact, malign the poor fellow on many counts and it was not surprising that he was offended.

² With its inaugural appearance late in 1913, the Chronicle became the official school magazine; it reported on life at the school, and was seen by its publishers as a valuable archive. Its primary function seems to have been to attempt to retain the links between former pupils and their school at a time when a new building was under construction. It was published once per term.
to say that, in many of these publications, without his involvement much of this work would not have been done at all.

Lowry had himself been worried about his future—so much so that he thought it unlikely he would gain either a higher leaving certificate or entry into Form VIA. The demise of Zip enabled him, at least, to attend to his schoolwork, so as to make amends for his neglect. Though he was initially depressed about the 'meteoric exit of Zip' (Lowry to Glover, 13 August 1929, 0418/002), he soon found some solace in hopes of establishing the Grammar School Printing Club workshop, to be set up in a small room located above the Library, a room which otherwise contained only a bottled snake.

Sole prospects so far are a faint hope of cadging a grant from the Board of Governors and the certainty of having Gerry Lee to assume command. Gerry is enthusiastic and suggests getting out a fortnightly supplement to the Chronicle (ibid.).

He also entertained hopes for the proper establishment of an Auckland Grammar School Press in the present Library, a building long since too cramped for its existing users, much less a press and all its appurtenances. The anticipation of new presses in new premises was a situation Lowry would revisit throughout his life.

About this time Lowry's letters to Glover began to display a growing maturity in their content, losing much of their boyish braggadocio, and becoming infused with schemes for the future. More and more taken up with printing matters, the letters informed Glover of such doings as the overhaul of the Golding, the acquisition of new fonts, and the minutiae of the running and output, actual and projected, of the Press. This wasn't a simple case of pride or self-promotion; he was also marketing his business to Glover, keen to print anything the latter may have at hand.

In spite of his concerns about neglected homework and lack of attention to his studies, Lowry did enough work to enable him to become eligible for a Lissie Rathbone Scholarship, the award of which, should he gain it, would allow him to read English and History at Auckland University College. Headmaster Mahon advised Lowry that the opportunity this would give him in terms of 'a University course under favourable circumstances' should not be undermined by 'hobbies' and 'amateur journalistic distractions' (Lowry to Glover, 9 February 1930, 0418/003). Characteristically, the advice went unheeded.

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1 The Old Boys' Association started a fund in 1929 for the building of a new library; it was not built until 1931 (Nicholls, Fifty Years at Grammar, p.43).

2 This is a local scholarship awarded for obtaining the highest marks in the English and History scholarships examination. In Lowry's time it afforded the recipient £50 a year for three years. It is interesting to note that his granddaughter was also a recipient of this scholarship.
[fig. 4]

Phoenix letterhead. The heading is set in Mazarin, while the sub-head and address lines are set in Garamond.

Collection: Alexander Turnbull Library
Although he ultimately was awarded the scholarship, he did not get into Form VIA, and resented the fact. He declared that it was only the possibility of gaining the scholarship that stopped him from leaving school and trying for a journalist’s job on a newspaper. It is unlikely that he seriously meant to leave school, as, at the same time, he was discussing becoming a surgeon, and had added academia and politics to the list of careers to be considered. He felt aptly suited to all.

1.1.2 Auckland University College

Upon his entry into Auckland University College in 1931, Lowry claimed that, in spite of an obvious vocation for professorship, he ‘intend[ed] to get my stubby forefingers into the College magazine’ (Lowry to Glover, 21 February 1931, 0418/004). He was, however, compromised financially, due in part to the recent cut in bursaries, and the increase in fees.1 He also felt the generosity of his father was less than his due, and further, a part-time position at Auckland Grammar School which had been expected to see him tutoring Upper Fifth and Sixth forms in English and History failed to eventuate because it fell outside the rules of his scholarship. Never down for long, he felt pleased at having joined the Dramatic Club and the Literary Club, and at being elected to the Debating Society Committee, whose club had ‘a Fresher’s Mag for which I propose to have a stab’ (Lowry to Glover, 12 May 1931, 0418/004). In spite of the warnings, he again was involved in ‘hobbies’.

He eventually put his small Golding press at the disposal of the Literary Club on the proviso that he had private use of it at certain times that suited him, and that it be returned at the end of the year [fig. 4]. The press was to be used in the production of a magazine ‘edited by a committee of people interested in literature, art and public affairs, more particularly in the latest developments in this country’ (Phoenix, Volume One, verso to Contents). This magazine, the Phoenix, had a tumultuous career, which will be discussed more fully later, but suffice to say, it should not pass completely unnoticed in the annals of either New Zealand literature, or New Zealand typographic aesthetics. Its four issues, if nothing else, established Lowry’s reputation, in many more ways than he may ever have envisaged. He did, however, see the wisdom in first obtaining

1 In relating the story of her years at AUC (1930-32), Elsie Locke explains that the college, unlike Canterbury and Otago, for example, had comparatively slight endowments, and since the government, in austerity measures set up during the Depression, had cut their funding, the only way for the college to survive was for it to increase fees (Student at the Gates, p.34).
The Early Years

'satisfactory professorial authority' (Lowry to Glover, 3 May 1931, 0418/004), before going ahead with the idea. Lessons from the ill-fated Zip had not been forgotten.

Lowry continued to operate his press for jobbing work and printing commissions from other clubs in the College. He appointed Glover his southern agent to encourage the latter's colleagues to send their printing work north. There appears from his correspondence to have been quite a number of these jobs. Glover himself had not begun printing at this stage and there was a group of his friends and colleagues who had printing commissions fulfilled by Lowry in Auckland. The money earned from one of these jobs allowed Lowry to pay his landlady a sum in overdue rent, which gives some indication of his precarious financial situation.

It was about this time, too, that he began to discuss with Glover the possibility of establishing a decent literary publishing business in New Zealand. The original impetus seems to have been Glover's, but Lowry wrote that the idea 'has been with me for a long time' (Lowry to Glover, 4 July 1931, 0418/004). He had made a number of overtures to a friend from Auckland Grammar to 'liquidate some £35 worth of Waihi Goldmine shares' (ibid.) to finance the venture. The holder of the shares wisely remained uncommitted. This latest scheme appeared to Lowry, at once as a 'basically sound proposition,' and as one which presented a 'gloriously untrammelled vista before it' (ibid.). His determination was strong, but his participation depended on how many firsts he would be able to achieve in terms. Ideas for logos were mooted, and enthused over. Nothing happened.

He even began to talk of moving to Christchurch.1 The proviso requiring the return of his press from the Literary Society was made with the idea that he and Glover might have need of it in the near future. There were several advantages, as Lowry saw it, in shifting to Christchurch: he would be able to work with Glover, specifically on the magazine founded and edited by the latter for the Canterbury Automobile Association; it would be a change of scenery; two of his Grammar School friends would be close by in Dunedin; and he could make money from another magazine being contemplated by

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1 Lowry often contemplated a move to Christchurch—for the most part, when he was experiencing difficulties in Auckland. As an example, in 1950, when the situation at Pelorus was becoming untenable, he signalled his intentions to Glover, who was in somewhat of a situation himself, and received the reply that he should 'Pray bear in mind that a formula may and can be found for your permanent translation hither' (Glover to Lowry, 16 August 1950, Box 6, Folder 1). In 1960, again in trouble, a similar plea to Christchurch elicited the response from Dinny Donovan that he and Leo [Bensemann] had discussed the situation and decided that Caxton could not 'accommodate another man' (Donovan to Lowry, 4 June 1960, Box 6, Folder 1). Donovan also mentioned that Albion Wright of Pegasus Press had no need of another man. It is difficult to know whether their regret was genuine or their reluctance due to what they knew of Lowry.
Glover. He still considered a career in journalism a viable option and felt his journalistic style was much more suited to the *Christchurch Sun* than the *New Zealand Herald*. The scheme faltered, events overtaking both protagonists, but, although it is pointless to speculate, it would have been interesting to see the results of a formal Lowry/Glover publishing and printing partnership. In any event, the case for remaining in Auckland was equally strong and included avoiding incurring the disapproval of both his parents and the college authorities. In the end, common sense prevailed, and he stayed in the north, and was not even allowed a Christmas holiday in the southern city.

Lowry had, by now, begun to take an interest in political and social issues. He considered attending Political Science and Economics lectures in order to gain some insight into the issues of the day.

...we've got to do something practical. I wish to hell I had not handed over my press to the Lit. Club: besides this mag is going to take up a lot of my time that would be better expended on behalf of the Young New Zealand League (Lowry to Glover, 21 January 1932, 0418/005).

In September 1931 he had been excited about persuading the Literary Club to ‘consider printing its own magazine’ (Lowry to Glover, 29 September 1931, 0419/004). Less than four months later, before the first issue was even published, it is clear that Lowry had already moved on. *Phoenix* was, from the start, not destined for a long life.

It can be seen, so far, that Lowry, even given the fluctuations of youthful emotions, was a person given to extremes. His daughter, Vanya Lowry, would come to believe he was a manic-depressive, as did many of his friends and contemporaries, though most of them at the time would likely not have understood the phrase. They simply saw him as erratic and had not the wisdom of hindsight, nor medical knowledge, but most were aware that Lowry had his demons. He understood a little about himself; he even had a theory about it. He believed there were two classes of people: one group lived a straight-forward, uncomplicated life; the other group felt obliged to make life as tangled and as artificial for themselves as possible. (It is interesting to note that his description of the second is couched in pro-active terms, and therefore reflects being possessed of something of a conscious, if not a deliberate, state of being.) A member of the second class ‘finds satisfaction in Art or Literature, purely on account of the gratification afforded to the artificially cultivated emotion for the aesthetics.’ A member of the first class ‘finds satisfaction in the elements of intellectual truth it presents.’ Lowry believed himself a mixture of both types and that, until ‘one or other ousts other or one’, he could expect to have an uncomfortable time of it. ‘Whatever satisfies one irritates the other and what satisfies neither is three times as bad’ (Lowry to Glover, 9 September...
1931, 0418/004). Allowance should be made for the fact that he was rather self-absorbed, that he was taking Philosophy I, and such little knowledge can be a dangerous thing, also that he was still, at nineteen, quite a young man, with all the emotional extravagances inherent in youth. It does, for all that, give some hint of the duality of his nature. It made him hospitable, generous, enthusiastic; it gave him his prodigious talent, his keen intelligence, his unbounded imagination, his capacity for work, and his supreme self-confidence.\footnote{Elsie Locke comments that it was 'customary to overvalue the assets of others and undervalue our own assets. The social and educational climate of our time did not aim to build our self-knowledge and self-esteem... The puritan ethic which prevailed was more likely to put us down for fear we would become precocious and conceited' (Student at the Gates, p.24). This clearly did not apply to Lowry, whose ego was considerably more developed than most. His confident manner, though, hid a multitude of insecurities, as these things often do, but outwardly, he would have appeared daring, exciting and thoroughly, dangerously admirable to his companions.} It also made him unreliable, exasperating, boastful, and induced in him fits of depression, and a propensity for escape under fire, and led to a life with disappointments and recriminations. In hindsight, both the flight and the subsequent fall of Phoenix; in which his participation was so crucial, should come as no surprise.

In the fallout of the demise of Phoenix, which will be discussed shortly, while the search for funds to extricate Lowry from his difficulties lit upon donations from fellow students, one of them, Jack Bennett, declined to assist, saying that he would probably have helped had he been able to, but he had great reservations on the subject. He had seen quite a bit of Lowry subsequent to the events which followed the demise of the magazine and was convinced that the latter had no serious understanding of either the depth of his difficulties or his part in them. Bennett had noticed that 'Lowry's ideas and aims have got more fantastic' (Bennett to Paul, 11 March 1934, 5523/10). Though Lowry had at least come to acknowledge that his behaviour placed serious obstructions in the way of his continued scholastic progress, Bennett was convinced that this 'period of sobriety' would be short-lived and suggested that paying Lowry's debts was only a part of what needed to be done for him. Janet Paul (Paul to author, 6 May 1998) substantiates this statement, recalling that Bennett was somewhat more pragmatic, more insightful, than any of the others, whom she came to know well, though she was not personally involved in the events.

She felt that they allowed their generosity and idealism to interfere, perhaps to Lowry’s eventual detriment.

Lowry seemed to have none of the real understanding required to alter his actions nor did he appear capable of adopting the appropriate attitudes necessary to prevent similar difficulties recurring in the future. This may have been due to factors relating to his innate personality, and to the effects of his upbringing: although not an only child,
he was the worshipped son of his mother, and was spoilt and wilful because of it. This behaviour was reinforced by the latitude and forgiveness tendered him throughout his life by those who loved and respected him. He was, boy and man, possessed of a dangerous reserve of nervous energy and the conceit of the self-absorbed; he displayed a disregard for conventions, and an arrogance that led him to be opinionated, though by all accounts not unpleasantly so. Whatever were the reasons why Bob Lowry was what he was, it was always to be so—it would appear that he never gained any deep understanding of the responsibility he had for the situations in which he continued to find himself.¹

Taken up enthusiastically by all concerned, Phoenix saw only four issues. By the start of the last (the fifth and unpublished) issue, Lowry could no longer ignore his financial difficulties. The Phoenix Committee had, naively perhaps, made him their business manager, a task for which they could not have found anyone more unsuited, although, towards the end, this position was handed over to someone else. Another difficulty arose, as Stephen Hamilton comments in 'The Risen Bird' (pp.47-8), with the election of R. A. K. Mason as editor after James Bertram’s departure for Oxford—the editorial committee took exception to his insistence on full editorial control and, as a consequence, seldom turned up for meetings. This caused, among other things, a neglect of financial matters, the management of which was placed in the hands of someone who was singularly ill-equipped to handle it. Lowry had no ‘wizardry for finance’ whatsoever, rather an habitual tendency to let things slide. Robbing Peter to pay Paul, he inevitably ended up in a muddle and was, additionally, exhausted with overwork and tired of the entire fiasco, as he had come to see it, that was Phoenix.

Phoenix, like its winged namesake, took flight in hope and expectation, only to be dashed to the ground before its time. Its left-wing, mildly insurrectionist nature, though tolerated for a time, might sooner or later have led to its suppression, but some considered its demise was hastened by the difficulties in which its printer found himself.² Contemporary commentary on the subject has often left Lowry to shoulder most of the

¹ In September of 1963, for example, three months before his death, with a cirrhotic liver and an empty house, he exclaimed to Glover—'If I’m an alcoholic Christ was an electronic computer' (Lowry to Glover, 10 September 1963 0418/006). Neither Lowry nor Glover, though they were prepared to acknowledge they liked a drink, would admit that they had a problem with it.

² Strictly speaking, this is, of course, true. Phoenix could not continue because its printer no longer printed. This view is both simplistic and not reflective of the actual events as they unfolded. James Bertram states in Flight of the Phoenix that ‘the real reason, as Jean Bartlett and Elsie Locke have confirmed, was that Lowry as printer got fed up, and left, unable to print any more numbers’ (p.149). Bertram was in England at the time of the magazine’s demise, and he does not specify whether these confirmations were contemporary, or recollected.
blame, but closer examination reveals this to be only marginally just. The Students' Association Executive, under the presidency of Martin Sullivan, viewed with unease the activities of the *Phoenix* group generally: its committee for their 'tortuous constitution' ('Sneers, Jeers', p.20); its editor, R. A. K. Mason, who was not a *bona fide* student of the College; and its printer, whose business practices they considered deplorable. None of these concerns are, in retrospect, without some foundation, though it should be understood that the Executive, a fairly conservative body at that time, found itself confronted by a group of people who were the advocates of change in New Zealand—change in literary, artistic, aesthetic, moral, social and political values—that it found difficult to understand or find sympathy with, and which probably caused it to react in a manner far in excess of what was necessary. Consideration must also be given to the manner in which Auckland University College governed itself at this time. The Professorial Board was responsible for the routine running of the College, but changes in policy which fell outside strictly academic matters and which required some degree of financial involvement had ultimately to be decided by the Finance Committee of Council. This situation produced a system that was run by two controlling bodies which were often philosophically opposed, and this led, not unnaturally, to instability and conflict. It was just the sort of situation that Lowry and the Phoenix Committee found themselves in that would bring these conflicts into play, with some liberal members of the Professorial Board, lecturers and professors such as Anderson, Belshaw, Anschutz, and Airey sympathetic to the cause, and some on the Finance Committee, such as the Registrar, Rocke O'Shea, appalled at the proceedings, willing to believe the worst and ready to take steps against it.

Lowry was, in addition to his neglect of financial matters, also printing what the Executive considered to be subversive material on his, ostensibly their, press. The imprint on Syd Scott's *Douglasism or Communism?*, published by the New Zealand Communist Party, bore Lowry's home address; but as he did not have a press at his lodgings, it would be reasonable to suspect that this pamphlet was printed within the College grounds. In a letter to Blackwood Paul, Dick Anschutz expressed a further difficulty relating to the printing of this pamphlet (19 February 1934, 5523/10). He had

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1 Their unease extended to the constitutions of the Literary and Dramatic Club as well.

2 In his notes for Keith Sinclair's *History of the University of Auckland*, P. W. Burbidge, who had been Chairman of the Professorial Board, outlines how the College was administered, acknowledging the conflicts which arose due to the system of dual administration. Some of the consequences of this system will be explored in the chapter dealing more specifically with the causes and consequences of the demise of *Phoenix*. An interesting consequence of one of these differences of opinion led to the establishment of Massey Agricultural College, now Massey University (Burbidge papers 81-267).
originally understood that any outside printing that Lowry should undertake would be looked on favourably providing his obligations to the Students’ Association had been fulfilled; but he, Anschutz, had subsequently been informed that the Students’ Association had entered into an agreement with the Master Printers’ Association. The terms of this agreement, of which Lowry had presumably been informed, included an explicit statement that no outside work was to be done on his press. It is unclear whether this agreement did exist, but if it did, manifestly the printing of the pamphlet would have been in breach of it.\(^1\) If this wasn’t bad enough, it became evident that the cost of the linotype for the job had been charged to the Students’ Association and the type delivered to the College. At first sight this does seem to place the blame for the bad odour in which the entire Phoenix coterie found itself squarely upon Lowry. In his defence, it can be said that his own activities were in all probability being regarded as the final insult in a long list of matters of complaint for many of which he could not be held responsible. Allen Curnow, in a letter to Denis Glover in 1979, comments that it might have been opportune to reflect on Ron Mason’s version of history. Mason’s claim that the magazine enjoyed a popular following among the student body, that it was tolerated by the authorities and supported by the liberals, and that the bird was ‘in full and prosperous flight until Lowry shot it down’ (17 July 1979, 80-387),\(^2\) was not how Curnow himself remembered it. In his recollection of events, the College Council was becoming increasingly uncomfortable with the magazine and its contents, but, in the end, had no need to suppress it. With the printing of the Scott pamphlet, ‘they had Bob on toast’ (ibid.), even had he not fled. These same authorities did not renew (or discontinued, depending on how one looks at it) J. C. Beaglehole’s temporary contract, ostensibly for reasons of economy, but with the timing close enough to the Freedom of Speech episode as to raise suspicions about their attitude towards his political stance, which gives some credence to the notion that the Phoenix problem had been similarly

\(^1\) Lowry’s Grammar School mentors, Gerry Lee and Ted Driver, had also run foul of a trade union organisation, when the Auckland Related Printing Trades Union objected formally to their printing of an eight-page programme for the 1933 school concert. A similar complaint from the Typographical Union, four years earlier, had met with the defence that the activity could only be described as a hobby. The Grammar School tendered the same response to the latter ‘breach.’ Lowry’s case, if it had, in fact, been subject to a formal agreement, was obviously not so easily shrugged off.

\(^2\) Jean and James Bertram, as mentioned earlier, also subscribed to Mason’s view. Bertram, as founder of the magazine, might have harboured some small disappointment at its demise, perhaps seeing Lowry as the cause, rather than just part of the cause. Mason’s editorship pulled Phoenix hard left; it was inevitable that this stance would alienate those who might have wished a less politically strident magazine well. In his book Watch How You Go, Martin Sullivan commented that ‘In those days I was unthinking and rigid, with a closed mind on many matters, and ignorant of others’ (p.50).
handled.¹ *Phoenix*, and all those associated with it, were caught in the crossfire between board and council in the struggle for and against liberal principles.

Just as literary critics have warned of the dangers of placing too much emphasis on the existence of *Phoenix*² as being the pivotal force in a new literary thrust in New Zealand, so the same could be said for its fall. In retrospect, it went the way of many other student magazines of its manner and time. The most devastating repercussions, however, fell only upon Lowry.

### 1.1.3 Down South and Back North

As a result of the *Phoenix* affair, Lowry fled south. In a state of nervous exhaustion, he rang Elsie Farrelly (later Elsie Locke), who was about to hitch-hike to Wellington and told her to ‘[w]ait for me at Tuakau station. I’m going to cut and run’ (*Student at the Gates*, p.179). When they arrived in Wellington, after a trip in which Locke recalls Lowry acting like ‘a small boy released from after-school detention’ (p.180), he caught the ferry to Christchurch, suggesting to Glover in a letter written before he left the North Island that they ‘get together as advocated’ (22 September 1933, 0418/005). Glover was not interested in leaving his studies, he had no reason to in fact, but he

¹ Willis Airey, John Beaglehole and N. Richmond wrote a letter to the *Herald*, expressing ‘radical opinions’, to which George Fowlds, then chairman of the Professorial Committee, responded by dictating rules under which members of the staff were to conduct themselves. Beaglehole, on short-term contract to the College, did not have his contract renewed, austerity measures being given as the reason. The liberal members of the Board became aware that they ought, in order to preserve academic freedom, to have opposed the ‘dismissal’. More liberal members were eventually elected, a resolution of free speech was formed and the conservative element was beaten in this struggle within the University which was to have such unfortunate consequences for Lowry (Burbidge).

² The generations of writers, poets and critics which followed the *Phoenix* group have, some of them, questioned the literary significance of their work. The group saw itself as the vanguard of a move towards a national consciousness. They no longer considered themselves to be English writers, but rather writers in English, recounting a New Zealand, rather than a colonial experience. Seen in the light of a comfortable distance, the men and women of the thirties appeared to some who came later to display a ‘“self-conscious” New Zealand-ness’ (*Student at the Gates*, p.79), the latter theorising that the generation that spawned *Phoenix* was little different from the one from which it sprang. Whether or not this is true, or even debatable, is obviously beyond the scope of this study, but the fact remains that many of the writers and poets who went on to become the voices of New Zealand literature in the 40s, 50s and 60s were first heard in *Phoenix*. The published pieces may not have been clearly representative of a new national identity, but they were the first steps in a progressive recognition of nationhood which we have, even yet, not fully achieved. It is a long walk, and could not have reached this present point without those first steps.
elicited Lowry’s help with the printing of *Little Plays from Maori Legends*, an activity temporarily inconvenienced by Lowry’s eviction from the Canterbury College campus. Glover’s press was on campus and Lowry, having been proscribed by Auckland, was similarly disposed in Christchurch. He was not, in any case, completely set on staying in the southern city, as he knew of ‘a small job of work in Dunedin’ (Lowry to Glover, 27 September 1933, 0418/005) to which he could turn his attention, and plenty of work in Wellington. In the end he decided to return to Auckland. 

Lowry had a number of issues to face upon his return late in 1933.¹ He had lost his scholarship, his suspension from the University College was indefinite, and the extent of his indebtedness was quickly becoming apparent. The Students’ Association Executive, while they accepted that some of the debts were their responsibility, refused to accept liability for all. They had initially backed Lowry’s enterprise and so were themselves suffering some degree of opprobrium and financial embarrassment due to his mismanagement. He had also to face the friends and colleagues he had let down badly. There were suggestions of misappropriation of a part of the funds allocated to run the press, and rumours that he had absconded with the rest. A. P. Postlewaite, the Business Manager for the Students’ Association and the person who was responsible for the control of the press’s finances, stated emphatically that there was no relationship of master and servant between Lowry and the Students’ Association Executive, and consequently no foundation for embezzlement charges, and he was prepared, against attempts at intimidation² from the Council, to testify to that effect. Professor Anderson, acting, as it were, as counsel for the defence, was happy to discount the idea of embezzlement, but suggested, presumably to avoid further innuendo or lingering suspicion, that it should be clearly stated rather than just hinted at. He also insisted that a punishment must be arranged, possibly a year’s suspension, as he felt the idea of

¹ There is some doubt about this date; the letter in which he describes his homecoming to Glover is undated by Lowry, but pencil-dated, in Glover’s handwriting as ‘late 1933’. Since this was, doubtless, done when Glover sold the letters to the Turnbull Library, his recollections could be faulty. Given the firm evidence that much of the correspondence relating to Lowry’s extrication from his troubles was dated as late as April of 1934, it seems probable that Lowry returned early that year. Elsie Locke states that Lowry was going to Christchurch to join Glover for the summer (*Student at the Gates*, p.179), and that he did not return until the following year (p.180). In *Hot Water Sailor*, Glover describes Lowry as ‘turning up over the long vacation’ (p.99).

² Horace Belshaw complained to the Professorial Board that there was a clear case of intimidation, whereby Postlewaite, originally prepared to defend his statement, met with the Council, after which he demurred, and swore Sam Leatham to secrecy on the subject. He confided that his personal opinion had not altered, but he was not prepared to state either stance publicly. He eventually changed his mind and supported Lowry’s case, on this matter at least.
removal to another college, a suggestion which had been mooted, would be no punishment at all.

Fortunately for Lowry, he also had a few champions among the students. Two members of the erstwhile Phoenix Committee, Blackwood Paul and Sam Leatham, put up their own money, solicited funds from their colleagues, and negotiated with Lowry’s creditors, paying them back an agreed percentage on the pound. Lowry himself raised the necessary funds¹ to pay off the photo-engravers, a necessity if he was to avoid declaring bankruptcy, which would have ruined his chances of returning to his studies.

The beginning of 1934 was taken up with his attempts to return to the University. He petitioned the Students’ Association Executive and the College authorities, and though he was readmitted in mid-March to the Association, the suspension from his studies was not lifted that academic year. Lowry was devastated by the news, and angry with the ‘Bloody Black minded College Conservative Clique…. won’t even let me sit terms…. It’s a pretty harsh penalty’ (Lowry to Glover, 20 May [no year given, but 1934 by context]). He finally completed the requirements for his BA in 1942, probably in conjunction with a teacher training course, and graduated on 28 May 1943.

He had, however, gained some sympathy from a few professors to whom he sent work on an extra-mural basis. Airey, his History lecturer and a Communist sympathiser, though never a member of the party, was under the impression that Lowry’s suspension was only a matter of unpaid fees (these amounted to £5.17.0) and thought the Professorial Board viewed the situation likewise. He was, in addition, prepared to testify to Lowry’s good chances of gaining a scholarship should he be allowed to continue in his studies. Horace Belshaw, a professor with strong leftist and liberal tendencies, defended Lowry against the Council, believing, as mentioned above, that Registrar O’Shea had interfered in the business of the Executive to Lowry’s detriment. Anderson, dour and conservative in outlook, thought well of Lowry, and was inclined to be helpful, partly for old times’ sake and partly because he had respect for Lowry’s abilities as a printer and believed this deserved some recognition. He suggested a return home to Paeroa to comply with the extra-mural status that had been arranged, but Lowry, in a quite typical display of conceit, suspected that Anderson’s suggestion was based on fear of his, Lowry’s, political activities, a situation that he found flattering, but inconvenient. He ought to have been more grateful to the professor, as it was the latter’s very straitlaced reputation that was Lowry’s greatest asset; his championing of Lowry’s case

¹ His father gave him £10, and he sold his type to ‘Postlethwaite and co.’ (Lowry to Glover, late 1933, misfiled in 0418/002). He was referring to Postlethwaite from John Dickinson Ltd. (not to be confused with Postlewaite from the Students’ Association Executive), a company with whom he had an on-going professional relationship for the rest of his life.
and his satisfaction concerning the latter's moral character encouraged others to do and feel likewise.

Anschutz, much disturbed by Lowry's incursions into the Labour movement,¹ and frightened that it might become 'derided in Bob's hands' (Hector Monro to Paul, dated 'Tuesday'; probably March 1934, 5523/10), was convinced that Lowry would do damage both to the credibility of the movement and to some of the courses run at the College. He was willing to help Lowry financially as a gesture of goodwill, but despite his conviction that Lowry had been nothing more than foolish, he felt the latter would be better out of the College. Meanwhile, Paul and Leatham had ensured that the entire matter of the outstanding funds was cleared up, despite some confusion having arisen due to Lowry's temporary absence from Auckland. Some of the debts were the responsibility of the Phoenix Committee and these were discharged accordingly.

This, then, settled the matter of the impending embezzlement charges which Postlewaite, against his own inclinations, had been instructed to bring against Lowry. Blackwood Paul also points out to Professor Anschutz (letter, 1 March 1934, 5523/10) that Lowry had put his hitherto considerable chances of academic success in jeopardy by spending long hours at the press, much of it on Students' Association business. This testimony was reinforced many years later by Elsie Locke, who lived, at the time, across the street from Lowry's printery, and recalled that 'when Bob worked into the small hours, which was often, I stoked him up with coffee and rolls and pork pies' (Student at the Gates, p.60). She goes on to say, 'If he didn't reach the academic heights, this was because his brilliance went into things they didn't give prizes for' (p.77). Paul, for his part, felt it would be only fair to remember the high praise given to the work that issued from the press: Kiwi, the Jubilee Book, and Phoenix, although, perhaps diplomatically, he did not mention the latter by name. Lowry's industry and artistic ability deserved to be considered in the final accounting of the whole episode. He finished the letter with a plea to Anschutz to exert whatever influence he might have on Lowry to 'get him to try and take a pull on himself this year' (op. cit.).

¹ Lowry had become involved in the fledgling Labour Club movement, an organisation which set up in each of the four colleges of the University. Victoria University College was, at this time, a little ahead of Auckland, and Lowry was afoot to promote the Auckland branch in any way he could. Naturally, his press would be at its service. He was a hot-head; as Locke puts it 'his ideas... always ran ahead of available time' (Student at the Gates, p.160), and as such, he was a serious threat to more measured political activity. It should, however, be understood that Lowry was not the instigator, nor was he its only member; damage, should there have been any, might have been a shared transgression. Locke recalls: 'Those of us who wanted a base for action set about starting a Labour Club... [In practice we muddled about for ages and the club didn't get into business properly till after I was gone [1933]' (p.163).
In the light of these attitudes, and the work being done on his behalf to further his case for reinstatement, it might be supposed that success in this attempt was a probability. Lowry may have needed only to apologise, show real contrition, and thenceforth keep his slate clean. The weak point in the cause was his printing of the Scott pamphlet, for which he would need to plead guilty and hope to be forgiven. Postlewaite claimed that Lowry did ask permission to print it, was refused, then said he would do it at home, to which Postlewaite responded that this would be none of his business. He was, therefore, officially unaware that Lowry had printed it at the College. This may have remained only a technical offence had not Lowry charged the linotype composition for the job to the Students' Association, and, recklessly, had it delivered to the College. When this came to light, it could not be ignored, nor indeed could the ire of the Master Printers' Association, already sensitive to any hint of involvement in activities which might bring down the considerable weight of the Emergency Powers Act upon its members. There was, accordingly, no question of immediate reinstatement. Lowry, characteristically unaware of the gravity of his misdemeanours, at least as they were officially perceived, looked upon this and his extra-mural status as a 'mere legalistic quibble' (Lowry to Paul, 24 April 1934, 5523/10). He thanked Paul for his assistance and vowed to repay the debt. He said he had people looking out for jobs for him, with one position 'in the offing,' but decided, wisely, that concentration on Varsity work would be the best thing. The outcome of the Phoenix debacle serves to illustrate the esteem in which his contemporaries held Lowry. Those who helped him out of his financial muddle, and attempted to engineer his reinstatement to the College, also defended his good character and his abilities, while acknowledging his lapses in behaviour and his sheer incompetence in business management. Blackwood Paul and Sam Leatham were philanthropic, generous and understanding, some of the faculty were supportive and encouraging, and Lowry was, in many ways, deserving of their compassion. Nevertheless, according to Ron Holloway, who, when asked what Lowry's strengths were, replied without hesitation that Lowry was 'very good at making people work for him' (Holloway to author, 22 June 1998). Holloway himself was left, after Lowry's flight south from Phoenix, to finish machining Allen Curnow's Valley of Decision—a situation in which he was to find himself again. Lowry's tendency to commit himself to projects which he could not, for one reason or another, complete, often left others to clear up after him, at times at considerable cost to themselves.
The symbol on a Unicorn Press letterhead. Its very Modernist appearance sets it apart from the usual style of letterheads commonly seen in the 1930s. It is taken from a letter written by Ron Mason to Frederick de la Mare, dated 1934. Collection: Alexander Turnbull Library
Faced with his continued suspension from University attendance, Lowry entered the second part of his printing life. With the help of Ron Mason, and, later, the cooperation of Ron Holloway, he proposed to continue printing while he waited for what he expected to be good news from the University authorities.

Anyhow, I'm now going into the printing and publishing business with a limited liability company... [T]he big fish are beginning to bite...(Lowry to Glover, 20 May 1934, 0418/005).

"I'm now going into
the printing and publishing business."
ON THE SWAG

His body doubled
under the pack
that sprawls untidily
on his old back
the cold wet dead-beat
plods up the track.

The cook peers out:
"Oh enter that old lag—
here again
with his clumsy swag
made of a dirty old
turnip bag."

"Rise him in cook
from the grey level slums
put silk on his body
slippers on his feet,
give him fire
and bread and more.

Let the fruit be plucked
and the cake be iced,
the bed be snug
and the wine be spiced
in the old cow's night-cap;
for this is Christ."
An alternate plan was to go overseas, where, he was assured, New Zealanders of ability would get preferential treatment. Nonetheless, Lowry stayed home and, patently bouncing back from disappointment, had regained some confidence; his enthusiasm and good account of himself had returned. In any event, he intended to return to University in 1934. With his usual knack for overstating the case, not only did he plan on completing a BA that year, but was keen to go on to honours in Philosophy the next, and equivalent honours in History and post-graduate work the year after that. In notes he wrote in 1934, when detailing the proposed Unicorn publishing programme, he pondered the wisdom of using linotype, a time-saving proposition when exams were a factor to be considered. He felt that the programme was feasible, even without using linotype, that is, by hand-setting, assuming that ‘Irene helped to comp and dis, and that I will set during the day and machine at night’ (undated notes, Box 1 Folder 3). He seemed to have learnt little from the previous year’s experience of overwork.

Ron Mason, the ex-editor of *Phoenix*, had established The Spearhead Publishers at his home, with the intention of publishing a small edition of his poems1 [fig. 6]. True to his intentions, expressed to Paul in April of 1934, that he would assist as he was able to, he set Lowry up with a press to print the volume and thus was established the first premises of the Unicorn Press, premises where he also printed Anschutz’s *Illustrations and Specimens of Criticism*. It was a short-lived arrangement, which was followed by a period spent in the studio of the photographer Clifton Firth, and by May 1934, Lowry and Mason had moved operations to 34 Kitchener Street, sharing premises with Ron Holloway, who had also left University and was setting up his Griffin Press.

Lowry, in notes written to himself, detailed the steps needed to be taken in the setting up of his Press. Enquiries needed to be made to a number of men about the possibility of borrowing ‘satisfactory body fonts’ (Box 1 Folder 3). Among those on the list were Gerry Lee, Ted Driver and Peter Stein, from his Grammar days; Lowry wondered, ‘Can I put any work their way?’ (ibid.), one assumes, in payment for the fonts. He went on to ponder over stylistic details of a proposed series of Unicorn booklets, using Raleigh type and overprinting the Unicorn in colour; and he proposed to have sample settings done of Monotype faces—Garamond, Caslon, Perpetua, Gill, Bodoni and Rockwell, to augment the linotype/hand-setting options mentioned earlier. With all the practical details taken care of, he moved on to consider what could be usefully undertaken. The list includes teaching materials and a treatise on ligatures.

.........

1 This was Mason’s *No New Thing: Poems 1924-29*, published by his Spearhead Publishers in 1934, and printed by Unicorn Press. Although not featured in this study, it is mentioned often as the model for a design Lowry used frequently.
Lowry printed this radio play for the Caxton Press in 1938. The cover is set very effectively in Granby Bold Extra Condensed and Gill Sans Extra Bold. The interior text is set in Gill Sans and Caslon.
Collection: Janet Paul
He wrote to Glover that Unicorn develops nicely—Mason in Sydney all May. When he returns we have a hundred, possibly five or six to put into the Unicorn. God bless it. Then I'll have time to manage the press, to design printing and to experiment. We're going to start publishing in earnest' (15 May [1934], 0418/005).

By August he wrote that the press 'begins to bound away' (Lowry to Glover, 30 August 1934, 0418/006). A tiff with Holloway resulted in Holloway not joining the publishing enterprise envisaged by Lowry and Mason, with the subsequent freeing up of £1 per week that would have been his salary, and which was to be used for the hiring of an office girl, one Kath Odd. This tiff, according to Holloway¹ (Holloway to Lawlor, 21 April, [1934], 0418/007/067-4/3), was simply a decision on the part of the proprietors of the Griffin Press not to become involved in the proposed publishing venture, they being uninterested in any enterprise in which Lowry would have a share. Although this suggests some antipathy towards Lowry, apparently his presence also implied that of Mason, and the proprietors expressed doubts as to Mason’s business acumen, whatever were his abilities and reputation as a poet. ‘Besides which,’ continued Holloway, ‘they are both Communists’ (ibid.). It should be pointed out that the ‘proprietors’ of Griffin were Ron Holloway himself and Kay Harvey; they would marry in 1937. It could also be argued that, although Holloway, throughout Lowry’s lifetime, remained a friend and colleague, Kay on many occasions exhibited a good deal of ill-will towards Lowry, and might have objected to the venture because of his participation.

Mason’s *Squire Speaks* [fig. 7] was published and printed in 1934 at Unicorn, and, as with *No New Thing*, under Mason’s supervision. In 1935 Unicorn published and printed Frederick de la Mare’s pamphlet describing and denouncing the decisions revolving around the Freedom of Speech issue which had taken place at Auckland University College, as detailed above. Involvement in this publication, *Academic Freedom in New Zealand, 1932-34*, must have given Lowry much satisfaction, dealing harshly as it did with the University authorities.²

It is interesting to note that, though Holloway relates that Griffin did not wish to be in partnership with Mason, Lowry explains (in the August letter above) that the tiff stemmed from Mason having called Holloway’s printing ‘stupid’. Ideologically, they were poles apart, and their preferences in relation to what they were prepared to spare effort upon reflected this—Mason felt that print should be dedicated to the cause of socialism; Holloway to heraldry and the interests of the Catholic Church.

¹ This letter, and Lowry’s of 15 May, bear no year, but they contains references to Mason’s Sydney trip; letters with similar references, dated 1934, make the date likely.

² Burbidge comments that it dealt unfairly with the Professorial Board, as they soon saw their mistake and moved to rectify it, by protesting against what was, effectively, Beaglehole’s dismissal.
I bid you welcome; and bid you tell
Your kindred, when the nearly-vacant bay
Is brimm'd with waters breathing where
you dwell,
How one beside your pleasant fringed did stay.

O'er casting like a cloud your chasm gay,
Who cried, 'Ye creatures of this wondrous dell,
Ye have a spirit! From this happy day
He walks on Earth: what never yet befell
Those savage isles.' And for that bond
With ye,
My dear companions of the margin deep,
Mid-Ocean's bright ambassadors to me.
I beg of him, your dreaded sire, to keep
Those orphan'd seven from all peril free,
Fair winds by day, by night refreshing sleep.

Oh, harmless as my shade here beside
May heaving Ocean have them in his care,
When from the watery summit where
they ride
Over his wild dominions round they stare,
And see about them then, as I see here,
Their country now in all creation wide;
Not in this free land from which
they fare
With joyful speed, but whereon's they glide,
With wakeful hearts. Even as they I
leave
A thankless city and a slaver'd race.
Homeless, yet having all, like them I
clear
To thy fierce skirts, O Fortune! and I trace
My life in thine, O Nature! and believe
To be alone thy child is no disgrace.
Mason and Lowry soon fell out and Lowry found a new backer, one *Major*2 Richards, who distrusted Holloway’s amateur status (one wonders what he thought Lowry was), and so, Holloway departed (*Meet Me at the Press*, p.7). This arrangement did not last; Richards soon departed himself, and Holloway returned, seduced, according to his wife Kay, by the idea that Lowry needed to be supported because of his principles and his talent.

What Kay Holloway claimed Richards had failed to understand was that Unicorn and Griffin worked cooperatively, rather than competitively. They had to, for there was only one printing press, and they were inclined to, as their respective publishing activities differed in content. Lowry was interested in printing for authors, Holloway, as mentioned, for the Church. Holloway, as he would throughout his life, printed both for Lowry and on his own account. In the 1930s they printed, along with a quantity of jobbing work, Harry Harker’s *House to House* (1935), D’Arcy Cresswell’s *Lyttelton Harbour* (1936) [fig. 8], Arthur Sewell’s *Katherine Mansfield: A Critical Essay* (1936), and, for Frank Sargeson, *Conversations with my Uncle* (1936). In 1937 a boldly designed pamphlet for the Auckland University College Labour Club issued from the Kitchener Street premises. A magazine called *Flashlight* was printed for the Hotel Workers’ Union, undistinguished yet better dressed than it had previously been.

By 1938, Lowry was again in financial trouble. Kay Holloway, then working as book-keeper, messenger and telephone clerk at Unicorn/Griffin, also took on the role of buffer between Lowry and his creditors. Her husband recalls a bailiff with a ‘stinking pipe’ (‘Remembering Bob Lowry’, pp.56-7), and regrets that the petty cash was never sufficient to have a cigar in reserve, perhaps for the purposes of a bribe.

Kay Holloway believed they could work their way out of their debt (which accrued to Griffin as well as to Unicorn), but was ignorant of the extent to which Lowry had indebted the company. Though most creditors were reasonable—bankrupting the company would not get them their money—some were less than sympathetic—one implied that if Lowry could eat, he could pay his bills—but none would wait forever. As a final, insulting blow the Holloways discovered that Lowry had been printing jobs on the side, appropriating the Griffin imprint for use on work that he felt was against his social and political principles but from which he needed the money. The Holloways were understandably disillusioned. An agreement to dissolve the partnership was entered into, with the Unicorn plant being signed over to the Holloways. This gave them the wherewithal to work their way out of debt. Lowry, reverting to form, cut his losses again and, with

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2 These are Kay Holloway’s italics—it is impossible to know whether they indicate sarcasm or if she is simply unsure of his rank. In hindsight, she is unsure herself (Kay Holloway to author, 22 June 1998).
a wife and child to support, entered the Depression job market. The Holloways chose a different path and did, finally, work their way out of the debt incurred by the partnership. Lowry left Roderick Finlayson's *Brown Man's Burden* unfinished—completed in the end, like Curnow's book of 1934, by Ron Holloway, but bearing the Unicorn imprint on the cover and title page, and that of Griffin on the dust jacket, which also bore testimony to the state of affairs [fig 9].

If  

Lowry had married Irene Comes in April 1936, and their first child, Robin, was born in February, 1938. When Unicorn folded, the family went to live with Irene's parents (they had been living en famille with the Holloways), but the Comes, who mistrusted Lowry's ability to act responsibly as a provider for his family, were unwilling to rescue Unicorn from its financial difficulties.
One of the various symbols used by Pelorus Press. This copy of the device is taken from the back of the dust jacket of Ungrateful People.

Collection: Patricia Thomas
In a letter he wrote from Ngataki, North Auckland in 1938, Lowry thanked Glover for the 'nice offer of yours to put type and press at my disposal. For I have certainly not abandoned the damned art conservative' (13 July 1938, misfiled in 0418/006). He was still undecided exactly what he intended or even wanted to do; he considered a move to either Christchurch or Wellington, the latter offering more opportunity for 'some of the typographical plums [to] plop there with frequency and I know several of the very laddies who could make them plop my way' (ibid.). He had apparently mended his fences with Mason, as he discussed printing a few things for him during the August holidays. To this end he wrote of his intentions to acquire good fonts and to become 'free of debt...neurotic part-proprietors and all encumbrances whatever...

...and this shall form the framework...of the old Unicorn, former Phoenix, in the act of becoming a new woodpecker "(ibid.).
Scheming once again, he put forward a suggestion that they should form a loosely affiliated group of publisher/printers, based on a model of a group of architects in Britain. Each architect produced work under the auspices of the affiliated group. Thus, in Lowry’s scenario, there were to be Fairburn and Holloway in Auckland, Glover with Caxton in Christchurch, and Lowry in Wellington with, of course, his own coterie. He envisaged the group ‘wiping the floor with some of these Tombs and Whitcombes’ (Lowry to Glover, 13 July 1938). In the meantime, he was baching in a whare in Nga­taki, with wife and child still in Auckland—it wasn’t a situation which pleased him nor was it to last.

Back in Auckland in 1939, he produced, with Rex Fairburn, the political satire The Sky is a Limpet. The imprint was that of The Phillips Press, Devonport, a press with which Lowry claimed later to have had loose associations over many years. Limpet appears to be the only substantial Lowry publication to have come from this press. The proprietors of Phillips were apparently a little embarrassed by the contents of Limpet, but they did participate to some degree in future Lowry adventures.

In 1940, Lowry enrolled as a student at Auckland Teachers’ Training College. In true Lowry fashion, he established a printshop, where he and his fellow students produced the 1941 edition of the College magazine Manuka, of which the previous appearances had been undistinguished, though not unworthy. It was at the College that he met Kendrick Smithyman, who described Lowry using the term ‘an old-fashioned way of putting it, my mentor’ (Jackson, ‘Kendrick Smithyman,’ p.126). It was Smithyman, who, when Lowry was called up for army service in 1942, would arrange for the latter to be inducted into his own unit. Lowry was eventually stationed ‘somewhere in the Pacific’ (Lowry to Paul, 7 December 1942, 5523/15). In a letter to Paul in February 1943, Fred Archer, stationed in New Caledonia, wrote ‘I hear that a printing press is being installed in a town a few miles from here; next time I’m in there I shall see if I can locate Bob Lowry. I have a feeling he’s there’ (Archer to Paul, 4 February [1943], no year indicated, but contents imply 1943. 5523/10).

* * *

1 Lowry cites the hypothetical example of Jobloggs and Tecton, a name he made up as he could not remember the actual one. This, in Lowry’s scenario, would become, for example, Glover and Tecton, publishing and printing, for instance, a book of Bensemann drawings.

2 Holloway comments, in ‘Remembering Bob Lowry’, that this publication was the only piece of Lowry’s work with the Phillips imprint that he had seen, but there is a specimen of fonts available from Phillips in Lowry’s papers at the Auckland University Library, along with other papers from the 1950s. Additionally, the Press is acknowledged in the later Fairburn/Lowry collaboration, How to Ride a Bicycle in Seventeen Lovely Colours. Lowry obviously had some dealings with them, but to what extent is unknown.
Annual Concert
of
THE SEDDON MEMORIAL
TECHNICAL COLLEGE
held in the Town Hall at Auckland
on Friday the XIXth day of July
Anno Domini MCMXLVI

This programme is dedicated
to our retiring Principal, Mr. G. J. Park,
who encouraged us to develop music in the school.

This programme for the Annual Concert of 1946 was printed at the College Press.
Collection: Alexander Turnbull Library

The Tempest
by William Shakespeare

PLAYED BY PUPILS OF THE SEDDON
MEMORIAL TECHNICAL COLLEGE
ON THE EVENINGS OF
WEDNESDAY, THURSDAY & SATURDAY
13TH, 14TH AND 16TH AUGUST, 1947

The Tempest programme, also from 1947, illustrates two of Lowry's idiosyncrasies. One is his habit of using 17th century typographic forms, such as the double 'V' for 'W', whenever the occasion seemed to warrant it. The other represents what Lish calls his propensity for 'unabashed plagiarism.' The tree, a wood engraving by E. Mervyn Taylor, was specifically cut forHubert Withfold's Shadow of the Flame, and Lowry had to use all his charm to smooth Taylor's quite understandably ruffled feathers.

The programme was set by Robin Lash in the hallway of Lowry's One Tree Hill home.
Collection: University of Auckland Library
He was right. Lowry had himself written to Paul in December of 1942 (op. cit.), to tell him that the New Zealand Patriotic Board\(^1\) was buying a press with which the Army Education Unit was to publish a tri-weekly newspaper. The 'somewhere in the Pacific' was a town called Bourail in New Caledonia, and Lowry, originally a gunner, now Warrant Officer 2nd Class, was to be a printer again. Leo Fowler, who had worked with Lowry at Unicorn, was appointed chief editor. The press was in operation for eighteen months, with printing done under trying conditions, but Lowry seemed pleased with his lot. He was away from his family, but he felt the prestige value of his work was high and he had hopes for a good position after the war. Joe Heenan\(^2\) had suggested as much and Lowry hoped that the proposed job would be that of printer to the Turnbull Library, a printery yet to be established. This did not eventuate.

Upon his return to Auckland after the war, Lowry took a job as printing master at Seddon Memorial Technical College, a school that was then the largest in the country, and the only one to offer a typography day-course. A more qualified master would have been hard to find—a BA, a teachers’ training certificate, and reputations, equally vigorous, for fine printing and for uninhibited enthusiasm. Robin Lush, who was associated with Lowry and his work, off and on, until the latter’s death in 1963, recalls his student days at the technical college and how Lowry instilled in the Typo IV boys an enthusiasm for the craft (Lush to author, 11 September, 1999). Even while his life was in turmoil, he kept what Lush described as his ‘good humour and inspiration’ (ibid.). During Lowry’s time there, the students produced, under his instruction, the college’s annual magazine, the \textit{Seddonian}, plus a range of programmes for music and drama productions at the school \[figs.11 & 12\]. Lowry also officially taught the boys English, and, unofficially, French, as he considered the narrow technical education they received should be enhanced by wider matters, such as the love of the Border ballads which he instilled in Lush. Lowry had scholarly tastes and a classical education; and saw no reason why such enlightenment should not be accessible to others.

Lowry wrote to Blackwood Paul (7 June 1947, 0418/007) that he was planning to leave teaching to concentrate on the work of Pelorus Press, which he had established in

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\(^1\) The New Zealand Patriotic Fund Board’s role during the war was to raise money to provide comforts of all sorts to Allied troops. Until 1947, it came under the auspices of the Post Office.

\(^2\) Joseph Heenan, the Undersecretary for Internal Affairs, was a man keenly interested in fostering the arts and letters in New Zealand. He was instrumental in much of the publication work done to celebrate the country’s centenary in 1940. He had a working relationship with John Beaglehole, who might have suggested Lowry as a candidate for some proposed publishing efforts at the Turnbull Library, as he did again, in the 1950s, when a position at the Government Printing Office became vacant.
An E. Merryn Taylor engraving of the shed on the One Tree Hill property which was used as a paper store and which housed a guillotine and an auto-platen.

Collection: Patricia Thomas
1945. In addition to his fairly arduous duties at the college, Lowry, in 1946, was also in the throes of producing *How to Ride a Bicycle in Seventeen Lovely Colours*, a Fairburn satire and a typographical nightmare, though it must be said that Fairburn, who considered it, for his part, a ‘slight thing—a delicate satire on bureaucracy’ (McNeish, p.125), never expected the phantasmagoria that it became. Lowry’s decision to make of it what he did almost bankrupted him. He also had a young family who probably felt a little neglected by all this industry. Lush notes (letter to author, 11 September 1999) that during these years of 1945-47, Lowry was suffering, in addition to all the somewhat self-inflicted stresses, the residual effects of dengue fever which he had contracted during the war. To ease some of the pressures on him, Lowry decided to relinquish his position at the college. He had wanted to leave earlier but felt that, as he had applied for a Rehabilitation loan, he ought to stay in a salaried position, at least until he had the money in hand. But he had lost interest in teaching and was afire to begin printing again in earnest.

The difficulties caused by the demands upon his time of private work were impacting also upon his life at the college. Tardiness and absenteeism were stretching the patience of his fellow tutors, who were called upon to cover for him, and of the administration, who valued his enthusiasm and expertise, but found it increasingly difficult to look the other way in the face of these misdemeanours. Resignation, under all these circumstances, had become the only viable option.

Pelorus Press, in 1947, was being operated out of a garden shed, and the hallway of the family’s house in Gladwin Road on the slopes of One Tree Hill [fig. 13]. Architect and friend, Vernon Brown, was finishing plans for the alterations to the rambling Victorian house, and this would necessitate the removal of the press and all its accoutrements. Lowry, who wanted very much to continue operating from One Tree Hill, had envisaged the purchase of a section in a nearby subdivision and the installation of

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1 This loan was to finance alterations to the Lowrys’ house and to put into the business, which had originally been financed by one Dan O’Connor with a loan of £100. C. P. Howell, accountant and auditor, wrote a testimonial for inclusion in Lowry’s application for this loan in which he stated that he had ‘been impressed by Mr. Lowry’s enthusiasm and expertise and by the high regard in which he is held by a large number of persons with which he has had business and other dealings’ (18 August 1947, Box 3, Folder 6).

2 Someone regretted his going: inscribed on the concrete steps of the printing building are the words — ‘In Loving Memory of Mr. Lowry’ (Venables, *By the Way, You’re Fired: Reminiscences of Seddon Memorial Technical College*). This booklet is a not untypical example of the appalling standard of private press printing in New Zealand at the time. In its zeal to be ‘authentic’, the em spaces between sentences have been inserted into a ragged right format, where they are not only ugly, but completely unnecessary. It is hand-set in Caslon, which, given its overall design, is a waste of a good face.
The old bakery, lately soap factory, which became the new premises of Pelorus Press Limited. Lush recalls that the place reeked of the perfume of soap.
Collection: Robin Lush
buildings for a bindery and a 'largish cylinder press', but guessed, rightly, that the Borough Council would not agree to it. In the end, the business—press, bindery and all, deposited itself in outbuildings on the Lowrys' own property [fig. 6]. In a letter to Pat Lawlor (13 October 1947, 77/067/4-3) he said he had given up the teaching and was undertaking expansion of the Pelorus Press, and hoped to bring out various publications by the end of the year. He had earlier told Paul (7 June 1947, 0418/007) that the Press was doing well, he was gathering new clients, and even making a profit with which a few debts were discharged. He was also able to buy a stock of paper as a hedge against a feared shortage which did not eventuate. Optimism about the press and its future, showing clearly in his correspondence at the time, did not hide the fact that he was still operating under very adverse conditions—old equipment, not enough space, no capital to fall back on, and the responsibility of supporting a wife and, by now, three daughters.

The expansion which he had discussed with Lawlor was brought about by the need for help in both practical and financial terms. The Pelorus Press, thanks to the support of Lowry's circle of Bohemian and artistic friends, was doing as well as could reasonably be expected under its rather straitened circumstances, and a cash injection to put it on a more solid commercial basis was the next logical step. Lowry, advertising for ex-servicemen who had loan capital from the Returned Servicemen's Rehabilitation Board, acquired two new partners, Gordon Trigg and Leslie Taylor, and together they formed, in late 1947, the Pelorus Press Limited. Taylor was a bookbinder, the son of a Mr. Taylor of Business Printing Works, with whom Lowry had had dealings in the Phoenix days, and Trigg was a letterpress operator who had trained with the Auckland Star

Within a few years the premises in Gladwin Road became impractical. Access was difficult and the space was not sufficient for the activities of all the partners, plus Robin Lush, who had joined them as an apprentice commercial hand compositor. The company moved to an historic bakery, a building latterly used for the manufacture of soap, at 2A Severn Street, Grafton [fig. 14]. By 1953, this, too had proved insufficient and the company planned a move into custom-built premises in Airedale Street, in the city itself. They were moving progressively away from Lowry's ideal.

At about the time of the forming of the partnership, a group of writers, artists and photographers put forward the idea of publishing a new magazine, a focus for discussion of social issues, a publication more journalistic than literary. This was the magazine Here & Now, erratically published, often indifferently printed, always pointedly critical,

1 'Deposited itself' is the best way to describe what was not entirely planned, but what occurred.
Here & Now
An independent monthly review

FOUNDED in the belief that there is an urgent need in this country for a great deal of plain speaking and fresh air in our social and political life, HERE & NOW proposes to ask all the awkward questions, and speak out of turn as often as possible. We are sick of bureaucracy, whichever political party administers it, and dictatorship, however benevolent. We believe in that form of democracy in which free citizens mould their world a little nearer to their hearts’ desire, through the full expression of opinion in a press as free as resolution can keep it from political or commercial control.

In its first issues, ‘Here & Now’ has met with very encouraging success; it obviously fills a long-felt need. It is accordingly proposed to form a limited liability company early in the new year, to finance its adequate development. Small sums of capital will be as welcome as large sums. Please send for further information.

* Place a regular order at once with your bookseller (2/- per copy, £1.1/- per annum post free in New Zealand), or send subscriptions, donations or MSS direct to The Secretary.

New Zealand
Design Review

JOURNAL OF THE ARCHITECTURAL CENTRE INC., WASHINGTON • NUMBER ONE, APRIL 1941

"I shall tell you as much as I can about the general principles that affect architecture..."

We Regalit travelling and show work in speaking to a辩证法 arranged by the Centre during its recent visit to this country. In the context of his talk the words referred, of course, to his own experience in building research in the United States. Out of other contexts as they see them, they might well serve up the purpose of this broadsheet.

For we at the Architectural Centre in Wellington are a group of architects and draughtsmen and wood engravers and other people whose general claim to admission is an extending enthusiasm for good design and good living.

We are not, therefore, a professional body. Nor merely a learned society. But we have, as we said, a common enthusiasm.

In our daily work we at this Centre are, like many other people, very busy individuals. For none of us does it as a job. But our individual voices have been now heard on a larger theme than any thing that has been brought. Whether that thought be the design of a boat, or a keyhole, or a seat graphic, we cannot find it within conscientiousness for the thought of others.

We are entirely dependent upon, at best, the understanding, and, at worst, the interest of our society in what we dine or chicken or engrave or write.

Example: We illustrate inside this paper a large group of ships in a new national area near Wellington. They are very good ships. Clear, light and pleasing for their purpose. Good design in other words.

Nevertheless, to achieve the simple building art of the contemporary copy of rover pole and gallop answering, the designer fought hard. And in the few years of the practical working of the ships he has carried as a gradually rising barge against the rigid labelled and the digester’s pace. The vigorous kind of "popular" demand awaits soul.

Talk not perhaps, you will say, of the ships. The house is the first possible "productive" distortion of his feeling born in the minds of so many hundred-sided lots of fine line was straighten and build should find the models in modern life unchanged by a designer’s puritanism?

Then we must agree to differ. Even the simple-minded businessman or "uneducated" people generally understood and acknowledged the distances of his own human nature. Rhymes and dispensations are generally our second nature, common if made obvious in the “poor and humble and expecting.”

There is a society such as ours is different. We can no longer rely upon tact and tact and design.

Here & Now
OX 11 SYMONDS ST, AUCKLAND 3

Design Review

"...the pioneering stage...

Biographical Note:
The people who have run the affairs of the Architectural Centre over the last twelve years should, we feel, be named. They are the President, John Cumh; the Secretary, D. C. Martin; the Honorary Treasurer, E. R. Burton; and a Committee consisting of Graham Dawson, A. M. J. Reynolds, R. Hull, R. Peck and Geoffrey Hine. There is also an active and visually important group comprising whose enthusiasm is needed to keep the same or more modest numbers in touch with Centre affairs.

above:
[fig 15]
The opening page of the first Design Review. This issue was in the form of a broadsheet; all subsequent issues were in a magazine form, no matter who was the printer.

Collection: Alexander Turnbull Library

left:
[fig 15]
An early Here & Now advertisement in Design Review (Vol.2 No.4, Dec-Jan 1949, p.8). It contains the editors’ mission statement and a plea for funds.

Collection: Alexander Turnbull Library
independent and outspoken, rising out from the debris of Tomorrow magazine and Phoenix [fig. 15]. It had various editors including Lowry himself, erratic sponsorship, a loyal but small readership and an enthusiastic printer. It was often the cause of disputes among the partners, as Lowry expected from the others a commitment equal to his own. Trigg, in particular, was an object for Lowry’s scorn as his wife demanded that he be home on the weekends, making it impossible for him to assist in the extracurricular activities of Here & Now. Lowry expected, and received, cooperation from his own family, but his business partners saw no need to give up their spare time for the production of Here & Now, which, after all, was simply a job going through the printery.

In November 1949, Lowry was on his way to see Frank Haigh, about an article Haigh was writing for the magazine, when he ‘crashed a curb’ (Lowry to Lee-Johnson, 19 November 1949, 5437/020) on his motorbike and fractured a bone in his arm. The time he spent off work gave him an opportunity to think about things. He felt that Trigg and Taylor had let him down; that they were less interested in doing a good job for their clients than they were in doing one to meet a deadline and a cost, a practice with which Lowry was not overly familiar. He felt they were critical of him, and ‘disobliging’ to Irene, who put many unpaid hours into the company. It would only be fair to point out that many of Irene’s unpaid hours were expended upon Here & Now, which could not in any way be viewed as a practical business venture, and towards which the other partners felt little sympathy. Lowry felt inclined to take the three months’ convalescence he felt he was entitled to, then readjust himself to a 40-hour week, like ‘the Pelorus boys’ (ibid.). Not all the news was bad, however. The Press was doing well; for all Lowry’s injured feelings, the new partners put Pelorus on a sound business footing and when he eventually did leave them, they continued to flourish.

At the beginning of 1948 Lowry printed, for the Architectural Society, their inaugural Design Review, a broadsheet of characteristic Lowry design [fig. 16]. The next six issues were printed by Harry Tombs’ Wingfield Press in Wellington. There is no indication in the Society’s records as to why this transfer was brought about: two advertisers, unhappy at the delay in publication of the first issue, cancelled further orders, which might go some way to answering the question. Bryan James, in his unpublished biography of E. Mervyn Taylor, suggests that Taylor, as art editor, found publishing in Wellington and printing in Auckland too difficult. Since Pelorus regained the contract to print it after Tombs’ six issues, this explanation seems unlikely unless one considers the possibility that Lowry charmed his friend into sending the job back north. Pelorus lost Design Review to Wellington again in 1951, though Taylor continued as its art editor,
Hubert Witheford's Shadow of the Flame. He had to wait for years to see his work in print, but might possibly have deemed the fine result some compensation for the delay.

Collection: Patricia Thomas

Ungrateful People represented another long wait for its author. Again, it was, though very different in style from the Witheford book of poems, a publication of lively interest.

Collection: Patricia Thomas
which confuses the issue further. Robin Lush remembers that Design Review was not subject to Lowry’s tardy habits, but kept well in line by Gordon Trigg.

Pelorus printed the 1948 Kiwi, Greville Texidor’s These Dark Glasses (1949) for Caxton Press, and Hubert Witheford’s Shadow of the Flame [fig. 17] on their own account in 1950, though long delays in the publication of this book nearly drove Witheford mad.

**Lengthen your patience, Poets**  
*Gnaw not your wrinkled thumb*  
*Lowry will print ‘tomorrow’*  
*When the Apricocks come.*

*Denis Glover (Box 16, Folder 1)*

In 1951, Pelorus printed Ormond Burton’s biography of Arthur Liversedge for Forward Books of Auckland. George Fraser’s Ungrateful People [fig. 18] in 1952 encountered similar delays as those of the hapless Witheford, although the following notice appeared, in mitigation of the delay, in the December 1951 issue of **Here & Now**:

Owing to his recent absence overseas, George Fraser regrets that his book, Ungrateful People, will not be available for sale until March 1952. However, the publishers wish to assure those interested that its production is well advanced, and that the delay has not been the fault of the printer.

Since the book was both printed and published by Pelorus, this is a somewhat extraordinary disclaimer, more for what it did not say, than what it did. The need for Fraser to read the proofs, coupled with the slow mail service in those days, serves to answer why the publication may have been delayed. The need to explicitly exonerate the printer is a little odd and suggests that Lowry may have been feeling some pressure generally about his inability to meet deadlines. At this remove, the motive can only be guessed at, as the only remaining person who was about at the time is Robin Lush, and he cannot recall the incident at all, but he does point out that ‘the late Mr. Lowry wasn’t always late’ (letter to author, 28 September 1999).

In addition to their publishing output, Pelorus maintained a steady stream of jobbing work and cultural commissions—what Ray Queenin later called ‘the carriage trade’ (Queenin to author, 13 December 1999). The Auckland Music Council, the Community Arts Service, the Ballet Repertory, the WEA Dramatic Club, the Ardmore Teachers’ College, the Auckland Choral Group, the Auckland Dorian Singers, and a multitude of other clubs and societies, all had the benefit of printed material of an aesthetic quality well above the normal run of things.
This advertisement for Pilgrim Press is printed on the inside back cover of Image: A Magazine of Literature (No.5, April 1959).

It was this 'Bohemian Intelligentsia' which kept Lowry afloat through many of his ventures, either by tendering loans to set up Presses, or through patronage of those same Presses.

Collection: Patricia Thomas
THE BOHEMIAN INTELLIGENTSIA

The phosphorescent product of a decaying social order, these unhappy people smell queer, act queer and dress queer. They can seldom pay cash with order, but their typographical taste is excellent, which is why Pilgrim The Press has always been entrusted with their printing, both in thin times & in lean.

PILGRIM the PRESS

3.1 THE PILGRIM PRESS [L I M I T E D]

Differences of opinion on standards and business practices led to the dissolution of the Pelorus partnership in 1953. Lowry was unable to reconcile the demands of his high aesthetic expectations to those of delivery and cost—the partnership ran out of mutual empathy and the Pelorus Press Limited paid Lowry £1700 for his share. He departed. 1

1 It is interesting to note that in a 1957 publication celebrating a decade of the Pelorus Press (Ten Years of Progress—The Pelorus Press Limited), the antecedent of the Pelorus Press Limited, that is, Pelorus Press, was mentioned only briefly, and Bob Lowry, not at all.
Writing to Eric Lee-Johnson in October, he outlined his intentions to set up in opposition to Pelorus, in an old established printery called the Farrell Printing Company in Albert Street. The building had seen better days—as he says, ‘the whole place has degenerated into a rats’ nest’ (23 October 1953, 5437/020). But, it did occupy three thousand square feet of space at low rental, had fairly good plant\(^1\) and more than two hundred cases of type. In anticipation of the new printing venture, he bought a new typewriter—deliberately bought to impress the clientele because what I am aiming to do is a very special thing in the way of consultant services... (ibid.).

He told Lush in a letter written on the same day that he also expected to be lecturing in typography at the School of Art and the School of Architecture. This he would do two or three times a week, and, perhaps on the strength of this, he planned to have the premises ‘reorganised and prettied up’ by 4th year Architectural students. ‘I have decided to set up a University Press aimed at work of the very highest quality’ (letter, 23 October 1953, Lush collection), he told Lush, whom he was trying to persuade to join him, with or without capital. Lush, who had left Pelorus before the break-up, had misgivings and declined.

The idea of a university press (as opposed to a University Press) was not entirely resident in his mind alone; he had discussed the proposition with the principal of Auckland University College, his friend Vernon Brown, Eric Westbrook (Director of the Art Gallery), and others in whom he detected sufficient enthusiasm to set him planning again. He seemed unable to resist becoming enthusiastic over new ventures; in true phoenix style, he insisted upon rising up, undaunted, from the ashes. Janet Paul recalls that Lowry was [A] man with projects all the time. He would ring Blackwood up and say he’d had a lovely idea for something. “How have you costed it?” said Blackwood. And Bob hadn’t, he just depended on Blackwood to be enthusiastic and provide the money (Janet Paul, interview, 29 May, 1998).

Lowry speculated that he would require that the blocks, design, ink, type, composing, paper, presswork, binding, indeed, every stage of the presentation, be good. The lighting and layout of the plant, labour-saving facilities, ventilation, and the psychological effect on staff and customers of the printery as a whole, were all considered, as well as the need for good office systems (Lowry to Lee-Johnson, 23 October 1953, 5437/020).

\(\ldots\)

\(^1\) This included ‘a Heidelberg, an American Little Giant Kelly automatic cylinder press (18 x 11\(\frac{1}{2}\)), a Royal hand-fed cylinder, a hand-fed quad crown cylinder, a 42-inch self clamping guillotine, a double crown folding machine, a single magazine linotype, plus two hundred odd fonts of type of which something over half is good bread and butter stuff along the lines of Gill, Ultra Bodoni etc., in good order, and the other half Cheltenham, De Vinne and other horrors...’ (ibid.).
Fighting Your Own Battles

I knew a daily boy once who had a pretty hard time at school. The other kids made it so tough for him that he got to the stage of playing the way and then selling his own notes to the teacher. It was a great joy because if one kid wanted to learn, he did. Still, the kids weren't at blame; it was their parents. In those days they'd never let up talking about the Dallies and calling them square heads and even worse. Now you know what kids are like, of course they copied their parents and the little Daily boy got hell.

It wasn't that he was a party and couldn't fight, it was just that he had to fight nearly all the kids in the school at once. He had three miles to walk home, so the others with bicycles would go ahead and wait for him coming. They chose him in the great and rooks so often that it's a wonder he wasn't killed. They even threw him off a ten-foot bridge one night into a pool of water but somehow he didn't break his neck. The only thing in his favour was that he couldn't run fast enough to stop him being beaten up though and hardly a night passed when he didn't go home covered in blood and usually his clothes were ripped, too. His mother is the type of woman who lets us see that her kids are well dressed; so it must have cost a few bob. The young joker would tell his parents what happened, but each night after the blood had been washed off, they would tell him to be a man and fight his own battles.

During the war it seems the army made a lot of tins with handles and then found they were no use to them. They put them up for sale at threepence each. The kid's old man thought they'd be good for lunch tins, so he bought one for himself and one for his boy.
In the letter to Lush, he outlined his plans for...

getting together a first class team and I am not greedy for profits, but I do think after my sad experience with Trigg and Taylor, that whoever comes in should do so on the clearly understood basis that I am to be the director and to have the final say (op.cit.).

It was a wish list that his circumstances simply could not deliver. Neither Lush nor Ted Wright, another possible backer/partner/employee, were prepared to invest time or money in the new Press. Lowry continued to operate from these premises in 1953 and into 1954, with inadequate equipment in unfavourable surroundings. Finally, through the generosity of friends and associates, he was able to set up premises in a basement in Ashington House at 75 Wakefield Street [fig. 20]. The Pilgrim Press was born, aided variously by Ron Holloway, Colin Crombie, an erstwhile employee from Pelorus, and Robin Lush, who eventually rejoined Lowry in 1956.

Publications from this time included, in 1956, Maurice Duggan’s Immanuel’s Land and Ormond Burton’s Spring Fires, John Yelash’s Forty Thousand Beers Ago (1957) [fig. 21], the 1958 Kiwi (printed for the Auckland University College Students’ Association), Recorder: Magazine of the Students’ Association of the Christchurch Teachers’ College, and, in the same year, The Poetry Harbinger of Glover and Fairburn, and Olive Johnson’s Fairburn bibliography, and, in 1959, O. E. Middleton’s The Stone and Other Stories. Pilgrim also printed, in the early 1950s, a number of bulletins for Auckland University College. Pedagogue, a magazine of the Graduate Section of the Auckland Teachers’ College, was also printed by Pilgrim in both 1956 and 1957. Robin Dudding’s literary periodical Mate was another Pilgrim production of the late 50s and early 60s, as was Robert Thompson’s Image, a publication similar in essence to Mate. From 1955 to 1958, Pilgrim printed Notornis—the Quarterly Bulletin of the Ornithological Society of New Zealand, and also during those years, a number of school magazines (e.g. Fairfield College, Kelston High School, ...}

1 Lush comments that the premises did not eventuate (Lush to author, 23 November 1999), but there are a number of invoices addressed variously to Lowry at the Farrell Printing Company, and the company itself, from suppliers of type, paper and machinery, in the Lowry papers at the University of Auckland Library. It is clear that he, at the very least, used the premises as a mailing address, and probably operated out of them at the end of 1953 and the beginning of 1954, until he set up the Pilgrim Press in Wakefield Street.

2 Of the 30 bulletins listed in Roth’s article for New Zealand Libraries, for the years 1949-62 for example, 16 were printed by Pelorus, Pilgrim and Wakefield Presses during the years of Lowry’s association with them. Of the five monographs printed for the University, four came out of Pilgrim Press and one from Wakefield Press (pp.32-41).

3 The first issue was printed, in January 1958 by Pelorus, the following issues by Pilgrim, a situation which must have brought a certain pleasure to Lowry.
This programme is another example of Lawry's generosity. Its printing was sponsored by the Pilgrim Press, printed by them, naturally, for the University Music Society. Pilgrim Press was not likely to have been financially sound enough for this sort of gesture, but it was made all the same.

The blue was a popular colour in printing in the 1950s and 60s.

Collection: University of Auckland Library
plus the 1958 *Manuka*). In addition to these more substantial works, Lowry put scores of pieces of ephemera through his Press—concert and theatre programmes, flyers for and invitations to gallery openings, Christmas cards (for himself and others), publishers’ and booksellers’ flyers, and all manner of business stationery.

It would seem that Pilgrim was a success, but Lowry, ever profligate with his money and neglectful of business matters, eventually found himself in the same, by now, quite familiar position—in need of cash. It should be said here that this situation was not always directly due to profligacy; his generosity often got the better of him. In the case of *Forty Thousand Beers Ago*, John Yelash’s book of short stories, Lowry was advised not to let the author’s printing bills exceed £150, as ‘he is a reckless boy’ (Yelash Snr, to Lowry, undated letter, Box 7, Folder 3). Yelash himself tendered to Lowry a promissory note to pay £30 in monthly instalments of £5—not a good arrangement by which a printer might remain solvent—but a clear indication of Lowry’s generosity of spirit [fig. 22].

The Pilgrim Press, as Pelorus before it, became The Pilgrim Press Limited when one John Rayner, not a tradesman printer, but a man interested in printing, promised steady work—a food and wine magazine and a ballet magazine—and, perhaps a more attractive contribution: capital. Rayner acquired financial control, and Lowry became an employee. He told Glover that Rayner was ‘not too hard to work for’, and that he ‘hoped to wring a fearful joy of sorts out of it’ (27 January 1960, 0418/006). Bankruptcy and the loss of the family home on the slopes of One Tree Hill were thus averted; he even entertained the hope of retrieving a few Pilgrim shares.

By the end of the year disenchantment had set in. Lowry complained that Rayner was not paying his wages and would see no work done until he did. Rayner, for his part, complained that Lowry was doing no work and would see no money until he did. Much of these mutually bitter diatribes were held, with respective audiences, Lowry in one bar, and Rayner in another, in the Globe Hotel, which was, unfortunately, directly across Wakefield Street, and opposite the Press. The inevitable occurred and, once again, Lowry left his press in the hands of others.

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1 The phraseology of this statement gives rise to the suspicion that the letter may have been tongue-in cheek. Even if this were so, it would be characteristic of Lowry to print now and worry later.
The premises of Hurricane House; the wind blew in, the roof leaked and the machinery was not simply past doing the job, but was under writs for unpaid debts. The old Centurion can be seen in the background.

Collection: Robin Lush
A short-lived and unsatisfactory stint as printer at the University (not, as he might have wished, to the University), saw Lowry housed in a second floor room in the print-making section of the Elam School of Arts. Again, he had talked someone, in this case the dean of the school, Paul Beadle, into a venture doomed to failure. The idea was to print with and for the students, and to use the facilities for his own work, but the press was not suitable for either purpose, and Lowry was himself becoming more incapable of functioning effectively. A few years later, Robin Lush began what came to be twenty years doing just the same job, with more success, and less ambition.

"...it's all rather boring having to go through it again...

there didn't seem to be any other opening for me."
Lowry setting type for the Auckland University Students' Association 1962

Capping Magazine in his last independent premises, the old 'Rough Stuff' warehouse.

Collection: Robin Lush

Even the most trying of circumstances proved not to diminish Lowry's care for the detail.

Collection: Patricia Thomas
At the same time, the Rough Stuff Cutters and Leather Grindery Merchants warehouse, an old, disused building, accommodated Lowry’s last independent printing venture [fig. 24]. He declared it to be ‘all rather boring having to go through it again, but I couldn’t take any more from Rayner & there didn’t seem to be any other opening for me’ (Lowry to Glover, 4 June 1961, 0418/006). In truth, of course, there was no-one prepared to take any more chances on him. He continued to print for his friends and colleagues, but borrowing money for setting up another Press was no longer an option.

Hurricane House, with a literary nod to Random House and what Lush calls ‘the right nuance of urgency and impending doom’ (Lush to author, 23 November 1999), lived up to these expectations but lasted long enough to set up and publish Barry McCalfe’s Thirty Poems (1960) [fig. 25], printed by Pilgrim Press. The imprint ‘Auckland and Sydney’ was a joke, Lowry, perhaps, being rueful. Robin Lush recalls the premises:

It was grim...the roof leaked, a gale of wind blew through broken windows and cargo doors that had come off their hangers. The mammoth sized Centurion press, subject to writs for unpaid debt, he managed to move in and get printing; though he was no great shakes with mechanical contrivances he managed to print the University Students’ Capping Book before the official assignee closed him down. (Lush to author, 23 November, 1999).

The Pilgrim Press Limited had folded soon after Lowry’s departure and the plant and premises were acquired by one Clarry Richards, who ran a company called Space Industries, and he used the plant and space as an in-house printery. The operator, ‘machinist-come-everything’ (interview with Queenin, 13 December 1999), was so incompetent that Richards soon put the lot up for tender and it was eventually bought by Ray Queenin, who was joined by Terence Richardson; two young men, one a machinist, the other a compositor, keen to have their own establishment. This new printery, renamed The Wakefield Press, had just got under way, when Queenin began to notice oddities with the machinery. Every morning he arrived at work, and detected something was different or wrong and could not immediately put his finger on the nature of the problem. One morning he realised that, while he had cleaned up black ink the previous evening, the machinery showed evidence of red ink having been washed off.

And I said to Terry, ‘Some bugger’s coming in at night and running the Thompson,’ and Terry says, ‘I know who the bugger’d be, it’d be bloody Lowry!’ (ibid.).

Lowry, it was, and, in a hurry, he’d also left a forme locked up in the chase rack, as further evidence. He had been doing labels for the Vitalia Health Food Company and was unable to print them on his old Centurion, so was breaking into Wakefield’s premises at night and printing them on what he probably still considered, in some way, to be his
Two pages of the specimen book Lowry designed for Wakefield Press. Although there are rough sketches for a specimen for Pelorus Press, this was the only one Lowry actually completed. The apparent extravagance of the many coloured book was facilitated by putting the job through the machine when suitable colours were being run for clients.

Collection: Robin Lush
press. Confronted with the evidence, Lowry could do no other than to confess, putting Queenin and Richardson in a dilemma. They could have him arrested, or they could use the situation to their advantage. They decided, and Lowry agreed, that he should be taken on on a casual basis, where he would bring his clients into the business, thereby giving Wakefield a cut of the profits, and affording Lowry a decent place in which to work. They were never foolish enough to offer him a job as such; he was taken on as a commission salesman; if he didn't bring the work in, he did not get paid. Lowry was given two pieces of advice from a client, Wolf Strauss, who, upon congratulating him on the beautiful printing of the 1962 Festival Catalogue, also warned him not to fall out with the new proprietors. It is clear he knew Lowry and his propensities well. This advice Lowry took, though it needs to be understood that the forbearance and understanding of Queenin and Richardson played a substantial role. Queenin relates a story of how Lowry, one day, disappeared, ostensibly to the toilet. Later in the day they found his apron hanging on a peg in the Globe Hotel, and, on questioning one of his mates, learned that he had gone to see his brother down in the King Country. He finally returned two days later.

Lowry, ever hopeful, advised the partners to put him on to a journeyman’s wage and he would work in whatever capacity they needed him. In typical Lowry fashion he did, however, reserve the right to serve a private practice, to stationery printed for this practice on the house, and the freedom to come and go, albeit by arrangement. The times they did try him on an hourly rate proved to be unsuccessful, as Lowry would get paid for his hours, then wander off, returning to work when he'd run out of money. He may have been practicing his freedom to come and go, but obviously not 'by arrangement.' The wages book for the Wakefield Press at the time gives testimony to Lowry's erratic attendances. On the other hand, it also shows that he was prepared to work hard when the occasion warranted. He was even given a bonus one week following a particularly urgent and arduous job. Strauss's second piece of advice was that Lowry take up drinking cider vinegar, not an unreasonable piece of advice, given that Strauss was the owner of the Vitalia Health Food Company. Lowry did not feel inclined to take the advice.

Lowry's most notable contribution to Wakefield was the design and production of their type specimen book [fig. 26], for which he initially felt a small resentment, as he didn’t feel he was being adequately paid for it. This feeling did not last long, as he soon realised that the mere production of it would bring a certain cachet to the Press towards which he was beginning to feel a distinct but convenient loyalty. As a member of the Wakefield establishment, this would clearly be an advantage to him. He had plans for the Press, plans to make it 'the most interesting and profitable unit in the country
before the end of the year. A kind of spearhead, clinic or laboratory for the whole printing and publishing industry’ (notes, Box 19 Folder 3).

Queenin, though he enjoyed Lowry as a character and respected his reputation for typographic excellence, found the whole situation a nightmare, and it soon became apparent that it was time for Lowry to leave. He tells another story of sending Lowry to a client to collect payment for a job Wakefield had done. Lush, who was working there at the time, shook his head and smiled knowingly. Lowry turned up without the money. The barman at the Globe had exchanged it for its worth in alcohol. Lowry returned to Wakefield two days later and admitted his guilt. Generously, the partners in Wakefield Press always allowed him an office on the premises, where he could write, or just keep up the appearance of going to work. Lowry, typically, saw things differently, and complained to Glover that the prices Wakefield were charging were too high, he was ‘sick of seeing my friends socked just too hard’ (12 June 1963, 0418/006), so he moved on. By this time he was, in any case, very ill with cirrhosis of the liver, taking many, multi-coloured pills1, and beginning to realise that his dreams were never going to be fulfilled.

Not willing to give everything up, Lowry suggested to the University of Auckland that a Lectureship in Typography be set up2, but was informed that, although the proposition had merit, the instalment of such a position would take years to accomplish. Even had he been a patient man, Lowry did not have years. He also proposed to assist Eric McCormick in the university publications and to ‘develop the University Press there’ (Lowry to Glover, 12 June 1963, 0418.006). He expected to be the man to supervise the handing out of work to suitable presses and felt that McCormick, the Chancellor, and the assistant-registrar were ‘pretty much on my side’ (ibid.).

During September of 1963, he was discussing with Glover, the possibility of reprinting How to Ride a Bicycle in Seventeen Lovely Colours. Negotiations had reached the point where platemakers were being asked for quotes and Lowry had suggested to Glover that the imprint of ‘Pelorus Press’ be replaced by that of ‘Bob Lowry’. In the

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1 Queenin relates how Lowry, always the joker, would disappear into an office or the toilet, and emerge some time later with all his pills strung out in necklace fashion, around his neck (op. cit.). It wasn’t entirely the joke he made it out to be however. In his papers in the Auckland University Library, there is a copy of a story he wrote on the difficulties of going to the doctor. He obviously felt his illness very deeply (Box 20, Folder 5).

2 This was an eight-page, illustrated document (see appendix for full transcript). It is reprinted there as it gives a valuable insight into Lowry’s character, especially in terms of its duality. It is fairly clear, on the one hand, that he understands his flaws, indeed, he often used them to make jokes at his own expense throughout the text. The document is also testament to his inability to fully comprehend the role these flaws had played in the difficulties he experienced throughout his life.
midst of this his wife and remaining daughters\textsuperscript{1} left him. He now had no employment of any substance\textsuperscript{2}, failing health and no family with him. Essentially, this was the end. Lowry, having become depressed and ill, and feeling completely friendless, was found dead in a chair at his home in Gladwin Road on 7 December 1963, five hoarded and now empty bottles of sleeping pills beside him. For the last time in his life, Lowry had cut and run.

\textsuperscript{1}Irene and two of their daughters Vanya and Brigid moved out of the house, no longer able to put up with his erratic behaviour. Much of this, according to his daughter Vanya, was caused by improperly prescribed medication combined with the stricture that he stop drinking. As in many of the consequences of his emotional instability, a more enlightened approach may have avoided what seemed then to be almost inevitable. Additionally, recent advances in the study of the causes of Alzheimer's disease have suggested that exposure to lead may be a determining factor in whether or not the risk of getting the disease is increased (\textit{Dominion}, 5 March 2000, p.5). While there is no suggestion that Lowry was suffering from this particular form of dementia, it is possible that the effects of his life-long exposure to lead, even at low levels, may have had an adverse affect on his nervous system, a system which was already compromised by a long-term consumption of alcohol.

Lowry believed himself to be alone and friendless, but his funeral service at Waikumete Cemetery, attended by a multitude of friends, colleagues, clients and family, proved otherwise.

\textsuperscript{2}He did the occasional free-lance typographical job for friends and worked as a proof-reader for the \textit{Auckland Star}, but never again had a press of his own after the 1961 demise of Hurricane House.
Threnody for Bob Lowry

The dinghies
    have been dragged
high above
    the weed-mark
of full tide
    their keel lines gash
the dead grey beach

the yachts
    have been bundled
in canvas and stacked
at the slipway
like mortal remains
ready to go
down through the deep

the drum
    of the sea
has been muffled
    and the hunched gulls
lament
    motionlessly
on the sandbanks

the sun
    has gone out / of the sky
and the cold pale face is scratched
    by the black fingernails of the coming rain

KEVIN IRELAND, Landfall 75
4 Student Publications

4.1 THE PHOENIX
4.1.1 Volume One Number One
4.1.2 Volume One Number Two
4.1.3 Volume Two Number One
4.1.4 Volume Two Number Two

4.2 KIWI
4.2.1 Kiwi 1932
4.2.2 Kiwi 1940
4.2.3 Kiwi 1958

4.3 MAHUKA

4.4 THE SEDDONIAN

4.5 PEDAGOGUE
4.5.1 Pedagogue 1956
4.5.2 Pedagogue 1957
An illustration from Lowry's application for the position of printer to the University of Auckland, a position which, of course, did not exist, but one which he felt was necessary and to which he felt admirably suited to fulfil.

Collection: Auckland University Library
The production of the four issues of *Phoenix* represented the beginning of what became a career for Bob Lowry. He had passed onward from schoolboy hobby printing, which could have remained simply the kind of past-time that is often overtaken by others as one grew older—tastes and situations change, responsibilities become more onerous; life moves on. Instead, printing and typography remained with Lowry for a number of reasons. His enthusiasm for the art had not waned, he had come to feel that his true vocation lay, as he confided to Glover, in ‘encouraging literature in New Zealand’ (letter, 15 July 1931), and further, unlike most of his colleagues at Auckland University College, he was much in need of the income that it brought to him.
Tertiary education in the 1930s was, to a large extent, accorded to those who could afford it. Lowry was the only member of the Phoenix coterie whose family situation did not allow for this. His status as a scholarship student, a recipient of what he called ‘the Lissie’, made attendance at university possible for him. The scholarship allowed him £50 per year for 3 years, but this was insufficient to cover all the expenses of a young university student who lived away from home. Hence, part-time employment became a necessity and what he did best was printing. It was probably inevitable, given this, and his inclinations, that he should continue to do so.

Then, as now, there were a number of societies within a university, societies which offered students a variety of both extra-curricular and related activities to add to the range of their official studies. Lowry joined, among others, the Dramatic Society, under whose auspices the Literary Society was run. The question of the latter society publishing a small, regular magazine which would document its members’ activities, contain criticisms of literary work, and ‘selected passages from works of the author to be next discussed’ (Lowry to Glover, 3 May 1931, 0418/003), was taken up by the committee of the society, who also gratefully accepted Lowry’s offer to print it. This small magazine eventually was to become Phoenix, a rather larger and more momentous undertaking than any envisaged at its time of conception.1 Keith Sinclair commented that ‘In Phoenix, literary and typographic and artistic impulses were fortunate to meet’ (A History of the University of Auckland, p.165). Certainly, it set Lowry upon a path from which he was never to stray.

To begin as he no doubt meant to continue, Lowry, having received a grant of £2 from the Literary Society to purchase ‘a couple of decent founts of type’ (Lowry to Glover, 29 September 1931, 0418/004), ordered ‘15lbs of brand-new modern book-face type’ (Lowry to Glover, 1 December 1931, 0418/004). This, he hoped to be in possession of by the time he was required to print the first issue; but, as he lamented to Glover early the following year (29 February 1932, 0418/005), it hadn’t arrived on time. The society wished to have the first issue of Phoenix out by the beginning of the first term of 1932, and so it became necessary for Lowry to set up and print it in the long summer holidays, with whatever type he could get hold of. He spent most of the...  

1 According to its editorial, the Phoenix was to be a periodical ‘to discuss club policy and publish the original and critical work of its members...the long summer vacation intervened...hitherto modest ambitions were rapidly swallowed up in “huge cloudy symbols of a high romance”...it was decided to launch out beyond the confines of this college, and to try to establish something of a dominion significance’ (Phoenix Volume One Number One). In literary terms it was indeed significant, but the magazine itself and the socialist ideals it was eventually to espouse and which its supporters intended would precipitate a new world order, were not of great concern to the authorities, civil or academic, but enough of a nuisance, in those times of the Emergency Powers Act, to warrant some unease.
The strong, bold cover of the first issue of Phoenix. Strength of line and a diagonal emphasis seen in both the bird and the typeface give the cover a dynamic presence which differed greatly from that of other magazines of its time.

Collection: Janet Paul

A rather disappointing title page to follow such a robust cover. It fails to adequately reflect both the literary intentions of its editor and the aesthetic ambitions of its typographer.

Collection: Janet Paul
holidays in his home town of Paeroa, where he made arrangements with a local printer to use the printer’s type, and his presses when they were available, in return for giving a hand with odd jobs. The situation was not ideal in any respect. The printer was himself in difficulties; a visit from a bailiff a week earlier, the lack of decent types, and the filthy condition of the printery caused Lowry distress and unease. But ‘[s]o far I’ve got 15pp done and ran out of mss yesterday, the blasted editor simply will not send the stuff in decently’ (ibid.).

Lowry also faced the problem of trying to keep the job uniform, while being unable to print it all in the one printery. All the headings, he decided, would have to be printed in one place or the other for the sake of consistency\(^1\), regardless of whether or not text copy had been received, and he was unhappily aware of the effect these shortcomings would produce in the finished work. James Bertram, the editor, paying a visit to Lowry at the printery, was treated to an impressive display of tinkering with the machinery, impressive enough, Lowry hoped, that Bertram would return to Auckland with an enhanced view of their printer’s expertise, a view Lowry felt that he would need when ‘the printing of the mag comes to light’ (ibid.).

The first issue was due at the end of February, but did not appear until a fortnight later. According to Lowry, the delay was due to late copy. Since he was so specific in detailing what was late, and by how much, it seems reasonable to conclude that this was indeed the case. He had taken his small Golding press to Paeroa with him, and though it was still in transit back to Auckland in late February, without copy he could have done little anyway.

Both press and copy did eventually arrive and so began the task of finishing off the issue. Ron Holloway remembers ‘printing the first Phoenix on a miniature press, page by hand-set page. Ingenio et labore’ (‘Remembering Bob Lowry’, p.55). With only one font of decent text type (the November order was finally filled), Lowry had to set up each page, print it, then ‘dis’ the type in order to set up the next. It is surprising that anything of any distinction whatsoever came out of all the difficulty and drama.

The front cover is certainly dramatic [fig. 32]. ‘THE/PHOENIX’, ranged left in 32-point and 60point Futura Black Extended\(^2\) respectively, and positioned at the head of the demy octavo, counter-balances a smaller 24point ‘VOLUME ONE’ set in the same...

\(^1\) This may have been an ambition, but it is obvious from the styles eventually printed that the resolve did not stick.

\(^2\) A member of the Futura family, designed by Kurt Schwitters and released by the Bauer Foundry in 1931, Futura Black is a sound design which represented one of the earliest successful examples of 20th century display type.
THE PHOENIX

A number of factors included in this number of the Phoenix will probably influence a further development in true sense. The

Contributor's Club is an arrangement which, it is hoped, will prove popular for the purpose of discussion and debate. Reader's will

probably be encouraged in more open expressions, the discussion view-

ing in a positive way that valuable Fee-de-lait of a few at a time,

and should interest and provoke—authoritative writers in

what matters. It is intended to include in the future Film Review, and possibly Domestic News as well. The Editors have upon minds, and will undoubtedly

SS

And now a short scene about this first issue, and its relation to the general subject. The advantages of having a number one in

turn went such as to unanswerable objections. But the Editors felt strongly that such a move was for several good reasons, the

more to the point that the man has been raised. Firstly, in as

good a perspective as the new appearance that has been brought

forth, the new appearance is due to the free spirit that

libertarian. The mind is clear of all that the Editor has been

recently.

above:

SOMETHING LIKE THE EYES

FROM THE BIRD OF JADE

...AND THE FEET

WILL THE BIRD SING?

SAME THE BIRD RIDE?

III

SOMETHING LIKE THE EYES

FROM THE BIRD OF JADE

...AND THE FEET

WILL THE BIRD SING?

SAME THE BIRD RIDE?

III

WALTER D'ARCY CRESSWELL

CONTRIBUTORS' CLUB

Preparing these pages should contain some notice, and it may be a matter of regret that Mr. Cresswell's work—partly of his own, partly of Mr. Cresswell himself, for he is significant, more than any of his work which has appeared in the two books Pages 1921-1927 and The Poet's Prose—is in a misfortune that Katherine Mackay died too soon to be of the much more value than is

the case. Also, the Phoenix has reached its hundredth number,

and the future of the magazine cannot be said to be as

slight as the first. And yet, the Phoenix will have one type, the

feature will be standardized, and the least marked improvement and

some extent to individual ability to affect a satisfactory ap-

proach between the intellect and the emotions.

But our current here is not with the operations of such a sight, nor is it a sight of a brighter season, which is a little more difficult

and no little more in itself, that it is none.

right:

[fig. 341]

[fig. 351]

Collection:
Janet Paul

9.6

Student Publications

CULTURE AND PURITY

Culture and Purity

A great many books are read in New Zealand. A great deal of

discussion takes place. This is bound to be a matter of education which

is unworthy of a nation. It is unworthy of a people. It is unworthy of a

world. And yet, the Phoenix has reached its hundredth number,

and the future of the magazine cannot be said to be as

slight as the first. And yet, the Phoenix will have one type, the

feature will be standardized, and the least marked improvement and

some extent to individual ability to affect a satisfactory ap-

proach between the intellect and the emotions.

But our current here is not with the operations of such a sight, nor is it a sight of a brighter season, which is a little more difficult

and no little more in itself, that it is none.

right:

[fig. 341]

[fig. 351]

Collection:
Janet Paul
font, but ranged right at the foot. The graphic, hard-edged image of a phoenix emerging from the flames is set, centred, slightly above mid-point. The line qualities of the type and the image are relatively similar, and, the choice of each was, at the very least, fortuitous. There is a burgeoning strength in the overall effect, a strength lent lightness by the modernist touch of an asymmetric layout and the upward stretch of the rising bird.

Expectations of a new order of things are dashed by the pale, frail title page [fig. 33]. Goudy Old Style Titling\(^1\), not a face of robust aspect, and slightly worn here, is used a little unhappily for the title, and, at 36point is unnecessarily large, both for the size of the page, and in comparison to the 10point Garamond\(^2\) at the foot. More generous letter-spacing would have closed the gaps between words and lent this line a less patchy appearance. The phoenix device on this page, different from the one on the cover, is adapted from a signet ring given to D. H. Lawrence by John Middleton Murry.\(^3\) It floats about in the space between head and foot, and, although an adequate design in itself, and in the context of the page, it does suffer in comparison with the sturdy cover bird. The page looks like, and probably is, the result of expediency, rather than deliberate choice, certainly in terms of the selection of type, on the part of the typographer.

The overall page layout of the magazine is surprisingly consistent, given the difficulties under which it was produced. Each page is justified to a measure of 25ems, and all have a consistent running head sequence. Ranged left upon the verso lies the title, 'THE PHOENIX', and ranged right on the recto, is the article or section title. Both are set in caps and both are followed, or preceded, respectively, by a series of ellipses. The inconsistencies that do exist within the magazine lie, for the most part, in the fonts. The running heads are a good example of these inconsistencies. The running head sequence of 'THE PHOENIX' and 'CULTURE AND PUBERTY' [fig. 34] are set in 10point Garamond caps. Others, for example, the sequence seen in 'THE PHOENIX' and

\[\ldots\ldots\]

\(^1\) Goudy Old Style was one of a few new fonts available in New Zealand in the 1920s. Designed by Frederick Goudy and released by ATF in 1916, it was one of the best of these.

\(^2\) Garamond is a font whose beginnings are found in the French Renaissance, though modelled on that of Aldus Manutius. The models used to recreate the 20th century revival are those of Jean Jannon of Sedan (1580-1658), who imitated the purity of the original Garamond letter. It is a moderately light letter, unmistakably French, and requires little leading. Lowry thought it 'highly legible, very beautiful in italic, and [with] a sound tradition behind it for classic printing' (Lowry to Glover, 17 October, 1932, 0418/005).

\(^3\) The verso to title reads 'The device on the title page is adapted from a signet-ring given by D. H. Lawrence to Middleton Murray at Christmas, 1923, when the latter was engaged in establishing the New Adelphi. It was sent with this accompanying note: 'To the old raven, in the act of becoming a new phoenix'; and it bore the motto here reproduced' (Phoenix, Volume One Number One).
TWO POEMS

COLD WIND MUSIC

THE WIND shall not revel
Out of day or out of night.
Though I change as the seasons,
Cold and wind and snow,
That, there’s no poison
Of dust or violent wind.

One standing from me
The leaves fall from me.

Out of reach, and far, far.
– The end of all,
Cold music, and
In words within me as deep.

As figures come so ban.

CAPE WANSLOW
To L. M.

QUESTIONLESS were those deep hours
As the unending night
And movement of the sea and wind.
Patience and never rest.

We cannot touch them nor—
No more than women like us
The coins and women.

Of the unendless, still, transparent day.

After no such fall, through broken years,
As an unsteady object in the hand.
Dark, frowning, without key.

As dark and bright as each is and we are.

... CHARLES BRASH

The Necessity of Criticism

Then that which voids the golden wently
Remove not our candidates.

More than once of late I have heard it asserted that
we are in danger of coming to critical need. — The
primary purpose of this article is to relate that assertion, to
examine the exception upon which it is based. For I believe
that one of the greatest needs of literature today is among
and intelligent criticism; and that the present tendency to
regard criticism as inherently inferior to work more ob-
viously “creative” is wrong, and dangerous, and not too quickly
be opposed.

“Do not love, much less pity myself an unappreciative” wrote
Gray in a letter to Mason, “and think even a bad verse better
than the best observation that ever was made on it.” Since
Gray many have sung its same tune. But you must remem-
ber, first, that Gray had begun his letter “almost blind with a
bad cold,” and, secondly, that there are equally competent
judges who question Gray’s dictum. “It is of more use to the
young to write criticism than poetry” said Tolstoy, and in
one of his letters he explained what is the real justifi-
cation for criticism:

“If we had real criticism, then I should know that I
formed material—good or bad—does not matter—that
to men who devote themselves to the study of life I am
as necessary as a star to an astronomer. Many more,
religion, civil-matters have vanished because there
were no historians or biologists. In the same way
numbers of lives and works of art vanish before our
very eyes owing to the complete lack of criticism.”

“Today criticism can do nothing, because modern works
are so poor,” we are sometimes told. And here again Tolstoy

above: [fig. 37]

right: [fig. 38]

Collection: Janet Paul

... CONTRIBUTORS' CLUB

more than is too young by a very-reading flood of literature—master-
pieces. It is time that writers caught something of Katherine
Mansfield’s mastery in art. “We are priests after all” she
wrote once. Her words are forgotten; and the literary garden
of today hardly needs reading. She insisted above all on the
intimate relation between Art and Life. An artist must be
part of what he wishes to serve: Art to art and in truth.
Because she displayed her own spiritual purity she cannot
write. There could be no more overwhelming testimony of her
faith as an artist.

“One must be true to one’s ideals of life — in every single particu-
lar.”

And she was — truer than any of our time.

... JAN MILNER

Calm

FAWNER, to deliver flower
And as the wind we bore

Washed a long hour,
I heard my heart
To your unending heart.

While the wind this fall
Ashen and weak with the dropped pitch...-

In the calm time
One might pass the way
None daring
How the wind stirred us
Shattered, not a drop.

... ALLEN CURNOW
'THE CONTRIBUTORS’ CLUB' [fig. 35] are set in 9point Caslon Old Face caps. An inconsistency can be seen in the running head ‘LITERATURE & PHILOSOPHY….a prospect’, [fig. 39] which is set in the Caslon Old Face caps; here Lowry has used a roman ampersand [&] to link the words, a letterform which is textually inconsistent with the word ‘AND’ which he used for ‘CULTURE AND PUBERTY’ [fig. 34]. A 0.25-point rule, extending from edge to edge of the image area underscores each running head, whatever its typographical treatment.

Titles, for the most part, are Artcraft set in combinations of caps and caps & lowercase, depending on hierarchical considerations. The title for the article ‘The Necessity of Criticism’ [fig. 37], for instance, is set in italic caps & lowercase; whereas that for the section ‘CONTRIBUTORS’ CLUB’ [fig. 35] is set in italic caps of a smaller point size. Discrepancies do creep in, for example, the title of Allen Curnow’s ‘Calm’ [fig. 38] is set in italic caps & lowercase, whereas Charles Brasch’s ‘CAPE WANBROW’ [fig. 37] is set in roman caps: the poem is one of two, set under a heading of italic caps, larger in point size than that of ‘Calm’. It is clear that Lowry has attempted to establish a hierarchy, but the method is a little clumsy. The font Artcraft itself, though still included in type specimen books issued as late as 1990, looks old-fashioned, in the sense of quaint, to 21st century eyes, but was in fact, a fairly new one when Lowry used it. The calligraphic antecedents of its italic are clearly evident. Released on to the market by Ludlow in 1930, from original designs by Robert Wiebking, it is a display face with some fairly eccentric forms in its lowercase and an organic appearance which at the time went somewhat against the popular trends of both the modernist sans serifs and the new cuttings of traditional types, though it has something of a ‘deco’ look about it. Lowry regarded it as a font with ‘a highly aesthetic appearance’ (Lowry to Glover, 15 December 1930, 0418/003), and it was one which had gained some popularity for use in invitations and the like. It was, arguably, not the best choice for a magazine with literary aspirations.

1 The original Caslon font arose out of a request to William Caslon to cut Arabic types with which to print religious tracts to be used in missionary work. This, and the fact that he identified himself as the cutter on the proof, attracted the attention and interest of sponsors who then requested he cut Latin types. In the early 18th century, England was still feeling the effects of the activities of the Star Chamber censors, so there was little native typefounding, possibly even little call for it. Caslon’s first roman, a pica, finished about 1722, was immediately successful, and led to an almost complete exodus by English printers from the use of European types, and to the exclusive use of English ones. Caslon, being an old face, had fallen out of fashion by the mid-18th century, only to be revived in the mid-19th century by Charles Whittingham of the Chiswick Press, in his work for the publisher Pickering. Among its other admirers were Benjamin Franklin, George Bernard Shaw and, of course, Bob Lowry.
This page also shows the ampersand in the running head.
Collection: Janet Paul

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This is a page from a student publication named "The Phoenix." The page contains an article titled "The Cause of it all." The text discusses the concept of "modernism" and "Gallia." It also includes a reference to "Scientific America" and a mention of "the aesthetic turned scientific." The page features a decorative variant of Gallia, not enhanced by its fancy adornment.

Collection: Janet Paul

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Student Publications

LITERATURE & PHILOSOPHY

The forehead spiritual unrest.

If the new philosophy, then, is to succeed in its purpose it will have to encompass all these phases of human conditions. The task of formulating the principles of such a philosophy in itself is therefore not only impossible, but to some extent a necessary part of the problem. A possible solution, however, is to see science and philosophy here in the main placed their most in the intellect, and as creative and literature have placed their is in the emotions. This is perhaps rather in prevailing statement, but, after making all sorts of reservations, it still seems to me that the essence of the scientific and philosophical methods is intellectual, and of the religious and literary methods, emotional. The main purpose of the new philosophy will then be to reconcile the intellectual with the emotional phases of experience. And with this connection, at least, modern thinkers are in full agreement. To quote Professor Whitehead again:

"...the higher the differences of tempo between the more emotional and the conceptual experiences produce a life medium unless this supreme function has been achieved. The two roots of the organism require a reintegration in which emotional experiences illustrate a conceptual justification, and conceptual experiences illustrate an emotional illustration."

And, more generally, when schools of literary and philosophical thinkers, the Neo-Romantics in particular, are arrived at the necessity for facing intellect with intuition, and sense with sensibility. But beyond this movement, the issues involved in the conflicts between all the branches of learning, they again have made little attempt at any definite connection as to how these factors is to be effected.

There may seem to be little enough connection between this problem of coordinating here and intellectual, and the ideas that language is inadequate to express—most of the things that really matter. But it seems to us that this deficiency of language is the turning point of the whole issue.

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\[ \text{fig. 39} \]

Modernistic, a decorative variant of Gallia, is not enhanced by its fancy adornment.
Collection: Janet Paul

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\[ \text{fig. 40} \]

Modernistic, a decorative variant of Gallia, is not enhanced by its fancy adornment.
Collection: Janet Paul

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\[ \text{fig. 41} \]

Modernistic, a decorative variant of Gallia, is not enhanced by its fancy adornment.
Collection: Janet Paul
There are titles which do not conform to the Artcraft model; one, for example, is the title of the previously mentioned article, 'Culture and Puberty' [fig. 34] which is one of two titles in the magazine to have been set in a bold italic Bodoni\textsuperscript{1} caps & lower-case (the other is Mason's poem, 'Stoic Overthrow').

The article 'Culture and Puberty' comes to notice again in its text setting—10point Garamond with Cheltenham\textsuperscript{2} italics. This is not a good marriage and was likely to have been a reluctant one. Lowry would have had limited choices, and as italics were not readily available in the average printer's type cabinet,\textsuperscript{3} Lowry took what he could get. The weight of the fonts differ,—the Cheltenham, additionally, appears to be worn, which accentuates the monotone aspects of the letter—and its x-height, small on its body, produces a smaller appearing size than the Garamond, itself a font with a smallish x-height. The caps and ascenders of the Cheltenham have an exaggerated height which not only gives the font an intrinsically awkward relationship between its x-height and set-width, but, in combination with the more moderate Garamond, creates a body of text with an uncomfortably patchy look. 'Literature & Philosophy.... a prospect'

\footnote{1 Bodoni is an 18\textsuperscript{th} century modern font designed by Giambattista Bodoni; it is a face of faultless design, knife-sharp serifs, exact angles, perfect fit, and elegant hairlines. It has a relatively narrow set width, and is, therefore, economical of space—seemingly, the perfect typeface. It is, unfortunately, uncomfortable to read in text, being too strong in the contrast between its thick and its thin strokes. William Morris, whose types, it must be admitted, had their own not inconsiderable faults, called Bodoni an abasement of the typographical art. Its shortcomings are irrelevant here, as Lowry did not use the font for text, but for titles, in which they stand out, clear and strong.}

\footnote{2 This face, described as 'the embodiment of type design that is thoroughly American' (Lawson, \textit{Anatomy of a Typeface}, p.253), was the most widely known in Lowry's time. Its introduction was looked upon as a welcome relief from decorative Victorian letters, though it has not been without controversy. Opinion was divided: it was viewed variously with affection and denigration. First conceived by Bertram Goodhue for the Cheltenham Press, it is a rugged, plain font, understandably unpopular with the exponents of the new movements in advertising design. It was, moreover, never a font to hold much favour with the cognoscenti of typographers. McMurtrie wrote of it:: 'The appearance of most magazine and commercial printing will be improved by the simple expedient of denying any variants of the Cheltenham design to compositors' (in Lawson's \textit{Anatomy}, p. 255). Beatrice Warde disliked the face and Glover despised it, calling it 'tin-fence Cheltenham.' ATF, in their 1906 advertisement for the face, attribute to it a distinguished and unusual character, styling it the 'type sensation of the year', which almost by definition makes it unsuitable for literary printing. Roman or italic, it is, with its long ascenders and short descenders, at best, idiosyncratic, never a useful quality in book work. It resembles in its form the old Roman letter which, before Caslon designed his fonts, was used by the bulk of English printers. Its chief attraction to printers was its sturdy serifs, which ensured a long life, and its diverse manifestations—in ranges of weights, shapes and sizes—all bearing a family resemblance.}

\footnote{3 Glover more than once commented that one could tell a New Zealand country printer by the fact that he kept his italics in a bag on a hook on the wall (at times he said it was behind the door).}
Russian Communism is essentially a religion; in its intolerance, the persecution of all other religions, the glorification of the communist society—which takes the place of the Christian God—and of the proletariat as the chosen people of God; in its claim to absolute truth. Of course it denounces religion and devotes itself atheistic and materialistic. But such claims can be made only by a religion; and the inspiration and the driving force of Russia are respectively a religious ideal, and spiritual energy. That ideal M. Berdyaev calls "communion, shadow among men"—that is, Communism in the deeper sense of the word. As for the other, it is, or ought to be, an historical commonplace that any great movement, such as the Renaissance, the 18th century wave of glorification, or that social movement in England which began in the 1790s and won its first victory in the Reform Bill of 1832, whatever its expression, is treated by some spiritual energy working in a group of men or a nation. The soul, the vital force, of such a movement, is something intangible, a leaf of enthusiasm, not a laid idea.

The conclusion which M. Berdyaev draws from this fact that Russian Communism is a religion, is that only by a religion, and only by one as adult and self-sacrificing as Russian Communism itself, can the rest of the world oppose it. This does not concern the present discussion. The apparent decline of Christianity, at least in Protestant countries, is giving rise to considerable speculation as to the possibility of some world-wide religious revival; but the west cannot stake its hope on that. It is threatened more immediately by its own internal strife. It may be called internal to the west since Russia is not affected by it and self-preservation from that menace is the first necessity. Later, indeed, something further may be required to oppose the present religion of Russian Communism; a new religion; but for the present there are more pressing needs.

Now this Russian ideal is a high one and has inspired other lesser movements. But it not only emanates from the people upward; it is also imposed by their rulers from above as "a doctrine which is oligarchy for everyone." And that communism states a belief in the proletariat, and when classes are abolished, in Communist society, an exclusive belief, demanding that they shall have no god but man. The individual is of no account and no intrinsic value. There is a single Communist society. This is a starting new doctrine perhaps unpreanted before, and certainly never practiced as it is today in Russia. There the individual is of value only for his service to society. Thousands of individuals—such as the Kholks, the class of independent farmers—may be persecuted for the good of society; millions may be sacrificed in the present for the millennium of the millennium in the future. This belief in a speedy millennium, it should be noted, is very like the belief in immortality, and is curious in this that respect to Shelley's conception of the millennium as expressed in The Necessity of Atheism and to Pascal's Doubt. But Shelley did not deny the value of the individual.

Here is the fundamental issue between Soviet Russia and European civilization, in one may say, the civilization of the west of the world. The issue is not between Capitalism and Communism—it is in Russia there still is and must long be at least one as liberal as the west. The issue is between individualism and communism; between the assertion and the denial of the ultimate value of the individual. It is, at bottom, a spiritual issue. Nor, on the individualist side, is Christianity alone concerned.

All that the modern world has inherited from Greece and from Israel, its whole civilization Christian and otherwise, is based upon the recognition of the value of human personality. This value Russian denies. That Christianity is founded upon that value and so included in the Russian condemnation is no small matter seen in the present condition of Christianity; but the condemnation covers all that we are accustomed to regard as the highest product and the ideal expression of western civilization, from the Greek philosophers, tragedians and oracles in Dante, Michelangelo, Shakespeare, Beethoven, and even Dostoevsky. It is not suggested that any of these is actually hostile to or even hostile to Russian Communism; indeed it would seem that Dostoevsky has received the inspiration of the Russian Government, which has newly published a volume of material relating to his life, first made known after the recent death of his second wife. But it must be recalled that Russia denies the value of what these were.

[fig.41]

The em quad show up quite clearly as white squares in this spread of text. The pattern these squares can form on a page are distracting to a reader and are entirely due to the practice of using em quads for ease of justification. Justification in manuscripts was attained by inserting ornaments or flowers in the space at the end of a line. It would be hard to say which would be the more distracting.

Collection: Janet Paul
[fig. 39], an article written by Lowry about which he confesses to Glover to have gotten ‘badly out of my depth’ (29 February 1932, 0418/005), was set in a 9point Century Expanded, leaded 3 points to aid readability, but this meant that the text, as a consequence, is much lighter in colour on the page than those texts set in Garamond, which requires less leading. This too is speckled with Cheltenham italics, and the effect is more distracting than ‘Culture and Puberty’ [fig. 34]. The letter-fit of Century is much looser than that of Garamond, the font itself lighter in mass; the contrast between the two fonts (Century roman and Cheltenham italics) is therefore more pronounced.

It must be remembered that these discrepancies in some measure reflect the geographical constraints that Lowry was under at the time. It is obvious from an analysis of the magazine that some pages were done in Paeroa and others in Auckland, with different sets of fonts available at the two locations. This deduction is further reinforced by Lowry’s own description of what he had and had not received from the editor. ‘Culture and Puberty’, for instance, was not handed to him until the first of March, by which time he had returned to Auckland. Bertram’s editorial was similarly late, and both were set in Lowry’s newly acquired font of Garamond. The heading of the editorial, set in Artcraft, was probably printed in Paeroa, against the article’s expected arrival there earlier. The masthead above it [fig. 40], doubtless also set in Paeroa, is set in Modernistic, an ATF font, designed by W. A. Parker and released in 1927. In a manner similar to Artcraft, it heralded a new age, yet remained outside both the strictly modernist and the revivalist traditions of the time. Harling, in a 1936 article (‘Experiments and Alphabets’, p.60), called it ‘lamentable’, and postulated that its use by printers was a combination of their lack of critical analysis, and the power of the typefounders’ publicity machine.

Also evident in this magazine is what Dennis McEldowney calls ‘typographical niceties’, though he was, at the time, referring to the work of Glover (‘The Typographical Obsession’, p.63). He describes as an 18th or 19th century practice the inserting of an em quad after the final punctuation of one sentence and before the capital at the beginning of the following one [fig. 41]. This use of the em quad, or, for that matter, the en quad between words, was not unusual in any century; many trade printers used it to give

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1  This was a font designed, in collaboration with Linn Boyd Benton of the American Type Founders Company, by the printer and type historian Theodore L. De Vinne in the 1890s. De Vinne, in reaction against the spindly, effeminate types of the late nineteenth century, wished to have the use of a stronger and more readable face. Designed specifically for the Century magazine, Century was a face of heavier lines and thicker serifs than had previously been popular, a design which could withstand the heavier press-pressure of mechanical presses, rather than that of a handpress. It has a quite noticeably narrow set and a large x-height. The variation used by Lowry in this Phoenix, Century Expanded, designed in 1900, is identical to the original in all aspects other than its wider set.
themselves leeway when justifying lines. It could be described as a ‘lazy trick’ (Lush, telephone conversation, 21 January 2000). Lush explains that comps were paid at piece rates; the more they did in a given time, the more they were paid. Dowding reinforces this by explaining that ‘the compositor is obviously not intent on securing visually even spacing throughout the line but on justifying it with the least amount of effort in the shortest possible time’ (Finer Points, p.7). Although not a problem in all cases, it is a little like any space; it should be tempered according to where it is used. A small page of solid 10point Garamond prose peppered with em quads is going to look patchy, while a large page of 14point, leaded Baskerville, a face with a wide set, composed into longish lines, for example, may be marred very little. Aside from the general dictum regarding the readability and even texture of close word spacing, Caslon is a font that looks its best close-set, being one in which the letter-fit is especially good. With respect to the provenance of the practice of using em or en quads, among printers of note, it is noticeably absent, for example, from the 16th century books of either Robert Estienne, Christophe Plantin, or Geoffrey Tory; it appears in the 17th century publications of Joseph Moxon; and disappears from those of the 18th century Didots; it reappears in the works of the Whittinghams of the Chiswick Press, and those of Thomas Bulmer; and, though it is readily apparent in books of the early 20th century, it is not seen in those of Francis Meynell of the Nonesuch Press (Meynell was not a printer as such, but caused his books to be printed, choosing his printers carefully), nor of George Bernard Shaw, who also had quite a lot to say about how his books were to be printed. Eric Gill solved the problem, at least on his own account, by advocating non-justified lines, letting the spaces fall where they would naturally. It was not a popular solution.

1 The practice was, in fact, widespread in time and place among trade printers. It appears for example, in such diverse publications as A Treatise on the Culture of the Apple and the Pear (H. Proctor, Ludlow, 1813, London), Fabulous Histories by Mrs. Trimmer (Charles Whittingham, 1821, Chiswick), William Cotton’s A Manual for New Zealand Beekeepers (R. Stokes, 1848, Wellington), R. L. Stevenson’s Weir of Hermiston (T. & A. Constable, 1896, Edinburgh), Murihiku by Robert McNab (William Smith, 1904, Invercargill), New Zealand by William Pember Reeves (R. and R. Clark, 1908, Edinburgh), T. Lindsay Buick’s The Treaty of Waitangi (Thomas Avery and Sons, 1933, New Plymouth), and, finally, The Streets of My City, by F. L. Irvine-Smith (Hutcheson, Bowman and Stewart, 1948, Wellington). The practice is not much seen after the 1940s. It is evident in Lowry’s work throughout his career, but it should be noted that it more often appears in work which was comped for him by others: employees, partners, or linosetters. It may also have been the result of a reluctance on the part of many setters and printers to hyphenate words at the end of lines. Opinion on this is, as are most matters of typographic aesthetics, divided. Dowding, for example, considered hyphenation, regardless of its frequency, preferable to over-spaced words; Beaglehole (‘A Few Harsh Words’, n.p.) was more cautious and felt that two in succession were allowable, three, never. However, it is sufficient to note that the practice of loose spacing, no matter how it was caused, was widespread in time, place and circumstance. Lowry employed it, or allowed it to be employed, or he did not, apparently at random.
Lowry utilises the em quad here with more success on the lighter pages of Century than on those of the Garamond. The texture on the page of, for example, ‘Culture and Puberty’ [fig. 34], is interrupted by the blocks of white space; the page is too small to absorb them happily. In general, the practice, along with the use of en quads between words, is to be avoided if possible, for reasons of readability. Close-set spacing between words anywhere in a line of a text allows an adult with normal reading ability to take in a group of words and process them through the eyes to the brain. Breaking up the group with white spaces is not only unnecessary but distracting, making reading uncomfortable. A well-composed page of text, in terms of the dictum espoused by Lowry at the time, should consist of lines of black and white running horizontally down the page. White patches, appearing here and there, either from the use of en quads between words, or of em quads between sentences, create a vertical emphasis, and patterns which can isolate words and increase the danger of ‘rivers’ within the text.¹

The practice of employing both a paragraph indentation and an extra line between paragraphs is unnecessary if the intention is simply to signal a new paragraph. Paragraph indentations of, say, 1em are sufficient; the addition of extra white space above weakens the indented line. Both devices were practiced by many trade printers at the time; Lowry, a keen collector of styles and fashions—many of which he gleaned from Holloway, who was a scholarly collector of types and typographical ephemera—picked up, used, and often discarded many practices such as this throughout his printing career. He uses both devices with the Garamond pages, but omits the extra lines in those set in the Century, without apparent reason, other than, perhaps, the fact that they were already fairly well leaded, which seems a reasonable decision. Not so reasonable is his use of the paragraph indentation at the beginning of a tract, underneath a heading or subheading, a practice which lends a feeble and unsteady character to any beginning. This practice has almost always and universally been eschewed among the sort of printers/typographers Lowry aspired to belong to. Another opening device, the initial letter, is employed in some articles—e.g. ‘Literature and Philosophy’ [fig. 39], ‘The Necessity of Criticism’ [fig. 37]—and omitted in others—e.g. ‘The Challenge of Russia’ 

¹ Dowding, comments, ‘An examination of the best work of the most famous printers since the midfifteenth century seems to indicate that one belief was held commonly, and adhered to consistently, by them all: they believed, as all good printers nowadays believe, that when words are set for continuous reading they should always be closely spaced and not en or em quadded’ (Finer Points, p.3). The list above shows that this was neither strictly nor necessarily so. There are those typographers whose preference lies in the even grey tones of a page, tones achieved by meticulous setting to avoid any extra white spaces at all, and those who feel less ambitious about it. It might also be noted that the desire for an even texture on a page of type was probably a hangover from manuscript spacing, in which decorative devices were used to justify lines.
Many Readers

will no doubt have remarked the somewhat bedraggled appearance of the Phoenix in this first stage of its flight. It may perhaps be worth pointing out that certain pages of this number cannot be considered at all representative of the standard of typography to be maintained in future issues. The bulk of the letterpress was produced (as is explained elsewhere) under conditions of extraordinary difficulty unlikely to occur again.

At the earnest request of what may be styled (with rather undue impressiveness) the Printing Department, this notice is inserted by

The Editors

The disclaimer which was inserted into the first issue of Phoenix—testament to the understanding and appreciation of its shortcomings.

Collection: Janet Paul
[fig. 41], ‘Culture and Puberty’ [fig. 34]. If it is assumed that the articles set in Century were done in Paeroa, and this includes the first three of these, and the articles set in Garamond in Auckland, as is the case with the last, the reason for this discrepancy does not depend on geography. No obvious textual nor any hierarchical considerations are at work here, so it must be assumed they were used, or otherwise, with no specific reason. In addition, the ideal initial letters range with a base-line in the text, which, in most instances here, they do not. One assumes expediency or lack of materials would be the reason, as Lowry, even at this early stage of his aesthetic education, is unlikely to have been ignorant of this requirement, though again, the practice of not ranging the letters was widespread among printers of all types up until the end of the 1940s. Again, it was a practice Lowry subscribed to erratically throughout his career; at times lining the letter, at others, not, though it should also be mentioned that he largely discontinued this style of beginning a work in the 1950s when he adopted the use of caps & small caps.

The paper stock on which these types sit produces varying effects. The Century has the strength of similar line weights to retain its character on the smooth paper, but the Garamond, a face designed to print and spread on more absorbent antique papers, tends, in some places, to sit on top of it, thin and spindly. The lack of pagination numbers in this first Phoenix no doubt reflects the peripatetic nature of its production.

Glover, in Book VIII (n.p.)\(^1\), and with that handy revisionist’s tool of hindsight, comments that Phoenix: Volume One is not distinguished, and this is so. He goes on to say that it was certainly a triumph over difficulties, and this, too, is true. What it does represent, more importantly, is the first step on a journey that led to a body of work which would grow steadily in stature and accomplishment. That Lowry himself was aware of its shortcomings, even to the extent that he inserted an explanation into each copy [fig. 42], boded well for future improvements. This level of awareness and sensitivity gave him the aesthetic tools to eventually accomplish what he did typographically.

Without the benefit of hindsight, and from an uncritical and possibly uninformed standpoint, came John Dumble’s review of that first Phoenix in Craccum.\(^2\) He praised the

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\(^1\) This number of Book contains an article entitled ‘Bob Lowry’s Books’, in which Glover gives his readers a four page analysis of the typography of his friend. In it he details a variety of publications, disparate in character to cover Lowry’s range, yet seems, upon closer reading, to damn them with faint, and, at times, fulsome praise. McEldowney comments somewhat wryly that this situation was ‘fairly common with masters and disciples’ (interview, 24 June 1998). Lowry was obviously pleased with the article, as the Pilgrim Press printed a copy of it in black and green on pale green laid paper, complete with decorative embellishments.

\(^2\) Craccum was designed as a fortnightly review of College events, its first issue appearing in 1927. Some students, including Lowry, felt the need to parody it, in their handwritten ‘Wrecum.’
A Len Morrison lino-cut. This page also shows the style of captions Lawry used; a style which reflected that of the Contents page.

Collection: Janet Paul
'excellence of its form', declaring it 'singularly appropriate', and describing it as a 'work of art and discrimination' ('Some unkind thoughts', p.8). Since Craccum, though not itself particularly possessed of excellence of form, was set in Perpetua—a face new to New Zealand, and thus imparting a modern, designed aspect to its pages—it could be surmised that Mr. Dumble had some idea as to the aesthetic attributes of a publication, but he does, in this instance, overpraise what is, essentially a very flawed attempt at good printing.

4.1.2 Volume One Number Two

Again in Book VIII, Glover proclaomed Phoenix Volume One Number Two to be 'the happiest of Lowry's achievements' (n.p.). The improvement from the first issue was, indeed, tremendous, so much so that it seems likely that Lowry took advantage of the eyes and talents of Len Morrison, an architectural student with aesthetic sensibilities, and perhaps those of John Beaglehole, Lowry's history professor, and a fine typographer. Holloway claims that Morrison, as well as contributing to the artwork of this Phoenix, in the form of the lino-cut 'Morning in Tuscany' [fig. 43], also advised on the layout of the issue. Morrison is listed on the verso to title as the art editor, and there are a number of typographic devices which, at the very least, he and Lowry may have discussed. Be that as it may, the result is an issue truly worthy of its name: this second Phoenix rises out of the ashes of the first, more aptly the 'beautiful bird' described by Dumble ('Some Unkind Thoughts', p.10). Lowry himself was confident and affirmed to Glover that,

Phoenix is going to be a pretty good thing. This time from the typographical point of view at least... the format and layout are excellent... you will be expected to boost the sales of Phoenix... [i]t cost a bit to produce a decently printed magazine and there are too many miserable [sic] printed ones in New Zealand for us to swell the ranks, but we don't want to lose money over it (24 July 1932, 0518 /005).

Lowry's clear understanding of the shortcomings of the first Phoenix meant he was unlikely to repeat them. He was helped a great deal in this quest by the acquisition of a new press and the establishment of activities in a basement room under the Science building facing Symonds Street. Holloway, who worked with Lowry on Phoenix, recalls that the chemists working in the rooms above often let their sinks overflow, thereby spoiling a great deal of paper ('Remembering Bob Lowry', p.54).

This issue of Phoenix (along with the Carnival Programme, which Lowry had printed
between the first and second *Phoenix*), was produced on this new (to him) 19" x 14" power-driven platen, complete with motor and rheostat to run 'at any speed from dead slow to 2000 impressions/hour' (Lowry to Glover, 27 June 1932, misfiled, 0418/001). He had persuaded the Students' Association that he could print for the Literary Club, the Social Committee and the Carnival Committee, as well as for the College Office, at much cheaper rates than if they had the work done outside the College. Each would contribute to the cost and each reap the benefits, while Lowry hoped to make a little something for himself. After a few unrealistic suggestions from Lowry concerning the type of press he deemed suitable, the resulting purchase was the power-press and a quantity of good type. An arrangement was also struck whereby Lowry received 25% (subsequently increased to 45%) of the profits, with the remainder going to a fund to purchase further supplies as required for the Press and its business. Initially, the Association was concerned about what would happen to the press, and consequently their investment, when Lowry left, but he assured them that he would have a use for it and would buy it back at its then value, to be paid off over ten years. This seemed to satisfy everyone and with the additional security of a contract, binding Lowry to conditions and expectations, the press was bought, installed and fired into action. Lowry himself viewed its acquisition as the fertilisation of the egg of a New Zealand University Press and all that remained was to 'watch it grow' (ibid.). In truth, he had put the question of the establishment of an authorised Auckland University Press to the Professorial Board, hoping they would commend it to the College Council, and he confided to Glover that 'if they have sense enough to jump at it, my future is assured' (13 September 1932, 0418/005). The Council, however, declined his offer and were singularly unimpressed when Lowry pre-empted the expected favourable decision by adopting the colophon 'at the University Press', an assertion the College authorities felt had meaning beyond the scope and authority of Lowry's operation and one which ought to have been reserved for an official press.

Cluttered they might have been, but the new premises were larger than the old, they were lighter, and the press was power-driven, hence capable of more work and of faster output, though it was not running until five days after the Power Board had promised it would be. It seems quite typical of the sorts of delays and disruptions which can be put down to outside causes, but upon which Lowry's reputation for unreliability were based. Still, '[t]hings are beginning to look up for the overworked and underfed enthusiasts in the printing and publishing line' he wrote to Glover (27 June 1932, 0418/005). The late startup of the press meant that he had to run the *Carnival Programme* off at great speed and with little care—it was a production for which he felt some shame. He was a
An improvement in both page and spread from the initial opening of Number One. This spread has balance, grace and just enough asymmetry to give it a lively pace.

Collection: Janet Paul

"Will the bird perish. Shall the bird rise?"

"If I had a sword,"

by Nat Johnson
novice at running a press such as this and felt himself lucky that he had emerged from the experience unmutilated.

By July, he was beginning to feel the strain of overwork—the second Phoenix was due by the end of the month, and the 1932 Kiwi before the middle of August—these, on top of the aesthetically unsatisfactory Carnival Programme, his getting to know a new press, and the demands of various other, smaller printing jobs, left little time for anything else—to whit, his complex amorous adventures, and a full college social and academic life. He felt the load placed upon him was too heavy, and had earlier discussed with the Students’ Association the possibility of starting a Printing Club with Journalism students, ‘those with enthusiasm, guts and ability’ (ibid.), which would give him a rest. He felt resentful towards ‘the pig-headed blasted skinflints without one ounce of guts or idealism or tact or common decency’ (Lowry to Glover 24 July 1932, 0418/005); he meant, of course, the Students’ Association committee members, whom he considered officious and interfering.

His studies were also suffering—for philosophy, as an example, he found his sympathy stretched, since the ‘sacred art of Typography’ (ibid.) had caused him to miss so many lectures that he no longer understood those he did attend. But he was halfway through Phoenix, Volume One Number Two, and, though he thought it still had a Bertramish air about it in relation to the matter, he was enthusiastic about how that matter would be laid out and printed.

The cover and format are identical to Volume One, except for the addition of ‘NUMBER TWO’ beneath ‘VOLUME ONE’, both set in 30point [fig. 44]. The first opening presents to the reader a singularly different aspect than that of the first issue [fig. 45]. The title spread begins on the left hand page with a frontispiece, the lino-cut ‘Figurehead’ by Neil Johnstone complemented on the right by ‘THE/PHOENIX’ in Caslon Old Face Titling caps, 24point and 42point, with ‘PHOENIX’ letter-spaced to full measure. Directly beneath and ranged right, are ‘VOLUME ONE’ and ‘NUMBER TWO’ in 14point caps and on successive lines. Hughes (‘Sneers, Jeers’, p.12) notes that the ‘full em’ spacing of these Caslon caps may have gained some benefit from hand-justification, and he is right. The legibility of a word is dependent on the amount of space between the letters: too much and it loses its identity as a word. These two lines

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1 These are capitals cut to occupy the whole of the body size of the type, with no beard. Most traditional and some modern faces possess these within the range of their fonts.

2 It is actually an en quad, if one uses the definition of em as a printers’ general measure of 1/6 of an inch or 12 points; this measurement is 1/12 of an inch, therefore 1en. A true em quad is the square of any size of type and even using this more precise calculation, this space is still not an em.
A lively, elegant contents page, given extra interest by the use of roman caps with italic lower-case. The rhythmic list is enhanced by the placement of page numbers 2ems away from the entry line, this avoiding the boxing effect of a line of numbers at the right margin.

Collection: Janet Paul
of spaced caps also suffer additional problems due to the spaces between the letters being little different from that between the lines caused by the generous leading. The result is a perceived effect of vertical columns of letters, rather than horizontal lines. The date, 'JULY 1932', set in similar fashion, but ranged left in one line only, suffers less from this perceived defect. The Phoenix device, the same as in the first issue, now sits closer to the foot of the page, ranged right and of a stronger colour. The motto "Will the bird perish, Shall the bird rise?", set this time in Caslon italics, rather than in the Cheltenham, lends the device, as a whole, a strength and authority not attained in the first number.

The improvement in design is carried through to the contents page [fig. 46], which in this issue has its page numbers set just short of 2ems away from the entries, themselves divided, title and author, by 2ems. The figures are lining, ranged with the capitals, making them easy to spot at the end of information which is set in horizontal lines. The most notable feature of this page is the use of roman caps followed by italic lower case, in this instance Caslon Old Face. This practice, an anachronism in the 20th century, was one of necessity before the middle of the 16th century, as the italic face, based on the Chancery cursive of scribes, was designed and cut without capitals. The italic, a typographic form of the cursive, not cut in Latin until c.1500, was based on the small letter of the literary style,\(^1\) economic in its use of space and, for the scribes, quick to execute. The practice of sloping the capitals arrived in Paris, through Basel from Lyon, about 1537; it was adopted by Claude Garamond, and became more or less standard from then on. A pedantic view might dictate that the choice of Caslon, a font designed in the early 18th century, would preclude the use of the 16th century practice. It could also be argued that a fake practice, for that is what it is, does nothing to shed light on its historical context; it merely copies the form, stolen, if you like, from that ‘marketplace of ideas’—the past (Kalman, cited in Heward, ‘Revivalism and Cultural Shift’, p.30). This ‘plundering of the past’ is a practice widely used in all areas of creative endeavour, more especially so in design which is, and always has been, subject to fashion, regardless of whether or not approval from purists is extended. Lowry, at least in this sense, comes by his use of the practice honestly, though he could, on balance, be accused of a certain neglect of the substance underlying the style. William Caslon himself did not employ it, perhaps because it was too close in time to have returned as a vogue, but, at best, it does carry with it a certain typographic provenance, and the use of it accorded with the

\(^1\) The larger, and more formal, version of Chancery script was used in diplomatic correspondence and writings.
Half way across the bridge he stood
Twist fear and eyelids, face from the twin thrill
Of those two dragons; and the latest good
That's stored in mid-day sun, did almost seem
Transcendent, and all else a tawdry dream.

Hardly he heard the far incessant roll
Of the grey city with its fourfold chimes
That never weary, as they interwove
Mourner and reassurance, with old times
Plaintively present in the sombre
Coupling the quarters. There he looked upon
The grinding sandstone passage of a swan
From out the purple shadows that consumed
About each span of sun-warmed masonry.

Whereat the heart of him, so open, so steady,
Grew young to look upon such symmetry.
He had no knowledge of that stately quest.
Only he knew the arcs the white swan starred
Had white significance, and he was cheered
As in his childhood, and his heart knew rest.

C. R. Allen

The Swan

Twenty Years Ago

Katrin sat on the hard-case chair by the table, one leg curled under her, and her eyes staring from her story-book to the old lady on the sofa. On the davenport, the kitten dicked and ricked. He sat there sly and quiet while Grandma was awake, but when her mouth fell open, and her right round boom began to swell and fall with long even breaths, lifting the covers loosely and the gold watch chain, he puffed out his aided sides, and wrinkled, and filled the room with his ticking, till the leg table walked in, and gazed at the little girl, and the sleeping woman, then stood with his handsomely marked tail swinging languidly, and his white paws delicately placed on the shining Endpaper.

Katrin wanted him anxiously. "If he walks into the next square before Grandma morn again, I'll git,' she thought, and still, with her breath half-caught, she watched the soft wrinkled reach show the grey and black blouse, and the great silent cat.

Puss's fur unchilded. He took a step forward, stretching behind him but one leg, then the other, and after a bound shake of patterned fur, smrolled to the corner, where his blue willow-pattern sorrow stood. Cuddling down over his fore-paws he lapped the milk. Katrin didn't think he was hungry. He was washing her wildly as the little drops of milk that he pushed over the edge of the saucer widened into a white pool. "Puss has been hunting," she thought. "There might be another dead bird under the fig tree." she thought that if there was, she would have a funeral, so she uncurled her leg, and slipped off the chair. Grandma was still asleep. She never woke till three o'clock, and Katrin knew by the long hand that she had a long sleep in wait.

She tiptoed to the door, past the microsmelling woodpile that Uncle Argo had made in the porch, past the green trellis where the morning climbed to the cloudy roof, and stood on one foot listening for a moment. Then with a delicious feeling of freedom, went flying down the gravel path, her brown sandals scattering and overhanging pebbles.

She stopped suddenly and began to walk slowly. If the

The Phoenix
revivalist fashion which was enjoying some currency at the time. Lowry also employed it in the illustration captions, but in Garamond roman and italics. To maintain hierarchy on the contents page he indented the section heads by 2ems, though he used the same font, size, and style as for the entries.

Lowry’s own Garamond, roman and italic, graces the verso to the contents page, set in the fashion of the contents page, with caps & lower-case, and with the initial words ‘The Phoenix’ in Goudy Old Style Bold. According to Hughes, this page was hand-set, which is plausible, as Lowry possessed fonts of both Garamond and Goudy. Headings throughout the magazine are in 12point Goudy Old Style Bold, caps & lower-case, and underscored by a strong 2point rule [fig. 47]. The same font and style are also used for the setting of the authors’ names, but in 10point. Running heads, which in this case are at the foot, are a little unusual and contrary to convention, as the magazine name ‘The Phoenix’ is on the recto, ranged right, while the article title or section head is ranged left on the verso. They are set in 9point Garamond, caps & lower-case, and, also unusual for their time, are letter-spaced² [fig. 47].

1 Briefly, the concern expressed by William Morris, in the late 19th century, in relation to mid-19th century typography and book production was taken up by a group of, generally, learned men—amateurs, rather than trade printers—publishers, writers, those to whom the aesthetics of a book were of as crucial importance as its content. In varying degrees and by diverse means, they, collectively or individually, set about improving what they felt had become an appalling state of typography and book production. A number of men (and one woman, Beatrice Warde, sometimes styled Paul Beaujon), became known for their utterances upon the subject, and the loose association of like minds who advocated, to lesser or greater degrees, this improvement, all became, in their own ways, instrumental to the change in book design, certainly in the English-speaking world, by championing the revival of both the fonts and layouts of the early printers. This activity was by no means universal, nor was it always overwhelmingly successful. It also does not necessarily mean they were entirely correct in their analysis of the work of their predecessors. Subjectivity aside, there was a good deal of merit in much of the printing of the 19th century, merit that is often subsumed by the attitudes taken towards it by the reformers, those with a tendency ‘to appropriate the cultural high ground’, informed by ‘a quasi-eighteenth century notion of “good taste”’ (Hayward, ‘Good Design is Largely a Matter of Common Sense’, p.224). Nigella Lawson describes a similar revivalist movement, that of the of the 1950s, as the ‘fashionable plundering of the past’ (‘Why are the Young so Hooked on the Past?’, p.15). Suffice it to say, men like Stanley Morison, Oliver Simon, Eric Gill, Francis Meynell, Bernard Newdigate, Bruce Rogers, Daniel Berkeley Updike, not to mention the one woman, Beatrice Warde, became very influential in the development of good printing practices in the UK and the USA, and then, by flow-on effect, in a country such as New Zealand, where men like Lowry, Beaglehole, and Glover felt sympathy towards the cause and strove to emulate its British and American exponents, thus improving the prevailing standard in this country, where it might be said the need was greater.

2 It was unusual to letter-space lower-case characters, as the received wisdom dictated that lower-case was designed to fit set-wise, and artificially spacing it destroyed that fit.
A Commentary

... His famous work was wool-sorting. The first thing he made for her was a hat-tapper. It is he earned a mystical bird, a phoenix...

Anna showed it to her mother and Gates. That is significant, and our father, a little light coming on to her face. "Beautiful," exclaimed the latter, published instead. "Why, what sort of bird does she see?"


Now that the Times Literary Supplement has taken its measurements I suppose the Phoenix is "on the map." But before the rather eccentric results of that interesting operation were made public, the first issue was exhausted, and several press notices had appeared in this country. Almost all were encouraging, as it would be absurd to pretend that the Phoenix met with a hostile reception. "It may mark a turning-point in the intellectual history of this country" wrote one reviewer of some standing. I know to get these remarks in early, because some others I hope to comment on are rather less flattering.

Crimson of the first number followed two main lines, fairly well represented, I hope, by the first two sections of the Contributors' Club in this issue. The comments of Mr. Morey and Mr. Paul, I must confess, strike me as somewhat irrelevant. And I rather wish they had been based upon a more substantial text than a graceful depreciation of Mr. Bennett's and an odd remark of mine, turned out proudly from a context in which it may perhaps have had some meaning (it certainly has none in isolation). Mr. Bennett I know can take care of himself, and I do not quite see what I can do at this stage to share the confidence of Mr. Morey and Mr. Paul that "the longer..." (presumably to the foundation of a literary magazine).

But another line of criticism, and one with which I feel much more sympathy, is taken by Mr. E. K. Cook. Mr. Cook with Mr. Morey and Mr. Paul in defying the lack of true cour-

A Commentary

The Spirit Shall Return

Often the things we see are sad, the sounds we hear mishearing, I lump the world along with me, a murdered body in a sack.

that with a sudden weight of death huddles my arms against my throat, the alpine roses upon my soul, the dust that lingers on my coat.

The rising dust that pulls me down knows well I walk the road alone, tearing the night in front of me, contemning and musing at the stones, nothing will rise and go with me, companions of my journeying, all things are weary of the road—

I leave them to their wasting.

Sees that in Jacob's ladder once, drop out of heaven to the dust, or heaven itself broken there and yields its gold to muck and rust.

While I endure for ever on though heaven is open, and the night has emptied on the sea of glass and thrown to death the Light of Light:

this is the only arrow way out of the fever-wind of death, as I may know for neither live.

But that voice, the preacher said,

Allen Curnow

The Phoenix
The issue was probably set partly by hand, comped, perhaps, by Lowry’s helpers, and partly by machine-setting. The occasional ‘rivers’ are generally the result of the setting of an em quad after the full point. Pagination numbers are, in this case, hanging figures, and are ranged left and right, a single line-space beneath the running heads (feet) of the article and the title respectively [fig. 47].

The text throughout is in Caslon, one of Lowry’s favourites (Lush to author, 11 September 1999), 12point roman and italic, an excellent size for a demy octavo magazine, and is set to a measure of 25ems [fig. 47]. Lowry set it, quite properly, unled. Those pages reserved for reviews, commentaries and the like, require consideration to establish hierarchy, and Lowry has handled the problem simply and consistently. ‘Reviews’ [fig. 48], for example is a heading like any other, under which, below the 2point rule, lies ‘Remembrance of Things Past’, a sub-heading, which is set likewise in Goudy Old Style Bold, ranged left, but in 10point. The title of the work being reviewed is set in 10point Garamond italic, with the names of the authors and the publishers in roman, set as two lines ranged right. Blocks of quoted text within the review are in 10point Caslon, indented 1em, and enclosed by double quotation marks. This is doubling up and a little unnecessary; either/or is sufficient; the intention is clear without any quotation marks, and, strictly speaking, double quotation marks themselves are doubly distracting. An apparent anomaly is in the excerpt of Lawrence’s The Rainbow [fig. 49], under the heading, ‘A Commentary’, in which the bulk of the excerpt has been set in 10point Caslon, and the italics of the title, rather than being in Garamond, are also in Caslon, thereby retaining the style for that page, but deviating from other, similar entries. Another oddity which occurs on page 50, in C.R.Allen’s review of Mulgan’s Golden Wedding, is the italic ‘J’ in The Epic of Jutland, which sits on the baseline, identifying this version of the font as Caslon 540, probably the foundry version, as the lower case ‘g’, seen on other pages in the text, and so different in Linotype, is not evident on this one.

There are two poems: one, Curnow’s The Spirit Shall Return [fig. 50] shows its modernity in that it lacks capitals, the effect of which seems to lead the reader on, in some cases, from one stanza to the next, without pause; it has, as a result, the visual characteristics of a monotone. In contrast, C. R. Allen’s The Swan [fig. 47] is all of a piece but more generously leaded than the Curnow, being 12point, 3point leaded. It is

1 Locke recalls helping out in the printery while Glover was there, which dates her recollections as the summer of 1932-3. She says that Lowry taught her to feed the platen, ‘so that he could go on setting type’ (Student at the Gates, p.158). This implies that Phoenix Volume Two Number One was, at least partly, hand-set, and, from there, it could be argued that Lowry did likewise in this earlier Phoenix Volume One Number Two.
difficult to gauge Lowry’s input into the typographical arrangements of these, as poets often specify the general details themselves, in order to control pace and rhythm. Lowry may have been responsible for the minutiae of the settings.

The layout and general format of this number are consistent, page to page, with clearly marked hierarchies and they convey a look of confident authority, corresponding far more than the first number with what its printer must have intended from the start. Lowry had come a long way since the early Opuscule days; he had gained a good understanding of fine printing through the work being done by men like Francis Meynell and D. B. Updike, and through the writings of Beatrice Warde, Eric Gill and Stanley Morison. He felt that literature, no matter how worthy it was, had little chance of being noticed in mean outfits and mourned the lack of good publishers who might, at worst, publish it, and, at best, find a printer who would, and could, do so with credit. He felt keenly the lack of publishers and printers who understood and appreciated the arts of critical editorship and of good design. He mistrusted the average printer’s appreciation for good, well-cut letters and thought, himself, of a rightly disposed page as something sensual. With such a low opinion of the standard of work of New Zealand trade printers in general—a standard for the most part worse than in, for example, England before the revival improved it—and of printer/publishers in particular, he set for himself a higher benchmark of typographic design and presswork, one he eventually passed on to Glover, and later, to others.

The margins in this issue of Phoenix are generous; the paper—a cream laid—is attractive in itself and the perfect vehicle for Caslon; the occasional page is decorated, but austerely so with lino-cuts by Neil Johnstone, by Len Morrison—this is printed in dark red on kraft paper [fig. 43],—and by Cyril Whitmore.

Lowry’s work was beginning to be noticed. Sir George Fowlds, by then President of the College, commented that printing work was ‘being done by the students and done well’ (Hughes, ‘Sneers, Jeers’, p.14);¹ he offered up this praise notwithstanding his demand that Lowry explain himself and his use of the term ‘at the University Press’, as discussed earlier. The local newspapers commented very favourably on the layout and disposition of the magazine. It is also quite telling that the Phoenix sold for 1 shilling per copy, yet before the second issue had come out, back issues of the first were fetching 2/6 per copy.

¹ A quote taken originally from the Auckland Star.
Not gracious, perhaps, but this cover is illustrative of the new order of things in typographic aesthetics, a new order espoused by Lawry here to accompany the new thinking of the 1930s.

Collection: Patricia Thomas
4.1.3 Volume Two Number One

'[I]mportant without being gracious' was Glover's verdict on Phoenix Volume Two Number One, which came out in March 1933. He was gently derisive of the two-colour lino-cuts for being less than admirable 'now'1 and called the Gill Sans headings 'bleak' (*Book VIII*, n.p.). 'Bleak' is the word which could also, in truth accurately describe one of the unexpected outcomes of this issue. Eric Cook's article, 'Groundswell', which contained a frank discussion on sex, was brought to the attention of Martin Sullivan, the President of the Students' Association, who immediately requested it be excluded. The entire issue had been printed and was awaiting gathering and binding; pulling the story would have obvious practical ramifications. Mason, by now editor, persuaded the Association to allow an insertion to be included, in explanation of the missing pages. This, of course, had the effect of making the article desirable and it was sold separately and clandestinely. A further, ultimately disastrous effect was to fall eventually upon Lowry, who, as printer of the offending article, came under the closer scrutiny of the Students' Association Executive, and, ultimately, the College Council.

By February of 1933, Lowry was writing to Glover that his 'huge presses are roaring day and night' (10 February 1933, 0418/005). He was awaiting Glover's imminent arrival in Auckland; he wanted to give the latter the benefit of his 'five years blood and sweat' (ibid.). Glover, too was going into the printing and publishing game and Lowry was quite determined that he should do so in a manner appropriate to the sacred art—a week at the press with Phoenix would see him right. It was Lowry's determination that Glover print well if he were going to print at all that saw him spend hours at writing instructions and hints at a time when he was already overloaded with his own work.

Volume Two Number One differs from its predecessors in many ways, not the least of which is its size and format. Now a crown quarto, it has more the feel of a magazine of substance. The same phoenix device is used on the cover [fig. 51] of this issue—which is itself drawn-on and glued to the spine—but is placed in the lower right hand corner. Below it lies 'THE PHOENIX', letter-spaced to match the actual width of the image (rather than the visual width, which creates the optical illusion that it sits too far

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1 He was writing in 1948. By this time, photography and much more sophisticated printing processes were available to the printer. Robin Lush recalls that neither Lowry nor many of his clients could have afforded either of these options, and so, even into the fifties, the two or three colour lino-cut still appears in his work, not, it could be added, without charm.
A title page which shows a clear affinity with its cover in terms of colour and typographical arrangement.

Collection: Patricia Thomas
to the right), in Gill Sans caps, and directly beneath that at the same width is set in 18point ‘A QUARTERLY MAGAZINE’. The word spaces between all five of these words are excessive and, surely beyond even the fashion of the time. This is especially true of the lower line, which no doubt, has suffered from the lack of suitable sizes to suit the design. Directly below the block, and running from spine to fore-edge, is a 4point rule, from which hangs ‘MARCH 1933’ in which the font and point size are as those seen in ‘A QUARTERLY MAGAZINE’. The former ends on the imaginary vertical upon which the latter begins. A 2point rule underscores the date and runs to the spine edge. A succession of horizontal rules about 6ems wide (in a one 4point and two 1point sequence) runs alternately up the spine edge of the cover and wraps round the spine, the same measure carries over on to the back cover. The paper is rust, the ink, green. With the possible exception of the superfluity of the repeated rules on the spine edge, this cover presents a well-balanced, attractive face, modern in its asymmetry and one in which type and image possess, in equal measure, strength and colour.

Of immediate notice, upon opening to the title page [fig. 52], is the ink, which is the same colour as the cover stock. A closer look also references the type back to that of the cover, and the thick rule to the right of the text, though vertical, is the final touch that makes this title page look as if it belongs to the cover that precedes it. Though Lowry has used only two sizes of the Gill to convey quite a bit of visual and textual information—he probably had only two—he has done so to good effect. A combination of styles within this restriction—36point and 18point—either all caps or caps &

1 Gill Sans, designed by Eric Gill, was introduced by the Monotype Corporation in 1928. It was designed specifically for machine setting, Gill having drawn it as an English sans (Johnston’s sans for the London Underground was not specifically an alphabet for type-casting, but rather for signage), at the express wish of Stanley Morison. It has aroused mixed reactions across the critical spectrum, and down through subsequent decades. Ingham (‘The Evolution of Display Types’, p.56) called the series ‘the most outstanding display type produced in England in this generation.’ Harding (‘Experiments and Alphabets’, p.60) appeared to damn it with faint praise, by commenting that ‘Mr. Gill has anglicised the sans for our weaker anglican eye...’ Glover, who initially embraced it, in later years thought less of it. It was, and still is, an enormously successful type, a sans serif with definite organic structures, less geometric than its German counterparts. Gill Sans has charm and warmth, and an idiosyncratic character which is unusual in a sans and largely undesirable in a font of any sort, but it is, perversely, readily accepted by typographers everywhere, even in this year of 2000, where it appears in advertising and information design almost relentlessly.

2 In a reaction to the fanatically rigid, over-decorated, symmetrical arrangements in which German typography disported itself up until the beginnings of the 20th century, German asymmetry became a byword, a visible proof of modernism, and a full pendulum swing to the spare, the clean, the clear, and the direct. Asymmetric layouts were deemed to fulfil a function, and were only accidentally, if at all, aesthetically pleasing.
lower-case—some words letter-spaced and others close-fit—has served to give the impression of a much larger variety than there actually is, and helps to establish a hierarchy simply yet eloquently. The letter-spacing is too wide, especially in the words ‘AUCKLAND’ and ‘QUARTERLY MAGAZINE’ (the ‘A’ is placed, oddly, above and ranged right) which causes them to lack cohesion as words. This overspacing is not so much an intrinsic fault, but is one which suffers when compared to other, similar, phrases on the page. The letter-spacing of the lower case ‘of the’ is probably necessary for balance, but unfortunate in terms of consistency of colour. The entire block of text is ranged right, 2ems from the vertical rule, with each level of hierarchy separated by a large point—a solid echo of the very round Gill Sans ‘O’. The most uncomfortable aspect of this page is the repetition of the phoenix from the cover, which, even assuming it needed repeating, has had its flight curtailed by the block of text which sits squarely upon its head. The replacement of this device for the one used in the previous issues could be said to represent, graphically, the change in editorial philosophy. It is not difficult to imagine which phoenix would have most appealed to Mason.

The title page is reminiscent of Die Neue Typographie advocated by Jan Tschichold,¹ and the modernist pages of the Bauhaus publications.² The early 20th century trend to characterise 19th century printing as debased and in need of reform, and the tendency to lay much of the cause of this at the door of mechanisation was, and still is, regularly given credence as a truth. The English typographical reformers were responding to what they believed were archaic forms, debased types, and over-decorated pages, but, in commercial printing houses the quality of printing was better and many of the practices, such as piece work for compositors and specialisation within the trade, practices which might have led to a fall in standards, were well in place before the time of the

¹ Jan Tschichold formulated his philosophies surrounding the problems inherent in understanding the ideology, and, indeed, the practice of modernist concepts, first, in his Die Neue Typographie (The New Typography), then, in 1935, with Typographische Gestaltung (Asymmetric Typography). Both are clear, not to mention rigid, statements of principle in regard to his thinking on the philosophies which underpinned a movement born out of social and cultural transition. By 1935, he had forsaken the practice of typography advocated in these two works and returned to a more classical style. Ironically, all his later work was the very antithesis of a movement in typography that he was, in part, responsible for establishing.

² In 1919, the architect Walter Gropius opened the Staatliches Bauhaus, the former, now reorganised, Weimar Art School. The Bauhaus was a combination of art academy, and art and craft school, where apprentices were trained in workshops and laboratories, and which became a formative force for modernism in Europe in the 1920s and 30s. Its teachers, all practitioners themselves, upon the breakup of the Bauhaus caused by changing political forces in the Germany of the 1930s, were instrumental in spreading modernist philosophies and practices throughout the world, especially within the United States, where a number of Bauhaus teachers subsequently settled.
Industrial Revolution. In truth, as far as printing in England is concerned, these factors led to work that might be called, simply, undistinguished, or a little fancy. It is even unlikely that legibility was a problem, as claimed by the 20th century reformers; if the growing number of readers had had difficulty deciphering the marks on the paper, there would not, ipso facto, have been a growing number of readers. Legibility is more dependent upon recognition and familiarity than on aesthetics, the faults of late-19th century printing notwithstanding. To a certain extent, the reforms could also be said to have been a reaction against the cult of period printing, led by William Morris, only to be replaced, unfortunately, by another, the cult of legibility. New Zealand was little different in this respect; printing was not an art, in aesthetic terms, but a craft, a business which simply reflected its times.

The German reformers, though also reflecting their own times, faced much greater problems than their West European counterparts and included their printers’ eagerness to employ the huge variety of ornaments and embellishments produced by their type foundries, plus the ubiquitous presence of the traditional, tortuous Fraktur black-letter, and they were, as a consequence, more radical in their rebellion. ‘Purpose is the leading principle in typographic work in Germany,’ declared Otto Bettmann, in his 1930 article on the new German typography (p.117). This ideology dictated that every typographic element employed should be so only if it had a function to fulfil in terms of the meaning of the text. Functional typography, as it came to be known, was deemed the only logical solution for modern men with modern minds.

Lowry was a modern man and if he was sympathetic to typography which had its foundations in aesthetics, he was able, at the same time to embrace, when it suited his purposes, this new, modern, purely functional style. Somewhat like Neville Brody in the 1980s, Lowry seemed to display a ‘looseness of attachment’ (Heward, ‘Revivalism and Cultural Shift’, p.23) to both philosophies; to be more concerned with visual form and less with content, concept or even, in some cases, context.

In the aftermath of the First World War, Functionalism, with its manifestations of tranquillity and order, was, among creative and artistic minds in Germany, the natural

... .

1 William Morris’s philosophies, at least regarding typography, were much the same as those he had towards all areas of art and design—that, essentially, it had been debased, in slow progression since the beginning of the Renaissance. He had an especial disdain for the products of the Industrial Revolution, an opinion he held only partly for aesthetic reasons. Like many ‘middle-class’ reformers, he found it difficult to see from any perspective other than his own, and, in consequence, made, in this instance, books of such magnificence that few men, common or otherwise, could afford them, and volumes of sufficiently archaic aspect that few could read them. Indeed they were not meant to be read, simply to be, and perhaps to inspire. His contribution to the understanding of the imperatives to look, to evaluate and to reform, however, cannot be overstated.
The Editor: The Phoenix incurs contributions of all kinds, including?word and literature. But he will not be responsible for ALL such contributions, although every endeavour will be made to ensure that any unsolicited contributions are included. All copy for the June number should be in the hands of the Secretary by the beginning of May.

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No copies of the first issue of last year are for sale. A limited number of such issues is wanted at 20s. per copy, and offers should address to the Secretary. A free copy of the second issue is available from the Business Manager at £1.00 per ten.

CONTENTS

Note
4
Team A: R. D. Fairburn
10
Demoralisation: A. R. D. Fairburn
12
Art in the World Crisis: J. W. H. Palmer
14
Minds in the Mind: C. G. Eastman
17
Michael goes up: E. H. M. Turner
20
E. H. M. Turner
20
The New Economics for New Zealand: J. P. L. P. Black
22
A Marxist Review: Charles Rust
24
Groundwork: Eric Cook
25
In Master: T. J. Dalton: R. A. K. Stannard
27
Free 'Jum: 'Camp A'
29
Drawing-room Workers: Allen Carson
31

DEPARTMENTS: CURR.

Democratic: How many people? J. M. W. Bagnall
32
All Roads lead to Rome: "Garthill"
40

REVIEW:

New Zealand—

The Specials: Countryman: R. G. M. S. E. O. M.
40
A Trade in Creative History (O. E. Bacon): L. M.
50
The New Zealand Art Review; 1972: J. W. E. B.
50

General:

Teachings: Lessons in Psychoanalysis (Anne Frank): R. L.
50
Jenny Potts and the Pink Reader (Charles Duff)
52
Hone and Lora (Levi Stoller)
53
Experimental Cinema
54
Social Musics (Maurice Durl)
55

Latterly by E. D. Melton

(fig. 53)

Again, this spread, with special reference to the contents page, is indicative of the style set by the magazine's cover.

Collection: Patricia Thomas
antidote to the chaos from which they had recently emerged. It is not likely that Lowry completely understood this; his life, as both a child of the Empire and an inhabitant of the Antipodes, would have given him little insight into the Germanic experience which was, after all, historically, culturally and politically outside anything familiar to him. It was, however, a style able to be expressed in visual terms, and one that was immediately identifiable with the modernist concepts of freedom, purity, order, and simplicity. New Zealand was itself in the process of establishing what Lowry and his contemporaries hoped would be a new order of things. Literature, art, music, politics, and social issues (the latter being brought into sharp focus by the Depression), were all being scrutinised by younger, more radical eyes, and if, in using a style of typography symbolic of a new order, Lowry could stamp a visual face on to a textual manifesto, it is unlikely he would have declined to do so.

This new doctrine in printing had emerged, initially, in advertising, and had moved later to material with continuous text. Lowry’s use of the style on the cover of this issue of *Phoenix* took advantage of the advertising potential of a front cover and gave it a bold visual statement, leaving no doubt as to where it stood on the political, social, and artistic spectra.

One’s first appreciation of the larger format of this *Phoenix* comes with the verso to title and the contents spread [fig. 53], which displays generous margins. Lowry does seem, however, not to have been sure exactly what he wanted to do with the verso, as the mixture of orientation in the headings appears arbitrary, rather than based on hierarchical considerations. All are caps, all are 12point, all are equally (and minimally) letter-spaced, yet some are ranged left, and others are centred. There appears to be no logical reason for the discrepancy.

The contents page is restrained, and clearly articulated, with alterations of point size, use of both caps/lower case and roman/italic to establish the hierarchy and separate elements, such as distinguishing feature articles from regular offerings—what Morison calls ‘distri-buting the space and controlling the type’ (*First Principles*, p.5).¹ It is set to the full measure of 30-ems², with titles and headings ranged left, authors’ names just

¹ This essay on typographic principles was first written in 1929, though the principles were formulated earlier, and it lays down the rules, if such there are, for good typography. Morison saw the conventions there laid down as ‘absolute’, and it should be understood that he referred only to book typography. Lowry espoused the ideals but obviously did not feel bound by them as is evidenced in many of his works.

² A standard measure for crown quarto and one which gives the generous margins seldom seen post WWII, when paper shortages dictated that stock be used in conformity with wartime restrictions; since then the universal practice of wide margins has not generally been revived.
There are a number of ranging difficulties in this masthead. The lines of text, had they been justified by eye, may have taken on the straight left and right edge which Lowry obviously intended when he justified them by specification.

Collection: Patricia Thomas
over 2ems beyond, and lining page numbers ranged right, a more effective strategy than using hanging numerals, which range much more unobtrusively. The solid vertical mass they present here is evocative of the 4point line on the title page. This page is beginning to show signs of an attention to detail absent in the previous issues: where necessary, for instance in ‘Drawing Room Window’ by Allen Curnow, the visual space between the final ‘w’ and the initial ‘A’ is larger than between any two vertical letters, and Lowry has comp-ensued for this by allowing only 2ems of space between them. Where indents are used, here predominantly in the italic lines in the Review section, they also are at 2ems. The italics employed here belong to a Caslon variant which has the lining cap ‘J’, a serif on the lower arc of the cap ‘C’, and a lower case ‘g’, which has quite a distinctly modern look. These features, added to the Gill Sans 18point caps title, which bothered Glover so much, lift the page out of the 18th century and into the 20th.

Lowry has followed the traditional practice of beginning, though not printing, page 1 on the title page, thereby making page 5 the beginning of the text of the magazine and a proper place for a masthead, which, indeed, it has [fig. 54]. It suffers somewhat, as does its counterpart on the cover, in that the word-spacing in the phrase ‘A QUARTERLY MAGAZINE’ is disturbingly wide. This might have been, but, unfortunately was not, alleviated by the extra letter-spacing in the 36point ‘THE PHOENIX’ which lies above it and is spaced to full measure. There is an additional difficulty in the ranging of the two lines. Though both are set to actual measure, and therefore, justified, the nature of their respective first and last letters makes the second line appear ranged considerably to the left of the first at the beginning, and marginally to the right at the end. The visual effect is less than satisfying: Lowry might have been wiser not to have attempted to justify the lines, given the poor selection of point sizes to which he obviously had access. Directly beneath these lines, set also to full measure, are the volume, number and date state-ments, which, by virtue of the placement of a colon midway between two identical spaces between the words, solves the spacing problem neatly. This line is also not vis-ule justified; Lowry seems not to have made allowances for the shapes of the letters. The line is not letter-spaced, however, and so remains visually intact.

Given the strictly modernist aspect of the cover and title page, it might be expected that Lowry would follow suit in the body of the magazine. Not so; he has retained the very traditional Caslon face, and, with the exception of some of the paragraph open-

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1 As mentioned above, this ‘g’, along with the lining ‘J’, and the lower serif on the ‘C’, identify it as Mergenthaler Linotype Caslon 540. Since Locke describes Lowry as ‘setting type’ (op. cit.), it must be assumed that this Phoenix, and, perhaps its predecessor, were both hand- and machine-set. Holloway, when asked, could not recall the specifics of this.
ings, has set the text blocks in the revived classical style. The two styles are anomalous, though not unharmonious; in any case, Lowry could hardly have continued on with the style of the New Typography; had he done so he would have produced a magazine with neither grace nor readability.\(^1\)

The heading for \textit{NOTES} [fig. 54], the first part of the magazine and one in which social and political comments are aired, appears in Gill Sans 18point letter-spaced caps, ranged left on the first line of the text, which itself begins, indented approximately 15ems along (this varies from block to block). This was patently done for effect—the accepted practice in those days was to indent not much more than 1em. The wide indent can also be seen occasionally to creep into Lowry’s handwritten correspondence. What does not vary throughout the magazine is the style of heading or titles—all are 18point Gill Sans Serif letter-spaced caps. An extra line’s space between each commentary gives the impression of immediacy, a ‘Stop Press’ feel about the page. McCormick, in ‘Patterns of Culture’, commented that the ‘[b]old typography…matched the challenging tone of the magazine evident in the Notes on this page’ (p.49). The philosophy of ‘fitness for purpose’ has, indeed, come into play in this issue. It is clear that Lowry was displaying the first signs of breaking away, albeit selectively, from the hard line of Morison’s philosophy of typographic correctness.

The first sentence begins with a 16point initial letter, one that extends, quite acceptably, above the line of type, but, unacceptably, does not reach the base-line. It floats, ill-fitting and out of place, followed by a short phrase in 12point caps. To be fair, there is ample evidence that this was a widespread practice at the time. The letters of the following phrase, being neither letter-spaced, nor in small caps, tend to place undue emphasis—visually, a thick grey line—on the opening of the paragraph,

\[\ldots\]

\(^1\) As Bettmann has put it, ‘The harmony and beauty of the book page is sacrificed to legibility and purpose’ (p.121). Of course, it may be that Lowry was in no position to make this sacrifice, due simply to his inability to acquire the use of the new types in suitable sizes.

There is a clear distinction between ‘legibility’ and ‘readability’. Legibility is the state of being clear enough to be deciphered, i.e., the letter ‘a’ is sufficiently distinct from any other letter, to be identified as the letter ‘a’. The same holds true for a word, or a phrase or a sentence.

Readability, on the other hand is the state of being able to be read comprehensively and comfortably. The letter ‘a’, or the word, phrase, or sentence may be clear enough to be identified, but cannot be read as a part of the text with ease. There are a number of factors which result in this—having type which does not have a good letter-fit, setting type with excessively wide or narrow word- or letter-spacing, leading lines insufficiently which tires the eyes, or too much which loses the eyes on the return track, unfamiliar fonts in a familiar context, and so forth. Strictly speaking, a text which contains any or all of these faults may be legible, but that is not to say it is readable. Warde (‘New Light on Typographic Legibility’, p.54) comments that, ‘while it is foolish to say that lapses in font choice or typographic care can make “all the difference”, it can make a perceptible and calculable difference.’
STRAW

I

They have draped the straw roof and straw ten feet thick over the rose bushes, over the many paths, over the grass in the garden, hanging from an ironed roof, overlooking here for windows at the first hanger frame over an elate eye, who sees the world through a face of snow, blank comfort where the common dress is lost, where the eyes are full of light, where the sky gold just misses the sea, showing the golden, answering the past.

I had resolved to paint up my life, back it in a dark drawer for the wrinkled joy preserved hence danger, danger, death or whatever, the past. The past. The past.

But at a glimpse of sound, the famous name, the colt, did with utterance, his dog, on strings seeing by the wind, to choose the books, withheld them from the fruit, at way of them may set a step backing.

We had come for seven thirty miles a moon, a hay over mountains and a rocky pass, spanning the earth covered with our feet, walking the trackfull of our latest thoughts. We passed through a mere land.

The sun, though faster in the mind, the face that concerns the imaginative dimension, this nature never, each thinking, if our friend were a woman.

Two novels, one big hidden in our hidden, contained in prose, more, unwise, immortal war and nook's friendship.

In the entire house beside the mountain roses

budged in straw that is like a great waste,

spread shows a harmony and flair for the juxtaposition of elements in space.

Collection: Patricia Thomas

With the exception of the badly ranged initial letter 'T', this spread shows a harmony and flair for the juxtaposition of elements in space.

DESERTED FARMYARD

They have draped the straw roof and straw ten feet thick over the rose bushes, over the many paths, over the grass in the garden, hanging from an ironed roof, overlooking here for windows at the first hanger frame over an elate eye, who sees the world through a face of snow, blank comfort where the common dress is lost, where the eyes are full of light, where the sky gold just misses the sea, showing the golden, answering the past.

I had resolved to paint up my life, back it in a dark drawer for the wrinkled joy preserved hence danger, danger, death or whatever, the past. The past. The past.

But at a glimpse of sound, the famous name, the colt, did with utterance, his dog, on strings seeing by the wind, to choose the books, withheld them from the fruit, at way of them may set a step backing.

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The sun, though faster in the mind, the face that concerns the imaginative dimension, this nature never, each thinking, if our friend were a woman.

Two novels, one big hidden in our hidden, contained in prose, more, unwise, immortal war and nook's friendship.

In the entire house beside the mountain roses

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spread shows a harmony and flair for the juxtaposition of elements in space.

Collection: Patricia Thomas
which is already emphasised by its placement in the line, and its large initial letter. Each article or story in the magazine is treated in this same way, with the exception of the ‘Review’ section, which reverts to a more usual classical style. The body text throughout the magazine is 12point Caslon, set solid and justified. Numbers within the text are lining, giving them more prominence than they warrant textually. Hanging figures, where possible, are more desirable in text setting because they mimic the ascenders and descenders of the lower case alphabet. The use of these figures would have allowed the numbers to remain contiguous with the text. Pagination numbers, which are hanging, sit centred in square brackets, a line space beneath the text [fig. 55].

Poetry is handled somewhat differently in that the titles, in 18point unletter-spaced Gill Sans, are ranged left at the head, while the verses themselves are centred within the print area, on the longest line. This follows the practice laid down in the early printing of verse, and that reintroduced by the revivalist theorists of the early 20th century, with the obvious difference that the title is traditionally centred on the optical centre of the poem as a whole. The reading of poetry, as against prose, is often a more deliberate, contemplative act; though there are no specific rules, the setting of type for it should take this into account. The choice of font is often governed by the requirement that lines be not broken: the point size should be not so large that words get lost and the rhythm interrupted. The spacing of words and lines should be even, and can be exaggerated, depending on the intentions of the poet.

*For the very look of verse on the printed page excites definite expectations in the mind of the reader,*

*just as a bill of fare excites certain digestive juices in one’s body.*

Walter de la Mare, *The Printing of Poetry* •

In Fairburn’s ‘Straw’ [fig. 55] the body of the poem sits well on the page, but not so well on the spread, being full vertical measure on the left and truncated on the right. The most noticeable flaw in this otherwise plain, functional layout is in the first line. The 30point titling initial letter neither aligns with the top of the first line, nor sits on a base-line. It is impossible to know whether it is supposed to be a two-line or a three-line initial as its base sits in between the bases of the two text lines. Given that Lowry did have limited choices, a better solution might have been to range the letter with the base of the second line and allow it to transcend the top of the first, in the style of the prose sections described above. He has also neglected to make a snug fit between the
IMPLIED

Films. It illustrates the awkward and confusing first part and the more successful second part. Note the aberrant 'Y' in the word 'Hollywood.'
Collection: Patricia Thomas

A spread from Clifton Firth's 'Russian Films. It illustrates the awkward and virtually confusing first part and the more successful second part. Note the aberrant 'Y' in the word 'Hollywood.'
Collection: Patricia Thomas
initial letter and the following cap, which, when put together with the fact that the first word is in letter-spaced caps, makes the first line disproportionately long in comparison with the following fifty-nine. With the exception of Brasch’s ‘Mountain Storm’ [fig. 53], he has set this and every other poem in this issue without caps at the beginning of each line, unless, of course, it is called for in the syntactic sense.

‘Deserted Farmyard’, [fig. 56], another Fairburn offering, is set, its seven stanzas on one page, with every second line indented by 1em. This helps to give this poem, in addition to a certain ragged reflection of its subject, a better visual balance than ‘Straw’. The first line, not being textually longer than the others, does not become disproportionate in the light of the initial letter and the two words which head it. The shape of the poem is more clearly defined, and its placement on a single page, with the title ranged left and the poet’s name ranged right, gives it a rugged asymmetric modernity which sits well with Morrison’s lino-cut ‘Tug’ on the right of the spread. Though the illustration has no relationship with the poem opposite, it has been arranged on the page to contribute visually to a well-balanced spread. The title ‘TUG’, in Gill Sans caps, sits out to the right margin of the print area, mirroring the title of the poem opposite.

For Mason’s ‘In Manus Tuas, Domine’ [fig. 57] Lowry has achieved much more harmony of letter and space than previously. The title style remains unchanged, but, by setting the lines of text 2ems in from the beginning of the first line, he has left himself room in which to place comfortably the initial letter. It is possible, of course, that this was done to accentuate the textual character of the word ‘O’, but it does serve a typographical purpose, albeit that it sits vertically in an awkward place.

The layout of the beginning of Clifton Firth’s essay on Russian films is confusing and irritating [fig. 58]. In an attempt to explain the principles of the Soviet Republic (in order to understand Russian films), Firth has presented an explanatory premise, then given its resulting and corresponding ideology. Lowry has chosen to set the exchange in a complicated set of short measures, spaced full points, large gaps, and letter-spaced caps. The result is unnecessarily perplexing textually, and not particularly pleasing visually. The rest of the article presents fewer typographical challenges and is, correspondingly, more deftly handled. Small caps are used for the section headings, with extra line spaces to delineate separate statements, and where italics are used, for emphasis in quotes, or in the name of a film, the style is that of the contents page. The body text is written as a series of staccato statements, a sort of unadorned rhetoric, and Lowry has allowed each to begin on a new line, which gives emphasis to the textual meaning. This is a simple, but very effective manipulation of the reader’s progress through the work. As a matter of interest, on page 18, a literal has crept in: a 10point small cap “y” has been used in the word ‘HOLLYWOOD’ in the otherwise 12point small cap heading.
Mountain Storm

The storm is coming, a capital one
The trees are leaning, leaning to their right
The leaves are rustling, whispering a warning
The wind is howling, howling with a mournful sound

But the sun is shining, shining bright and clear
The clouds are rolling, rolling in the sky
The rain is falling, falling with a gentle tap
The lightning is striking, striking through the air

The storm will pass, pass with a whisper
The calm will return, return with a gentle breath
The sun will shine, shine with a golden glow
The clouds will part, part with a gentle sigh

The storm will pass, pass with a whisper
The calm will return, return with a gentle breath
The sun will shine, shine with a golden glow
The clouds will part, part with a gentle sigh

The storm will pass, pass with a whisper
The calm will return, return with a gentle breath
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The clouds will part, part with a gentle sigh

Though not visible here, the insert is short on the fore-edge by 2cms and is texturally as well as typographically different from the rest of the magazine. It could not help but be noticed.

Collection: Patricia Thomas
Pages 36 and 37, as set in type, were to contain Cook’s article ‘Groundswell’. His description of New Zealanders as ‘a vigorous people, rigidly selected by a high migration test, heavily sexed in a strange and stimulating climate’, was to render the article offensive and bring about its deletion from the magazine. Its place was taken by a single leaf [fig. 59] inserted into the body of the book and bearing on the recto a simple statement explaining its absence. It would be hard to believe that Lowry was not aware of the effect this would have, and he seems to have been determined to ensure that the notice was neither missed nor misunderstood. The leaf is a piece of cream laid, narrower by 20mm than the wove paper used for the body of the magazine. The type is elegantly set slightly above horizontal centre, its five lines and small printers’ flower on the central axis of the page, rather than of the print area of the leaf. The font, a Mazarin1 italic, is in complete contrast to the other fonts used in the magazine and, as such, helps to emphasise the unusual character of this page. It is a brilliant piece of subtle advertising, which, by all accounts, worked very well in that role.

On the whole, this issue appears to contain a number of experiments. The adoption of the asymmetric practices of the new German typography, the use of Gill Sans, the rather eccentric paragraph indentations, and the (at times) very traditional use of that very traditional font, Caslon Old Face, combine to produce a magazine whose visual identity is a little confused. It seems as if Lowry had been reading too many books and everything he had read recently went into the layout of this magazine. That does not say that it is unsuccessful as a typographical exercise, nor even as a publication—in deed, it shows the great leaps of competency and confidence without which he would not have gone on to further improvements. It was certainly better than the products of many other printers in the country, most of whom were still operating within the worst of the 19th century traditions of aesthetic sensibilities.2

Volume Two Number Two, was due to be published in June 1933; the stress on Lowry was increasing to the point where he felt that the rough deal he had got from the

1 This is described as a series of ‘Old Face Types’, in the promotional material issued by Stephenson Blake on its introduction of the font in 1926. They claim for it the tradition of beauty and legibility which embodies the foundation principles of the early masters of type, while giving it a modern interpretation. It is, in fact, a face with considerable personality; sufficiently idiosyncratic to be somewhat distracting on a page of text. It was much too eccentric to have lasted, and it appears that it did not, as it is seldom seen. The font probably belonged to Holloway.

2 This is, of course, a generalisation. The printing firms of Thomas Avery and Sons of New Plymouth, and Brett Publishing Co. of Auckland, and Harry H. Tombs' Wingfield Press in Wellington are three notable exceptions. As stated earlier, things were not quite as universally appalling as some would have us believe. Brett, for example, printed some most attractive large volumes on biological subjects.
The final Phoenix. Its cover design is completely different from its predecessor, but is, in its way, equally satisfying.

Collection: Patricia Thomas
Students’ Association ‘ever since I took up this press, had just about got me under’ (Lowry to Glover, 14 May 1933, 0418/005). An Auckland Star article1 the previous day, harshly criticising both the magazine’s alienating political stance and, conversely, its dullness, may also have depressed him. Adverse criticism came from all directions—the New Zealand Truth accused Phoenix of ‘furthering the destruction of everything the community has and holds today...’ (Truth, 31 May, 1933). It was pronounced poetically dull, and even a member of its own committee, Hector Monro, expressed dismay at the left-wing stance being adopted by the Phoenix editor. All this was nothing that Lowry had not anticipated. Writing to Glover as far back as 24 July 1932 (0418/005). he had predicted that Mason’s ‘crack-brained’ socialism would land Phoenix in difficulties with the College authorities. But coming, as they did, upon all his other troubles, it must have been depressing and demoralising. He was, after all, not simply the magazine’s printer, but its champion. The watchful eye being kept on his financial gymnastics, and the increasingly disturbing radical content of Phoenix, prompted a determined Association Executive to reassert control over Lowry and his press. This also involved an attempt at regularising the very confused constitutions by which the Dramatic Club, the Literary Club and the Phoenix Committee were governed. The constraints were irksome, but, with another mood swing he confided that ‘I haven’t felt like [this] since last June’ (ibid.). Lowry’s spirits rose and he felt that he might soon have time to turn his mind to doing something about ‘this bloody, narrow-minded, sex-twisted, censorial attitude of the colleges’ (ibid.); he had a ‘practical scheme’ (Lowry to Glover, 14 May 1933 0418/005). This resolve was soon, and perhaps, fortunately, overtaken by events.

4.1.4 Volume Two Number Two

In the meantime, there was what was destined to be the fourth and final Phoenix.2 The cover [fig. 60], dark terracotta in hue, with black type, is startling, both in its stylistic

1 Auckland Star 13 May 1933, Magazine section, p.2. The magazine was denounced as little more than a ‘Communist soapbox.’
2 A fifth issue was planned, some of the galleys were set and it looked to be business as usual, but Lowry fled and it never saw the light of day. Mason, whose politics and polemics were largely responsible for some of these complaints, put a suggestion to the Executive that the Phoenix be published, henceforth, off-campus. This was not to be; the printer had fled.
This title page has almost nothing to recommend it. It is stylistically at variance with its cover; it is inconsistent, unattractive and textually compromised by the careless typography.

Collection: Patricia Thomas
variance with Number One, and in its rich intrinsic contrasts—the contrast of colour, and that of the juxtaposition of the classical Caslon font with the hard-edged graphic of the phoenix, the only design element which appears in all four issues. The Caslon, which might have been too slender for the strength of the bird, is set in sizes sufficiently robust to hold its own, and in a block whose diminishing line length leads, quite naturally, to the launching bird.\textsuperscript{1} ‘PHOENIX’, set in 60point Caslon Old Face Titling, sits atop ‘QUARTERLY MAGAZINE’\textsuperscript{2} in 38point Caslon caps, beneath which are the two lines—‘of the Auckland University’, and ‘College Literary Club’—set in 36point caps & lower-case. The word-spaces, though visually uneven, are less than Lowry’s previous habit had been, and the four lines sit, consequently, as a unified and coherent block. Directly beneath the phoenix device is set the volume, number, and date line in 36point caps and small caps, nicely letter- and word-spaced. This is the most satisfying of the Phoenix covers, being neither more nor less than it should be. This Phoenix is printed on Croxley hard sized duplicator laid, or so says the watermark. It says so clearly on the first page—in the white space beneath the text of an advertisement—unfortunately upside down! This has occurred randomly throughout the magazine; Lowry obviously thought it unimportant, and it is not, in the scheme of things, a hanging offence.

Glover made a few disparaging comments about the title page [fig. 61] in this issue: ‘three asymmetrical dollops of Gill Sans standing around like people who haven’t been introduced at a party’ (‘Bob Lowry’s Books’, n.p.), is how he described it, and he be-moaned the dashing of expectations raised by the classic cover. Lowry was no doubt experimenting, and perhaps thought the journey more important than the destination. He may have deliberately chosen to mix the classic, centred style (for readability) and the modernist, asymmetric one (for impact). His reasons may have been sound enough, but their translation into practice was, here, a disaster. Jan Tschichold, before his reconversion back to the classical style, claimed that modern readers needed a page to be ‘clear and well arranged’; and that a traditional page could not accommodate this need, with its centred, uniformly grey appearance which made ‘all jobs look alike’ (Asymmetric Typography, p.24). Asymmetry and bold types created, he claimed, the clarity and emphasis needed in a modern world. If this was the philosophy Lowry adopted for this title page, it unfortunately shows a complete lack of sensitivity to the type, the text, and

\textsuperscript{1} Whereas on the title page of the previous issue the type sat rather uncomfortably upon the bird’s head, here sufficient space has been left to allow it to progress upwards, unhindered.

\textsuperscript{2} It is interesting to note that, since there were only two issues in 1932 and two in 1933, Phoenix never was a quarterly.
Contents

Notes
Haven sighted—unmapped
Decline of the West
Maxim Gorky
Amores
How it strikes a contemporary
Russian Films
Portrait of a prodigy
The coming struggle for power
What is it?
Bartok's beeves
Arcady
Apocalyptic
Oxford—red or yellow?
Matins
Crakishness in contemporary religion
Contributors' club
Reviews

1
10
11
14
17
18
21
26
31
34
35
36
39
40
41
42
45
47
51
54

Though Lawry has used devices such as the spaced dots to aid readability on this page, he has not disposed the space to advantage. It is possible he was attempting to follow the block style be used on the title page. Here, it looks like a box and is no more attractive than its model.

Collection: Patricia Thomas
the space. The words do not just ‘stand around’; they do so unattractively and in uncomfortable places. All sense of either rhythm or proportion, crucial elements in a typographic page of any persuasion, is lost.

The Bauhaus ideas of the use of lower-case letter-forms, functionally laid out blocks of type, strategically placed circles (or squares, or lines, or triangles), within clean, white spaces, seem to be the model here. But this space, or page, is not clean, it is empty; the circle present (in this case a large black dot whose only saving grace is its visual relationship with the ‘o’) sits vertically centred and horizontally ranged left in the type area, with no discernibly practical purpose (according to the rules of the New Typography, the function of a point, or a line placed strategically, was to separate, or indicate, not to decorate); the block beginning ‘a quarterly magazine’ is placed awkwardly at the top right hand margin, ranged horizontally with ‘PHOENIX’ at the left, but, though textually correct (‘a quarterly magazine’, ‘published by the’, etc.). its ragged left edge is ugly. The entire block should be moved down to allow, at the very least, its top line to range horizontally with the bottom line of ‘Auckland, New Zealand’, giving the word ‘PHOENIX’ somewhere to go, and affording the whole page a rhythm it does not now possess. As it is, it makes no sense conceptually (the caps & lower-case used for ‘Auckland, New Zealand’, for example, are outside the lower-case dictum which Lowry seemed to be following), little sense textually, and less visually.

The contents page reverts back to a fairly standard classical format [fig. 62]. The page is set in Caslon 12point caps & lower-case, with the titles ranged left, and the authors’ names set 2ems away. Lining page numbers are ranged right to full measure (30ems). The title/author groups are separated from the page numbers by broken dotted lines, with the dots in groups of two. This is a useful device for matching up entries on a moderately wide page. The contents page is set with an extra four points of lead beneath the lines, its only concession to a good use of space. The spread is competent, but without charm.

The masthead [fig. 63] is a repeat of the first two blocks of the title page and has not gained any grace in the interim. The layout of the text of the magazine follows, in its general style, that of Volume Two Number One. One difference lies in the fonts—each initial letter is now Gill Sans, but has the same ranging difficulties as its predecessor: notably, with the ‘T’ on page 34, which sits much too far in from the left margin, and the ‘I’ on page 26, which has all but lost contact with its following text.

The other difference concerns the paragraph indentation [fig. 63]; Lowry has dispensed with the entire notion of indentation, and, presumably, he has counted on the previous line not running to full measure to indicate the end of one paragraph and the beginning of another. The pagination numbers, here, are Eric Gill’s somewhat eccentric
The text is handled well, the lack of paragraph indentations are neither distracting nor confusing. The typographical matter around the text block—the masthead and pagination number are, at best, unfortunate.

Collection: Patricia Thomas
numbers, set in 18point, ranged left and right, outside the bottom margins of their respective verso and recto pages [fig. 63]. It is tempting to use, again, the word ‘dollop’¹. The titles, rather than simply the caps of the previous issue (though arranged similarly), are caps & lower-case, the cap being used for the first word only, and here present a lighter, less dominating touch. The en quads between sentences reappear, but spasmodically, and Lowry evidently did not take much care over the justification of some lines. The right edge is straight, but there are too many gaps within some lines.

Although outside the scope of this thesis, it should be noted that, with the exception of the final Phoenix, which showed discrepancies on some pages, the control of inking and quality of presswork was very high. It is no mean feat to attain a standard ink colour and maintain the correct pressure and fluid movement required to operate a platen. Lush comments that ‘He was not a great machinist but if he had to do it he would manage a good result because the impression was as important to him as the typesetting though it involved him in anguish and frustration’ (Lush to author, letter, 23 November 1999).

Lowry himself would have preferred a cylinder press, telling Glover that

> I was a fool not to hang out for a cylinder right from the start. I only managed Phoenix, Kiwi, and the [Carnival] Programme by completely throwing in Varsity work and even then I just about caved in near the end (18 October 1932, 0418/005).

A cylinder press would have run at twice the speed of his platen, printing 6-8 Phoenix pages at a time, and at a more consistent standard. If he had had this luxury, he would probably, on the evidence of past and future performance, have taken on more work, and ended up in the same kind of situation in which he now found himself. Lowry never developed the habits of managing his time or curbing his enthusiasms.

The Auckland Star called this issue of Phoenix ‘a joy to the eye’ (8 June 1933, Magazine section, p.2), and so it might have seemed to eyes in the early 1930s. It has typographic authority stamped on each page, an authority gained by the fact that its printer thought about the decisions he made, even if he did not always make good ones.

¹ Morison comments that ‘even dullness and monotone in the typesetting are far less vicious to a reader than typographical eccentricity or pleasantry (First Principles, p.6). He was, of course, discussing the text page of a book, but Phoenix was, in design and literary genre, subject to these rules. Lowry’s excursion into asymmetry, and his use of sans serif fonts and large numerals, for instance, are not only at odds with the text, but are what Morison might have deemed to be eccentric. It should, however, be reiterated that this was the beginning of Lowry’s departure from the rigid strictures of Morison’s typographic philosophes, into his own more personalised sense of them. Glover’s ‘dollops’ may have been symptomatic of this.
This is the important point when looking at the typographic issues in *Phoenix*. They must be analysed and evaluated as experiments, within part of what today might be called a learning curve. The typographical renaissance in other parts of the world had hardly hit these shores, and men like Lowry, who picked up the ideas and thoughts of either revivalist or modernist proponents, were still left very much to their own devices, and remained dependent on their innate ingenuity.\(^1\) In addition to this, Lowry, much more so than Glover or Beaglehole, added the touch of creative talent that produced the innovative and, at times, startling results absent in the work of the others. As exercises in the pursuit of an increasing typographical maturity, the four issues of *Phoenix* show both an understanding of the need for rightly dis[posed] printing material in accordance with specific purpose; of so arranging the letters, distributing the space and controlling the type as to aid to the maximum the reader’s comprehension of the text' (Morison, *First Principles*, p.5) and a flair for interpreting that dictum into his own visual language. Lowry had come to appreciate, for example, that ‘decent [type] faces don’t usually cost any more, but they make all the difference in the world to the work’ (Lowry to Glover, 17 October 1932, 0418/005),\(^2\) and he put this belief into practice within the context of Morison’s principles and his own, very personal expression of them.\(^3\) It is evident even in the first *Phoenix*, that Lowry was aware of the need to improve the visual aspect of publications, though he was, in this issue, unable to overcome the deficiencies in resources. If the disparate variety of fonts he was forced to use through circumstances could have been replaced with one or two classical book faces, the magazine might have become more

\(^1\) Lush explains - 'His printing experience was, I think, mostly acquired by osmosis....Lowry was no fool and his alert mind would have zeroed in on anything that would have been useful to him' (Lush to author, 11 September 1999). He goes on to mention the veto placed on printing tradesmen regarding the disclosure of the secrets of their craft, and their obligation with respect to the agreement, signed upon entry into their apprenticeship. Printers mistrusted academics and amateurs, but, in spite of this, Lowry worked ‘officially and unofficially in many printing establishments: The Observer, The Otorahanga Times, The Phillips Press.’ He was forced to learn most of his mechanical expertise through stealth though Ron Holloway told of a trade printer called Markham, who was helpful to Lowry in the *Phoenix* days, and Lowry himself, in his Grammar School days, had expressed gratitude for the assistance of the men from Auckland’s daily newspaper offices.

\(^2\) W. H. Amery, in ‘A Few Notes on Typefaces’, maintains that the ‘correct selection of type must always remain the chief consideration’ (p.106).

\(^3\) Glover comments that Lowry, with a ‘confident mastery of many styles’, had discovered a series of faces with which he could ‘out-Herod Herod’, while yet maintaining a style, when required, ‘in conformity with some pre-conceived idea of what a book or magazine should look like’ ('Bob Lowry's Books', n.p.).
acceptable to the eye of any informed critic. Lowry's understanding and appreciation of the other aspects of printing—the general layout, the need to establish a hierarchy and the means by which to do it, lyrical and evocative ways to set verse, and so on—are evident from Phoenix Volume One Number One, in spite of the difficulties he had in obtaining good fonts. This sort of appreciation he had to come to by himself, with guidance from overseas publications, and assistance from the few trade printers who looked sympathetically upon his activities, and even from some who did not. He possessed a natural intelligence, a keen eye, and a steady hand. Moreover, he was fired by the desire to be good at the task, and was prepared to work extremely hard, often to his own disadvantage and beset by any number of obstacles, to attain that end. This is the nature of the achievement; mistakes, bad decisions, failed experiments, or simply unfortunate results, must be seen in the light of it.

[fig. 541]
Lowry and Glover, Printers, acknowledged in Phoenix Volume Two Number Two, opp. p.32.
Collection: Patricia Thomas

For Phoenix and Oriflamme
The young man sometimes dares to think:
The printer's devil plays with ink.
Mix thought and ink—put words in print—
The world will swear the Devil's text.

C.S.S.
There are many instances throughout Lowry’s career as a typographer that he took the opportunity to treat a page as he has the one above. He seemed to enjoy the archaic spellings and typographic practices of the 17th century; they appear in magazines, on brochures and theatre programmes, as well as in advertisements.

Collection: Robin Lush
4.2 **KIWI: The Magazine of the Auckland University College**

4.2.1 **Kiwi 1932**

One of the publications Lowry had been contracted to print when the Students' Association paid for his new press was *Kiwi—the Magazine of the Auckland University College*. Up to this time, it had been printed, with some credit, but little note, by such printeries as the Dawson Printing Co. and Abel Dykes Ltd. Lowry's 1932 effort retained the size and format (quarto) of the issues from the 1920s, but, in true Lowry fashion, he improved the aesthetics and allowed himself a little fun, notably in the setting of the title page [fig. 65]. This first opening is a gallimaufry of archaic spellings, superior script, ligatures, a double 'V' in the stead of 'W', and an 'I' replacing a 'J', swash characters, and the use of roman and italic in the same line.
Walking Shadow

There is no wind nor rain nor snow,
No light of signs save as tapping of desks,
Only the morning’s miles after the day’s done.
Only the million miles, only a glimmering.

Where somewhere a great grey god stands from a greyer sky,
Watching a perfect figure move to be among the throng.
Who he is and where and somehow, mind to.

—D.H.M.

Freedom of Speech

If I AM an understanding of some degree of difficulty, my Burke, the common
of the nation, is an obvious and evident thing. It is apparent the official opinion of the Gen-
eral's office in the country that no idea or word, to others ideas may be allowed
in the morning and after with which the country is being
submerged. The story of abolition is as a ragged a
one, and the general has seen the positions of the country and when a
University becomes a sort of no foundation to help an introduction to a
putting but a sort of peremptory thing of the country.

But perhaps it is not

While the President of a university college talks the billboard
right of a member of the bill "to express views necessary to a propo-
sition of the public opinion."
In its appearance and intent it is reminiscent of a seventeenth century title page, of a type which Meynell (‘The Reform of the Title Page’, pp.32-3) argued for as being more sensible and informative than most modern title pages, though he doubtless would have considered this one rather more informative, and perhaps less sensible, than its models. Printed in rich red and black inks, and set in the strictly centred style of its models, it gains strength and authority through tradition, while presenting a touch of absurdity, given the style of the remainder of the magazine. Lowry was, by this time, very familiar with the styles of both the seventeenth century and its twentieth century revivals in countries beyond these shores. It would be natural that he play with them.

The entire volume is printed on cream laid paper, a perfect vehicle for the Caslon he used. Again, Lowry seems to have taken little notice of the grain of the paper, with some sheets being horizontal and others vertical, and still others being printed not entirely straight along the laid lines.

There is much about this *Kiwi* which echoes the *Phoenix*, published only the previous month, in July of 1932. The format changes, in that the *Phoenix* was a demy octavo and *Kiwi* is a quarto, but the layout and typography differ only in detail. The contents page [fig. 66], for example, retains the basic layout of title, followed, 2ems away, by the author. The lining page numbers in *Kiwi* range right to the full measure of the text block, in this case, 24ems, as opposed to the 30ems of the body text. The typography differs in that the titles are set in 12pt Caslon roman while the authors’ names are set in italic. ‘Contents’, set in 20pt italic, caps & lower-case, is centred on the text block. The list itself is interspersed, randomly, with the names of the artists whose work appears in the magazine. These are centred on the text block measure and are set in 10point Garamond. A clear hierarchy is thereby nicely established, though their particular placement in the contents list is confusing as it bears no relation to where the illustrations are positioned within the magazine. The next opening [fig. 67] bears a D.H. Monro poem set in Caslon italic, in the optical centre of the image area of the verso, while the recto is headed by a Len Morrison lino-cut. This, and the subheading ‘THE MAGAZINE OF THE AUCKLAND UNIVERSITY COLLEGE’, which is set in 10point Garamond directly beneath it, are printed to full measure. The subheading would have benefited from a little space between the letters, thereby avoiding the white patches between words, themselves inserted, no doubt, to attain full measure. The volume number and date in 11point on the following line are separated from each other by a horizontal line of spaced full points; the entire header is underscored by a 0.25point rule. The letters on the final line are worn and print none too clearly; since Lowry had obtained a new font a few months previously, it can but be surmised that this font was borrowed for the occasion.
Youth at the Dance

Get your machine-guns manned
for a new way of war;
can you not understand
that here a foe is at hand
you have not fought before.

Young blood, in the dance
you are graceful and well-groomed
and move with an elegance—
shall it not be shown
that your blood and grace are doomed?

Come, young blood, leave your prattle
for the machine-gun's chatter:
now your tamed and trusted cattle
run like an old bull to battle
and rip their lords to tatters.

The lone hand digging gum
and the starving bushie out-luck
girls from the steers and the slum
and the factory hell... up they come
to the tune of the devil's waltz.

Their faces are more scarred
than a miner's boot and rough
as a quarry-face and as hard
as a hatter's head, and good tanned
canvas is not more tough.

The headings throughout the magazine are set in 20pt Caslon italic, caps & lower-case [fig. 67]. The editorial and commentary section headings are ranged left, whereas those for the literary section—poetry, prose and a playscript—are centred [fig. 68]. Additionally, in the titles of poems, Lowry has used Caslon swash characters, where they were available, thus employing three very simple devices to differentiate between the three disparate parts of the publication—the first part editorial, and the second and third parts consisting of the literary section separated into prose and poetry. Pagination numbers, bold and lining, are set centred, two lines below the text block.

The body text [fig. 67] is set in Caslon 12point roman, unleaded, and justified to a measure of 30ems, and each paragraph opening is indented 2ems, double that of the smaller second number of Phoenix; Lowry, patently, had begun to gain a good understanding of proportion. The initial letters, used at the beginning of each entry, are, with the exception of the first two, aligned at their base with that of the second line and with their tops ranged slightly above that of the first line, a much improved situation. It is impossible to know why this was not consistently the case in Lowry’s work; perhaps it was a ‘nicety’ which cut no ice with him, as he more or less persistently ignored the usual convention of aligning initial letters with a base line throughout most of his printing career. The initial letter, aligned or not, is followed by a phrase in unspaced caps, rather than the less distracting spaced small caps. Lowry was obviously in a position to make a different choice, as he used small caps, later in the magazine, in the printing of the play ‘Si Jeunesse Savait’, though he may have had this set separately and to do likewise with each text opening would have required a ridiculous amount of time in a situation where time was at a premium.

The entire text block is hedged by adequate, if not generous, margins. In general, Kiwi’s larger format has allowed for everything which appeared in the second number of Phoenix to be enhanced and improved; as an example, having a wider gutter margin has avoided the problem of the binding’s intrusion upon the text block, such as it does in Phoenix. There is more room for larger headings, and space between articles, and Lowry has taken advantage of this freedom.

Authors’ names are to be found 1cm in from the right margin, at the end of each story, article, or poem; they are preceded by a long dash, and set in 12point Caslon roman [fig. 68]. Some carry full points, others, inexplicably, do not.

Poetry is set in the traditional manner, with the title centred on the longest line. The text is normally Caslon 12point unleaded [fig. 68], with some variation in detail. An example of this variation is the poem ‘In Praise of Wealth’ [fig. 69], a relatively longish piece extending over one and two thirds pages, which is set 3points leaded, as is the poem ‘Triolet’, which immediately follows it. Since each was penned (in the case of
It is possible that the ragged left margin of 'In Praise of Wealth' necessitated extra space, and to apply less leading to 'Triolet' may have made a heavy, dark shape of it.

Collection: Robin Lush

Hierarchy is handled here both logically and skillfully.

Collection: Robin Lush
the former, translated) by a different contributor, and each addresses an unrelated topic, it would seem the extra leading might have been used to fill the space. Each has short lines and sits on a wide page. There is no obvious reason for such leading in the textual sense; though it might have been done to provide pace or rhythm within the longer poem, and the shorter one might have suffered in comparison had it not also been treated thus. Lowry may have felt a need for visual balance in the ‘slender’ poem. It is also possible that, along with the other stylistic differences between the works, they are the result of author and printer working in consultation. The visual characteristics of Mason’s work certainly indicates the possibility of this. All of Mason’s poetry from this time was set in a particular manner—roman in style, the first line ranged left within the image area and beginning with a capital letter, the following lines of the stanza indented 2ems and begun in lower-case. Lowry later printed No New Thing [fig. 6] in the same style and under Mason’s direction; it is reasonable to assume Mason usually specified the visual structure of the printing of his work. Whoever was, in the end, responsible for the look of Mason’s poetry, it presents to the reader an unequivocally plain outfit, black boots planted firmly in the soil, especially when put against the graceful ballet slippers and flouncing frocks of the other poems in the magazine [figs. 68 & 69]. Mason’s poems looked as if they were saying precisely what they were saying.

The graduate lists [fig. 70] are set in two columns of 12ems, with 2ems between. The graduates’ names are in 12point Caslon roman, ranged left of the column, with their chosen verses, sayings, or ditties, set 1em indented, in 10point, the names of the authors of the chosen pieces in italic and positioned 1em in from the right margin, a stylistic device already established in the prose and poetry sections of the volume. Consistent treatment of like elements was becoming more noticeable in Lowry’s work, and his ability to handle variations on a theme shows restraint and logical thought. In this particular instance, neither of these attributes could have been easy to maintain, as it was a time when enormous pressures were being placed on him to perform on a number of levels. He informed Glover that ‘Kiwi took me the three whole weeks of vac., neither more nor less...I hardly regret the effort’ (13 September 1932, 0418/005). Kiwi was set up and 500 copies printed in those 21 days. He was meant to have had them done before the beginning of the holidays, but it seems other printing duties and college activities prevented this. The printing of this Kiwi became another triumph over adversity; it was the publication which he hoped would be the final impetus needed to persuade the Council to set up a University Press. He had a lot riding on this production of Kiwi and it is one of which he could be, and was, very proud. His satisfaction notwithstanding, he did assure Glover that they would do even better than Kiwi eventually.
above & right: [figs. 71 & 72]
Two pages with a clear stylistic affinity, the cover and title page of KIWI 1948.
Collection Robin Lush

KIWI
THE ANNUAL MAGAZINE OF THE STUDENTS' ASSOCIATION
OF THE AUCKLAND UNIVERSITY COLLEGE, NEW ZEALAND

1948
Maurice Duggan, upon taking over the editorship of the 1948 *Kiwi*, determined that the magazine's literary reputation be restored and that its typography be improved, the latter by having Lowry print it. It was Lowry's first chance of printing *Kiwi* after 1932, but not his last. Whereas the cover for *Kiwi* 1932 was stated to have been designed by A. J. C. Fisher of the Elam School of Art, Lowry himself designed that for 1948, and, with it he established the magazine's visual style immediately [fig. 71]. Four lines of text, set horizontally wide apart, each to a measure of 28ems and the whole to a depth of 43.5picas, describe a rectangle within the quarto. 'KIWI' heads the block, set in 72point Playbill caps, letter-spaced to full measure. This is echoed at the base of the block by '1948', which is similarly disposed. Between these lie two lines of text—'THE ANNUAL MAGAZINE OF THE STUDENTS' ASSOCIATION', and below, 'OF THE AUCKLAND UNIVERSITY COLLEGE, NEW ZEALAND'—set sufficiently widely apart to lose a little of their textual cohesion, though this is alleviated somewhat by the boldness of the type (10point Gill Sans Bold caps) The value of this setting is in its strong and plain visual impact.

The title page [fig. 72] reflects the horizontally linear character of the cover, with the lines of text spaced about 3picas in depth, but centred, rather than justified. It is headed by 'KIWI 1948', hand-set in 36point Thorne Shaded.¹ Lowry again used his favoured typeface, Caslon, setting the remainder of the text on this page in 12point caps & lower-case. The very wide leading, along with the letter-spacing of each word, creates a consistently open appearance, with clear, white space upon which sits a bucolic (and alcoholic) rural scene, possibly a David Gentleman wood engraving which Lowry may have found in another publication and taken for his own use.² Lowry has mixed together a 19th century decorative face with a revived 18th century book face, has letter-spaced the lower case in late 20th century fashion, and decorated it all with a 17th

1 Thorne Shaded is an outline fat face font from the foundry of Robert Thorne. The 1940s saw a revival of this face, along with many other 'Victorians', which had lost favour in the revivalist '20s and '30s. Thorne Shaded was the first and, arguably, the best of its type.

2 Lush recalls (interview, Tuesday 14 December, 1999) that Lowry would regularly search through copies of the *New Yorker* and the *Penrose Annual* for images to use in his work. Lush used the term 'plagiarism', and, since Lowry seldom used other people's 'cuts' unless he felt he could charm them into forgiveness, or unless he was unlikely to be caught, clearly he understood what he was doing.
The number of entries precluded a continuation of the cover and title page style; Lowry has turned here, in the opposite direction and created a sinuous, organic shape on the contents list.

Collection: Robin Lush
century style, though 20th century executed, illustration. This pastiche of styles in a design is not always easy to control, but Lowry has mastered the technique very well, effecting a certain elegance, with something of a story book ambience.

The contents page [fig. 73] follows the established central axis format and is a model of simplicity—a centred, undulating column, punctuated regularly by longer lines, the entire block set beneath the letter-spaced caps heading and a swelled rule, the latter extending to full measure. The entries are widely leaded, 20point, which lends the column an ephemeral, languid grace as it meanders down the page. Repeating the typographic style of Kiwi 1932, Lowry has set the titles for this Kiwi in 10point, the authors' names, 2ems away, in italic. This style is deviated from in three places where the entry reads, for example—'Three Poems by A. R. D. Fairburn'. Initials, as those of Fairburn, are each followed by a full point, in its turn followed by a space, a tradition seldom seen these days. In this list of contents, there are occasional situations where the spaces should have been adjusted visually, for example, in 'Lily H. Trowern’, where the extra space afforded by the shape of the letter ‘T’ results in too great a distance between the initial and the first letter of her family name. The error is repeated in the heading on the page where the poems are actually printed. The page numbers, lining and roman, reflecting the style of the second Phoenix, sit a further 2ems away. The font Lowry has used on this page is the newly acquired, at least in terms of its availability in this country, Fairfield.1

The body of the work proceeds along the same stylistic lines as the preliminary pages. The beginning spread [fig. 74] has, on the verso, a Glover poem set in fairly standard left-ranged fashion, in 12 point Linotype Estienne2 roman, its heading in the italic of the same point size. 'DENIS GLOVER’, set in unspaced small caps and to the right margin of the long title, brings the 10-line verse to a close. The more interesting

1 Lowry had written to Eric Lee-Johnson (9 August 1948 5436-020) that a ‘decent book face’ had ‘hit town.’ It was described as a ‘decorative, original and contemporary old style... sharply cut, as though the letters came from the artist’s gravure rather than pen’ (Bennet, Books and Printing, p.416). Designed by Rudolph Ruzicka in 1939, it took a while to ‘hit’ New Zealand. Lowry used this font extensively in the 1950s; it was the only decent face available in Linotype at the time, with the exception of Estienne, which he could only source from the Farmers’ Trading Company and which he considered too large at 12point, and Baskerville, which was too small. Monotype was available, but he did not like it, because of its propensity to 'bell-arse', and because it was half as expensive again as Linotype.

2 Linotype Estienne is a font designed by G. W. Jones and released by Mergenthaler Linotype in 1930. It is a face with long ascenders and descenders, a feature which accentuates the lightness of its colour when set in text. It has charm and rhythm, and one which creates a distinctive look to a page of text. Its long ascenders and descenders make leading unnecessary; possibly Lowry leaded it to place additional emphasis on the striking initial letters. It was named after the distinguished 16th century French printers, the Estienne brothers, and was available only in Linotype.
The title line of the poem on the verso aligns exactly with the swelled rule on the opening spread. The widely leaded lines have returned in the masthead and the first of the decorated initials is seen.

Collection: Robin Lush

above: [fig 74]

right: [fig 75]

Collection: Robin Lush

LISTEN TO THE MOCKING BIRD

MIDDAY. Still the vultures beg for meat. Still the sandhill cranes cackle from the sun-warmed sandbar. The mocking bird makes its presence felt from some avenue of trees.

The vultures beat their wings slowly, lumbering closer to the nest. The sandhill cranes, with their characteristic cackling, add to the cacophony of nature.

A sudden burst of sound cuts through the air. It's the mocking bird, with its melodious, almost human-like singing, providing a moment of tranquility amidst the chaos.

The vultures turn and fly away, their wings flapping in a slow, steady rhythm. The sandhill cranes stop their cackling and stand still, observing the scene.

The mocking bird continues to sing, its song carrying over the landscape, echoing through the trees.

The vultures land on a nearby branch, their beaks open wide in a display of dominance. The sandhill cranes stretch their wings, ready to take flight at any moment.

The mocking bird pauses, its song fading into the background. The vultures and sandhill cranes remain motionless, their eyes fixed on the ground. The world around them continues to move, but for this moment, they stand still.

The mocking bird begins to sing again, its voice rising in tempo. The vultures and sandhill cranes rise to their feet, their wings spread wide. The mocking bird's song fades away, leaving the world in a state of quiet, peaceful chaos.

The vultures fly away, their wings flapping in a slow, steady rhythm. The sandhill cranes stretch their wings, ready to take flight at any moment. The mocking bird continues to sing, its song carrying over the landscape, echoing through the trees.

The vultures land on a nearby branch, their beaks open wide in a display of dominance. The sandhill cranes stretch their wings, ready to take flight at any moment. The mocking bird continues to sing, its song carrying over the landscape, echoing through the trees.
page is the recto, headed by ‘KIWI 1948’ in 48point Elongated Shaded Titling, hand
set. Below this, in repetition of the style established on the title page, are two lines of
descriptive text set wide apart, and in this instance, in letter-spaced Caslon small caps,
justified to full measure. This is followed by a 30em wide (full measure) swelled rule, a
finishing touch to a heading of strength and distinction.

All titles are set in 12point Estienne caps, letter-spaced, evenly for the most part. In
some cases, such as in the title on page 54, ‘LISTEN TO THE MOCKING BIRD’
[fig. 75], the ‘I’ and the ‘S’ in ‘LISTEN’ are set too close together, which breaks
the word into two words. The most interesting features of the article openings are the ini-
tial letters [figs. 74 & 75]. These are Ultra Bodoni Initials, hand-tooled by E. Mervyn
Taylor, in the style of the decorated Victorian faces. Each letter differs from the others,
making it a unique face on the New Zealand typographical scene. Cut especially for
Pelorus, it became a signature mark of the Press. Lowry still placed the letters oddly,
this time neither sitting on a base-line nor reaching an ascender line. Notwithstanding
this fault, they do create an impact.

Text pages are set in 12point Estienne. Lowry considered this size generally too large
for economy, and this is true, but it was the only size available in this face, and its small
x- height and thin letter strokes suggest that a largish point size could profitably be used
in the interests of readability. The pages are fairly standard in their general form: the
2em paragraph indentation has been reduced by a thin-space. The phrase following the
initial letter is set in unspaced caps. The only major deviation from this is the article ‘A
University Primer’ [fig. 76], in which the text proper is preceded by four quotations,
each in 10point Fairfield. The authors’ captions are set in caps and small caps and the
titles of the texts from which each quotation is gleaned are in caps & lower-case italics.
These latter are ranged right, above their respective justified texts. That of T. S. Eliot’s
selected essays appears to be indented slightly from this margin as the word ‘Hamlet’ is
in parentheses followed by a full point; neither feature is visually strong and the line
would have benefited from a slight adjustment to the right. The initial letter of the text
proper is a traditional, ornate foundry initial, its inclusion justified by the use of literary
texts and the scholarly subject of the article. The two faces, the Estienne, light, lyrical
and traditional in style, and the Fairfield, darker, small in point size, its terminals shar-
per and crisper, also traditional in style, and set unleaded, are curiously evenly matched.
The colour of the page is uninterrupted by the different fonts and their disparate
treatment. They may have been the only two faces available, but Lowry has used them
both, individually, and together, to their greatest and mutual advantage.

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1 Elongated Shaded Titling is a foundry type, a variation on Elongated Roman.
A UNIVERSITY PRIMER

The article is too short to determine if it is a topic of educational interest.

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THE OUTCAST

![Image](image-url)

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GRASPING THE NETTLE

![Image](image-url)

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Student Publications
Articles such as Fairburn’s ‘Grasping The Nettle’ [fig. 77], which have several parts, are divided up by extra line spaces and the divisions highlighted by the use of caps and small caps in the initial phrase of each section. This form of the phrase appears as a smaller, quieter version of the opening of the article and is a clever device for both signalling change and retaining consistency.

In one fiction piece, ‘The Outcast’, the chapters are divided by centred numerals [fig. 78], with a one-line space above and below. This has not always been consistent; in all cases but one, the extra line-space is twice that of the text leading, but an aberrant number ‘2’ is barely deeper than the leading. There was plenty of room to manouevre and juggle to avoid creating widows or orphans, so, with no logical explanation, this inconsistency must be viewed as an error or oversight.

Poetry is set, as is the prose, in roman; the titles, also in letter-spaced caps, are centred on the longest line. Some—‘Virginia Lake’, ‘To Ward off Dreams’, and the four poems by Denis Glover [fig. 79]—bear caps at the beginning of each line; others—the four poems of Kendrick Smithyman—have them only at the beginning of what might be described as a sentence. Again, this may have been at the request of the poet, though, generally, the poems begin each stanza with a cap & small caps sequence of word or phrase, a typographic device rather than a textual one.

There are five instances of ‘Four poems by . . . ’ (in the case of Fairburn, three). For the contributions by Fairburn [fig. 80], Trowern, Smithyman, and Baxter, the overall heading and the title of each poem are 12point spaced caps. Oddly, Glover’s overall heading alone is set in Caslon [fig. 79]. It is highly unlikely that Lowry would have done this in error, or allowed it to slip through as such. It could be inferred that, given the creative relationship between Glover and himself, he used the Caslon to make, prove or simply illustrate some point. On the other hand, Glover was in Auckland in August on another mission and may even had something to do with the setting of the poems himself.

Fairburn’s three poems [fig. 80] are headed overall by spaced caps, but individually titled with spaced small caps. Additionally, each of his three short offerings is set at odds with its fellows. ‘For an Amulet’ is ranged left, title included, a plain square block but for one line which extends beyond the right visual boundary. ‘Broadcasting’, a ‘wider’ four-line poem, is set with its title centred on the longest line, and its second and fourth line indented 1em. This, and the long title of the next poem, help to counterbalance the fairly rigid leftward bias of the first poem. ‘The Power and the Glory’, a poem of eight shortish lines, sits 2ems in from a left margin created by its own title and the orientation of the other two poems. These three are sparse pieces, in terms of
FOUR POEMS BY DENIS GLOVER

MY COUNTRY, O MY COUNTRY
A land of Civil Servants, Civil Inquiries,
Dienerv Counters, sunset Duties.
Abatements, Edicts and Statutes.
Is this my country, is this the happy land?
That shield the honest candle from my hand?

SUNSET
The river flows around
And birds are still.
Land and sea in voices being sound.
Bill Hooks in the falling sun.
Now stars will evening on.
And suddenly the park was dim of gold.

THE HARBOUR
Waters in the only one showed
What had any way about
A cruel song
For the seafarer.
And hoard on hoar
Wander the departing ships.

ROLL ON
Waste on the Wild W reun Spring—Coleridge Toledo
You should have grown to me and wait a while.
Loud of waiting restless generation.
On man's own organ sentences.

THREE POEMS BY A. R. D. FAIRBURN

FOR AN ANNEX

The hunt is over no more
Although showed by friend not true
And what will be and bound
in servitude in the grave we go.
The candle in my little eye
burns high, but will not take the here.
I share my moment with you, my travail with the Holy Ghost.

BROADCASTING

The power, you say, is engender and martin,
be both; who drawing sons from the plain;
Hyenas! No, infallible sent, 
prevented him in the insane hour.

THE FACES AND THE LIGHT

Two men in the shade
be the men the boldness house of the here
The men are done fast
and does one
is hardened with the freshness of the sea.
their typography, and their different treatment not only serves the textual meaning, but helps to create a strong central axis on which to balance each work.

‘Love of Two Hands’ [fig. 81], a single poem by Keith Sinclair, is headed by letter-spaced small caps, with this heading followed by three stanzas in which there are no caps at all, apart from that which begins the word ‘Ark’. This word sits in the penultimate line and is the only proper noun in the poem. The rigid left orientation of title and verses is a subtle but effective substitute for caps, which, after all, are simply a convention used to signal a beginning. It is possible that Lowry used the modern device of small caps in the title of this poem to avoid overwhelming the lower case lines below it.

‘Song of the Dry Orange Tree’ [fig. 82], a Lorca poem, translated by Greville Texidor, is combined on the page with an illustration of, one presumes, a dry orange tree. This, printed on the bottom left of the page, makes it necessary for the poem to be set on the top right. A short title line (or two lines) becomes desirable to avoid building a visual ‘roof’ over the upstretched branches of the tree. Lowry has accommodated this by setting the title in caps & lower-case italics, which serves both this practical purpose and echoes the mobile grace of the branches. It is a poem whose lines, variously short and medium and long in length, approach, then pull back sharply from the right margin, thus creating an ebb and flow effect. Lowry has reinforced this in the credit line, in which he has set ‘FEDERICO GARCIA LORCA: Canciones’, 1em from the left margin, and above ‘(Translated by Greville Texidor)’, which is ranged left. Had he set these both ranged left, he would have created an ugly solid block at the end of a fluid column. The combination of the small caps of Lorca’s name, and the italic of the remaining text echoes the vertical rhythm, created initially by the juxtaposition of tree and text.

An offering signed ‘S.M.’ [fig. 83] on page 59 is unusual; the body of the poem is set in the vertical centre of the page rather than that of the image area. The lines sit either on a left margin created by this, or, on alternate lines, something slightly less than 2ems in from there. This happens regardless of the length of the stanza, thereby causing the first line of some stanzas to be indented, and others not. The title is set, in italic, to the left of the optical vertical centre, and becomes, thus, centred on a vertical axis created by the indented lines of the body of the poem. There are two evident aesthetic reasons for these decisions. The poem takes up two-thirds of the page; above it are six lines of dialogue in prose. The lines are short, the words of the dialogue not in quotation marks ¹.

¹ Quotations marks are used, however, in the dialogue of the short story ‘Tangi’. Lowry has used single quotes, a practice which had become a convention with printers who followed the dicta of men such as Oliver Simon, whose Introduction to Typography, published in 1945, set out clear, practical guidelines for the ‘best’ method for fashioning a book, whatever that statement might mean in its time and place.
from all these manifestations and inherited properties, which otherwise would be our
laws. For within the philosopher, the soul is master of his mortal, and may
exist in the oneness which is in the highest degree present in the soul itself. He
took as equal to them as no one accredited more to his honor, the
subject of which should appear as noble from the inside. Of all the man's,
It is the case that life is inclined to wonder or change, to overcome the
human quest and its affections, that even we can hate understood form
as in clock and law—our nature has united them in a noble house.

above left: [fig. 81]

above right: [fig. 82]

right: [fig. 83]
Collection: Robin Lush

Song of the Dry Orange Tree

Woodchuck

Can you dismiss

Deliver me from the memories
Of seeing myself without manners.

Why was I born without manners?
The dry trees stood and saw
And the night republic
In all her own.

I wish to live without seeing myself.
These own and dischinction
May dress me as
My hero and my birth.

Woodchuck

Can you dismiss

Deliver me from the memories
Of seeing myself without manners.

Woodchuck

Verse by James Joyce. Translated

(Hunting for Chestnuts)

Loose Thy Lute On All Things; Lively Every Hour

Dance on the beach
Growing like a mound of sand:
Dry is well begun.

The glory of high noon
Leads us in great distress
Piping here and near.

Georgian Papalites

The red-ripe fruits of men
Draws for the morning absent
Behind a drum and bass
Pavement the square

O incense on the Dolphin
And that grew wild and wild.

Lively are the linnets,
Cavorts green with sound.

For as many Fays
Eat on Avarices and go.

Georgian Papalites.

Pavement, Dancie!
but each prefaced by a long dash, and they sit at the extreme left margin of the text area with the last line longer than the five above. The point/counterpoint of the typography (left/dialogue, right/last line, left/poem title, right/body of poem), gives both pace and rhythm to a page with comparatively large white spaces. The left-oriented title plays its part in this. The second, more prosaic reason concerns the italic caps & lower-case title, the length of which may have dictated its style. On a line as long as this (‘Look Thy Last On All Things Lovely Every Hour’) the ordinary caps of other poems in the magazine would have required the title to be split into two, and the use of small caps would have created a thick black line above the body of the poem. Neither option would have had the grace of the one Lowry used. The initials attached to each piece—‘N.H.’ for the prose, ‘S.M.’ for the poem—sit at the extreme right margin of the text area, punctuations on the syncopation of the page. The entire page shows clear evidence of Lowry’s appreciation of the right disposal of words in space, and an example of how he was prepared to do whatever was necessary to achieve a good result, regardless of prevailing convention.

This *Kiwi*, as those before it, contains advertising. Many of the advertisements in the magazine were set up by Lowry and Robin Lush, who was, at that time, a young apprentice with Pelorus Press. An example of the lengths to which Lowry was prepared to go on behalf of his clients is evident in the Taniwha soap advertisement [fig. 84]. An enormous (264point!) Thorowgood^2^ italic ‘T’ stands imposingly on the top of the page, ranged left, with its top right point extending almost to the right margin. Within the vertical stem of this letter, and aligned along its slope, is the word, ‘TANIWHA’, in a design simulating that other Victorian revival, Playbill. The letters were cut in lino by Lowry, simply to create an effect. There was no need to go to these extremes, though by now his clients would possibly be expecting typographical gymnastics. It was an ad for which the publishers of *Kiwi* would have been, undoubtedly, the financial beneficiaries, but Lowry always strove to do the best possible, no matter what the circumstances, nor whom the client. It was important to him that the best be done. Nor, as evidenced here, was time a consideration for Lowry; those who had cause to be grateful for the high quality of the job often had reason for frustration over the delays to it.

In addition to the ‘T’ and all its decoration, Lowry also set the text below to suit the

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1 While it is true that Lush and Gordon Trigg were responsible for the composing of much of the text of Pelorus publications, Lush testifies that Lowry was the creative force behind all of the enterprises in which he was involved. The decisions may not have always been his, but the ultimate responsibility for them was. (Lush to author, 23 November 1999).

2 Thorowgood is a fat face, designed in 1821 as a display face and one among those revived in the 20th century. This particular letter was actually cut by Lowry, based on the foundry model.
Two very different examples of Lowry's advertising work. The Taniwha soap ad took hours of handcutting and blocking to achieve the diagonal effect. Everything in this ad is harmonious, as is, in its way, the one for Johns Ltd.

Collection: Robin Lush
matter above it. The same degree of inclination established in the italic “T” is maintained in the text by means of cutting pieces of wood to fill in the gap created by the sloping lines. Metal type, generally speaking, is based on right angles; any deviations must be dealt with by the typographer, which probably explains why most setting has been done strictly along horizontal/vertical lines. The words ‘pure soap’ sit directly in line with the cap height of ‘TANIWHA’, in 42point Ultra Bodoni lower case italic. The remainder of the text, which follows the same diagonal, is in 16point. The text block is underscored by a 12point strip border (Monotype 725), set to full measure. In discussing the aesthetic requirements of the rational and functional in advertising, Read (‘A Choice of Extremes’, p.24) opines that the advertising of soap, for example, need not be pure poetry. The manufacturers of Taniwha Soap were fortunate that Bob Lowry felt that it did.

In contrast to this is the advertisement on the verso sitting opposite to ‘Taniwha’—that of ‘Johns Ltd’ [fig. 84]. An engraving depicting fishing gear sits atop the words ‘Sports Supplies’, set in Caslon 26point, caps & lower-case, finely letter-spaced. Beneath this, a block of descriptive text, set to full measure, is in 14point Caslon italics, justified and 2point leaded. ‘Johns Ltd’, in 48point caps & lower-case, is followed by the address line, set to full measure in 12point Egmont1 Light caps, letter-spaced. There is no border around this half-page ad, nor does it require one—the typographic layout defines its shape quite well enough.

4.2.3 Kiwi 1958

The final Kiwi to be looked at is that of 1958—printed for the Auckland University Students’ Association at Pilgrim Press, by Lowry, Robin Lush and Colin Crombie. It is fitting that it should carry Barry Faville’s article reflecting upon the Phoenix, the magazine with which Lowry’s university printing career had begun.

The contents page [fig. 85] is anchored upon a vertical, central axis, held top and bottom by ‘KIWI’ and ‘1958’, respectively, both set in 36point Festival. There is a strong visual reference here to the style of Ron Mason’s No New Thing [fig. 6], printed by Lowry in 1934. Sitting on the column edge thus created are the entries, ranged right

1 Egmont is a type designed by S. H. de Roos in 1933. It has tall ascenders, short descenders, wide capitals and flat serifs which extend left and right from the terminal point of the letter. It is a type with slender stroke widths and this lack of robustness is especially, and regrettably, noticeable in its larger sizes.
The same anchoring device seen in *No New Thing* is used here to secure the ragged columns of title entries.

Collection: Patricia Thomas

The ubiquitous ostriches, like many other illustrative pieces, turn up in a wide variety of Lawry's work.

Collection: Patricia Thomas
and stretching out variously to the left and set in 12point Fairfield italic. An em quad to
the right lies a column of page numbers; a further em quad, and the authors’ names are
found, set in 12point roman Fairfield, as are the numbers which precede them. The
page has the simple, rhythmic quality which regularly applied asymmetry often endows,
yet is attached firmly to the strong vertical plane, created by the em quads and the
column of figures.

The verso [fig. 86] displays the imprints of publisher and printer, above which is a
verse on the subject of kiwis and an engraving of two ostriches. Lowry used this illus­
tration on a number of occasions. It is possible that he knew of the work of Katue
Kitasono, a Japanese poet whose work involved, among other devices, the use and re­
use of images from piece to piece. It should be noted that Katue’s illustrations were
sourced rather more ethically than some of those of Lowry, though the ostriches were
not, in this case, of dubious origin. Lowry associated, both socially and professionally,
with a range of very cosmopolitan Aucklanders—architects, writers, poets, painters—
some of them immigrants from Europe who brought with them their ideas of Modern­
ism and their knowledge of those involved in the sort of creative activities which might
otherwise be unknown to New Zealanders, so far away from the rest of the world. It is
feasible that Katue’s visual poetry, a style of expression which he espoused in the post­
war period, was known to them all, and that Lowry saw merit in the practice. It may
have given a kind of conceptual reference to what was, for him, a financial necessity.

The verse below the ostriches, one of four short lines, is set in 16point Bladoitalic,
a stark contrast to the silly words. This can be recognised as an exercise, along with the
kiwi/ostrich anomaly, in the kind of literary and typographical nonsense in which
Lowry often indulged.

There are two levels of heading in the first two pages. The overall heading, ‘Editorial
[fig. 87], is set in 24point Blado caps & lower-case italic. The subheadings, for instance
‘WHAT KIWIS PRINT’, are set in 13point Poliphilusroman caps. The text in

\begin{itemize}
  \item \textit{Vita Sfortiae}, a book from 1539, by Antonio Blado, is the model upon which Monotype cut its 1923
version of Blado, a Chancery italic (literra cancellarescha) designed to be used with the Poliphilus
roman.

\item Poliphilus was a type originally designed, in 1499, for the \textit{Hypnerotomachia Poliphili}, printed by Aldus
comments that the 1923 Monotype recut of Poliphilus was not the success it should have been, due to
inferior examples of the original being used as models. Exacerbating the problem was the cutters’ am­
bition to be ‘faithful to the point of pedantry’, thus losing the intention of the original. The type was
never one which occasioned universal admiration, and its revival did not improve this state of affairs.
It is, however, a bold, open type which holds its own without being assertive, the latter, possibly,
because the caps are small on their body.
Editorial

WHAT KIWIS PRINT

Nineteen fifty-eight is the seventy-fifth anniversary of this magazine's closest progenitor, the University of Auckland. We salute its age and dignity and turn a biographical eye on the development of its descendant. Most of such retrospective studies reveal steady increase; only because publication numbers increased, Kivis, however, at least since the first issue of the Phoenix Lantern (1912), has progressively shrunken. The size of this issue has been set at about the 1955 dimensions, thirty-six pages, which is a far less than half of the 1953, 1945 or 1935 issues (to take some distinguished examples). This reduction—a significant more than a decline, we trust—has been caused by the policy of successive division editors, who have one or two not too fine of platitude, club news, first-rate work and, lastly, all wise inclinations by non-student writers.

This was the situation in 1935, when two years' painful editing made a reasonably usable literary magazine, written entirely by students, except for one article by Frank Sargent, which passed in error as the text of an address to Literary Society. The student referees were therefore left unbalanced by any bigger fish, but for a mere three pages. Kivis 1945 has a larger but more homogenous catch, and the specifically literary bug—verse and граждан prose—is smaller.

The advent of Nucleus in as independent magazine proposing to display the writing of students only has made changes in Kivis policy both necessary and possible. This issue has a larger range of material, mainly as work, outside Nucleus's range, and the non-student could well imagine further slight and accept literary work from non-student writers. This should raise the standard—indeed, it is the need for an increasing number of additions, or (even still), a competition may be necessary. Nuclear fiction still is seen, another exhibited by graduate writing, and it may—indeed, it has—been increasingly acknowledged function of deciding the fortune of each writing generation. Kivis, by spreading its wings wider, can become a genuine (but an imperfect) literary magazine which would offer a selection and an incentive to student writers. With John Reid's skillful editing, there has been a major change in trend setting for years communities such in the emphasis are bending grounds for such things. Kivis could offer a creative.

WHAT STUDENTS WRITE

In this edition there are four literary articles, one on planning, one about travel, and a few from a few verse novels, nine poems by six hands. It may interest us to know what we enjoyed, or rather were unable to edit, one short story of length, a few prose fragments, and empanied poems. What causes vivid strange. A few pages we might have printed if we had more space. As for the rest, their interest is not so much literary as psychological and social.

The 1958 Kivi was a simple publication, small and unambitious, Lawry's restrained and elegant typography reflected this rather sedately paced students' magazine.

Collection: Patricia Thomas
Student Publications

the Editorial and throughout the journal is in Fairfield, 10point, 2point leaded, with paragraph indents of 1em. It would seem, at the very least, anomalous to pair a mid-twentieth century face (Fairfield) with one of the late-fifteenth (Poliphilus/Blado). Lowry was able to make this combination work by the very limited use of the Poliphilus: it appears on only three pages in the entire journal. The discrepancy in style which may have arisen from the contrast between the long ascenders and modest caps of the Poliphilus, and the relatively even nature of those of the Fairfield, is obviated by the fact that the Poliphilus only appears in caps. Fairfield also retains the Poliphilus-modelled lower case 'e' with the horizontal bar; Jenson-based types bear the diagonal bar. The slight spread of the vertical strokes of the cap 'M', the tiny upward serifs on the bar of the cap 'T', and the small serifs on letters such as 'E' and 'F', are similar in each face. In addition, Fairfield, although a product of modern designing, with virtually unbracketed serifs, has the small x-height of the old-styles, thus giving it, overall, a traditional aspect. The dissimilarities are in relation to the shapes of the caps 'U', 'W' and 'R'. Whatever the pros and cons, the general appearance of the page is harmonious; the only remarkable element is the strong rhythmic lines of the Blado titles. The sheer size of these titles gives them an almost illustrative function, in strong contrast to the small, light body text beneath them, yet this interferes not at all with the harmony of the page. Other, patently lesser headings, such as 'Notes' [fig. 88], an adjunct to an article on Marlowe's *The Jew of Malta*, are set in Fairfield, 10point spaced caps roman. Two additional appearances of Fairfield headings in the text are in italic caps. The articles have centred headings, but those of the poems, with the exception of 'The Tragicall History of Ch. Mrl.' [fig. 88], and 'Pioneer' [fig. 89], are ranged left. The 'History' is centred, and 'Pioneer', probably due to the poem's length and its narrow measure, is set to the left of the text block—unfortunately, lining with neither the top nor baseline of any particular line of the poem.

The beginning of a text, or its recommencement after a subtitle, is flush with the left margin, following a more logical and aesthetically sensitive practice that Lowry had hitherto only irregularly acknowledged [fig. 88]. Authors' names are set in italic at the end of each piece, the line indented 1½ems (or 3 em quads) from the right margin. The type measure is 30ems and sits comfortably within the wide margins of the quad crown format. The text is, as mentioned earlier, Fairfield, justified, and normally indented 1em at the beginnings of paragraphs. The em quads between sentences are evident, but not distracting, due, no doubt to the light colour of the text block. The text is, in fact, precisely set, with no 'rivers'; the justification is handled with the eye of long experience.

The poems are set simply, centred vertically in the image area of the page [fig. 89], for the most part, ranged left to the new margin thus created, in Fairfield roman. The
Another example of Lawry’s propensity for affecting 17th century typographical forms can be seen in the "Tragicall History of Ch. Mrl." This title is centred, as it would have been, while the poem above it reflects a more 20th century visual in its leftranging title.

Collection: Patricia Thomas
few exceptions deviate from the norm only in that selected lines are indented.

This *Kiwi* is a slight volume, a situation alluded to in the editorial, half the size of those of 1932, or of 1948. It is classical in format, modernist in decor: its hierarchies simply and clearly established, and its aspect formally friendly. It is too small to carry typographical gymnastics of even a modest sort, and Lowry has not attempted to indulge himself thus, settling, instead, for the lively contribution of the largish Blado italic.
The very odd tale of the Lion and the Unicorn... and the man
(Manuka 1941, pp. 15, 67, 71, 73, 83)
Collection: Robin Lush
Though Lowry swore, in 1938, after returning from his teaching appointment at the primary school at Ngataki, that he was determined never to go to Teachers' College, that was exactly what he eventually did, entering Auckland Teachers' College in 1940. In 1941 he, along with other students at the college, printed their annual magazine, Manuka, which had previously been printed, not unduly badly, by a variety of trade printers, possibly chosen with due regard to their charges. With Lowry's arrival at the college, the situation was bound to change. In his second year, a press was acquired, fonts obtained, mostly through the generosity of others, and he was printing again. He had been talking, again in 1938 (Lowry to Glover, 13 July 1938, 0418/006), of his plans to return to printing, and that he was gathering new and good fonts for the purpose; Manuka was not what he envisaged at the time, but at least he was printing, and he was not a man to be down for long.

"the press was soon shifted to a cubbyhole of a basement room
under the stage of the assembly hall..."
The Manuka title page with its quirky oriental look.

Collection: Robin Lush
Pat Dobbie recalls Lowry's printery, in which there was a small, hand-fed treadle platen. The whole printing process intrigued me, especially after I had motorised the platen. The press was soon shifted to a cubby-hole of a basement room under the stage of the assembly hall and there Bob and I spent the rest of the year publishing/editing page by page what was probably one of ATTC's most elegant Manukas... I must add that our College work... suffered grievously (Dobbie cited in Vanya Lowry, One-Eyed King, n.p.).

Undoubtedly taking advantage of the fact that someone else was paying the bills, Lowry gave his imagination and enthusiasm full rein. The magazine, a substantial one, is at once exotic, colourful, classically based, iconoclastic, silly and serious, and had it been a commercial venture, would have been a very expensive, piece of printing. It must have been a lot of fun for those involved and certainly was a great source of pride to staff and students alike.

Its title page [fig. 91], on first appearance, has a distinctly oriental look about it. An outline drawing of a hand-press, printed in red, with a sheet of paper, twisting skyward, having escaped from its otherwise orderly pile, is over-laid with type in black, all set in 30point Caslon caps. The spaces between the lines of type are very wide, too wide to really be described as leading, and this centred block of type and space sits beneath a hand-cut heading 'Manuka'. The letters themselves are not particularly attractive, but they do have a look of having been inspired by the calligraphic styles of the Japanese. It is not known if this feeling of the east was intended, but there it is all the same.

Before any analysis of the finer typographic points is undertaken, a comment on the immediate visual impact of this publication needs to be made. Lowry was a typographer, but he was also an artist, more so than, for example, Glover, who tended to follow strict typographic conventions. Lowry's philosophy encompassed the principle that rigid application of the rules was only ever necessary in certain limited circumstances. So, while he generally adhered to the rules of legibility and readability, he had no reservations concerning the use of imaginative and visually dynamic, even startling, tricks to delight the reader, and to enable him to enjoy himself in the process. As typographer, he used, in this edition of Manuka, a combination of both foundry and hand-cut initial letters and a variety of typographical page arrangements. As artist, he was both consummate—knowing how far he could reasonably push the boundaries—and fearless—prepared to push them to limits not seen previously. The results produced were, for the most part, printing extravaganzas, exhibiting what were, for their time, unimaginable feasts of colour and imagery, entwined with comparatively sedate blocks of text.

This production is scattered with lino-cuts of all sizes and shapes, which are attached
The two-column nature of this contents list presented Lowry with a few problems of fit. He went some way to solving them, but a better solution might have been to have spread the list over two pages.

Collection: Robin Lush
to almost every article [fig. 95]; some pages are included as examples of printing possibilities; others are printed as sheer nonsense; and all are gathered together into a whole which does not once falter substantially. This is the work of sure hands, keen eyes and a lively imagination. It works because the ribbons and bows and fal-de-lals rest above, below and around the solid structure created by one whose sense of graphic space is married to typographic expertise. The introduction to *Manuka 1941* states that it ‘has been entirely hand-set and printed by the students on a small platen press’ (*Manuka 1941*, p.4). The style and sentiments expressed in the text that followed are Lowry’s. The trouble he took to bring this magazine to publication would have been enormous. He was working with fellow students whose knowledge of typographical aesthetics or printing processes would have been, undoubtedly, at best, minimal. It follows that he, with the help of Pat Dobbie, did a large share of the work; certainly, it is evident that the aesthetics were his own. The principal of the College, D. M. Rae, praises the enthusiasm and energy of the group who worked ‘under Mr. Lowry’s keen guidance.… [t]he 1941 group has broken new ground and set a very high standard for their successors’ (ibid., p.79). *Manuka 1942*, at least, though not so suffused with colour, did indeed go some way to follow the example of its predecessor; Lowry by the time of its publication was involved in the war in the Pacific, leaving the students to emulate his sense of style.

The contents lists [fig. 92], placed on the verso to title, which seems to be an oddly out-of-place frugality for such an otherwise extravagant production, is a two-column affair. It is difficult to see how the inherent problems in this layout could be avoided, unless the contents list spanned a two page spread, as it is a long list; the extra space afforded by the use of two pages may have been a better solution than the two-column arrangement used. Individual entries are set in 12point Caslon italic, authors’ names, set variously within the column measure of 16ems, in 12point Caslon roman. A problem arises where, in a number of instances, Lowry was obliged to place entry and author on different lines, due to the length of the entry. Wherever this did occur, however, he has consistently ranged the end of the name 2ems to the left of the page number, itself sitting at the right margin of the column. The heading ‘Contents’ is 30point Caslon caps & lower-case, centred above the double column of entries, which is, in turn, followed by a further centred block headed by ‘Manuka Committee’, styled in the manner of ‘Contents’. Once again, Lowry has used a strong central axis to anchor a block of text with inherent internal instabilities. He has underpinned this with further entries beneath ‘Manuka Committee’: the names of the committee members, led by himself as editor, followed by two lines of the remaining members, finished off with one name, centred, on the final line. It is visually resonant of the block that sits above it.

The text pages of the magazine are, with one major anomaly, consistently handled;
The spread gives a good impression of the sections of the magazine which are generously loaded. One entry directly follows another with little space between. Without the extra leading, the pages would be dense and uninviting.

Prospect Rise illustrates a discrepancy in leading which appears to have no textual nor any textual basis.

Collection: Robin Lush

Our Good Causes

The spread has been well thought out and there should be more of this.

Collection: Robin Lush
headings are set in Caslon roman, 30point, caps & lower-case, and variously centred or ranged with the left margin; the body text is in 12point Caslon roman, justified to a measure of 33ems, with paragraph indents of 2ems [fig. 93]. The anomalies arise with the interesting variations in leading throughout the magazine—pages 1-2, 4, 68-75, 79-97 are set solid [fig. 94], while three extra points of leading are set on pages 3, 5, 6-67. Whether they be poetry or prose is immaterial. 'Prospect Rise' [fig. 93], a poem which begins leaded 3points on page 22, ends solid on page 23. The only apparent practical reason for this is the knock-on effect there would be if the three stanzas on page 23 were nearly twice as long as they are—the beginning of the following article would, with its 30point title and large initial letter, be somewhat constricted at the bottom of the page, which would then have left the article following it with too little space for its heading and initial letter.

There is no space between entries in this magazine; every article, story, or poem follows directly on from its predecessor. One of the hazards of using such a structure is the possibility that the end of one piece may finish only a few lines above the bottom of the page. To be consistent, the next piece should follow directly after it, perhaps with only one or two line spaces left in which to do so. If the style dictates that a heading plus a five line initial letter should head this second piece, it becomes obvious that there is not enough room in which to place them. Or, in some cases, there would be only enough room for the heading and initial letter. Heavy leading within the pieces can, in these sorts of layouts, provide a little room to move. Apart from the fact that Caslon is a face which looks its best unleded, this is one reason why Lowry might have allowed such generous leading on the majority of the pages. Without the space between the lines, the lack of a strong separation device between pieces might have made the pages a little suffocating. However, the pages thus handled, though a little pale due to the excessive leading, are not so unattractive as to be lamentable, nor so weak as to be unreadable. On the contrary, it could be argued that the light, airy effect created by the extra leading is a foil for the richly coloured illustrations and decorated initial letters.

Lowry also held general views in relation to the optimum type/space ratio, views similar to those of Morison, Simon and Gill, maintaining the principle that the area of type should not be more than half the area of a page and that long lines are more legible if sufficiently leaded. Both these general rules are adhered to in the bulk of Manuka, the requisite half space guideline is accomplished, in the face of smallish margins, by the amount of space between the lines and the generous leading allows for longer lines and the consequent smaller margins, though this does upset the balance of white space somewhat. In comparison, the pages of the last two issues of Phoenix, for example, are 6mm wider, and the text 3ems narrower than Manuka, necessitating in the latter some
Rocklands Hall: Captain Barry Brookes, House Committee, Joan Austin, Yvonne Bertrand, Pat Davidson, Jean du Pont, Marjie Lane, Edna Shields.

Despite the rigorous demands of studies at Sir Galahad in our grounds and the unwelcome visit of "sick and tired" from the third term onwards, Rocklands has once more had a happy and successful year.

Everyone enjoyed themselves at our Ball during first term, and we hope Mr. Kibblewhite approved of our introductory dramatisation into the illicit practices of History, etc. Nelson. Owing to continual sickness we were forced to postpone our Dramatic Evening till the third term. The general upheaval in our College routine, if the fact that exams loomed nearer than usual, made it impossible for us to continue with the idea. Rocklands is very much broken one of its old traditions, but we know that College restores faith in exceptional year.

In the second term, however, we had a jolly "Flannel Dance", and although "Flannel" on the invitations was meant to denote the type of clothing, it began to have an ambiguous meaning after a hungry supper.

We second years will be sorry to leave Rocklands and its many happy memories, but we hope to keep the friendships we have made here through the Rocklands Old Girls' Association. A most enjoyable Reunion was held in August, but this will take place in future on the first Sunday of the May holidays. As in past years, Rocklands' girls have been industrious in knitting soldiers' clothes and donating them to the College effort. What funds we have ever at the end of the year will be donated to the College Patriotic Fund.

The College Orchestra, The College Orchestra has been well to the fore again this year, and with an average membership of 15 has been able to assemble an exceptionally good combination for entertainment. The year's very full programme has included playing for Thursday assemblies; entertainment of our Tournament guests; and an orchestral concert held during the second term, which was repeated for private press. In September, a concert held at the end of College in the Town Hall brought our efforts to the notice of the general public. At the close of this term we intend to present a programme of Christmas music. Records were made of some of the pieces presented at the Town Hall concert, and it will be interesting for future students to be able to hear the results of our work for 1941.

The evacuation of Training College to the University had an adverse effect on our entertainment arrangements, and in any effort to keep the morale of the students up, the students were asked to persuade as many of their friends and relations as possible to come down to the College for the evening. We were very successful in this effort, and the music was enjoyed by all. We certainly hope to have a bigger turnout next year.

Our very sincere thanks are due to Mrs. Leventri and Mr. Luttrell, who have both put a great deal of time and patience into our training. We also wish to thank Mr. Howie, who, in spite of his busy term, has been able to assist us in all our endeavours.

The generously of the Seddon Memorial Technical students who have kindly made their hall available for practice.

Below:
[fig. 96]
The carefully registered two-colour lino-cut from the Tournament Menu. Collection: Robin Lush

Above:
[fig. 95]
A colour page from the 'College Notes' section, which also shows the large initial letter-like subheads and an example of the lino-cuts which are scattered throughout the magazine. Collection: Robin Lush

Left:
[fig. 951]
An unlined page from the 'College Notes' section, which also shows the large initial letter-like subheads and an example of the lino-cuts which are scattered throughout the magazine. Collection: Robin Lush

Collection: Robin Lush
readjustment, or reallocation of white space in the interests of readability. Where pas-
sages are unheaded, the opposite page on the spread is less dense. A good example of
this is seen on page 1, a recto [fig. 94], where the verso opposite displays the fairly open
contents list. The entries in 'College Notes' on pages 79-97 [fig. 95] are also set solid,
and contain, for the most part, sporting results, with which Lowry felt himself unsym-
pathetic, and thus was possibly less inclined to be generous. There are many subtitles
set into these texts in the manner of initial letters, in 24-point caps & lower-case; they
are preceded by an extra line's space which separates them. The device breaks up the
text naturally, without the need for more space to be inserted artificially.

Running heads and pagination numbers are set above the top text margins [fig. 93].
The numbers sit at the outside margins, and the running heads ('MANUKA' and
'1941') are to be found at the inside gutter margins of the verso and the recto, re-
spectively. Both the numbers and the date are hanging numerals in 12-point roman;
'MANUKA' is in the same size of italic caps. The ascender/descender nature of the
hanging numerals, and the slightly drunken lean on the Caslon italic 'A', create a rakish
effect. Page 93 is even more jaunty, though unintentionally so, in that the number and
and the date have been reversed, with '1941' at the inner margin and '93' at the outer.
Lowry has been accused of occasional carelessness, but the evidence, so far, is that this
sort of mistake is scarce.

Scattered throughout the publication are found numerous colourful lino- and wood-
cuts, some of simple line or block character, others illustrations of greater complexity,
with all of them cleverly cut by various students, including Lowry, and printed with
great skill. The cut by B. W. Crosby, printed on the Tournament Menu [fig. 96], for
instance, is an example of meticulous registration, the more remarkable for having been
printed on a platen. Many of the cuts contained within the pages of this magazine are
small and simple, almost punctuations of colour on the fairly classically arranged text
which weaves around them. Some of these Lowry uses to carry on a visual narrative in
a minor key, a subtext to the main event, supplying a thread of humour at the foot of
random pages [fig. 90]. A unicorn and a lion, for example, are first encountered on
page 15. The lion races to the right margin to escape the unicorn, which is chasing it
from the left. By page 67, they have changed from red to green, the lion now chases the
unicorn, both slightly left of centre. In their next appearance, on page 71, the unicorn
has regained its original position and colour, but the lion has altered his stance by forty-
five degrees and sits balanced on his tail, his hind quarters perilously close to the horn
of his pursuer. When next seen, on page 73, the again green lion has gained the upper
hand and is riding astride the unicorn, as it gallops towards the right margin. On page
84, they have been joined in the chase by a man, running for his life after the lion, and
THE VILLAGE MAID

BY TONY WATSON

HERE LIVED, long ago, in the little village of Domremy, a peasant girl whose name was Joan of Arc. She used to help her father in the fields, and when the church-bells were ringing she would steal away to the woods to say her prayers alone.

One day as she was saying her prayers she thought she could hear voices calling her. Again and again the voices told her to go to the king and lead the French to victory. At last Joan gave in, and dressed in an old red frock she went to seek King Charles. She found him in his palace surrounded by nobles.

"Gentle sire, God has sent me to save France," she said to him. At first the king thought her insane, but after some persuasion he gave in. He gave her a suit of white armour, and mounted on a gallant steed she won battle after battle. Soon afterwards she was captured. King Charles forgot her, and thus she was put to death.

* The red initial T is a linoleum-cut copy of one used by William Caxton, the first English printer, in a book printed about 1490. The early printers used many of these beautiful big letters, carrying on the work of the earlier makers of books, the monks, who carefully decorated their writings on parchment with magnificent letters in gold and wonderfully brilliant colours. There are many of these books in the Art Gallery.

[This story was the year's best composition of a S. 4 class and was printed off to conclude a series of lessons on printing. These lessons ended with a demonstration of the technical processes of the craft. The children were keenly interested and profited greatly from seeing their own work "properly printed".]
pursued closely by the unicorn. The outcome is unknown, as the protagonists are never seen again.

One of the most notable features of this magazine is the preponderance of large, colourful initial letters [figs. 94 & 98]. Most are of a depth of 5 to 7 lines of text, and more often than not, are aligned with a text line; some are set within the body of the text. In several cases, their bases are aligned with the first text line and stretch up into the space above it; a few encroach upon the marginal space, some dominate it. Most of the letters bear a graphic/literary empathy. A particularly notable example is in 'Prospect Rise' [figs. 93 & 97] in which the initial letter 'H' sits squarely and authoritatively on the 'Rat' line, causing it to move out of line with the remainder of its stanza.

Almost without exception, the text which sits to the right of these letters wraps round the letter, rather than simply describing a straight line from its widest point. A good many of these initial letters were cut by Lowry himself, a custom he practised for many of his clients, and an indication of how far he was prepared to go in their service. Some initial letters were surrounded by small foundry borders. Of particular note is the Caxton letter 'T', used, and discussed in a footnote, in the sample setting of 'The Village Maid', a story written by a Standard 4 boy [fig. 98]. The letter itself is a lino-cut copy of a letter used by William Caxton, and Lowry, who doubtless cut it, explained its immediate derivation and the calligraphic tradition upon which it was based. It opens the first three paragraphs of a story which Lowry and his pupils printed off as a demonstration of the technical processes of printing. The initial letter is red, as is the footnote beneath the story itself. The remaining text, printed black, is set in 14point Caslon, 3point leaded, with the initial phrase in the first paragraph set in caps. The Caxton letter, round and rubricated, falls below the last line of the first paragraph, and Lowry has indented the beginning of the following paragraph sufficiently both to clear the letter, and to indicate a new paragraph. The em quads which separate sentences are large, yet, due to the wide leading, not distracting in a more otherwise closely set piece. It is not just an attractive page; it served, at the time, to engender an understanding and appreciation of good printing aesthetics among the children with whom Lowry was
Midnight

Lamps-post barring the velvet night,
Standing like augurs of future prison;
Screes skirring through the town,
Glailed in a black cage of cynicism.
Arch-lamps flading the lane,
Glaring hard on wall and pavement,
Revealing the harshness of life, and yet
Flinching transient glance on Man’s achievement.
Street-lamps dimming the moon,
Spilling their violet, radiant hue,
Rubbing off crude edge of memory,
Spreading romantic, soothing blue,
Hiding the black shadows of the past.

The Neweft Spectator

The first of our Society is a worthy Fellow from the Mineral Springs District, Bert Byrne by name, and much inclined to his Music. He is ever at blowing of Bread Crumbs into a Buffoon, he plucks a fine pretty Double Bells, and delight runs the Golden Lads and Girls on their Pant-fong Preacher. All the young Women profess Love to him, but he is no Fool, though cheerful, Gay, and Henry. When he Rises to address the Multitude it can be clearly seen by the Joyous and Ribald Nature of the Acclamations that he is rather Beloved than Adored. It also falls to his lot upon occasion to conduct the Quire in their Exercises, and that he Does with a cool Dignity and Dash that do him great Credit, and much endear him to the Onlookers. He can frequently be found Upstairs at Asworth’s Coffee House, where he takes Four spoons of Sugar in his Brew, laughs heartily at Next to Nothing, and is almost always surrounded by Some or Other of our remaining Company.

This small piece shows much about Lowry and his talents. His scholarly education, his sense of humour, his penchant for typographical oddities, and his willingness to put in the extra effort needed to create an effect are all evident.

Collection: Robin Lush
working, and to give them a chance to see their own work taken to print. The em quads between sentences are, largely, absent from the body of the magazine. Where they do appear, it is obvious from their context that they simply fulfill the function of justifying a line. Captions, of which there are many, are set in small caps, with a few exceptions which are in italic. Authors’ names [fig. 93] are set in 12point italic, 2ems in from the right margin, and preceded by an em dash. The Caxton initial letter is reused for the beginning of ‘College Notes’; a prosaic section for such lush decoration; and, again, at the head of the poem ‘The Greater Love’, which it suits better.

There is much of Lowry in this magazine. He cut most of the initial letters, as well as some of the illustrative lino-cuts, wrote some of the articles, and set his extravagant stamp on its general appearance. ‘The Neweft Spectator’ [fig. 99]—a piece of nonsense with many capitals, much substitution of ‘f’ for ‘s’, reminiscent of the 17th century style title page of the 1932 Kiwi [fig. 61], and lively descriptions of certain male members of the college, is signed with a simple ‘R. L.’, but Lowry is revealed as author, both in the manner of typography, and in that of literary style. Here, his propensity for Latin limericks, Shakespearian quotes, and archaic expression gives him away. He follows this up with a discourse in similar vein on female members in ‘The Ladies’ Home Spectator.’

In ‘Let Us Print’, nine pages are dedicated to samples of and instructions on the art of typography and printing. The purpose was two-fold: student teachers would benefit from an ability to print well, in order to supply themselves with the requisite stationery for their classrooms; and they would also have the knowledge, and probably, the wherewithal, to teach their own pupils the craft. Lowry suggested that producing a school magazine or newspaper would be an obvious activity for the children, and that it was even possible that the school could print for profit, in a situation where there was no local printer. He would have, it seems, children in primary school involved in the time-consuming activities through which he had landed himself in so much trouble when he had been both pupil and student! Notwithstanding the dangers inherent in infecting others with the printing bug, he felt sincerely that the printing standards of the average New Zealand trade printer were very low. He felt that the teaching of good standards to schoolchildren would result in a raising of expectations both in those who left school to enter the trade, and in those who became buyers of printed material.

1 Lowry was probably on section when this was printed, as he did print it with the help of children, rather than with the participation of his fellow students at Training College. Lowry goes on to say that ‘the aim sustaining their [the children’s] energy has been multiple—to create an interest in printing as an educational technique, to show how lino-cuts, colour and humour increase the appeal of printed matter, and to develop students’ interest in their magazine so that better literary and artistic work might result’ (Manuka 1941 p.4).
was neatly at this time, and although 2 and rest struggled gamely 2 programme
came out in black spots. Barry-eyed and consigning tournament committees
\[\text{\( \frac{1}{2} \)} \text{letter voo (to budous destinations, asmallteam off tired-but-happy STUDENTS}
\text{fertil down into a werry sprong combinations and \( \frac{1}{2} \)} \text{finally platted into Auck}
\text{land Station At 7a hem to shell hotty programmes spot off ve press! (fig. 100)}
\]

so at this stale Boll-You strugled gamely back in time he'n chaffcutten'b'longo bunked off \( \text{THE HIGHLIGHT} \) of \( \text{1941} \), the menu
\text{for the sumptuous Tournament dinner. Whackos!!! \( \text{Remember the Symphony}
\text{Concert Programme ... an out-standing event, aspermighty. \( \text{ highlight of the year was bumping off}
\text{the invitations to the Rocks Brawl, and -}
\text{ONE night recently Rocks sent up some suppers }\text{for the room" (A year, concerning more suppers}
\text{blind horse). \( \text{TYPOGRAPHI-
\text{specimen shows a wide}
\text{Rocklands (one-line piker)
\text{factured in three weights:}
\text{HEAVY}
\text{Mr Donn put Mr McEwan}
\text{venture; and Mr Clayton, sometimes at the weirdest}
\text{for theis interest and assistance ni this ad-
\text{who has gone out of his way so often and
\text{hours to help us, has our very special thanks.}
\text{sentou MUST be made of OUR personality: \( \text{Te Kayo After Susan}
\text{the ond man e aker known to ha a dumped-off 800 sheErs wi No ink ni his dust, the tgis was undoubtedly 1 Of the pest gauzes seen on the ground ---}
\text{4 sum Time gentlemen, please! \( \frac{1}{2} \text{10 of the pest gauzes seen on the ground} \text{...}
\text{to all ou ole mEMbers WE send the following message: cmwfy cmwfy etation}
\text{shrdlu) Howld the neck toward you soo if it looks like a d.- it's a R- If it luiks
\text{a q. it's a p. \( \text{Mntrou MUSJ. be made of OUR personality: \( \text{Te Kayo After Susan}
\text{The uneven lines, and circular insets would likely have necessitated the use of, among other devices, what are
\text{commonly called 'mutton-quads'—bolls of paper rolled up and cemented with the spit of the setter. This style
\text{of page appears again in other Lowry works; the making of them obviously brought him pleasure.}

Collection: Robin Lush
Arguing for its inclusion in the art curriculum of a school, Lowry then details the advantages of printing over painting or drawing, and suggests that would-be teachers collect samples of good printing and lettering to further their study of techniques and aesthetics. Extolling the virtues of colour in school magazines, he, by way of demonstration, points to the effect created by printers having flooded the pages of Manuka with colourful illustrations. An additional advantage of the ability to print, he claimed, citing the example of 'The Village Maid', was the fostering of literary work, suggesting further that the 'very sight of a press...often creates a flood of new writing' (p.48). The article is comprehensive, covering both aesthetic principles, and suggestions and information on the technical aspects required to set up and operate a school press. It gives an insight into the principles upon which Lowry based his own activities, and more than a hint of the enthusiasm and energy which he brought to everything he tackled. His classmates no doubt found him fascinating—an older man, married and a father, a graduate whose tastes ran to the literary and the artistic, a consummate typographer, an energetic doer and a wide-ranging thinker, generous with his time and his knowledge, and an enthusiastic story-teller—it is not to be wondered at that Kendrick Smithyman considered Lowry his mentor, and so he must have been to many of his companions. It should, however, be no surprise to find that page 50 is immediately followed by page 53, and that the absence of the missing pages is explained on the bottom of page 49 thusly:

**Note:** It was intended to continue this article on pages 51 and 52, but pressure of time has made this impracticable. So hunt no longer for the missing pages. They aren't there.

Another of Lowry's offerings in the magazine is a comment on 'The Typographical Division'—a discourse, somewhat 'blotto voce', printed in various fonts and diverse point sizes, some set upside down, others diagonally, complete with literals and evidence of a surface not flat, interspersed with fists, ornaments, and Shakespearian quotes, with all of this designed to name the typographical team, chronicle their various exploits and thank those who have aided and abetted their activities [fig. 100]. It ended with the words

Come on boys—this game's played out...Let's go an' have a couple.

There are many such references to alcohol, the consumption of it in substantial quantities, and its ensuing effects. These references, made in what then would have still been considered a relatively sheltered environment for young people, are a little surprising. The piece, coming as it does, at the end of a long list of sporting results, reports on club activities, and orchestra notes, hits rather a ribald note. On the other hand, its
typographically confused text is so difficult to read, that perhaps those in ‘authority’ did not delve deeply enough to discover its contents.

Lowry was not destined to become a teacher quite yet. By the end of 1942, he had been called up and had entered the war as a gunner. He very quickly became attached to the Army Education Welfare Services, and continued his activities as a printer.
Returning home from the war in mid-1944, Lowry needed to find a job, having now a wife and two daughters to support. The extra money afforded him as a result of his promotion from gunner to warrant officer, that which he avowed to send home to Irene, had been used variously for paying back to Blackwood Paul the loan hanging over from the demise of Phoenix; and for Irene’s living expenses, and some of it, no doubt, went towards making life in the insect-infested, rain-soaked existence in New Caledonia a little less unbearable. It has been said that Lowry learned to drink too much during his time in the war; but it is fairly evident that his drinking habits were quite well established in the thirties, a circumstance not much removed from that of others of his age and experience. War experiences had different effects upon men: numbers of them drank to soothe the pain, diminish the fear, alleviate the boredom, or because they were drinkers anyway. It is likely that Lowry was of the last persuasion; the war simply made a bad habit worse. He did not, as did many men in his situation, moderate his behaviour when he returned to civilian life. Whatever the reasons, funds which may have gone towards the setting up of a new press, adequately equipped, were no longer available, and a salary was imperative.
Pelorus Press was set up in 1945 with monies borrowed from sympathetic friends, but the earnings from this enterprise would have proved to be insufficient, even supposing it could have been in operation directly after Lowry’s return from New Caledonia. So, he became a teacher of typography and form teacher of the Typo IV boys at Seddon Memorial Technical College. Robin Lush recalls that the boys were a pretty disparate and unruly lot... but most of them went on to acquit themselves well in various aspects of the printing industry no doubt in part due to the leadership and inspiration of Bob Lowry. Even 55 years on I occasionally run into one of my contemporaries [sic] who talk fondly of his humour and encouragement (Lush to author, 11 September 1999).

Lowry, despite his desire never to become a teacher, was, by all accounts, a very good one. Enthusiasm for his subject, his deep, intuitive knowledge and wide experience of it, the desire to disseminate that excitement and learning among those who cared to listen, along with his infectious, boyish charm, endeared him to his students. He was a showman who made learning fun by dressing up and arranging celebrations upon any excuse.1 This made life, at the same time, awkward for his peers and his employers, who though they too liked and admired him, found his lack of responsibility and his outrageous behaviour hard to take. Students and staff alike admired Lowry for his willingness to ‘roll up his sleeves and get stuck in’ (Lush to author, 28 September 1999), and when he finally left the college, it was with regrets on many sides. One boy, writing a poem about the difficulties he experienced in pleasing his teachers and bemoaning the seemingly everlasting stream of work, ended on this note:

\[
\begin{align*}
\text{But for all our woes we must confess,} \\
\text{Even through all strife and stress} \\
\text{That Typo 4 is still the best} \\
\text{And where we'll find most happiness} \\
\text{When to old age we all have grown} \\
\text{We'll think of these happy days that we've known.}
\end{align*}
\]

(5th stanza, p.38)

Lowry’s teaching responsibilities included the aesthetics of typography, the practice of hand typesetting, and the kind of functional English required by typesetters for proof-...

1 One school sports day, Lowry and the music master dressed up as women and went frolicking in the swimming pool. The students found it hilarious, the staff, shocking. It was not the done thing for men in the 1940s to appear, for any reason, in female attire, but, it was, according to Lush, who tells the story, just the sort of antic Lowry enjoyed hugely. It was also the sort of behaviour, in truth, that made him such a well-loved and readily forgiven character.
While the two column format of this magazine remains constant, details such as the method of pagination differ. Here, the numbers are Arabic in parentheses, while other sections are numbered with Roman numerals in parentheses.

Collection: Alexander Turnbull Library
reading, though, as discussed in the biographical sketch, he slipped in French and poetry appreciation, as well. It was a trade-oriented course, but it would be fair to say that those who attended in the years of Lowry gained much more than just technical expertise. Among the practical assignments which the boys were involved in were a number of programmes for the college concerts and social functions [figs. 11 & 12], and the publication of the Seddonian, the Annual Magazine of the Seddon Memorial Technical College.

The Seddonian was printed under Lowry's tutelage for three years, the last two issues under the extra burden of his growing private printing activities. It is clear that he expected from others the degree of dedication to the art which he required of himself. Looking at the work carried out by his students, it is plain to see his hand. The article 'The Printing Classes and the Seddonian' (pp.47-9), within the 1945 issue, laid out the procedure by which the magazine was produced, it being the first for many years actually printed at the college. It was a huge undertaking for both Lowry and the boys; setting up needed to be begun at the start of the year, yet many articles and literary works would only be available for selection as the year progressed. The magazine represented many extra curricular hours for both the boys and their teacher.

The Seddonian was set by two means: the literary matter was hand-set by the Typo IV boys, and the sports section was linoset by the evening class of Linotype apprentices. The first part of the masthead [fig. 101], the heading—'THE SEDDONIAN, 1945'—is in 34point Garamond, letter-spaced to full measure. A swelled rule, also set to full measure, underscores the descriptive text below the heading—'ANNUAL MAGAZINE OF THE SEDDON MEMORIAL TECHNICAL COLLEGE, AUCKLAND NEW ZEALAND'. This is set in Garamond Heavy, in 10point letter-spaced small caps, the Heavy being necessary to avoid having the lines of type overwhelmed by the title above it. The masthead, with its three quite disparate elements and the three very different treatments of them has, by this decision, retained an even colour, while attaining a clear hierarchy of information. The practice of using small caps and swelled rules is continued for the running heads, with 'THE SEDDONIAN, NINETEEN FORTY-FIVE' on the verso, and, on the recto, 'SEDDON MEMORIAL TECHNICAL COLLEGE'.

Headings and pagination numbers are centred with the 12point numbers, Arabic and encapsulated by parentheses. The section 'Book Reviews' [fig. 102] has for its page numbers roman numerals, also enclosed in parentheses.

Headings are set in 20point caps & lower-case Garamond, with authors' names placed at the end of the piece, in 14point unspaced Caslon small caps. This too varies, as, subsequent to page 12 [xii], authors' names are in caps & lower-case. These divergent details are too deliberate and regular to be accidental; one assumes Lowry was using
Book Reviews

The Greenstone Door
(WILLIAM SATCHELL)
This story of William Sandford is both interesting and informative, as it is a tale of the Maori Wars. It is the life of Cedric Tregarden, who when only a baby, is left without home or parents, after an attack by unfriendly Maoris. He is adopted by a trader who is a friend to the Maoris, and Cedric is given the title of "Little Finger." The adventures of Cedric and his foster-sister, the half-astec, Puhi-Huia, in their childhood, are told in a very interesting way. Then, too, the part he plays in the Maori Wars, and his loyalty, divided between love for his Maori brothers and his duty to the white men and his Queen, are described in such a way as to enable one clearly to picture life in those times. Troubles, successes, and adventures together, make up a story well worth reading.

The House Of Exile
(W. WALTER)
"The House Of Exile," belonging to a branch of the Lin family, the biggest house in the Hsiai Province, was for a time the home of the novelist, who was the "daughter-in-law" of Shun-Ko. Registered as a member of the family, Niu-Wlin was expelled to learn things such as weaving, embroidery, cooking, and painting, all of which a Chinese girl begins to learn at a very early age, these being regarded as essential in the Chinese wife. It is the custom that a wife should record the weather for each day by painting a tree and shading the blossoms according to the weather. The same thing is supplied for the harvests, in this way Niu-Wlin learnt more of Chinese life than by reading any number of books. Interesting, indeed, are the descriptions of the spring festivals at the Palace for the worship of Confucius and the Dragon dance in the Summer Solstice Festival. Other scenes of the story are chapters dealing with such Wu-Sen and Ching-Ku-Chin and their struggles in connection with the Chinese Republic, which stood only in name for so many years.

The variation between this page and the previous example is seen in the pagination numbers. Note also the disparity in leading between the left and right columns. This may have been another exercise which Lowry used to teach the mechanics of the trade to his students.

Collection: Alexander Turnbull Library
the setting of the magazine as a typographical exercise, as it might be expected he would. The hand-set literary pages are of a fairly simple design [fig. 101]—the format, two 18em columns with a 1em space between, set in 14point Caslon. In similar fashion to Manuka, the pages throughout the magazine are punctuated regularly and charmingly by lino-cuts and drawings, some of quite extraordinary sophistication, executed by the students in a variety of styles. There is also another example of the typographic gymnastics seen in Manuka, though the Seddonian offering is less ambitious [fig. 103].

As Pelorus began to grow, gather patronage and become more financially viable, Seddon suffered the consequences of the changes. Lowry’s attendance became, in the end, erratic and perfunctory. The college, however, was still useful to him. Much of the type used in the 1947 production of *How to Ride a Bicycle in Seventeen Lovely Colours*, for example, was borrowed from the school’s typography section, and students such as Robin Lush were often asked to ‘dis’ the type which Lowry had returned after a night’s work at home. When he felt he could viably and reasonably leave the college, he did, since he was, again, trying to make a go of an independent press. This, however, did not mean that this was the end of his relationship with students and their magazines. Until his death, and through his subsequent Presses, he continued to print for universities and training colleges.
Fig. 104

The lower parts of the 1956 and 1957 Pedagogue magazines. The coloured blocks are on the inside front cover and extend to the top of the page in each case, while the title/imprint lines on the recto sit upon otherwise bare pages.

Collection: Robin Lush
In 1956, the graduate students of the Auckland Teachers' College published a magazine concerned mainly with literature and the arts. *Pedagogue*, edited in that year by William Main, was a slight, spare production, uncluttered almost to the point of being ascetic. Its editor's aesthetic intention towards the magazine was that it should contain nothing to disturb the readers' 'ultimate goal of reading and assessing the literary contents' ('Pedagogue 1956'). Main, a Fine Arts graduate, was determined to set a good standard of printing and typography during his time as the editor. Bewailing the poor state of 'school magazines', he hoped that interest in the craft would be sparked by student teachers reading *Pedagogue*, then passing its inherent aesthetics on to their future pupils.
Folkestone Grange

I had to write in the Vernacular style of Folkestone for my project in English Literature. The Grange, which is a house of historic value, has been captured through a letter format as if it were written by a visitor. The Grange is described as peaceful and quiet, with the sound of birds singing in the garden.

Collection: Robin Lush

above:
[fig.105]
right:
[fig.106]

At a Window

Come to your window and watch the light. Ask of them and listen to their sound. They have been~ time and 100s of years, but you have none.

And then, when you have been in the house a long time, you will feel that you are not alone. You will feel that there is something more to life than what you see.

Collection: Robin Lush
It is evident from this that much of the appearance of *Pedagogue* is due to the aesthetic sensibilities of Main; he had, in fact, explained that he had eliminated all decoration and replaced it with full page lithographs, lino-cuts, and wood-cuts. The 21.5em wide text columns in pages of a width of 45ems (19cms), with both verso and recto ranged, mirror-fashion, to the fore-edge margins, furthers this aim, leaving, as they do, an extremely large gutter area, with little or nothing printed in it. Insomuch as the overall effect is Main’s, the detail is probably Lowry’s. Main acknowledges the work of the ‘Pilgrim Press: Bob Lowry and his staff have shown a deep and active interest in *Pedagogue*, for which we are lastingly indebted. Without their backing and support the results could have been disastrous’ (*Acknowledgments*, *Pedagogue*). Clearly, since it is unlikely that ‘backing and support’ were of the financial kind, Lowry was being acknowledged for his expertise, his press, and probably, his willingness to let nothing stand in the way of the high standard of production looked for by both its editor and its printer.

The magazine was slight, indeed, so much so that a decision to eliminate a contents list could be made without hindrance to an easy progress through it. The initial opening [fig. 104] is a signal example of Main’s intentions—the verso (in this case, the inside cover) bears a striking iconic illustration, printed black on buff-coloured card, with three columns stretching from the head of the page to its foot. Opposite, on the title page, sitting at the bottom of the image area, is ‘PEDAGOGUE’, in 18point Gill Sans Medium caps, followed by an en space, a 0.25point vertical rule of 3ems in length, another en space, and, finally, ‘magazine of the Graduate Section, Auckland Teachers’ College 1956’. This latter is set in Electra1 Cursive, 10point, as are all the ‘italics’ blocks in the magazine. Electra has an italic, but it is simply its roman, slightly inclined. The more orthodox Cursive was the better choice for a magazine of literary flavour.

An image area of 36ems is divided into text space and white space into which headings and captions, at times, intrude. A good example of this is the opening spread of the body of the magazine [fig. 105], an article entitled ‘Fulham Grange’. At the top margin of the image area lies a block, set in Electra Cursive, to the text measure of 21.5ems. It is followed by the title, in 12point Gill Sans Extra Heavy, caps & lowercase. This is set 7ems to the left of the beginning of the text blocks which precede and follow it, with 6.5pica space above it and 4 below. The text body, as mentioned above, is set to a measure of 21.5ems, in 10point Electra, 2points leaded. Although Electra is

1 Electra was designed in 1935 by the ‘father of graphic design’, W. A. Dwiggins. It is a modern face with flat serifs, yet retains the old face tradition of similar stroke weight. It has a large x-height and narrow set, making it readable in small sizes, and economical of space.
typo

[fig. 107]
Collection: Robin Lush
available with long descenders, the use of short ones in this text has required extra leading so as to be comfortably read. The em quads are evident in some places, absent in others, giving credence to Lush's contention of their use being purely a device of convenience for compositors or, as in this case, lino-setters. Sitting ranged left to the gutter edge of the image area is a caption, set in Electra cursive, and notable for its lack of capitalisation at the beginning of the first word, echoing the imprint on the title page.

The style is followed, generally, throughout the magazine, with a few exceptions. The poem, 'At a Music' [fig. 106], with its long text lines, requires a fuller measure of 30ems. Prose which begins on a verso page is, in one instance, a mirror image of that on a recto; in the remaining two cases, each sits, as does the poetry, ranged left, along with its titles.

A whimsical example of the illustrative theory of the editor is the page 'typogrif' [fig. 107]. This features blocks of green, whose edges intercept both large black dots which echo the letter 'o' and lead to the word 'typogrif', itself set in Granby Elephant Condensed lower-case, printed black and yellow. A Bewick engraving of a rhinoceros is printed in the bottom right block, facing the left block which contains

Bewick Main Lush Lowry
set in 18point Marina Script, the names giving additional implicit testimony to the aesthetic participation of the members of the Pilgrim Press. It is a beautiful example of images set perfectly in their space, probably collaborative, but indicative of Lowry's sure handling of the absurd.

4.5.2 Pedagogue 1957

Pedagogue 1957 claims to be

[b]ased on an arrangement between the Pilgrim Press and the students at Auckland Teachers' College, it is intended primarily as a yearly occasion for experimenting in printing as a fine art. The students contribute a stimulating freshness of outlook: the Press contributes time for the testing of new arrangements of type, colour, textures and media (Pedagogue, 1957).

This issue, however, appears a little more Lowry-driven than that of 1956. It has returned to a more orthodox text measure, having titles and authors' names placed where

1 This is a revived font, reintroduced by Stephenson Blake, one with well-designed characters and, being a script possessed of innate rhythmic qualities. It is a font used quite extensively by Lowry and others at this time.
one might expect them to be in a Lowry printing of this kind, instigated the use of
tinted colour blocks for tonal effects, and introduced the reuse of illustrations seen in
other publications—these features all pointing towards the probability that he was the
force behind its aesthetics.

The opening spread [fig. 104] is, in its make-up, similar to that of the previous issue;
there is a full page print on the inside cover, and an understated title opposite, at the
foot of the text area. In this instance, ‘PEDAGOGUE 1957’ is set in 24point Grotesque Condensed Italic caps, the following ‘magazine of the Graduate Section Auckland Teachers’ College’ in 12point caps & lower-case. The italic has been carried through into the body of the magazine [fig. 108] with the titles set in caps, but the Grotesque has been replaced by Spartan Bold Oblique, a face rather like Futura in appearance. This font, with its wider set and rounded letters, is a more harmonious match for the 30em measure of the text, which is set to a depth of 48picas, beneath it. The body text itself is set in Fairfield roman and italic, 10point, 2point leaded. Lacking initial letters, and with understated titles, the pages are plain and restful, with generous margins. The prose pieces are set with the titles ranged left on the verso pages, and right on the recto. The one deviation in style is in the editorial [fig. 109], in which the title sits just beyond centre, its final letter met by the barrel of a pistol which extends into the fore-edge margin. A triangle of bright yellow, superimposed on the text, title, and illustration, lends an explosive quality to the otherwise simple page. It is appropriate, given the chastising tenor of the editorial.

Though the treatment of illustrative material follows that of the 1956 issue, a few
diversions have been made. The poem ‘Shell’ [fig. 110] sits low on the page, as a slen-
der block of short lines. A dense black shell introduces it, sitting atop and to the left—a
good example of Lowry’s talent for offsetting one element to emphasise the other.

A poem, by way of being a ‘comment on an issue of TIME magazine’ [fig. 111], ex-
tends across a spread, title set in Grotesque Italic and leading, across the gutter, to the
heads of Janus, an illustration which Lowry also used in other publications. The varied
line lengths of the poem are set in four columns: the two outer lines of 48 and 50picas,
the inside pair of 31picas each. Superimposed on the spread are four shapes, made of
blue and pink dots, for no apparent reason, other than that they look nice, and that it
was the fashion to use coloured blocks as shading, to simulate a three-dimensional
space. It does add a whimsical quality to the spread, which has been approached as one
page, rather than one spread of two, with elements placed with no regard for the prior
established margins. It is a page with particular visual and aesthetic interest.

One page, which could only have been of Lowry’s devising, displays a cartouche,
egg-shaped and empty, followed directly beneath by the legend, ‘UN OEUFS IS AS
UN OEUF
IS AS GOOD AS
A FEAST

The point on the bottom of the shell directs the eye to the title of the poem. The shell itself acts as a counterpoint to the slender line of verse.

Collection: Robin Lush

The grid, the measure, and even the margins seem to have been ignored here; to very good effect.

Collection: Robin Lush
GOOD AS A FEAST' [fig. 110] in 48point Perpetua caps. It was a good advertisement for his intelligent humour and his typographical accoutrements. The cartouche was a device he used extensively in the 1950s ('borrowing' it from the past), on the so-called 'carriage trade'; this particular one had been used the previous year on the cover of Duggan’s Immanuel’s Land, and illustrates, again, Lowry’s propensity to use and reuse whatever was suitable, to hand, and took his fancy. Suffice it to say, the ornament used here was a foundry piece and, therefore, available for use by anyone who chose to buy it. If it formed part of Pilgrim’s font repertoire, it would be reasonable to see it used repeatedly. His predilection for going further into what can only be described as unabashed plagiarism could easily be the subject of a small and fascinating study, for, as mentioned earlier, he indulged in the practice regularly and without shame.

The back page runs the Pilgrim imprint, a line, echoing the title page, of Grotesque Italics. Opposite this, on the back inside cover, there is clear evidence of Lowry at work [fig. 112]; ‘PEDAGOGUE’—set in Condensed Grotesque Titling, and printed, once in black running down, once in green running up—ends and begins respectively at the head of the page, the block set with no leading (in visual terms, that is; it was obviously not set in two lines, but printed twice), and ranged with the fore-edge margin. It is a technique he used to good effect, and one which was a little unusual for the time. The work required to obtain accurate registration was beyond the time constraints, and possibly the inclinations, of most printers.

[fig. 112]
Collection: Robin Lush
5 The Kiwi Printing Unit

5.1 THE UNIT

5.2 KIWI NEWS

THE NEW KIWI

Linotype In Operation

This line of print differs from the phonetic and only in appearance but also in the fact that it can be by a Linotype machine set by hand. In this way each line in the first machine of the machine and the machine where have nothing to do with the work of a computer, the Linotype makes their work easier. Some people say that it was by hand:

Some how the first line sets the light on March 1st the equipment at half past eight. The result is astounding for anyone who knows the job of an operator. The Linotype machine is a powerful tool that can produce a line of text quickly and accurately. After the first machine is set, it is put back in the same position and the process is repeated. The head-on Linotype has not had any connection with typing. The machine is operated by the operator who not only types on the machine but also prepares the type for use. The linotype changes all that. It takes much less time to set type now than it did by hand. The linotype machine has no complete sheets of type, it is called a "distributing" type. After each form, it may not require type as large as 1000 printed lines and can produce 500 lines per week.
Overleaf:

(fig. 113)

*A notice in the Kiwi News announcing the arrival of the linotype machine.*

Collection: Alexander Turnbull Library
The minutes of a meeting of the New Zealand Patriotic Fund Board, held on Thursday, 3 December 1942, indicate that approval had been given

...for the purchase of a printing plant
at an approximate cost of £1000 to provide for the issue of a tri-weekly paper concerning war news, New Zealand news, and local news for the Division. The cost of paper would be £65 per month, and this was being borne by the Army Education Welfare Service, an officer of which would accompany the Division, and be responsible for the issue of the paper.

(New Zealand Patriotic Fund Board Standing Committee Minutes, 1937-43, Box 6)
The Auckland Star reported that a ‘complete printing plant will go, along with an ice cream plant, 4 movie plants and 5 large recreation huts’ (5 February 1943, Clippings Book, Box 3). A typescript, probably written by Lowry, affirms that ‘40? [sic] odd cases’ went to Noumea in January of 1943. George Savage, a foreman at Wellington’s Standard newspaper, had chosen the plant, including type, which was quickly followed by two journalists and a printer: Warrant Officer 2nd Class, R. W. Lowry. He had imagined conditions would be difficult and these expectations were met; for a start considerable damage to the machinery had been sustained during the journey.

A platen press and a six horse-power motor (originally built for sheep-shearing, but destined to run both a platen and a cylinder press) had been broken and bent in several places. One large case full of neat new packets of closely packed small type had broken open while slung aloft on a Wellington wharf, and had been loaded back into the case with a square mouthed shovel, a hopelessly ‘pied’ mess... The sorting took six men a week, working hard (Kiwi News and the Kiwi Printing Unit, Box 1 Folder 5).

The machinery was eventually unloaded, amid the mud and the rain, and work began on repairs, positioning the heavy machines on to concrete pads, and the building of benches out of packing cases—tasks undertaken, for the most part, by men whose medical condition proscribed fighting activity.

Finally, within a month of arriving in New Caledonia, the Kiwi Printing Unit surmounted all its major difficulties and produced its first double-sided news-sheet (ibid.). For eight months the news-sheet Kiwi News was entirely hand-set, and although it eventually became an eight page newspaper, its beginnings represent the sort of heroic battle against odds from which the first Phoenix arose. The Unit was set up in an abandoned house. The roof leaked; the floors were an unsteady combination of broken brick, rotten floor boards, and chipped concrete; the building itself was completely open to all weathers; and it lacked adequate lighting. The first few issues of the paper were partly set at night, with the activities lit by candlelight, and wax often dripped into the type-cases. A donated hurricane lamp, a borrowed Coleman-type lamp, and an ancient acetylene burner were followed eventually by electric light powered by a generator, which was an improvement but still troublesome. Night-work was also made miserable by the ‘rich and varied insect life’ (ibid.), but the popularity of the press’s publications, and the lack of adequate staff, made night printing necessary for at least the first six months of the Unit’s existence. Lowry’s already onerous responsibilities would have been

* * * * *

1 Kiwi News and the Kiwi Printing Unit is a draft typescript which can be found in the Lowry papers in the University of Auckland Library. The language has a Lowryish flavour, and the typescript, upon comparison with other established Lowry typescripts, can be seen to be from his typewriter. Additionally, corrections have been made in what is clearly his handwriting.
Kiwi News was not the only printing activity in which the men of the Unit found themselves involved. In the eighteen months of the Unit’s existence, they printed several categories of work: countless official and semi-official orders, lists, forms, registers, and booklets; voting papers; community song sheets; telephone directories; hospital stationery; invitations to a variety of social occasions; posters for social functions; race cards and betting slips for the regular race meetings; concert programmes; film posters; and currency, which was printed to solve the chronic scarcity of small change, or to use as vouchers for purchases, the barber’s services, the canteen’s services, or the liquor ration.

In September, 1943 the Kiwi News announced the arrival of ‘The New Kiwi’. The Unit had acquired a linotype machine, which suddenly changed the look, increased the pages and the number of issues per week, and reduced the workload substantially. It was estimated that, from the first issue, published on March 4 1943, ‘450,000 words, involving the use of 2,700,000 pieces of type, have been laboriously set by hand’ (Kiwi News No. 35, Tuesday, 31 September 1943) [fig. 113], for pieces of work all of which then had to be ‘dissed’ for use of the sorts in the next issue. Lowry’s avowed fondness for linotype, and its advantages in speed and ease of setting, must have grown dearer in the face of this herculean effort.

These efforts, combined with the results they produced, did not go unnoticed. R. I. M. Burnett, stationed in Noumea at the time, recognised their worth as pieces of printing, and regularly sent them back to New Zealand to the National Archives. Extant specimens are elusive; Burnett suspects that the then librarian saw no value in them, as they did not fit any known archival category. They may have been disposed of, or, more likely, they have found their way into a collection, to be discovered in the future. Kiwi News, itself, exists in many copies in a number of private and public collections. Additional contemporary appreciations included that of the American forces, whose otherwise better equipped situation gave them only a mimeographed sheet. The Kiwi Printing Unit, in fact, printed, for the American Red Cross, Gismo, a 24-page quarto magazine of poems and stories, written by the men stationed in the area. The proprietors of the local French newspapers were also favourably impressed by the high standard of Kiwi News, so much so that they were keen to acquire the plant when it was no longer required by the Unit. They, doubtless, would have also needed the services of a Lowry to achieve the same results.
The Kiwi Printing Unit

Collection: Alexander Turnbull Library
Thursday 4 March 1943 saw the publication of *Kiwi News Sheet No 1*. Printed on newsprint, it was contained in a simple three-unequal-column newspaper-style grid, with the smaller columns of 14ems, the larger, of 28, and is a clean, competent, well-handled example of typography done under the most trying of circumstances and with limited equipment—not inspired, but inventive.

Its masthead, simply a line of 18point Grotesque Condensed in a mixture of caps and caps & lower-case, is underscored by a 1.0point rule. Headings and datelines within the body of the page are in a variety of forms of Grotesque Condensed, in 12point, 14point, and 24point, variously caps or caps & lower-case, and 12point Gothic Condensed caps & lower-case. Lowry used them all creatively to establish hierarchy, to signal beginnings, and to give a sense of rhythm in the straight columns of plain text.
The bigger and brighter Kiwi News, made possible by the acquisition of a linotype machine.

Collection: Alexander Turnbull Library
The positioning of subheadings in relation to the body text they referred to differed from article to article: either above when followed by a dateline; or at the beginning of the first line; or in the manner of an initial letter, with the words preceding and almost spanning two lines of text. It is interesting to note that this treatment is handled no differently from actual initial letters; Lowry felt no compulsion to align the subheadings with any particular line of text, but left them 'floating' within the space. The text blocks are a variety of Gloucester, light and bold, in point sizes 10 and 12. ‘STOP PRESS’ in large Grotesque Condensed caps, set at the head of the right hand column, and set apart at the end of the article by a 1.0point rule, alerts the reader to an official announcement. The method of disposing type and space on the page has resulted in a piece in which no article is lost in the whole, none are obscured or overtaken by others, and each, by its nature, differs in some way from its neighbour. It is reasonable to suppose that Lowry was chiefly responsible for this, since he was capable, as many others were not, of taking sorts from a set of mediocre fonts, arranging them into small blocks, printing them on newsprint, and making of them things of lively interest, if not quite, as in this Kiwi News, of beauty.

Thirty-three subsequent issues were published in this fashion, until, in September of 1943, the Unit took possession of their linotype machine, which not only changed their methods of working, easing the burden on the compositors, but allowed for an alteration in the size and appearance of the production immeasurably. The first issue in the new series, that of September 21st [fig. 115], retains the same format, but consists of four equal columns (13.5ems), with a two-column block at the centre-right head. The immediate impression, in comparison with previous issues, is its closer resemblance to a newspaper, in terms of its sense of immediacy, accomplished by a use of diverse types and variable column widths.

The masthead, Kiwi News, in a bold, calligraphic font similar to Cartoon, but with an unexpected lower-case (possibly a Lowry lino-cut), sits above the date and issue number, itself in Century Expanded, whose narrow set, solid structure, and economy of space had been popular with newspaper publishers since its inception. Century and Century Bold, in both caps and caps & lower-case, all 12point, are used for headings, to create both a clear hierarchy and good visual rhythm. Articles are separated by a simple ornamented rule, and headings and sub-headings underscored by a 0.25point, 2.5em rule, all centred above justified body text. The heading and subheading for the feature article concerning the battle for Naples has been set apart by the use of two levels of condensed Grotesque caps. Grotesque is also used for the photo caption. The importance of the story is established by this, its two column format, and its position at the head of the page.
The Kiwi Printing Unit

Pacific War Speeds Up
New Attacks on Marshalls

Steady Red Advance

US Raid On Japan
Mighty Super-Fortresses Used

fig. 116

fig. 117
By December, Lowry was using Gill Sans, Century Bold, and Grotesque for headings and subheadings [fig. 115]. The uses of a variety of fonts, with contrasts between point sizes, caps and caps & lower-case, italic, roman, bold, and condensed, create a page of considerable impact: the lively sense of urgent news in the text is reflected in the typography. The visual impact is reinforced by columns less restrictively adhered to, and the use of double rules to indicate the end of one article and the start of the next. The masthead sports a kiwi and an outline map of New Zealand, both crudely done, and 'Kiwi News' set in Black Letter, an easily recognisable newspaper masthead font.

The kiwi, the map and 'KIWI NEWS' appear again on another issue, that of June 20th, 1944 [fig. 117]. Each element has changed its dress, a circumstance which recalls the successive designs of Phoenix. The body of the paper, though remaining much the same in the main as for the previous example, shows additional devices to create interest—for example, introductory paragraphs differ in style from their following body text. In some, the column measure is reduced, and, in others, the point size increased. The body text of all examples of Kiwi News discussed is set in Century Expanded, a lighter face than the Gloucester, with shorter ascenders and descenders, leaded to lighten it further still, all of which gives more impact to the headings.

By mid-1944, the difficulties which the newspaper had experienced as a news carrier, right from the start, were to signal its demise. The 3rd Division itself was being withdrawn from New Caledonia, a circumstance which would have, in any case, inevitably signalled the Unit's redundancy. The forces for whom it was published had always been stationed in close proximity to New Zealand, which meant that radio broadcasts were heard by the men at the same time as the Kiwi News journalists heard them, and that newspapers from home were not long in reaching them through the regular mail. Most of the world news stories were 'scooped' by the mimeographed American news sheet. Kiwi News was a bit of a redundant luxury, and the Unit was disbanded.

The circumstances under which Kiwi News was printed were such that nothing of any great aesthetic significance could have reasonably been expected. Its production conditions were appalling; its supply of type was uninspiring; its comps and printers, for the most part, were unskilled. It was fortunate in its typographer; had he not been a Lowry with consummate skill, infinite inventiveness, prodigious love for the art, and good humoured intelligence, it might have been quite a different story.
6 A Printer at Play

6.1 THE SKY IS A LIMPET IN POLLYTICKLE PARROTYPY

6.2 HOW TO RIDE A BICYCLE IN SEVENTEEN LOVELY COLOURS
The cover of The Sky is a Limpet. The 1966 edition has the shell printed a light orange.
Collection: Janet Paul
Rex Fairburn, always the champion in the war against puffery and pretension, particularly in newspapers and politics, wrote, in 1938, an essay which he entitled, 'The Sky is a Limpet; (A Pollytickle Parrotty)' [fig. 118]. It was, in truth a 'parrotty', directed specifically against the sort of platitudinous rhetoric spouted by politicians generally, and, in particular, by Michael Joseph Savage, the 'loving parson', so revered by a country emerging from a crippling depression. Fairburn's stock-in-trade was iconoclastic effrontery, with humour and wit as sidelines. This essay, cruelly satirical, bitingly witty and a glorious display of accomplished word-play, grew out of his contempt for Savage's Labour Government: a contempt mingled with disappointment and an inherent distrust of publicly proclaimed heroes. The ridicule and mockery he heaped upon Savage in Limpet were, in his view, warranted by the behaviour of the deceitful and cautious Prime Minister.

"Restraint? Lowry has not greatly cared for restraint."

('Bob Lowry's Books', n.p.)

... ... ... ...

1 A disclaimer of sorts within the pamphlet states that 'All the Chiropractors in this Burke are untidily menagerie and have no reverence to any loving parson.' (The Sky is a Limpet, verso to title).
Publication of the book was overtaken by events when Savage died suddenly in March 1940. Fairburn seemed not at all disconcerted by this and in the face of public and governmental enmity, he resolved to proceed as planned. In May of 1940, he lamented to Glover that 'Bob is getting the booklet out in slow motion, and it might be published I hope in time for the coronation of St. Michael Joseph' (15 May 1940, 0418/008). The booklet, published finally later in 1940 (though the imprint, oddly, states '1939') was greeted by like-minded friends and colleagues with glee.

It is tempting to imagine that Lowry greeted it with similar feelings of irrepressible delight, and, if that is a true reflection of his reaction, it might further be surmised that its contents were not, for him, the only subject for the evocation of pleasure. He may have seen in this piece of mockery a chance to unleash his own iconoclastic nature, not, in his case, in terms of literary insurrection, but in the overturning of his hitherto necessarily sane expressions of the typographic art. It was a chance to abandon the 'limpets,' often placed upon typographers, of the tradition of classicism or the exigencies of modernism. Glover ('Bob Lowry's Books') said that 'to analyse it would be fruitless' and 'to describe it impossible', but though he was understandably wary, it is quite possible to do both, while accepting that any useful attempt at categorisation of Limpet, other than as a piece of art, may prove to be a different proposition.

An introduction to the 1966 reprint of Limpet, courtesy of George Fraser and Harold Innes, comments that

A. R. D. Fairburn and R. W. Lowry were two very remarkable New Zealanders... The wit of one, the skill of the other and the flamboyancy of both fused on a number of occasions into something unique.¹

The ‘BOOKQUET’, as it is described in its dedication, is not precisely an illustrated text; but more of an abundance of disparate, divers images, around which words manage to gain purchase, at times precariously. Though Lowry never loses control of white space, he has taken the opportunity to fill every other space with a collection of images which either do, or do not, have a causal or ancillary relationship to the words which

¹ This edition of The Sky is a Limpet, reproduced on the instigation of Fraser and Innes, and with the help of Glover, is, unfortunately, an inferior effort. Though both Fraser and Innes go some way towards acknowledging this, it is testament in reverse to both the flair and the sure eye of Lowry. A small but telling point is not the substitution of paper stock, which Fraser and Innes blame on the vagaries of ‘availability and fashion’, but on the very simple decision to make the later edition smaller without changing the internal format. Hence, the 1966 edition is mean by comparison.

The ‘Bookquet’ was printed by Chas. Davey and Sons of Auckland, but still carries the Lowry and Phillips Press imprints of the 1939 edition. The earlier, more considered edition is the one to be examined here.
"The sky is a LIMPET"

(A POLLYTICKLE PARROTTY)

also four (4) stories

OR MORAL FEEBLES

[fig. 119]
Collection: Janet Paul

[fig. 120]
Collection: Janet Paul
accompany them on the page. They are diverse in origin, separated by complexity of style—some are foundry sorts, some crude cuts, while others are as line drawings, evocative and moving in their simplicity—and, while not as numerous or as overwhelming as those on the later Lowry/Fairburn collaboration\textsuperscript{1}, the images are everywhere. The first of them graces the cover of the pamphlet, printed in orange, turquoise and black, on a light cream card. It depicts, among other things, a limpet, which clings, as is its way, upon what appears to be a rock on the shore beside the sea and beneath the sky. All is surrounded by an encircling orange tree root, a branch, or maybe the tentacle of a sea-creature, reaching out its neroli fingers into the sky and clinging, as does the limpet, to the rock. It makes no more, and so no less sense than the words which spawned it, and which stand here above it, in 48point Playbill\textsuperscript{2}. At the foot of the cover, set, roughly, to the same measure (27ems) sits 'A. R. D. FAIRBURN', in 24point Thorne Shaded. 

The first opening [fig. 119], in what in normal publications would be the half-title page, is a signal of a continuation of the nonsense. A measuring rod (seen again in an advertisement in the 1948 \textit{Kiwi}) graces the upper left hand corner, while an eye lies upside-down towards the bottom right of the page. As in many of the illustrations to follow, there is no textual reason for either of them to exist in this publication, other than, perhaps, as advertisement for the sort of gymnastics Lowry was inclined towards. They were, probably his sorts and cuts, rather than those of Phillips, and he may have been keen to show them off at a time when he was contemplating the establishment of a new Press. This is in addition, of course, to his use of some of them as philosophical and creative adjuncts to the text, with its own particularity a challenge to explain.

The title page [fig. 120], in colours of magenta, orange, black, and green, sports three illustrations: a cut of Haile Selassie, the erstwhile Emperor of Ethiopia, printed in black, a foundry fist set in a ‘One Way Jesus’ position, and, an empty truck. The fist (a...

\textsuperscript{1} This refers to \textit{How to Ride a Bicycle in Seventeen Lovely Colours}, a publication which is discussed directly following this chapter.

\textsuperscript{2} A Stephenson Blake revival of a nineteenth century French Antique, Playbill, upon its release in the late 1930s, was deemed to have sufficient life to continue into the 1940s. It has lasted much beyond that prognosis, continuing to be useful until the digital age changed the typographic aesthetic in which it existed. The use of Playbill and Thorne Shaded might have been considered an anachronistic practice, and unjustifiable, by the modernists of the time, yet men such as Lowry were as likely as not concerned more with aesthetics, however non-traditional, than with function. Indeed, it is not at all unusual to see them used liberally in the pages of, for example, \textit{Penrose}, throughout the years of the mid-20th century. In the case of \textit{Limpet}, the aesthetics of the anachronisms which are innate in these two fonts, singly and together, are exactly the point of using them. Their inherent oddities are what make them function in this context.
NOT UNDERSTOOD

"The New Way to Sell Through A Glass Display"

Our Messengers are degenerate ancestors, who wish to embarrass us, and who are merely too prevent economic...
common icon used in printing in both the 19th century and the 20th for indication and decoration) points upwards towards the sky, at right angles to 'the sky'. The Emperor, head and neck only, faces the fore-edge, while the truck butts right up to the spine edge, as if to escape the orange Playbill full point, large enough to be described as a square, which pursues it.

Open quotations marks "" set in 48point Thorne Shaded and printed in black precede the title, 'the sky' which is set in 48point Playbill, lower case, printed in magenta; with 'is a' printed in black. 'LIMPET' is set in green 36point Thorne Shaded caps, and the closing quotes "" finish off the title in 48point Playbill, printed black. Beneath this sits '(A POLLYTICKLE PARROTTY)' in 14point Spartan caps.

The Selassie illustration follows the title and sits above a line with 'also', in green, 'four', in magenta, '(4)', in black, and finishing with a magenta printed 'stories' in 36point lower-case Playbill, followed, on the next line by 'OR MORAL FEEBLES', repeating the Spartan font and printed in black. The page ends with the fleeing truck and the pursuing square point.

The body text, for all that it is hedged around and about with illustrative daubs, is set out in a rather straightforward manner, though from item to item it exhibits no conformity whatsoever. For example, the first item, the offending mockery of the recently deceased Michael Joseph Savage, is headed by a title in 10point Gill Bold Condensed caps, while the titles of the 'moral feebles' [figs. 121, 122, 123] present themselves in a display of decorative faces—24point Granby Light ('{1}1 thing leads to another'), 30point Granby Inline lower-case ('{2}a tedious family'), 36point Playbill lower-case ('{3}to make a sq. winding-/sheet without corners'), and a combination of 20point Gracia Script and 36point Playbill lower-case ('{4}An Idealist at heart'). The title and subtitle of 'Not Understood/For Now We See As Through A/Glass, Darkly' [fig. 121] are set in 24point Thorne Shaded and 18point Marina Script, respectively. Added to the visual gallimaufry of indiscriminate letterforms are chapter numbers and initial letters. The text of 'Not Understood' is introduced by a 36point Thorne Shaded 'N'; not content with its simple austerity, Lowry has surrounded it, first with a square border of 8point Monotype spots (No.150), which evidently still failed to quite satisfy him, as they appear with minimal space between them, indicating he has cut away the body in order to accomplish this tight fit. A further border of inward pointing arrows, likewise with little space between them, surrounds the first, and with 18point Monotype spots (No. 284), positioned at each corner. Around all, a simple two-line square cartouche brings the initial letter to a finish. It spans the equivalent of 10 widely leaded lines of verse, in a piece which, in total, contains only 16 lines. The visual elements on this page (which also include the two styles of heading, and a stick figure on a bicycle—will be
A tedious family

FOR SOME REASON OR OTHER our grandfather

clock stopped, and refused to go on. We tried shaking

and wound it in the house, but in vain did we get it going, but

Mamie suggested that we should

the back of it. It didn't have

any works! What we did find was a big morose, lying in

there where the wheels had gone and levers might have

been, and blinding us. Obviously it had eaten the works

and was dying out.

"It'll have to get it out of there somehow," said Mistle.

"We haven't the time," said Mamie and Fred and I in one

breath.

"Then the only thing
to do is wait," said

Mistle, going on with

her dressing.

I don't know what to do

with myself, sometimes.

3) to make a sq. winding-sheet without corners

IMAGINE the scene of a street.

Imagine that you and I are going down a street

in which you and I are going down a street.

You and I are going down a street.

What we did find was a big morose, lying in

there where the wheels had gone and levers might have

been, and blinding us. Obviously it had eaten the works

and was dying out.

"It'll have to get it out of there somehow," said Mistle.

"We haven't the time," said Mamie and Fred and I in one

breath.

"Then the only thing
to do is wait," said

Mistle, going on with

her dressing.

I don't know what to do

with myself, sometimes.

A Printer at Play

An Idealist at heart

I WAS LYING in bed unable to go to sleep. It was a

very hot night, and despite the fact that I had three or four

heavy blankets on, nothing I could do would send me off

into the land of dreams. I needed sleep

badly, for since I have been appointed

managing clerk of Messrs. Smith &

Godfrey, a reputable law firm

where I have been connected for

over 50 years, my business worries

have increased, and I find I must

put at least my regular 8 hours' sleeping time or risk

the law of averages. Sometimes I take the right-hand street

and sometimes the left, but the so-called "law of averages"

makes it pretty even on the whole. After what seems an eternity

we come to a point where

we are wishing to

present our maps from losing our way, the street divides into three.

We took a vote to decide, and then took the right-hand street.

This again grows wider and wider as we go along

and eventually divides into 3. We take another case & take

the left-hand way. This sort of thing goes on for a long

time. Sometimes we take the right-hand street &

sometimes the left, but the so-called "law of averages" makes

it pretty even on the whole. After what seems an eternity

we come to the.

Due to this as a diagram. It will be found to

provide an excellent base pattern for a background,

chaircloth, needlepoint or other ornamental cloth.

bottom:
[Fig. 124]
Collection: Janet Paul

top:
[Fig. 123]
Collection: Janet Paul
encountered again in another publication), are a fine example of extravagant overstatement. The chapter numbers, superfluous, as each 'feeble' is only one page long and sufficiently signalled by its headings, are, nonetheless, present in various combinations of number and ornament—'1' and '2', both 30point Thorne shaded, are each bordered by Monotype fleurons No. 77, in 24point, while '3' and '4', in 36point Thorne Shaded, lack borders, but are each followed by a large, serifed closing parenthesis.

The text blocks are set in Caslon 12point, wrapped round the illustrations, neither justified, nor ranged right or left, but centred! It would appear that, rather than resolving the problems presented in this difficult, near incomprehensible text, Lowry has exacerbated them, by breaking one of the fundamental rules of typographic readability.1 But circumventing conventions is the nature of the publication and since no one line is more than 26ems, and Lowry has given each of them 3 extra points of leading, the reader can traverse the textual terrain with relative ease. In the case of the title piece, 'The Sky is a Limpet', Lowry has anchored the first page with a series of illustrations, placed centrally down the page, the lines of text stretching left and right from that point. The following page [fig. 124], with its longish text block, is pinned, at top left and bottom right, by illustrations which intrude into the text. These help to give structure to the ragged ends of the block, especially at the beginning, where the nature of the image has required a flush left edge be used, giving the uneven edges a lesser visual prominence.

There are instances of textual meaning, if any of this can be said to have meaning, as such, being echoed by typographic arrangement, or more specifically, not echoed by it, which highlights it, thereby enhancing it. In 'to make a sq. winding-sheets without corners' [fig. 122], Fairburn has written of a journey down a street which gets wider and wider, to the point where 'quite a/long piece of rope or/twine wouldn't stretch/ across it,' and Lowry has taken the opportunity to insert a lino-cut intruding from the right two-thirds of the text area, which leaves the text to describe this ever-widening phenomenon in a very narrow measure. As soon Fairburn has the street divide into three, thereby making it (them) more street-like, the text returns to full measure. Lowry, in other words, has described the situation by illustrating its opposite. Each device, or trick, has gone to serve the anarchic nature of the text, reinforcing the Edward Lear-ish

... ... ... 

1 A crucial aid to readability, in continuous text, is the solid beginning afforded it by either justification or a left range. If this is compromised in any way, a reader's eye has difficulty in recognising where to return. Though these short stories can hardly be described as conventional continuous text, the difficulties inherent in reading them comfortably, and comprehendingly, is obviated by Lowry's use of short measures and generous leading. A lesser typographer may have been tempted to atone for, rather than augment, the literary confusions by playing it straight, typographically. Not so Mr Lowry.
qualities in the manner of its communication. Fairburn did have a message; it was a message which may have been compromised or lost had its presentation made it indecipherable; so, while Lowry used his own sense of humour to augment the spirit of the message, he employed his considerable skills and intuitive powers to ensure that the meaning beneath the typographic and literary gymnastics was understood and appreciated.

*Limpet* also provides a good opportunity to appreciate some of the more fine points which Lowry brings to the art of production. Though Innes and Fraser, when arranging for the reprint, lament the lack of choice in paper similar to the original which Lowry used, they ought, more properly to be apologising for their omissions of care in the choosing. It would be foolish to believe that it was anything other than lack of money which caused the difference. The paper used by Lowry 25 years earlier (it was an off-white laid), would have been available in 1966. Even had it not, the *Limpet* reprint is shorter by 3cms. than its original, and, in the process of reproducing it, the elements, including the type, have all been enlarged slightly. These differences completely upset the balance and proportions of the pages, and in one place, cut off the bottom of an illustration. It was a consideration Lowry would not have neglected, and highlights, graphically, the gap in aesthetic sensitivity between himself and other people.¹

¹ There are odd alterations in the reprint. On the title page in the original, the phrase 'the sky is a' is set in Playbill lower-case, with 'the sky' in magenta, set slightly higher than 'is a', which is printed black. In the reprint the positions, though not the colours, are reversed, with 'the sky' sitting lower than 'is a'. This anomaly is also visited upon the text beneath the illustration, with 'also four (4) stories' being set at levels in the reprint which differ from those of the original. The square at the bottom of the page is, in the original, orange, and, in the reprint, magenta: without doubt the result of a cost consideration. The shell on the cover of the reprint is pink, that on the original remains the colour of the paper stock, cream. An additional alteration in the later edition is the trimming of the edges. In using the old style of not trimming any but the head edges, Lowry, went beyond the practice and did not even trim the head of *Limpet*, thus creating at once the feeling of an 18th century political pamphlet, promising the possibility of treasonous talk and insurrection in the coffee house.

However, having said all this, it is only fair to point out that neither Innes nor Fraser were typographers, printers or artists. They would have left those particular aspects to the printer, who should bear the major part of the responsibility for the poor aspect of the reprint.
1 thing leads to another
James McNeish, in his kind of biography of Fairburn, was of the opinion that 'Bicycle... was Fairburn's coinage and Lowry's folly' (p.125). The word 'folly' well describes this work, truly a 'costly ornamental building, usu. a tower or mock Gothic ruin' (Oxford English Reference Dictionary). Fairburn, again peeved at what he saw as the foolishness and hypocrisy of bureaucracy, produced another satire, this one greater in length, and nothing diminished in tomfoolery. He showed it to Lowry, who saw in it the possibility for again applying typographic hyperbole to literary 'phantasy.'

In a 'blunt word' from its typographical adviser, Lowry professes astonishment—with mock humility—that a country lad such as he should be the honoured one to spread the word of pedal-power to an awaiting world.

"I say God bless the Perilous Press for all his beautiful colours."

(HTRABicycleSLColours, Mr Fairburn Writes)
A page from Bicycle.
Collection: Janet Paul
Fairburn, was, by his own account, quite astonished himself, thinking the piece as written of small consequence. He wrote that it began, in Lowry’s hand, to grow larger, that ‘[Lowry’s] enthusiasm knew no bounds. He worked for weeks like a galley slave on it. He went to endless trouble to get the typographical effects’ (cited in McNeish, p.125). Lush recalls that, at the time, Lowry, then still employed at Seddon, was living a double life—trying, during the day, to meet deadlines imposed upon him by the school, and, by night, producing Bicycle. The shortcomings in his professional behaviour were causing problems, his family was being ignored, to their distress, and the self-imposed complexities of Bicycle were taking more time than three men could spare. In order to produce the effects he desired, Lowry had need of more types than he possessed, and the variety of places he obtained them from often necessarily involved him in extra time and effort. It has to be hoped that, in the end, he thought it was worth it.

The production is packed to the handlebars with illustrative material, too much to accurately and completely identify here. They include 19th century wood-cuts, 17th century engravings, contemporary lino-cuts, bits of advertising, recycled images, simple drawings, plagiarised pieces, complex illustrations—whatsoever Lowry deemed useful, he put to work. Typographically, it is minestrone, H. L. Mencken’s ‘bean soup’ (cited in Smythe ‘Distressed Typophiles’, p.33), using type as texture, and redolent of the ‘folk typography’ of 19th century broadsides. There is a syntactic relationship between viewer and viewed, a sort of shared experience or stream of consciousness between author and reader, interpreted by the designer, in which the contribution of all to the understanding of the effects of image, colour, and shape is vital, and reinforces the conceptual links between Bicycle and the broadsides. Its visual expression also brings to mind the imagery of Monty Python’s Flying Circus of the 1970s, along with its sense of interpreting the anarchic sensibilities of text. The melodrama of Bicycle’s presentation, its robust, though, at times, crude typographic layouts, and its striking, strident colours—‘combinations never taken seriously before’ (flyer for How to Ride a Bicycle in Seventeen Lovely Colours)—served to give Fairburn’s farcical yet pointed commentary a presentation

1 Vanya Lowry remembers either helping her father in his vegetable garden, or acting as bindery girl in the printery. They were the only activities which would ensure that she spent time with him.
deserving of it. American typographer Herb Lubalin described how he had come to believe that type 'was not just a mechanical means of setting words on a page, but was, rather, a creative and expressive instrument in the hands of imaginative designers' (ibid.), and though he speaks of the work of the 1950s practitioners, Bicycle, from the preceding decade, illustrates this change in attitude on the part of some designers. It was, in addition to anything else it purported to be, quite simply, a piece of self-expression.

The front cover [fig. 126], printed in green, yellow and magenta on newsprint, begins the madness—a green Victorian gentleman sits astride a magenta pennyfarthing, inside an ornate yellow picture frame. Superimposed on the bottom of the frame is the title, 'How to Ride a Bicycle', the 'H', 'R', and 'B' of which emulate the florid Tuscan of the Victorian age, and which were cut by Lowry in lino, and printed in magenta. Victorian decorative letters, after years of neglect, had been enjoying a resurgence in popularity, and Lowry used them to very good effect throughout the 1930s, 40s and 50s. The use of these nineteenth-century types was widespread in Britain in 1946, their use reinforced in the 1951 Festival of Britain, in which designers referenced that of 1851 to create a visual link between the two. British graphic design still informed much of Lowry's work, whether it was modernist or revivalist, and the parallels are clear. Beneath this layer of revivalism in decorative types lay the use made of them by the Futurists, the Dadaists, and the Constructivists, who saw in them a more expressive and abstract appeal. In his eclectic way, Lowry too, used the decorated letters for a visual emphasis independent of textual meaning. He made explicit reference to the practice, when he chose to quote Bertram Evans' comment that 'the typographic experiments of the Dadaists and the Futurists do not appear to have more significance than the pranks that enthusiastic compositors have often delighted to perform for their own enjoyment' (A Note on Modern Typography' p.168), in the type specimen booklet for the Wakefield Press many years later.

The lower-case letters attached to the initials are printed green in 48point Playbill. 'In Seventeen Lovely Colours', sees Lowry returning to the 16th century practice he employed initially in Phoenix Volume One Number Two, that of following a roman cap with an italic lower-case. As it was in the Phoenix, this too, is Caslon, but in 24point. Further down sit author and printer, styled roman and italic, as is the 'lovely colours' line, but set in 18point Ultra Bodoni. These three faces, along with Rockwell and Gill Sans, Elongated Roman and Krebs Script, Bodoni and Caslon each in as many of its variants as could be found, express the spirit of this publication. Very few of these faces are stylistically, chronologically, or contextually in sympathy with their companions; and yet they are juxtaposed in such a way as to be, if not always content, then, at least not at war with each other. In fact, of course, aesthetic values in any sense of the
universal are not the main issue here. Horn states that,

If the form of the publication is to harmonise with the content, and give it sound visual expression, then it is only to be expected that the philosophy inherent in a political creed will outwardly affect the appearance of the print accordingly ... ‘(Print, Politics and Propaganda’, p.37).

Horn was writing in a time of intense political tension, but the post-war social tensions, as experienced and articulated by men such as Fairburn and Lowry, gave rise to their particular brand of rhetoric, visual and verbal. It was also about this time that discussion began on their next collaborative venture, Here & Now, which gave free and sustained expression to the discomfort felt by those concerned about the political and social climate of the New Zealand of the time.

The dissemination of information, be it propaganda, advertising or commentary, is dependent upon exposure. It is not clear whether Fairburn sought to change the social order through his writings, or was content to simply comment upon it, to give stimulus for reflection. Whatever his ultimate goals were, Lowry’s intervention in the proceedings afforded his words an audience probably not hitherto envisaged by Fairburn. Lush comments that it was largely the intelligentsia and the literati of Auckland who were the intended audience, though it would be foolish to believe its circulation was limited to that small group. Joe Heenan, Under-Secretary for Internal Affairs, and a man with a keen interest in, among the other arts, the art of good printing, writing to Glover, professed to having ‘many a good laugh over it’ (17 July 1946, 1132), but expressed the hope that Lowry would not expend all his energies upon being ‘a printer at play’ (ibid.). If it could be understood from this that Heenan believed Lowry had talents (and perhaps, duties?) beyond the sort of thing the Bicycle represented, and that his comment included a concern for the typographic aesthetics, then it is clear that not everyone felt a wholehearted enthusiasm for the form the publication took on. Bicycle is a conundrum—wrapped up in its presentation, its form—is its necessity to function, and the form given it at once distorts and exaggerates its ability to function, while conversely enhancing its message. Even the form itself, so dependent, here, on the nature of its absurdity, distorts and entangles itself into shapes which startle rather than appeal, in terms of pure form. It is a measure of Lowry’s understanding of the relationships between form, meaning and communication that this production does not topple over under the weight of its inconsistencies.

There are two levels of content in this production—what Fairburn had to say, and how he chose to say it. Had he written a simple diatribe, it would then have been fitting to encase and present it in the garb of a pamphlet, serious and sober, elegantly spare, perhaps. Since it was, in fact, something more than unadorned polemic, since barren
modernity, for example, was insufficient to cover its flamboyant, flailing limbs, something more was required: something aggressive, witty, a design not subtly and sedately amusing but uproarious. It is moot whether the satire need appear in quite the extravagant outfit it did; Fairburn was venting spleen, preaching to the converted. It is unlikely he meant it for the bulk of the populace, who may have been attracted by its peacock clothes, just as it was unlikely that Lowry, once he saw the text, would be able to do anything with it, other than what he did. If it lacked a little in grace, it was a sound piece of visual rhetoric.

Bicycles abound, as would be expected. The lion and the unicorn, first seen in the 1941 Manuka, appear again, here riding tandem beneath a minute parasol, the lion looking determined, the unicorn, disconcerted. The stick figure, first encountered in Limpet, makes a number of appearances, almost to the point of visual verbosity, in various stages of riding on, and falling off, its bicycle. It makes the journey from Limpet along with the piano, which appeared on the back page of the earlier publication, and the truck, seen everywhere, in both. An outline drawing of Pelorus Jack the dolphin, who also figures on the printer's letterhead, chances his arm on a penny farthing, while a bald, bespectacled bloke balances precariously, one-leggedly, upon the seat of his bicycle. There are contained in these pages creatures that have been seen before and those which will appear again. Dorothy Cannibal, looking very much younger here, of course, reappears in the 1957 Poetry Harbinger. The list of inanities is long—too long and wide-ranging for these few pages; suffice to say, that this manual has been described as surreal—and in its subjective pictorial imagery, its lack of contextual reality, its appeal to the emotional rather than the intellectual, and the technique of montage used to create it—it does have similarities to the style called surrealism. Lowry, however, preferred to call the style ‘Irrealism’, and, given that its visual presentation is informed by a literary anarchic mockery, this seems to be quite the best description.

There is a style, established on the front cover, which through repetition throughout the production, makes it clear that Lowry thought very carefully about the decisions he made, for all that the initial impression is one of chaos. His use of the combination of roman caps with italic lower-case, for example, recurs many times—with the addition of Rockwell roman caps with Krebs script lower-case (even in his moments of sublime silliness, Lowry did not commit here the typographical faux pas of making a word from script caps!). This is the sort of device Lowry has used, throughout, to establish patterns and keep order among the diverse elements which scatter themselves, apparently indiscriminately, across the pages.

It would be an impossible task, in the context of this study, to take every page apart to examine how it works, but there are a number which would bear some scrutiny. The
"Always the Bicycle has fascinated me. A small child in alone it was my
very great pleasure to watch the Bicycle-riders in the park. If I am a master, the Bicycle has an
answer for me. I say it is the best machine of all. In the bank of instruments. I have ridden the Bi-
cycle every way, down the hill and up the hill, on the footpath and with no light and so on. Always
have a light, it is not safe. Attend please to what I say. I had this out very quick our right.

"Could be told in five sentences what I do not know about Bicycle-riding. Ten. Never have I had the
Bicycle except by accident. Since thirty-three years I have study the Bicycle according to science.
Now I show you the way. It is here. It is black and white. It easy good, very reasonable. Also
the Pelorus Press have so many lovely colours. Red blue green and so on. I say God kiss the
Pelorus Press for his beautiful colours."
initial opening spread [fig. 127] is a fine example of Lowry's ability to arrange disparate and incompatible images (including typography) upon a two-dimensional plane and persuade them to work together in the common good. His long habit, often one of necessity, of mixing fonts in his more classical typographic work, has given him a sound basis upon which to exercise the practice to its extremes. On the second verso, the dominant feature is an array of four instruments of writing, printed red on newsprint, placed to emulate the rays of the sun—THE PEN IS MIGHTIER THAN THE PENCIL—the legend proclaims. They converge on a circle of words, whose construction belies the difficulty of its manufacture. In order to achieve this, Lowry had to cut a perfect circle out of wood, arrange the letterforms, perfectly spaced, around it, interspersed with wedges to prevent them from shifting during the printing process, then encase the whole in a larger circle to keep it in place. It looks like nothing very much, a circle of typography, yet its expenditure in time and effort was, by comparison, phenomenal. It is the technique of the Dada typographers, and one not seen again until the work in letterpress of men such as Alan Kitching, who states that he is not interested in 'technicalities...[but] in the idea of what you can do'...‘grappling with the limitations of the letterpress technology’ (Thrift, ‘Marks on paper’, p.58-9). Lowry would empathise.

The page is titled—'Mr Fairburn writes:'—in 60point Krebs Script, which introduces two paragraphs set in 8point Rockwell Bold,\(^1\) 11point leaded, and set to a measure of 35ems. The more common initial letter is replaced by an initial word, exclusively large, not unexpectedly, in 36point Ultra Bodoni, with quotation marks in the same font and size sitting outside the text block. Also intruding partially into the margin is the typographic circle, printed red, the remainder of it over-printed on to the black text. Between the outstretched arms of the rays, roughly in the top right corner of the page, is an electroprint of a character, in black, wearing a fez, and sporting a set of red Prince of Wales feathers.

In the tradition of the Italian Futurist Marinetti, this composition did away with the traditional notion of typographic harmony, at least in the sense of what that meant in a country whose legacy included that of both the classical and neo-classical worlds, and that of the Renaissance. Lowry had only a revival against which to baulk. But baulk he did, and it was the work of the Futurists, and the Dadaists, who gave authority to such activities. Marinetti and the Futurists wished typography to give the words a dynamism...

\(^1\) Rockwell is a face of which the series is based on the Egyptians of the Regency period. Not ostensibly a text face, it is read easily enough at sizes of 8-10point, if well-leaded. Lowry took this proviso a little too literally when he leaded it, though, doubtless, the gesture was intentional. This particular font of type is one of those which belonged to the Seddon Memorial Technical College, to be set up, printed off, and returned for distribution the following day.
found in the speed and energy of the 20th century; in typographic terms: to be free to use whatever they had—letterforms and picture blocks—in whatever way they needed to—horizontally, diagonally, vertically—to express this wish and creating a new aesthetic in the process. The Dadaists took this to the point of incomprehensibility, which was, of course, the point—they represented what they saw as the chaotic state of the world in terms of their own interpretations, visual and textual of this (dis)order. The Bicycle manuscript, though without the complete irrationality of form and meaning displayed by, for example, the Dada poets, had something of this spirit; to reproduce that spirit in print was a logical extension. Put simply, the prankish experiments of the Dadaists allowed Lowry to break completely free again from the classical canons, or his sense of them, required in most of his work. The fact that Lowry did not extend his experiments to the bizarre extremes of his models might have had to do with the need for his work to be servant to the words. The message he was illustrating was not his own, and it needed to be easily accessible, even to those who welcomed it in the form in which he presented it.

A page of classical form and proportion has distinct advantages for a typographer. There are traditions which govern the where, the what and the how of its composition. Of strictly linear, symmetrical structure, a good page follows the rules of proportion, balance and hierarchy in an almost formulaic fashion. When the elements of a composition are shifted away from the centre, balance becomes a more complex problem. Hierarchies are less easily established, and proportions are no longer prescribed. In the face of these new constraints, a great deal more care is needed. It requires a good eye and a fine sense of the ‘rightness’ of a composition to glean any sort of success, functional or aesthetic, out of an asymmetric page.

On the page under discussion, Lowry’s feel for balance is displayed in the juxtaposition of such elements as the be-fez’d gentleman, the darkest and strongest item on the page, which indicates the start of a journey, made through the ray arrangement, down to the beginning of the text block. The point of balance then becomes the typographic circle, from which fans the rays, upward and outward, and the text block, outward and downward. The indicators in red, starting with the feathers, following through the fan of pens, and culminating in the circle, are another device, pointing the way to the beginning of the text.

On the other side of the spread, the composition becomes more centred, a rectangular shape described by the length of the title lines and the measure of the text block. The text block itself is set in Caslon small caps, 8point, 6point leaded, and justified. This text is printed in dark red; the illustration, in brown; while the title and author lines are either black or blue. A small point of asymmetry arises in the strong
A sample of the correspondence between Alfred Wardle and Dr Dumbbell
Collection: Janet Paul
downward movement of the bicycle and the upward direction of the parasol, positioned right of centre. Apart from the horizontal nature of the texts, the links between the two sides of the spread are circular: the typographic circle, the frame surrounding the be-fez'd gentleman, and the bicycle wheels. The spread is not beautiful, but it is clever, quirky and inventive, and evidence of consummate skill and meticulous care.

Once the preliminary pages—an advertisement for Dumbbell's Postal College; a message from the typographical adviser; a dedication by the author, who, incidentally, reveals himself to be none other than the be-fez'd gentleman; and, finally the list of protagonists—are traversed, the reader then enters upon a correspondence which deals, ostensibly, with bicycles and the riding thereof. The progress of the trainee cyclist, one Alfred Wardle, is documented, epistle by epistle, by means of illustration [fig. 128]. This takes the form of the changing relationship between the stick figure, his bicycle and the ground. Every letter written to Elihu Dumbbell, the principal of the correspondence school to which Mr. Wardle has applied for instruction, bears the same letterhead at each sending, and is set in Caslon italic, 18point, with 14points of leading. Dr. Dumbbell's letterheads, in contrast, change from letter to letter, in response to the criticism of them expressed in Mr Wardle's letters. Each time Mr. Wardle (or more properly, his wife) expresses dislike of a particular letterhead, Dr. Dumbbell obligingly changes it. Notwithstanding the letterhead alterations, the text from the college is set, and remains throughout the correspondence, in 10point Rockwell Light, 6point leaded. The block of type is ranged left, and looks, as one imagines it was intended to, typewritten.

A variety of typographical and illustrative gymnastic displays can be seen throughout the pages of text, some repeated rather more than is necessary for understanding, if understanding was the objective. Every page disports itself in many and divers colours, hence the title. Some pages, though consistently flamboyant, have little else to recommend them as pieces of design. As an example [fig. 129], the spread which contains the dedication/list of protagonists displays a distinct lack of care in the disposition of elements in space; unlike the initial opening, the entire page is covered randomly with a variety of type and images, arranged in such a way as to be more irritating than fascinating. Chaos in a publication, especially one of this sort which relies on it, is an acceptable basis for design, but the careful ordering of the disorder is necessary to prevent a situation in which the reader is left with nowhere to go and no interest in going there. This page may be the result of Lowry's enthusiasms getting the better of his judgement.

Many of the illustrative elements have been garnished from other Lowry publications—the truck, the piano, the stick figure, the dress-maker's dummy—many more are blocks he held himself, or borrowed from Seddon. The flyer, or dodger, printed to
A page singularly lacking in the balance and visual wit of its companions.

Collection: Janet Paul
advertise the publication of Bicycle, which also appears in Caxton’s Book VIII, is in chaotic accord with the manual’s typographic and artistic style. It repeats much from Bicycle, but adds more, both in text and illustrations. One of these last is the symbol of the Minerva Bookshops, one which Lowry used, without permission, and to the chagrin of its proprietor, again and again. Other illustrations were his own, cut by him in lino or wood. Lowry’s preparedness to do whatever was demanded of him by his own fertile imagination led to a great deal of work in the setting up of this production. It is, in the construction sense, what Lush calls ‘a triumph for moveable types’ (Lush to author, 23 November 1999), the natural inclinations of which were towards the horizontal, or, occasionally, the vertical, until an original thinker such as Lowry saw no reason why things had to be so.

The concepts embodied in the book took a while to germinate; Lowry, doubtless also busy with other matters, had the manuscript for about a year before he decided what to do with it. He eventually settled upon ‘Irrealism’, to express, typographically, what he perceived to be the intentions of the author. It is also interesting to note that Bicycle could, and Lowry intended that it should, be used as a type specimen book for the Pelorus Press. There is eclecticism in the choices, made, in part, perhaps in the service of self-advertising. The dodger supports this theory and boasts that ‘All over the country young advertising men are tearing pages from How to Ride a Bicycle in Seventeen Lovely Colours and framing them to hang on their bed-post.’ Fairburn, as mentioned earlier, was rather surprised that his gentle, ‘funny dog’ satire should metamorphose into such a three-ring circus. The fact remains that it did, and one can feel a slight dismay that this was so, as it became, outside his own circle of admirers, what Lowry was famous for. A copy of Bicycle sold, in 1999, for $300, while, for example, the elegantly constructed and evocatively decorated Spring Fires can be picked up for $3. This gives some indication of how history has remembered his work.

Another triumphant aspect of Bicycle was the heroic work undertaken on it by Pat Dobbie. Dobbie, a fellow Teachers’ College student with Lowry, had helped him set up Pelorus Press in the garden shed of the latter’s home when they both returned from the war. His contribution to Lowry’s typographic adventures could have been foretold, as it was Dobbie who motorised the hand-fed treadle platen they had set up under the stairs at the college. His flair for humouring Lowry’s less than perfect machinery allowed the latter to devise and design the work he did, and to see it into print. In the case of Bicycle, again, it was Dobbie who provided the mechanical expertise and the patience to put the production through the platen, repeatedly. Each folio needed to go through eight times to print all the colours on the quarto pages. Without Dobbie, it is questionable whether Lowry would have produced the 2000 copies of the Bicycle; he, neither comfortable nor
happy with the printing side of his business, though he would strive to do a creditable
job if required, might never have seen this production through all its paces. Bicycle
appeared as it did due to Lawry’s efforts; that it appeared at all might be said to be due
to those of Pat Dobbie. At the time, though he remembered that his ‘interest in the
venture steadily leaked away’ (One-Eyed King), and when one might have forgiven him
for never wishing to see it again, the redoubtable Dobbie took it on a peddling trip to
bookshops throughout the country. Lowry was, indeed, fortunate in the loyalty of his
colleagues.

In 1962, the question of a reprint of Bicycle was under discussion between Lowry and
Glover. Lowry had white paper copies of the manual, which allowed for the possibility
of a reprint, with no question of having to reset anything other than the imprint, from
which he, not surprisingly, wished to omit Pelorus Press. Lowry was, in fact, in the pro­
cess of getting quotes from printers, when he lost the heart for it after his family’s
departure. Glover discussed the possibility again, in 1967, with Irene Lowry (3 April
1967, collection of Vanya Lowry), suggesting that the references to Pelorus Press be
not obliterated, as Lowry himself wished, but that a wrapround introduction be insert­
ed as is seen in Limpet. It is doubtful whether this would have been sufficient to satisfy
Lowry, whose association with the ‘Pelorus boys’ had deteriorated, by the time he died,
to the level of mutual abuse. Even so, if the disappointing nature of the reprint of
Limpet is anything by which to judge, the failure to get Bicycle back into print is probably
a good thing.
7 A Printer at Work

7.1 THE MIGHT HAVE BEEN [BUT WOULDN'T]

7.2 PRINTER TO THE UNIVERSITY
7.2.1 The Jubilee Book
7.2.2 Illustrations and Specimens of Criticism
7.2.3 T. S. Eliot and Walt Whitman
7.2.4 The Grey Government

7.3 ESSAYS and STORY BOOKS
7.3.1 Katherine Mansfield: An Essay
7.3.2 Brown Man's Burden
7.3.3 New Zealand Notables
7.3.4 Immanuel's Land
7.3.5 Spring Fires

Now in the still evening
When the urgent ghosts confront us
Here where the might have been
Fights with the might still be (but won't)

Four lines of the first verse of 'Defeat' by Robert Lowry, after two bottles of beer. Book 7, 1946
In a talk given by Allen Curnow in 1964, in which he discussed the publishing possibilities of the University of Auckland in the 1930s and 40s, he commented that:

The university was not ready, then, to take the best advantage of its first practical introduction to the discipline and traditions of printing in the service of life and letters…. [Y]et, intermittently, almost until his [Lowry’s] death, his university contacts were preserved: in university monographs and bulletins, in student publications. Lowry always wished to work for a university, where he began; he felt more keenly (I think) than the university itself, that sense of an opportunity missed; though on both sides there was some concern to repair a little of the loss (Johnson papers, 5567).

... ...

1 This is part of an address given at the opening of the Lowry Room in the new Arts building at the University of Auckland on 17 June 1964. Curnow was speaking of Lowry’s days as a student. The entire vexed question of the establishment of a University Press (originally in the context of the University of New Zealand) had been before the University Senate a number of times. After shelving the proposal for future consideration, in 1915, 1924, and, again in 1943, they finally accepted it in 1945, selecting James Hight as its first chairman, followed by J.C. Beaglehole. It was not an unqualified success and its publishing programme fell by the way in the early 1950s. At no time, however, was there a ‘press’ to print the published works of the ‘Press’. James Traue’s history of the abortive attempts at establishing a Press (‘The University of New Zealand Press’, pp.12-24) is a comprehensive detailing of the events, yet never once mentions Lowry, which suggests an obvious conclusion—that neither he nor his suggestions figured in the discussions at any point.
Lowry, did, indeed, try many times to establish himself, officially, in the position of printer to the University. From the early Phoenix days, when he implicitly styled himself as such in the colophon\(^1\) of *Phoenix* Volume One Number Two, to an attempt, in 1953, to establish a 'University Press' in the erstwhile Farrell Printing Company premises, to an explicit mention as 'Printer to the University' in the 1956 Capping Magazine, to a long dissertation\(^2\) to the Auckland University Council on both the desirability and the feasibility of establishing an official University Press, and, naturally, his installation as its printer, 'Printer to the University' was a title to which he never ceased to aspire. His words to Glover, in 1931, that should he not become a printer, he should be breaking a promise he had made to himself that he would 'henceforth live a life of letters i.e. academic letters' (4 July 1931, 0418/004), signalled an intent which remained alive until he, himself, no longer lived.

Lowry never managed to persuade the university authorities to make him 'Printer to the University'; in his time, such a formal position was not required. But he did become, *de facto*, just that. A goodly proportion of the many publications of the University were printed by Lowry in one or the other of the printeries he founded. He printed books, monographs, bulletins, student magazines, pamphlets, prospecti, Students' Association rule books, stationery, and multitudinous pieces of ephemera, in his 31-year association with his University, in addition to works produced for the University of New Zealand, during its existence. The standard of production of this work did not go unnoticed. H. O. Roth wrote, concerning the improvement in the appearance of the publications, that 'the credit must go to Mr. R. W. Lowry, a former student of the University and an outstanding printer' ('The University of Auckland as a Publisher', p.32). Lowry's tragedy lay in his place in time; the University of Auckland eventually got a 'Press' such as he envisaged, though not a 'press'; Lowry was no longer alive when they did so. Whether they would have trusted him with the position of printer, had they needed one, is another matter; but given that they might eventually be willing and able, it was too late for Lowry.

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\(^1\) The colophon actually reads 'At the University Press: Printed and Published by Robert William Lowry,' etc.—a statement that carries with it the idea that the printer 'at the University' could conceivably be the *printer* to the University.

\(^2\) An eight-page draft for this 'job application' is in the Lowry papers, Mss and Archives of Auckland University Library, New Zealand and Pacific Collection, Box 19 Folder 4 [1] It is reproduced here in the Appendix.
Auckland University College celebrated a Jubilee year in 1933; it had seen fifty years of making a 'valuable contribution to the intellectual life of Auckland City and Province' (Fowlds, 'Foreword', p1). Depression conditions and restrictions made the College President, Sir George Fowlds, feel that a publication, or indeed, much of a celebration at all, to acknowledge that contribution, would be inappropriate. There were members of the Students' Association who felt no such compunction. E.H. Blow was appointed editor, and with the cooperation of the students, academic staff and 'various graduates and friends of the College' (the Jubilee Book, verso to contents), a book was conceived.
Lowry—who else?—was probably asked, or may have volunteered, to print it; he was, after all, the ‘Typographical Adviser’ to almost everyone else at the college. It could be speculated upon as to whether he insisted he print it; by this time his confidence would have grown to such a degree that he could envisage no one else qualified to do so, and his inability to manage his time and energies would not have warned him of the inadvisability of taking on yet another large and complex printing commission. It is fortunate for posterity that he did so, for it is a superb book, not without flaws, but elegant and dignified: a fitting testament to the institution’s ‘valuable contribution’. Lowry was, himself, confident of its aesthetic value, ‘Take it from me, it’s typographically all there’ (Lowry to Glover, 25 March 1933, 0418/005).

‘All there’, but rather late, as it turned out. He had gone home to Paeroa at Easter, telling Glover that the trip, and one supposes, the consequent rest, and distance from his press, saved him from a nervous breakdown. He had finished *Phoenix* Volume Two Number One in March, and had the *Jubilee Book* to do, followed by the next *Phoenix*, which was due in June. To further exacerbate the situation, he was having difficulties in fulfilling his contract with *Crammum* on budget; valuable time and effort, never begrudged, had been expended in the cause of Glover’s proposed excursions into the *ars omnium artum conservat*; there was trouble with the Students’ Association Executive, which, quite understandably, required him to exercise control over his expenditure, and to be accountable for both time and money with respect to the printing commissions he was undertaking. He could, of course, account for neither, and this placed added stresses upon what he had a year earlier called an already overburdened ‘College Caxton.’ In the same letter to Glover, he said he felt ‘overworked and sick to hell of working till midnight’ (op. cit.). The pressure had not eased at all in the interim, and the accumulated effect of the addition of even more work and stress would have probably precipitated a physical and emotional reaction of some sort.

It is also sometimes easy to forget that he was a student, with all that entailed in terms of attendance at lectures, the submission of assignments and the taking of examinations. A person of less boundless energy and enthusiasm, faced with a list such as this, would have folded long before Lowry did; that the printing of the *Jubilee Book* was only a month late gives cause for wonder; that it was printed at all, and so well, gives pause for admiration: admiration for talent, and, indeed, for tenacity.

It would be nice to be able to state categorically who was responsible for the aesthetic appearance of the *Jubilee Book*. Acknowledgments printed on the verso to contents of the *Jubilee Book* contain an expression of appreciation of the work of ‘Mr. R. W. Lowry’, and an acknowledgment of assistance from Len Morrison and T. V. Gul­liver, a statement which has led Hughes to speculate on their contribution to the design
of the book. Len Morrison was also responsible for three of the illustrative pieces in the body of the book. There are seven illustrations within the book: three are by Morrison; one is the work of T. K. Donner. Both Morrison and Donner, whose works are contemporary to the time of the publication (the remaining three appear to be otherwise), are mentioned in the acknowledgments, which leaves open the inference that Morrison is being recorded thus only for his illustrative contribution, or, as was equally possible, for a more collaborative contribution.

T. V. Gulliver, a man of many talents, living and working in Auckland at the time, and also given an expression of gratitude, was another who has been mentioned as a possible collaborator. Holloway has stated on more than one occasion that Gulliver was involved in the production of this book (interview, 22 June 1998). It is difficult to judge specifics with any degree of accuracy at such a far remove from events. Gulliver died in 1933, which gives rise to further, unresolvable conjecture on the scope of his involvement. What can be relied upon, however, are Holloway’s acknowledgments of Gulliver as one of the formative influences on Lowry’s typographic sensibilities in general terms. Holloway’s recall on this matter is backed up by the collection of Gulliver’s work in Lowry’s archives, and by an assumption based on the logic of the formation of a relationship between a young typographic enthusiast and an older one, both living at the same time, in the same city. Lowry was what one might describe today as ‘hungry’; according to Lush, he never missed a chance to pick up information. To suppose he would not have taken advantage of Gulliver’s expertise would be absurd. So, here there is the possibility of either advice on typographic aesthetics generally, or specific collaboration. The phrase which Hughes describes as ‘ambiguous’ (‘Sneers, Jeers’, p. 20)—‘Mr. R. W. Lowry, student of the College, by whom the book was arranged and printed’—is, indeed, without a definitive meaning for ‘arranged’, ambiguous. At that time, it was unusual to acknowledge the typographer: when acknowledgment did occur, the reference was often to the company only, and the words used were, more often than not, ‘set up’. It is difficult to imagine what meaning, other than ‘designed’ could be attached to the word ‘arranged’, since it was used in conjunction with the word ‘printed’, and so, would not have referred to the actual machining. It is, of course, possible that it meant ‘composed'; Lowry, in other words, acted merely as compositor to Gulliver’s (or Morrison’s) directions as typographer. It seems unlikely, given Lowry’s experience.

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1 As an example, the 1933 edition of The Treaty of Waitangi - How New Zealand became a British colony, by T. Lindsay Buick, and printed by Thomas Avery and Sons, New Plymouth, has stated on the verso to title that it is ‘set up and printed by Thomas Avery and Sons Limited, New Plymouth’. Henry Hearne, an apprentice linotype compositor with Averys in the early 1930s, remembers that the book was, in truth, [type]set up by Averys. Whether or not this phrase is synonymous with arranged is a moot point.
Though difficult to see here, the card has a faint vertical corrugation.

Collection: Patricia Thomas
What is very plausible is that Lowry produced the *Jubilee Book*, much as he had done *Phoenix*—with advice from, discussions with, and criticisms by, men like Morrison, Gulliver, and Beaglehole too, if one accepts that much of this book is a culmination of a learning process which had already spanned a few years. A publication known to have been ‘arranged’ by Gulliver, the *Library Tower—Bulletin of the Auckland Public Libraries*, published in 1930, shows several of the characteristics that are found in the *Jubilee Book* and not found in the issues of *Phoenix*. The em quads, for instance, are absent in the *Library Tower* and the *Jubilee Book*; the text in both is closer set than that consistently found in any of the numbers of *Phoenix*. The *Jubilee Book* and the last two issues of *Phoenix* were published in 1933. With Lowry as ‘designer’, it might be expected that the three publications would exhibit a closer similarity in detail. Since they differ in many aspects, the differences could be put down to a strong influence outside Lowry, or perhaps Lowry himself being, by this time, sufficiently alive to the necessity of presenting an august publication such as the *Jubilee Book* in a more sober manner than he would *Phoenix*. All this speculation is just that—speculation. Either Lowry was aided in this publication in some way, to some degree, or he was not. There are compelling arguments for each position, but not enough to demonstrate precedence of one over the other, and, since it is unlikely that Lowry would have sat back and done precisely what he was told to do, it might be surmised that he was essentially the typographer, no matter that assistance and guidance were, in all probability, offered and accepted.

Whatever its parentage, the *Jubilee Book* is a fine piece of typography: restrained and more strictly classical than previous offerings from the press. The cover [fig. 130] is a heavy, slightly corrugated, mud-coloured card, upon which the type sits in dark red. It is more attractive than it sounds. Two-point rules have been used to describe a portrait rectangle, which is set as a recto text page might be—above and to the left of centre. It might have been better as a centred element, as it looks, because there is no facing page, badly centred, rather than just off-centred.

Sitting in the optical centre of this rectangular border is another, this one of single ornaments (Monotype No. 240) strung simply in a line. Corner pieces were available, but were not used, which leads to the speculation that this may originally have been a string used for something else and pirated for this publication. The type within this rectangular border is arranged into a diamond shape, with the Auckland University College crest as its lowest point. The type is 18point Goudy Bold caps & lower-case; the dates are in lining numerals. The design is simple and elegant, though diminished somewhat by the machining; too much ink on the absorbent card has filled in some of the finer counters of the ornamental border.
A BOOK

A BOOK
to commemorate the
Fiftieth Anniversary
of the founding of the
Auckland University
College

A.D. MCMXXXIII

(fig. 131)
Collection: Patricia Thomas
The title page [fig. 131] is a beautifully composed descriptive statement, simply decorated, and printed in black and dark red. Describing the entire image area of the page is a composite rule and flower border in the same red as is found on the cover, with four of the same flowers arranged into a mark, or device, above the date inside the border, providing an appropriate flourish for the baroque Caslon which lies above and below it. The text begins with ‘A BOOK’, set in 36point Caslon titling, beneath which sit 5 lines, the first four of which are justified to a 21em measure, of 30point Caslon—‘to commemorate the’ in lower-case, ‘FIFTIETH ANNIVERSARY’ in caps and small caps—and so on, with the fifth line containing one word, centred in caps and small caps. The lines are generously leaded (about 42pts), making a square shape of the text block. This block is printed black, and followed by the fleuron mentioned earlier, in red, which is, in its turn, followed by the date, set in roman numerals, Caslon 30point, printed black. It is clean, amply descriptive, restrained in its use of colour and decoration—in short an archetypal, centred page of the classical style. Its one major flaw is in the use of the decorative border. Morison (in Jones, Stanley Morison Displayed, p. 67; originally printed in the Monotype Recorder, September-October, 1923) comments that ‘The golden rule with borders...is that there is no golden rule: no golden rule except that of good taste and good craftsmanship.’ This border has been carelessly composed, with gaps in the brass rule and breaks in the flowers. In addition, the absence of corner pieces leaves those corners unresolved, and, in the top left corner, the flower has overshot it altogether. The border is a little carelessly composed, and therefore, flawed and its flaws are highlighted by the fact that it is printed in red.

Verso to title reads, simply,

Printed and published at the press of the University College Students’ Association: Auckland, New Zealand: May 1933.

Set in Caslon 14point caps & lower-case roman, and centred at the top margin of the page, it reiterates the theme of combined restraint and tradition. Opposite, on the recto, lies the contents list, set, in Caslon, to the full measure of 30ems. The word ‘Contents’ sits, ranged left at the top margin, in 20point; the list, similarly ranged, is in 18point, with the lining page number at the right margin, which is separated from the entries by a series of double points. The verso to contents page is a 20em-wide centred column of text, set in 14point, and acknowledging the help and assistance of sundry folk. Its block shape echoes all that has gone before it, the cover, and the title and the contents pages, all being of similar geometric configuration. There is no experimentation here, simply a consistency in the application of revisionist classical style. The opposite page, the recto,
Foreword
by the Hon. Sir George Fowlds, K.C.B.
President of the Auckland University College

I am asked to write a Foreword to the Historical Jottings being issued by the Students' Association in connection with the College Jottings. I wish to congratulate the Students on their courage and enterprise in undertaking this work. I had hoped that a Historical Volume would be issued by the College in connection with the Diamond Jubilee celebrations. That the Students have compiled a work that the Diamond Jubilee committee might well have compiled, is a great credit to them. I am glad to see that the Students' Association for undertaking the project and I wish it every success in issuing a worthy-woven memorial of the occasion.

Fifty years is a long time in the life of an individual, but it is only a very small part of the life of the University College. While the Jottings give an indication of the present student body, the next few years of the life of the Students, University College, in the Great War, the greatest sacrifice of the nation's life was received by the nation's sacrifice. In that great sacrifice, thousands of lives were lost, and the griefs of millions of people to-day is almost inaudible to contemplate. Great responsibility

Auckland University College 1883
(Write for the Jubilee Book from information supplied by Mr. W. A. W. M. Scott.)

The University College was founded in 1883 as an independent institution, separate from the University of Otago, by Messrs. S. E. D. and T. B. E. A. in connection with the University of Otago. The College was established to provide education for students who wished to continue their studies beyond the University of Otago and to provide a centre for the study of law, commerce, and science. The College was managed by a board of governors, which included members of the University of Otago and distinguished local residents. The College was housed in a small building on the site of the present University of Auckland. The first students enrolled in 1884, and the College quickly grew in size and reputation. It became a chartered university in 1916, and today it is one of the leading universities in New Zealand.
presents a blank face, in which the lack of impression highlights the simple construction of the book. Two long stitches, with a three-quarter size gap between them, and quarter size gaps top and bottom, are all that hold this book together; they fulfil their task simply and competently.

The body of the book opens to a spread of which the verso displays a two-colour print entitled ‘The Present Buildings’ [fig. 132]. This work, by T. K. Donner, is an illustration of what is now the registry of the University, commonly called the ‘Wedding Cake.’ The text style, on the opposite page [fig. 133], and throughout the book, follows that laid down on the contents page—‘Foreword’ in 20point Caslon, subtitles in 18-point, and the body of the text in 14point, unled, with italic used sparingly for emphasis. Each main section begins with a 64point Caslon Openface Titling initial letter, not aligned to any particular text line and, at times, carelessly placed. The ‘M’ on page 21 [fig. 134] hangs over into the gutter considerably more than it needs to for visual consistency; coupled with the short paragraph which follows it, and the indent on the ensuing paragraph, it disturbs the otherwise straight left margin. The ‘P’ on page 15 [fig. 135] suffers from the opposite problem; its serifs should just pierce the left margin, instead, they begin nearly an em quad in; visually, the result is similarly disturbing. The paragraph which follows on from this initial letter is short, which has resulted in a half line of text beneath the letter, and before the commencement of the second paragraph. This problem is often encountered and seldom resolved satisfactorily by any typographer, the best solution often being to persuade the author to alter the text!

With two exceptions, the initial letters are followed by a word or phrase in 14point small caps, unspaced [fig. 134]. It is, and has generally always been, a convention to space small caps, especially in this situation. The result, should they not be spaced, is an over-emphasis of the words; the darker aspect they create on the page gives them a textually unwarranted prominence. Hierarchy has been established by the initial letter; very little else is required. The two exceptions to the practice in this publication are to be found in the ‘Foreword’ [fig. 133] and the following article ‘Jubilee’. Their initial letters are followed by the normal text style. Apart from their being the first two entries in the book, it is difficult to see any reason why this should be so.

Occasionally, the text is broken up by three widely spaced asterisks, set without extra leading [fig. 136], or, as in the article on the history of the University College [fig. 137], by a subheading, set in 18point caps & lower-case, only marginally different from the text and so has little visual impact, and, hence, is barely indicative of a change in textual direction. Further on, changes within an article are indicated by the use of centred 14-point subheads, in caps, with the text that follows beginning with 30point initial letters.
top and bottom:
[figs. 136 & 138]
Collection Patricia Thomas

58 of the question that has not answered to anyone, including probably the judges, and thus either your opponent or the other side will be talking about the question while you are not. As far as this is concerned, I am not talking about the question of whether or not your opponent is being consistent, but rather about the question of whether or not your opponent is answering your question intelligently. The subject that was "The Development of China and Japan in the Eastern Hemisphere" and the teachers who answered the questions were students. The reasons were that the students were not comfortable in giving answers to questions. The teachers who answered the questions were students. The reasons were that the students were not comfortable in giving answers to questions.

35 A Printer at Work

6 top and bottom:
[figs. 137 & 139]
Collection Patricia Thomas
The article 'Impressions' is a good example of this arrangement of type used to indicate a clear hierarchy [fig. 138]. These three examples represent three diverse devices which Lowry has used to indicate a change within the context of one text: the uses of asterisks, of caps & lower-case subheads, and of the combined caps subheads/initial letter device. They need to work visually to be of use textually; the caps & lower-case subheads fail to do so adequately.

In the article 'Five Novembers' [fig. 139], by Felix M. Keesing, a visual emphasis is given to the passing of the years by the use of 24point numbers for signifying the dates—1928, 1929, and so on. The dates are noticeable, not so striking as to startle, but making their presence felt, all the same.

There is an interesting hierarchical structure used in the section in which distinguished scholars of the college are honoured [figs. 140 & 141]. Those who have gained distinction beyond these shores have their names set in 18point caps & lower-case, a stylistic device which did not work well earlier, but to which, here, is added a 30point initial letter placed at the beginning of the text entry. This single addition is just enough to rescue the entry from oblivion, or, at least, obscurity. Those to whom renown was restricted to home affairs, or perhaps to lesser international fame, had their entries led by the—also previously employed—14point centred caps. There is, quite patently, a difference; and so, though all are accorded honour, it is clear that some are more honoured than others.

A 'Roll of honour' [fig. 142], commemorating the dead of the Great War, is handled respectfully, in simple, four-column fashion with surnames in caps and small caps, initials in caps, in the first column. Service dates in lining numerals, followed by degrees, if any, in small caps, constitute the second column, while the third indicates the service or division in which they served, and the fourth, their rank. The three and a half pages the lists cover present mute and, conversely, eloquent testimony to the tragedy which prompted them.

Pagination numbers, probably the single idiosyncratic note in the entire volume, sit in the fore-edge margins, rather too large in 16point lining. Even non-aligned figures at this size could have been tolerable, but, as they are, they only accentuate the fact that they do not sit on the base of any particular text line.

Whether or not, or to what degree, Lowry received help in producing this publication—and this includes the undoubted assistance of Holloway in the machining—it was viewed, and should now be seen, as a piece of work which testifies to the consummate skill and confident talents of its typographer. There are slips and anomalies, but the book is, overall, a triumph for Lowry, especially coming as it did in the midst of much professional and personal turmoil. That it was done at all is testament to his love.
Distinguished Students

A

All tours are judged by what they produce and are held against work produced in the University College. It is probably true that the first of all such work is the seminar in which a student is given a topic and expected to prepare a paper on it. This is usually done in a way that ensures that it amounts to a seminar in which the student has played a significant role. To do this, he or she has to read some books and attend lectures, and some of the most brilliant graduates have distinguished themselves in as many ways as possible. In doing so, they add to the qualities that make them members of the University College in the future.

We hope that the line of work pursued in the university will continue to be pursued in the future.

Rosalie Macmillan Allder

Professor Jeanne Sumner (in 1911) and L.M. (1915). He was appointed reader in Law in 1923. He has an excellent and intimate.

Ernest Edward Bulley, L.L.M. (C. E. S. P. in 1910)

Farrar Scholar (1921), L.M. and Senior Scholar in Law, 1928.

Professor (1910) at Magdalen College, Oxford, 1928-35.

Farrar Scholar (1910) at Magdalen College, Oxford, 1928-35.

FREDERICK WILLIAM BARTER, M.A. (C. E. S. P. in 1910)

First English and Latin Honours Scholarship (1910) has been continued.

N.B. has since entered upon a military career.

Farrar Scholar (1910), appointed Professor of English at Oxford University, 1930, appointed Professor of English in the United States in 1932.

Harry Donoghue Beddow, L.M. (C. E. S. P. in 1910)

H. D. Bell has continued his army service and has been appointed to the University of Reading, giving a full scholarship in Law and the degree of L.M. in 1915, and graduating in 1913. He was for some time a member of the 19th Division and later the 9th Division, and was one of the distinguished members of the regiment to be mentioned in the above memoir. His work on the Latin language and his interest in the history of the Latin language will be noted in the future.

James Milner Bertram, M.A. (C. E. S. P. in 1910)

Farrar Scholar (1910) and Head of the Senior School, 1922, Reader Scholar (1923), W. P. (M. H. C. 1931), and Head of the Senior School, 1922.
of the art, and to his sense of responsibility towards his duties and his colleagues. Throughout his career, no matter what chaos swirled around him, he seemed incapable of purposefully producing a sloppy job—a personal standard which often landed him in trouble—those productions that did not reach his expectations were many, but each caused him much distress. He had just cause to be proud of the Jubilee Book, but it turned out to be just one more source of stress added to the others, all of which culminated in his flight from Auckland four months after its publication.

7.2.2 Illustrations and Specimens of Criticism

An early commission from Auckland University College was undertaken during the very year Lowry was attempting to be readmitted to the college, 1934. It was a publication which accompanied a series of lectures given by Dick Anschutz, one of his erstwhile teachers and a sympathetic supporter of the proscribed student printer. Entitled Illustrations and Specimens of Criticism to accompany six lectures on Aesthetics given by Mr R. P. Anschutz at the Auckland University College Second Term, 1934 [fig. 143], it is a piece of typography in some aspects not unlike Mason’s book of poems, No New Thing [fig. 6]. The entire title page is set in 24point Bodoni Bold, in 7 centred lines, the first two, ‘ILLUSTRATIONS AND / SPECIMENS OF CRITICISM’, in caps, with the remaining five in caps & lower-case. This same size of Bodoni is used for titles throughout the text, making possible the assumption that it was the most suitable available, the 14point used within the text being too small by comparison. If this was the case, and it seems feasible, from the standpoint of Lowry’s financial position at the time, and the stylistic affinity with Mason’s work (he was working in Mason’s house with, no doubt, fonts which belonged to the poet), Lowry chose a simple path towards the creation of variety and the establishment of hierarchy on this page. The block is approximately 40point leaded (although ‘leaded’ is a precise term for what are, loosely, large spaces between the lines), and broken up into semantically logical lines, which also make a shape of not unpleasant character. The Auckland University College shield sits beneath the block of type, bringing the block to a conclusion, with its bold lines, perhaps by good fortune rather than conscious choice, complementary to the strong Bodoni text.

The text [fig. 144] begins with ‘Specimens of Criticism’, again in the 24point Bodoni Bold, though here, in caps & lower-case, followed, on the next line by ‘(1)’, a roman capital in parenthesis, in the same size. This line becomes two lines, set in 14point, 2point leaded. It could be argued that Lowry intended the 24point roman numeral and
Specimens of Criticism

(1) Roger Fry, from "French Art" referring to plates 7 and 8

Let us see how Poussin arrived at his conception of the grand style in treating a dramatic theme. We will take his picture of the Massacre of the Innocents. Here the theme was of such violence and the gesture inevitable so strongly marked and so explicit that even Poussin, when he let his mind dwell on the subject, could not fail to get something of life into his figures.

Thus in the preliminary sketch (plate 8) he shows that he had clearly visualised the coward rush of the soldier and the mother dragging on him with all her weight, while the flying figure could not retain a backward look at the approaching horror. The action of the man’s arm and sword is convincing, and so is the way in which the mother clutches him round the waist. The child’s action seems also convincing in its sprawling helplessness.

But by the time he has finished with the theme (plate 7) he has succeeded in taking out of it all its vividness, all its close connection to life. It has become expensive in the grand manner, i.e., everything belongs to a special convention of dramatic gesture. Instead of clutching wildly at the soldier’s waist to stay his rush, the mother has now leisure to make the appropriate Raphaelesque gesture, expressive of horror.

The rigid theatrical grimace which Poussin has given to the face does not compensate us for the loss of expression which his movements had in the sketch. The action of the raised arm with the sword is now very much weakened and the child’s pose has been changed and enfeebled so that it shall help to play its part in the closed system of the composition. The flying figure has become, I suspect, a quotation from a classic relief or vase and also the inexpressive action of the raised arm has been evidently intended to echo the curves in the main group.

By such means was Poussin able to achieve the proper distance from life, to get that abstraction from the actual world which the great style demanded. I think there can be no doubt that Poussin believed, as the Academicians who based themselves upon his practice later believed, that such an abstracted and generalised art was in some way connected with a peculiarly elevated moral tone. None the less, when once he got to work his intense feeling for formal harmonies became his chief preoccupation, so that we can only hint in the vaguest terms at the possible causes of our emotions, using terms that late all precision and exactitude, in Poussin’s compositions we can give something that has at least the appearance of a logical reason, why each figure should be where it is, why each limb should take the direction it does; we can show how this line

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ILLUSTRATIONS AND SPECIMENS OF CRITICISM

to accompany six lectures on Aesthetics given by Mr. R. P. Anschutz at the Auckland University College
Second Term, 1934

Below:
[fig. 144]
Collection: Alexander Turnbull Library
half-parenthesis at the foot of the page to echo the ‘(1)’ at its head. When he employs
this device in *No New Thing*, it becomes a central axis upon which to secure the lines of
the poem, which range a little unsteadily left and right. Its use here is redundant, there
being nothing but justified text, which is, by its very nature, solidly planted on the page.
Additionally, the first three words of the text, set in the large Bodoni, only add to the
visual distractions of the various numerals and the heading. There is a distinct lack of
balance here, in colour, weight and precedence. The pagination and chapter numbers
take on an overweening importance. They would be annoyingly ever-present in the cor­
ner of the reader’s eye.

The text matter has a solidity which, though it goes some way towards mitigating the
weight of the peripheral matter, only accomplishes this by its justified margins, left as
well as right, there being no paragraph indentations. These are indicated, rather, by a
line’s space, not, unfortunately, always even in depth. It does, however, go some way to
giving strength to the text body as a whole. This text, set to a measure of 25ems, is
12point Garamond, somewhat carelessly inked. *No New Thing*, printed and published in
the same year, and which, presumably, used the same set of fonts, had presented a
cleaner and sharper image on the page. The best that can be said of this production is
that Lowry has used space well; there is an agreeable amount of space between the
words, no em quads after sentences, and the openings present generous margins. The
explanation for its faults could lie in his desire to continue experimenting and his
relationship with equipment that was, at least to him, new and unfamiliar. It would be
interesting to know the reaction of its author to this odd piece of eccentric mediocrity.

7.2.3 T. S. Eliot and Walt Whitman

Lowry, or the partnership of Pelorus Press Limited, printed, in 1952, *T. S. Eliot and
Walt Whitman* by Professor Sydney Musgrove for the New Zealand University Press at
Wellington. This, an academic publication, received the sort of scholarly attention its
subject matter demanded. On the title page [fig. 145], Ganton, a roman titling font, was
used for a title, and set in 24point, slightly below the top margin. The incidences of
letter-spacing in the two lines—‘T. S. ELIOT AND/WALT WHITMAN’—are
marginally uneven; Ganton is a foundry type, which allowed for hand manipulation,
and, while spacing can be difficult in metal, it is not impossible. The visual proximity of
the ‘L’ and ‘T’ in ‘ELIOT’ break up the word into three, and while it is difficult to lose
space—that is, to thin down the metal body upon which the letter sits—it is possible to
right: [fig. 145]
The spacing difficulties are understandable in letterpress printing in a situation where a 'W' and an 'A' sit next to each other, but the 'E' and the 'L' in 'ELIOT' and the 'H' and the 'T' in 'WHITMAN' could easily have been visually more evenly arranged.
Collection: Patricia Thomas

below: [fig. 146]
A most satisfying verso/dedication spread.
Collection: Patricia Thomas
gain it through careful spacing. Either one of these options would have produced more even spacing and ought to have been considered.\footnote{Individual letters can and should be morticed, or recessed, if they interfere, for example, with the following letter. It was a practice not unknown to Lowry, who was content to cut away metal on occasions when he wished to improve the look of a title. It is not clear why he did not do so here. It should be noted that the visual appearance of uneven letter-spacing is common in letterpress printing, a circumstance occasioned by the particularly physical nature of the technology}

Beneath the title lies a 23.5em swelled rule, and below again is the author in 12point. The imprint, ending with the date—'1952.'—sits at the bottom margin, above which runs ‘NEW ZEALAND UNIVERSITY PRESS’, and, above again, ‘WELLINGTON’, all set in 10point Fairfield caps. Capping this block is the New Zealand University Press shield, a centred design, set in a centred layout. The entire title page is simpler, and less severely academic in style, than that of the Grey publication, which is described below, and which would be printed two years later.

The verso [fig. 146] is plain—publisher’s details in four lines at the head, printer’s details in three at the foot—in 10point small caps, 6point leaded. It sits opposite a recto, blank, save for ‘PATRIS MANIBVS’ in 10point small caps, centred above mid-point.

The head of the first chapter opening [fig. 147] is dropped approximately 8 lines (16-picas) from the top of the page and it consists of 10point caps and is followed by two quotes, set in 9point Baskerville,\footnote{Baskerville is based on the types designed and cut by John Baskerville in 1760. It was a contemporary type, based not on those of the Italian incunabula, but arising out of Baskerville’s own experience as a writing master. It has a lighter face than that of Caslon, is modern in its development and, unlike Caslon, which it eventually came to replace in the hearts and typecases of English printers, is an even and refined type, with few of Caslon’s idiosyncrasies. It is Baskerville’s types upon which those of Fournier and Bodoni are based, their reception being initially warmer abroad than at home, though they did come to possess, eventually, a cachet among the collectors of fine types. They became the subject of controversy in England even into the 19th century; Morris and Walker found them uninteresting, while the Americans Updike, Rogers, and Benton sang the praises of this face in their lectures and writings. Baskerville is a clear face, open and readable, but with an italic of little character, being too narrow to aspire to grace or elegance. The only size available in Auckland was 9point, which Lowry considered to be too small for use in the setting of text.} a font used little by Lowry. Linotype Baskerville, a large-faced, transitional type described as the first truly modern face, was not readily available in suitable sizes in Auckland. His use of it here is unusual; but this conforms to his habit of using various fonts together without causing any disturbance to the eye or upset of the sensibility of the reader. Fairfield, the font he used most regularly in the 1950s, is, though modern in much of its construction, traditional in page aspect, largely due to being smallish on its body. Though Lowry had been trying for some years to persuade Lino Setters Ltd. to buy in the 8 point Fairfield for use in situations such as
The Baskerville can be seen here as a much looser type than the Fairfield below it, though it is, for all that, not too disturbing to the eye.

Collection: Patricia Thomas

This spread shows the use of Baskerville both within the text and in the footnotes, as well as the use of double quotation marks. Overall, it is fairly typical of the spreads within the publication.

Collection: Patricia Thomas

his retrospective gaze that they are accorded a metaphysical connotation: the "sight" of childhood are remembered in Woodrow Wilson's incantations of true vision, destined to be transmuted, in Christian maturity, into illumination, imperfect but half-baked, of spiritual insight.

In one of his rare autobiographical passages Eliot has directly revealed the childhood origin of some of the poetic images of his later maturity. The passage occurs in the preface to E. M. Blumen's This American World (1925). Here Eliot recalls that his childhood was spent partly in Missouri and partly in Massachusetts, and speaks of being "a New Englander in the South West, and a South Westerner in New England." He goes on:

In New England I missed the long dark river, the silences, the snow, the waving cornfield hills, the high limestone bluffs where we searched for lost shieldfish: in Missouri I missed the red river, the bay and goldenrod, the ragged quince and the blue sea of Massachusetts. (p. xl)

Almost every detail of this tenderly assembled panorama is in the poem.

The song apron is to be found in The early Cape Ann, the granite and the sea-wasp in Missouri, which belongs to 1920. Others recur, with unfolding vitality, in the poems of the middle and later periods. In the sixth section of Ash Wednesday—a passage of exquisite lyrical emotion which recalls moments of 'lost sea-sites'—both the 'granite stones' and the 'sea goldened' of Massachusetts appear, and red granite sea, also a gleam for a hint of the red rock of The Waste Land. But it is in The Dry Salvages that Eliot makes fullest use of these memories, deriving together details from both landscapes into one poetic vision. The "long dark river" of the America South-West runs through that poem as a "swimming brown god" (and I notice that the "weary coffee curtain" may also be a vital memory of a real scene, though I have no evidence for this) and by it goes the "rock's ancient face of the April moonstone." Opposed to the river is the sea of Massachusetts, with the "granite stones which it reaches" and the "sea mom" emerging from the swirling fog. To Massachusetts, perhaps, the funds which belong properly to the

The word "whorl" is used in this context in T.S. Eliot's "The Love Song of J. Alfred Prufrock." It is also an Americanism, defined by the N.E.D. as "the turning of the sea at sea..."
this, they carried only the 10 and 12 point, both of which were too large for his purposes in this instance. The two fonts have enough of the modern about them to be put together harmoniously; the Baskerville x-height is only marginally larger than the Fairfield, but they have similar set-widths, and many of their letters have a common construction. Whatever the reasons for employing the Baskerville, the choice was sound enough; the face does not interfere with the style set by the Fairfield on this opening.

Baskerville, 9 point, 2 point leaded, is used again, on the following pages [e.g., fig. 148], one assumes, for the same reasons. The footnotes, of which there are many, and the intratext quotes, are all set in Baskerville, and in this quantity, the discrepancies between the two faces become a little more evident, but neither too irritating to the eye, nor overly disturbing to the concentration. It is, overall, a little what Beaglehole, when describing certain passages in the Areopagitica printed by the Caxton Press, called 'restless' ('A Few Harsh Words', n.p.).

The 24 em text measure sits comfortably upon the octavo page; word-spacing is a little wide, though consistent with the current conventions, but em quads are evident only occasionally. The numerous in-line quotations are enclosed in double quotation marks, a practice which, in this case, interrupts the smooth flow of the text.

It is difficult to assess, at this remove, the degree to which Lowry was cognisant of what went on in his printery. Working with him at this time were an apprentice (Robin Lush), two partners (Gordon Trigg and Leslie Taylor), plus the various sub-contractors, Lino Setters Ltd., and diverse other type houses. According to Lush, Lowry was the 'creative genius' behind every enterprise with which he was associated, but it would be reasonable to suppose that he was not personally involved in every detail of every job. Lush tells of an incident in 1948, when Lowry asked him to set the type for a programme for a production of The Tempest. 'He showed me the case of 10pt Bodoni and his preferred style and set me to typesetting...' (Lush to author, 11 September 1999). He further describes Lowry arriving at work in the morning having spent the previous evening producing meticulous pencil layouts, carefully and clearly specified to cause no confusion as to what he wanted, even when he himself was setting the work.

An answer might lie in the comparisons between two issues, in 1958, of Image, a literature quarterly published by the Auckland schoolteacher and poet, Robert Thompson. A more thorough comparison will be undertaken in chapter 8.1.2, but a casual glance at, specifically, the text pages [figs. 149 & 150] highlights interesting differences. Image 1 was printed by Pelorus Press, by then a Trigg/Taylor partnership, in January 1958, and the continuous text shows evidence of the kind of over-spaced lines discussed earlier—fairly consistent en quads between words, em quads after sentences, and a generally patchy appearance. Pilgrim Press, in 1958, operated by Lowry alone, was the
the thin bony legs of a small child of that age. His knees were dirty and had the dry look of ashenness, the greyness of thin that has no youth or freshness. He wore no shoes or stockings and his feet looked strongly tough and adult. His hands were the same, with the familiar look of veiled skin on even old hands; the fingers were thin, broken and nervous. There was nothing about of that baby softness which most children have. His mean little face was the kind grey which sometimes comes with the kind of hair he had—light, almost white, straight, fine and thin. There was no vestige of lank or eyebrow—all, all pale and colourless. His eyes were a washed them; they gave the old impression that the light shows through them. There was a look about his skin of dryness, as though, if one were to chafe his arms or legs a fine scurf would rub off like dustoff. I could not reconcile him to the golden name Robin. Robin means healthy, glowing—in a girl, fair shining hair and a brilliant personality. Robin the man is dark, hearty, possesses fine teeth and as a child he was warm, affectionate, beautifully fashioned. This cold child in his untidy khaki and dust white singlet was never Robin. What vanity in what uninteresting pale Sham suggested Robin to her. A mood, a film, some almost forgotten far-off star that crossed her vision and troubled her dreams! He should be fed, this child, or some strong means tempted sound like Two. As well call him Arnold—honest, true to be a bond of, or Kep, to love and understand, as Robin. I looked at the poor child again, and I searched myself for some companions to offer him.

Arnold had made a bow from a piece of string and a stick. He selected an arum and fixed it into the ground at the little boy's feet. Everyone exclaimed: Oh—see that! Watch, Robin! We all looked to the child for some mention. Robin stared at Arnold as though he was hearing something Arnold was saying. He did not appear to have seen the arrow at all. Arnold stood for a moment pocketing the bow and looking into the child's face. Robin did not shift his eyes, but he lifted one hand from his lap in a peculiar curled movement of withdrawal. He sat with one arm drawn across his chest, and in the poised attitude of his hand there was a passive, short-stemmed attempt at acceptance, as though some bound part of him had said 'Put out your hand.' In that one position he showed us...

you may as well know before you start, will be great and humiliating for you, and never will come the moment when you can sit back and say: 'My search is now over.' Even when you had yourself within once more, when you were so placed and as full of joy to be the very difficulties encountered during your long search will have filled you with humility and uncertainty that you will no longer feel as assured as you did when first you discovered the spiritual hour, but, so long as you do not seek so lavishly as to drown self, within you, in whom the way has been pointed out, you will not, even when you are in despair, lose the sense of wonder you felt when first you wake up and found yourself within. Until you have been within you will not know what it is to be without, and only when you are without, and longing to be within, will you find the strength to set out on your search. The search is possible only if one has been shown what to search for, if one has been within, if one has been shown the way, the mystical way. May you be blessed on it. Once you have found it may you never look back. But, one thing is certain, you will find it only if it is meant that you should find it, not because you have read of it somewhere and enjoy the idea of it but because the feeling of longing comes suddenly to you one day, like a great clock that makes you forget, when you put it on, many of the things you once enjoyed, so that henceforth you are filled with nothing but love, with much love you know neither where you are nor what you are...

And now you are like a traveller, wandering for the first time in a strange country, your own country, and, although many will consider your searching in it more disordered you will find much there that is marvellous and will only too willingly travel in it, for a long time to come, seeking for signs to guide you on your way and laboing ever so long to learn, hide by hide, the language that is spoken there, because, although it is your own language, the language of the way, your native tongue, it is the beginning as strange to you as any foreign tongue would be, and, when first you try to speak it, or write it, in order to disdue it and prize what you can see, you will sound less knowable, like a backward child sounds being taught to read and write. Everything must be forgotten, everything you have learned, in order so understand this is the most difficult of all your difficulties requiring great faith and much patience.

[fig.149]

Image 1, printed by Pelorus Press. The spotty nature of this text is evident, caused by the gaps placed within it to justify the lines.
Collection: Patricia Thomas

[fig.150]

Image 3, printed by Lawry at his Pilgrim Press
The text is visually even, due to more careful setting.
Collection: Patricia Thomas

[fig.151]

Image 5, also set and printed by Lawry. This is illustrative of what can, and should, be done with blocks of quoted passages within a text. Similar blocks in the Eliot/Whitman text are over-emphasised by too many typographical devices.
Collection: Patricia Thomas

REVIEW
A THIRD GENERATION?

Three Poems (Campeius Press, N.Z., Price 10/-), including Pauline Power by Peter Bland, The Pilgrim by John Boyd, and The Second Anchor by Louis Johnson (though

In no sense, this is one of the most exciting books of poetry to be published in New Zealand for a long time. It gives in the opportunity to take a really good look at the work of two young poets of real merit, Peter Bland and John Boyd. Since we hope that these two writers are the fore-runners of a new generation of New Zealand poets.

Mr Bland's strength is a vowel richness of imagery combined with a detached, objective attitude towards the world to which he has come. Of the three poets here he is the most sophisticated in outlook and in his approach to the technical problems of verse. He frequently shows evidence of being influenced by the work of Louis Johnson (though his poetry is no bettering same sense of Johnson's) and the fine time in New Zealand poetry are not rare. His poems are written in a well-considered and effective influence of form on content. This is an encouraging sign of our poetry's growing maturity, especially since neither his Johnson nor his Bland have found a formula to perfect the expectations of those who look upon only a certain kind of landscape poetry as properly indigenous to the country.

It is remarkable that the best work of all three poems here is composed entirely, with people, with Bland and Mr O'Sullivan are clearly concerned with man-woman relationships, in love and sex. Mr Bland, however, shows how to use and women in his disabusement.

The poem 'A life as an unknown person' has a keen sense to the cut of last week's medicine

Some advice from a foreign ship mate, half-baked,

Wandering where she went and the hogwash gone. 
(Sunday)

The following, from Dantesque, is also a fine demonstration of Mr Bland's technical accomplishment:

Walking at night means he stays the moon.
But feels that then is near and bright.
Throwing a pouchet's light to pull the path
Into the circle of his pipe's tone.

The opening lines of River Love are a good example of the way in which Mr Bland frequently is able to integrate line and imagery into a problem with a real ring.
printer of the August issue, *Image 3*, and this presents to the reader a much different aspect. The appearance of en quads between words is considerably less frequent, implying that, when they do appear, it is for justification purposes, and em quads following sentence endings appear not at all. The text is, consequently, cleaner, and more even in colour, causing less distraction to the eye, and, thus, more concentration on the subject matter.

A further illustration of text being better handled appears in *Image 5*, also printed by Pilgrim, in April, 1959. Here [fig. 151], there are incidences of quoted passages not dissimilar to those of the Eliot/Whitman text, which Lowry has approached in a simpler, yet equally effective manner. Whereas the Eliot/Whitman solution was the application of a smaller point size, in a different font, indented from the left margin, similar text in *Image 5* is simply indented from the left margin, and isolated from the main text body by the insertion of one extra line above and below it. The effect is cleaner and less visually distracting than the over-emphasis accorded the Eliot/Whitman text.\(^1\) It is reasonable to suggest, based on the evidence of the various issues of *Image*, that the responsibility for the comping of *T. S. Eliot and Walt Whitman* was not specifically Lowry's. It is possible, however, to see his hand in the title and verso pages—pages which have followed his established style for the printing of such texts at Pelorus.

\[7.2.4\] The Grey Government

Among other university publications printed by Lowry were a series of bulletins for Auckland University College. A typical example in the history series, *The Grey Government, 1877-9—An episode in the rise of liberalism in New Zealand*, written by T. G. Wilson and printed by Pilgrim Press in 1954, reinforces an appreciation of Lowry's capacity for restrained, scholarly typography. A relatively informative title page [fig. 152], with levels of hierarchy, is handled with care for both the preservation of order and the presentation of a page well disposed. The entire page is set in Perpetua, the levels throughout differentiated by point size and style—either roman or italic. Lowry had bought a fairly complete set of Stephenson Blake Perpetua at the end of 1953 to augment the dismal collection of type he had found at the Farrell Printing Co.'s premises when he moved in.

\[\ldots\]

\(^1\) It should be pointed out that the quoted indented block passages in *Image 5* are in 8point Fairfield, a size possibly unavailable to Pelorus in 1952, though Lowry used it in 1954 and it appears in post-Lowry Pelorus publications after the earlier date.
THE GREY GOVERNMENT,
1877-9

An episode in the rise of liberalism in New Zealand

T. G. WILSON
Junior Lecturer in History, Auckland University College

AUCKLAND UNIVERSITY COLLEGE
BULLETIN NO. 45, HISTORY SERIES NO. 5
1954

Collection: Margaret Hayward
It was the only decent book face to which he had access. There was undoubtedly no question of hand-setting the entire tract, though he had the type to do so should he have wished. Except for the most ephemeral of productions, Lowry never viewed hand-setting a long text as a viable option. His use of Fairfield, a font with many characteristics similar to those of Perpetua,1 for the body text, avoided the pitfalls of many of his earlier publications, which were often characterised by a combination of dissimilar fonts. The unavailability of suitable sizes and styles for any one face amongst the trade, at least until men like Beaglehole, Glover and Lowry encouraged the purchase of decent ones, often led to an acceptance, in New Zealand, of the practice of mixing faces, a practice which, at times, led to texts of confused visual intent. On this title page, ‘THE GREY GOVERNMENT, /1877-9’, in 24point roman caps. is set in two lines, the date below. Beneath this, in 18point caps & lower-case italic, lies the subtitle. ‘An episode in the rise of liberalism in New Zealand’, set to the full text measure of 24ems. This line pierces what otherwise might have been a triangular shape progressing down the page, but a smaller point size might have laid too much emphasis upon what follows it, and splitting it into two lines would have resulted in a shape more disturbing to the flow. It appears to be the best compromise for the given situation. Further down the page and slightly above the centre, lies the author’s name, ‘T. G. WILSON’, in 18point roman caps, under which sits ‘Junior Lecturer in History, Auckland University College’, set in 12point italic. Further down is the Auckland University College crest and its imprint, ‘AUCKLAND UNIVERSITY COLLEGE’, creating the apex of a triangle, along with, ‘BULLETIN NO. 45, HISTORY SERIES NO. 5’, and ‘1954’, set in 14point caps, in three lines beneath the crest.

The previous university publication, mentioned above, although a more substantial work, may have been one in a series following a model Lowry devised for publications of this sort. His substitution of Perpetua for Ganton would have been based on availability, or, in this case, the lack of it. Under the circumstances of his departure from Pelorus, it is unlikely he would have asked to borrow the Ganton, and he certainly could not have afforded to purchase what would, after all, be a luxury font.

1 Fairfield and Perpetua share an open face, a small x-height, and long descenders. The cap ‘U’ of each possesses a leg on the right hand stroke, in Perpetua, a foot ends this stroke. Both should be leaded sparingly for best effect. They diverge on points such as weight — Perpetua has a spiky, delicate appearance and is not legible in sizes smaller than 12point; Fairfield, though small, appears strong, due to the similarity in its stroke weights, and is easily legible, even at 8point. Fairfield has unbracketed serifs, Perpetua, bracketed; both, in their own fashion, are old style, each with aspects of the modern. The faces are, however, similar enough, at a glance, to be used in conjunction with each other in the fashion in which Lowry has done in this publication.
VI

THE FALL OF THE GREY GOVERNMENT (II)

The House of Representatives met for the second time in 1879 in an atmosphere of considerable suspense. The Government appeared on the one hand to have definitely opposed to it on the other were so nearly equal numerically, that the decision rested with the unpledged members. The very lack of substance among the Opposition, which had been in the process of abdicating John Hall for Eas as its Leader even before the latter's defeat at the polls, and the existence of many members pledged to no leader and free to act as circumstances demanded, told strongly against a predictable outcome. Hall moved a motion intended to catch the votes of any with qualms about the Ministry, such as those who supported Macandrew but not Grey, or those who, like Edward Messrs, had promised to give the Government a "general" support but did not feel that this involved voting for it in a want-of-confidence division. The hostile motion, while expressing a willingness to give effect to "the liberal measures desired by the country", claimed that the Ministry "at present constituted" did not possess the confidence of the House. Despite all the lobbying that preceded the division, the result remained in doubt to the end. The Government, it became clear, would be defeated by two votes or it would break even, depending how the Vice-Premier of Otago, who remained unpledged to the end, chose to cast his vote. It was Pake's action in declining for the Opposition which at this critical stage sealed the doom of the Grey Government, Grey, defeated by a bare 43 votes to 45, went in his resignation to the Governor, and deputed former from the Treasury benches.

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FOREWORD

The series of six radio talks here reported was commissioned by the New Zealand Broadcasting Service for their Winter Course programme in 1979. Each talk was asked to deal with a given area of New Zealand's political or, what is sometimes the same thing, a phase in the history of a particular party. This is how was to be related to the general theme of ends and means in our politics.

The talks aroused considerable interest when broadcast and there were requests that they be made available to the rapidly expanding ranks of students of New Zealand history. It was decided to publish the series in this form and because certain new research is now in progress it was thought worthwhile because the series professedly reviews the twentieth century, about which New Zealand's account histories are sketchy.

With one exception, the fourth, the talks are recorded very much as delivered, the authors wishing them to retain the marks of spontaneous and unrehearsed reportage. The prefixed extension and revision of the sections on the Reform Party was welcomed as an interim report from Mr. Gardner's deleted study of this, New Zealand's least-known major party. A seventh contribution to the series, which considered the future prospects for a moral libertarian form of a renascent Liberal Party, has not been included here, partly, it might be argued, its very richness of content, partly, it did not deal with the theme of the centenary of the Reform Party as it is displayed in it. For the purposes of this discussion, the data under review ends with the end of the First Labour Government in 1949.

The debate, however, has not ceased. Indeed, against all the thinking about our political history experienced here is the work of the last few years. That no really different interpretation of the twentieth century should reveal is even a tribute to the one-sided presentation of history, in the active intellectual and historian, in the comprehensiveness of a century's first concerns, than a sign of labour not yet undertaken. Nor, when one examines the views here given of twentieth century ends and means, is one surprised by some sudden discontinuity in tradition or by sharp disputes about how we did and where we aimed. There are surprisingly few differences of opinion but they were in reality the concerns of the whole generation — party organization, individual politicians, sectional pressure groups, mass movements, revolutions, ambitions, predicaments of political life — drawn from where particular authors themselves stand on the political spectrum from left to right. We are agreed that the ends of those in power were demonstrated either by dogmatically Socialistic or...
A typical page opening [fig. 153] presents to the viewer a fairly traditional aspect. The chapter number, in Fairfield roman numerals, set centred and seven lines down from the head of the text block, is followed by one line’s space, then by a centred chapter heading, in 10point caps. The text begin with a 2-line initial letter, which sits ranged with the second line, and is followed by the entire first line in small caps, unspaced, letter-spacing being unnecessary and undesirable for a whole line. The text block is 10point, 1point leaded. Pagination numbers are centred, and sit one line’s space below the text in 8point. Running heads are in Perpetua small caps, letter-spaced generously in accordance with the general ‘colour’ of the page. They are evident on every page, including chapter openings, which is not the normal practice, and the verso and recto both bear the book title rather than the title on the verso and the chapter heading on the recto—an example, possibly, of Lowry’s eccentric style. Footnotes, where present, are set in 8point, 2point leaded, which, though divergent from today’s practice of retaining proportion in the two blocks, has resulted in a page which is all of one colour. They are also a little different from the norm in that the first line of each footnote is indented by a 1em space.

The restraint with which this small book has been designed is evident in its very restrictive use of sizes and variants. The headings, in 10point, retain their place in the hierarchy, even contrasted with the text, also in 10point, by virtue of the fact that the former are in caps, the latter in caps & lower-case. Fairfield’s small x-height inherently encourages this restraint, but a less confident designer may have been tempted to increase the size (or even the weight) of the heading type in order to establish a clear precedence. A cursory glance at an example of another in the series, printed by Unity Press in 1961, shows the differences between competency and due care [fig. 154]. There is a considerable number of footnotes in this bulletin; had Lowry chosen to over-differentiate them with italics, for example, rather than simply reducing the point size (to 8point), he may have made them problematic in terms of comfortable reading. Overall, it is a piece of design which admirably suits its purpose—a scholarly text set up in type which is comfortable to read, yet never inflicts itself upon the reader.

If Lowry became well-known as the printer of works such as Bicycle, he deserves equal credit for the elegant and thoroughly suitable typographic solutions he employed when restraint was the absolute requirement.
The paper stock appears a very sombre grey/green here, but the inside shows it to be a rather light grey with a hint of green.

Collection: Patricia Thomas
7.3 ESSAYS AND STORY BOOKS

7.3.1 Katherine Mansfield: A Critical Essay

One of Lowry's very early pieces of prose setting was Arthur Sewell's *Katherine Mansfield: A critical essay*, printed and published by his Unicorn Press in 1936. A crown octavo with uncut edges and printed on off-white (not cream) laid paper, it is the epitome of the kind of esoteric publication one might expect for an essay on the work of the peculiar, precise K.M. Small books often have a preciousness about them and this one is little different. One might almost overlook its faults—almost—they are, however, neither great in number nor in degree.

The cover [fig. 155], of grey/green flecked paper, carries the title 'Katherine Mansfield' set in 30point caps & lower-case Caslon Old Face, down from the head and centred on the text area rather than on the page. The book's subtitle/author line, *'A Critical Essay by Arthur Sewell'* in 14point italic caps & lower-case, sits well up from the foot. A 6point rule, printed in blue, stretches from fore-edge to spine, 20point below the title, a device Lowry used again in 1937 in a pamphlet he printed for the Auckland University Students' Labour Club, giving evidence of a very early propensity to fix upon devices he admired and to reuse them when appropriate. It is this sort of practice which gives Lowry the publisher/printer a distinct identity, much in the same way that publishers later established house styles.
KATHERINE MANSFIELD
A CRITICAL ESSAY
by
Arthur Semon

THE UNICORN PRESS
Auckland, New Zealand
1936

In her short stories, Katherine Mansfield holds a unique place in English literature. It is, I think, a two-fold achievement that gives her this place. First, she enlarged the possibilities of language of the English language. She made something out of words quite new and unthought-of. She wrought a new texture in prose. Second, she explored a realm of emotional experiences, she communicated a quality of emotional experience found nowhere else in literature. It is not merely that no one else has taken the New Zealand seashore as subject-material for story-telling. It is not merely that no one else has conveyed, for example, the salty, sandy, gritty memory of a summer day on the beach. What Katherine Mansfield wrote about only partly explains this quality in her stories. It has something to do with her way of telling "a long look at life", something to do with her people, too, her old maids and her children. It is a kind of emotional quality, as when experience is a little uncertain in its lights and shadows and we don't know whether to laugh—no, to smile or cry.

It may be impossible to describe this quality in Katherine Mansfield's stories that makes them unique. Mr. Middleton Murry, in his introduction to her journal, wrote:

"Her secret died with her. And of the many critics who have tried to define the quality in her work which makes it so irresistible, every one has been compelled to give up the attempt in despair."

A CRITICAL ESSAY
unless I am free to enter into her life without self-consciousness?

And a little later:

"I have been lying, I have failed. Why? Many reasons. There has been a kind of confusion in my consciousness. . . . I haven't been able to yield to the kind of contemplation that is necessary. I haven't felt pure in heart, not humble, not good. There's been a stifling up of sediment . . . . Out of hand. Yes, that describes it. Dishonest, vapid, not positive, and above all, above everything, not working as I should be working."

I think I know, after all, what this "sediment" is. Katherine has something of the same notion when he is speaking of Milton and Wordsworth—he complains that there is too much of themselves in their work. Katherine Mansfield says exactly the same thing about James Joyce—but I think she is in error, here: "The set of projection has not been made. Joyce remains entangled in it, in a bad sense, except at rare moments."

There is "sediment" when she herself is "entangled" in her work and the set of projection has not been made.

(1) Here, as so often in her letters, Katherine Mansfield remarks on Keats's view of the poetical faculty. Writing to Richard Woodhouse in October, 1819, Keats said:

"A poet . . . has no identity — he is continually in try and ruling over every . . . . he has no self!"

For all its minor flaws, a lovely small book.
Collection: Patricia Thomas
The title page [fig. 156] appears to use a number of point sizes to establish hierarchy and to present an image of grace and rhythm. It is, however, set entirely in 12point.

The title ‘KATHERINE MANSFIELD’ is set in caps, spaced loosely, and, unfortunately not optically, but arbitrarily, even. Approximately 9 extra points of leading separate it from the next line ‘A CRITICAL ESSAY’, in unspaced small caps, which is a pity, as it looks cramped and uncomfortable. Beneath this is ‘by’, then below again, separated by 6 points of lead, is ‘Arthur Sewell’, both in caps & lower-case. A generous margin up from the foot lies the imprint, ‘THE UNICORN PRESS’, in small caps, and spaced in comfortable proportion with the title, but not suffering from the latter’s spacing problems. The spacing remains arbitrary, but the nature of the letters, and probably their smaller size, make the visual discrepancies less noticeable. It is, however, a great improvement on the unspaced small caps. Below the imprint sits ‘Auckland, New Zealand’ in caps & lower-case, and beneath this, the date, ‘1936’, in lining figures. The shapes that each of the text blocks describe are sedate; the overall aspect of the page, restrained and dignified—most suitable for a scholarly essay, if not, perhaps, for the unruly Mansfield.

The text begins without preamble [fig. 157], as an essay ought to—no dropped heading, no title, no initial letter, no small caps. It begins simply, and remains so, in Caslon 12point, unled; its beginning is weakened slightly by the 1em indentation, an unnecessary space breaking apart the solidity of the first line, and consequently the first block of text. Lowry repeats this practice throughout the book, with indentations wherever a paragraph begins, irrespective of need. Paragraph indentations are not stylistic devices, but indicators of change, maps, if you like. A paragraph commencement already indicated by other means, for example, by being below a quote, or on a line following one of incomplete measure, needs no other notice of intent. Quoted passages within the text [fig. 158] are also over-indicated; they are set to a shorter measure, ranged right and 2ems in from the left; the first line is indented an additional em; and the whole block is enclosed by double quotes. Lowry’s fondness for indicating everywhere, and in every way possible, is this book’s worst flaw. The double quotation marks are not necessary (Glover did not like them either), but they do fit snugly into the text without disturbing its rhythm.

Lowry is still using em quads to assist in justifying the text, or at least, allowing them to be used. He often had others comping for him, Irene, Holloway, whoever was willing; he had much of his work linoset and some was monoset. Nonetheless, the ultimate responsibility for both the big and the small pictures was his. The Press was, after all, his printery, so any faults or flaws which emerge from it must be attributable to him. Though even spacing within the text is, at times, sacrificed to even justification,
this production is relatively closely spaced. Parts of the essay are divided by the simple device of a roman numeral, set centred in small caps, with more space above than below [fig. 157]. This is a well-considered decision; a grander device would overemphasise, which would be ridiculous in a book so small in size and character.

The running heads, in unspaced caps, ranged right and left on verso and recto, respectively, appear not quite as mean as those on Brown Man's Burden, which is described below, but slightly cross-eyed. They look especially unfortunate on the pages where the inside margin of a recto is additionally 'blessed' with an indented paragraph [fig. 158].

Emphasis is achieved within the text by the use of italic, which is also employed for story titles. Two footnotes, one on page 9 [fig. 158], the other on page 29, are separated from the text by a 0.5 point rule, 10ems in length, followed by the notes, in 11 point Caslon, set solid. This simple booklet houses a small work—an essay which ought to live in modest quarters. And so it does, for the most part.

### 7.3.2 Brown Man's Burden

Two years later, Lowry printed Roderick Finlayson's Brown Man's Burden under the imprint of Unicorn/Griffin. The manuscript, having been accepted by the Unicorn Press for production, caused initial consternation as to how it could be accomplished financially. It was a large undertaking for a small and cash-strapped press such as was Unicorn/Griffin (for Griffin was involved from the beginning). Gerry Lee, Lowry's schoolmaster at Grammar, who had been generous with advice, the loan of types and the temporary supply of money in the past, could be counted on for some of what was required, but certainly, the bulk had to come from elsewhere. Fortunately, Finlayson had an aunt who had both sufficient capital and sufficient faith in her nephew and in the stories he had to tell. The book did not ever make a profit; the 250 copies took 30 years to sell; but it helped to put Finlayson into the vanguard of the new generation of New Zealand writers. It was fortunate for him that both his aunt and his publishers had the vision to see beyond the fiscal bottom line.

It is only fair to attribute publishing rights to both, as Holloway did much of the machining of the book, and in fact, was required to finish it when Lowry left to escape his debts. The imprints on the title page and on the verso to the dedication page are that of Unicorn, and there is a small Unicorn symbol on the back cover of the book. Any difficulties with the legalities of attributing publishing rights can be allayed by the dust jacket which states clearly:—'Auckland: The Griffin Press: 1938'. There is also an acknowledgment of both the Unicorn and Griffin Presses on the back of the dust jacket [fig. 9].
BROWN MAN'S BURDEN

RODERICK FINLAYSON

AUCKLAND: THE UNICORN PRESS 1938

[fig. 159]
A title page with little grace, but much dynamism.
Collection: Janet Paul

[fig. 160]
The opening spread with the cut of Finlayson at its head. The ill-fitting initial letters and the uneven paragraph indentations can be seen clearly here. It is, however, a page of distinction at a casual glance.
Collection: Janet Paul
The title page [fig. 159] is centred, plain and bold, not through any heaviness of type, but through its size. The title is 42point Caslon italic caps, set in two lines, with 20 extra points of leading between them; on the face of it, excessive, but the first line, ‘BROWN MAN’S’, is longer than the second; less space would overburden the ‘BURDEN’ beneath. The author’s name sits below and in the visual centre of the page, in 14point Caslon italic caps, letter-spaced a little unevenly. Italics, such as those of Caslon, are not equally slanted, letter to letter, and require very careful spacing if they are to be spaced so as to avoid ugly and unwanted gaps within the words. The Unicorn imprint, further down still, is also in 14point Caslon caps, but unspaced, giving the impression of a bolder face and darker colour. The page is strong, yet lithe, lent movement by the italic types, the hierarchy made clear only by the device of size—size of type and size of space.

The body of the book [fig. 160] is equally straightforward. Chapter headings are in 14point Caslon italic caps, unspaced, and centred. With the exception of the Foreword, they open 5picas down from the head margin; the ‘Foreword’ heading is somewhat further down by virtue of the lino-cut which sits above it. This was cut by Finlayson, and retains the simplicity set by the design of the production. A family sits in front of a whare, a tree to the right and an axe embedded into a block of wood in the foreground; it is two-dimensional, with the immediacy of a sketch. Cut specifically for the book, it extends to the full text measure of 25ems.

The opening of each story, and this includes the foreword, begins with an initial letter, again, not ranged with any particular line. This is followed by a phrase in 14point, unspaced, small caps, then text in 14point caps & lower-case. The experiments in Phoenix are not seen here; Lowry obviously saw the need for more sobriety. Careful spacing may have given the pages a more even, agreeable texture.

In Brown Man’s Burden, the already ‘gappy’ aspect of the text is further reinforced by additional ‘space-makers’. One is the size of the paragraph indentations, which suffer further from being inconsistently applied. As an example, a cap ‘I’ on page one is indented 2ems, on page three between 1 and 2ems, and on page six only 1em. A cap ‘T’ begins a paragraph 2ems in on page three, and slightly over 2ems in on page two. Two ems is a little too large, in any case, but the ragged left margins created by these anomalies are ugly; in the absence of any alternative aesthetic or textual explanation it seems fairly clear that Lowry was using the variation in the paragraph opening space to secure the justification of the remainder of the lines in the text block. Another opportunity for making gaps has arisen out of Lowry’s use of double quotation marks. These, even were they necessary, should have been preceded and followed by hair spaces, as seen in the Mansfield essay, rather than by en quads. In some cases [fig. 161], he has used an
There are a number of difficulties with this page. The spaces within the line beginning ‘Cured’ go well beyond what is reasonable and are, hence, very distracting. The leading between it and the following sentence appears to be greater than those within the remainder of the text on this page—this has been caused solely by the gaps. The top of the page is most unsatisfactory, hardly a piece of justified text at all.

Collection: Janet Paul
em quad, followed by double quotation marks, followed by an en quad, before the beginning of a quote. That combination has resulted in a 2em visual gap between the end of one sentence and the beginning of the next. Another, equally unfortunate, incidence of spacing faults occurs when any paragraph opening falls at the head of a page. These should, in any case, not be indented as to do so gives the head of a page a weak start; to provide as much as a 2em indentation, such as that on page 3, accentuates the frailty, highlighted still more, in this case, by the extremely short length of the paragraph. It creates the optical illusion of there being more leading in this paragraph than there is in the remaining text. Likewise, the beginning of an extremely ragged left margin on page 33 [fig. 161] illustrates well the danger of less than careful setting. The first line (a paragraph containing only four words!) is not just 2ems in, but starts with a cap ‘T’, thereby creating even more visual space; the second line, also 2ems in, begins with double quotation marks, which adds another em of visual pace before the eye encounters a letter. The third line, starting with a cap ‘W’, is set flush to the left margin; the fourth is led by another set of double quotation marks, flush to the left, leaving yet another em of visually blank space. Given that the right margins are also ragged, due to the short length of the sentences, the entire block of text appears to have been thrown without care or thought on to the page, with the letters allowed to land where they will. There are many incidences of bad setting throughout the book—for example, orphaned lines carried over the page (pp.4, 35, 64) [fig. 162], other instances of extra space inexplicably added on the second line following an initial letter (p.81). In this case, the initial letter is ‘I’, and the word ‘TELL’, in small caps, sits nearly a full em away; ‘religion’, on the second line, is over an em away. Yet, on page 55, the two lines following the initial letter ‘I’ are set snugly. Running heads, reproducing the book’s title on the verso and its chapter title on the recto, are set, rather like black lines, in small caps, centred and unspaced. As noted above, small caps should, to avoid creating over-dense lines of type, be letter-spaced. Above a text page with so much inherent spare air, the exclusion of space between letters makes the running heads appear mean, a little like a scowl. The pagination numbers, butting to the outer margins along the line of the running heads, are full cap height, and as such, look out of line, in comparison.

Beaglehole, in his criticism of Glover’s *Areopagitica*, commented that ‘[t]he points I make may seem most of them to be small; but then printing is, in more ways than one, all small points.’ He goes on to compare printing to architecture in its disposal of space; that, should this go wrong, then all else would follow suit. It appears that this is the overall problem with *Brown Man’s Burden*. There are many good aspects in the setting: the size and format of the book are convenient and attractive, the margins, though not generous, are sufficient and well-composed, the choice of font and its various sizes are
excellent for this type of book, the paper, well-chosen, and the over-all design well-considered. It is in the small points where it fails to satisfy. It begins to become noticeable that attention to these small points falls by the way when Lowry is about to ‘cut and run.’ The faults in the final, published Phoenix, for example, cannot all be put down to experimentation; Lowry was too experienced a typographer by that time; many of them must be due to a simple lack of care, possibly the result of despair and depression in the heart and mind of its printer. Brown Man’s Burden seems to be another such case.

7.3.3 New Zealand Notables

R. M. Burdon’s New Zealand Notables, in three series, presents an opportunity to compare the work of two of the men most closely involved in the typographical revival in New Zealand—Bob Lowry and Denis Glover. The group as a whole, of which Series Two and Series Three will be discussed, was one in which Randall Burdon charts, in essay form, the achievements of a number of prominent New Zealanders. Caxton Press published all three, but printed Series One during the war, then Series Two in 1945. Neither edition was without its difficulties; Series One ran into trouble due to the war being on, Series Two, due to its being over. The Caxton Press, during the printing and publishing of both of Burdon’s books, was in premises too small for the amount of work it had undertaken; after his return from the war, Glover himself had begun to become restless and unhappy; the schedule of publishing and printing bequeathed to the Caxton staff by the recently defunct Progressive Publishing Society was punishing; and there were shortages of paper and book-cloth. Apologies and excuses for delay formed a large part of the correspondence that flew back and forth between the various members of the Caxton Press and Randall Burdon.1 It became obvious that Caxton would be unable to undertake the printing of Series Three. They would be in the middle of a shift to their new building when the deadline was due, and Glover advised Burdon that he was going to approach another printer ‘who has done work for us, and good work at that’ (16 September 1949, 85-109-1/02). They sent the job to Auckland; ‘The pious printer, who is Pelorus of Auckland, now has your mss. He has blithely assured me that 6 months will be plenty of time—but put not your trust in printers’ (Glover to Burdon, 12 October 1949, 85-109-1/02). Burdon must have felt some sense of relief, as Caxton had

1 This correspondence, spanning the years 1941-51, forms part of the Burdon papers in the Alexander Turnbull Library, Wellington. It documents Burdon’s frustration at the mixed messages he was receiving from Caxton Press, and the unease he felt at the long delays caused by problems both at Caxton Press and at Pelorus Press.
had the manuscript since late 1947, offering many excuses as to why it wasn’t being set. A year later, Lowry wrote to Burdon that setting was delayed due to ‘an upheaval at Linotype Services’ (15 September, 1950, 85-109-1/02), but he had a commitment from them to supply it within two weeks. Glover, his eye on the proceedings, promised Burdon a dummy in October. Burdon, no doubt a little annoyed at the delays, suggested that Caxton do some of the setting and printing, to which Glover explained that their respective types were different. Burdon was going to have to wait on Lowry. Glover also told Burdon that he had informed Lowry that if he had not the proofs ready by the end of September, and the books completed by the end of October, the order would be cancelled. There was considerably more to this than met the eye, Burdon’s eye, at least. Lowry’s ‘upheaval’, the explanation of which was finally extracted from him after many unanswered letters throughout the year, was being matched by similar uproar in Christchurch. Glover, whose behaviour in relation to his neglect of his responsibilities at Caxton had become intolerable to the other partners, had been summarily ousted, at least with respect to his position as a controlling partner. Burdon heard rumours of this, rumours essentially denied by Glover, but confirmed by Leo Bensemann, who offered reassurances that it would be business as usual, and that leaving his book where it was, to be published by Caxton, printed by Pelorus, would be the best thing for a good outcome. Burdon agreed, but when, three months later, and five months behind schedule, it appeared that nothing had happened, he must have wished he hadn’t. He was pleased to hear that Caxton had given Lowry a firm deadline. ‘I have placated the good Burdon with reassurances, and can only beseech you...to be diligent’ (Glover to Lowry, 16 August 1950, Box 20 Folder 1). Lowry for his part, was eventually true to his word; New Zealand Notables: Series Three was published before the end of 1950.

The overall style for the New Zealand Notables series had been established by Caxton with the publication of Series One. Throughout the series, neither size nor format were altered, but it was necessary to alter the detail, due, in part, as Glover pointed out, to the different types available at each Press. Although the substitution of types is an obvious departure in Series Three, this one in the series throws into sharp relief the different aesthetics of Glover and Lowry, and the emphasis each placed on principles such as the choice of font(s) and how it is (or they are) used, the disposition of space, and the like. It would appear that Glover’s main interest was in the selection and proper use of ‘good’ faces, distributed hierarchically to cause as little distraction as possible to the eye, while Lowry’s inclinations, even when traditionally employed, carried with them the personal stamp of the typographer. This was, of course, the antithesis of the principles promulgated by the revivalists of the early 20th century, those to whom Glover, and,
R. M. BURDON

NEW ZEALAND NOTABLES

SERIES TWO

THE CAXTON PRESS
1945

R. M. BURDON

NEW ZEALAND NOTABLES

SERIES THREE

THE CAXTON PRESS
1950

above & below:
(fig. 163 & 164)
New Zealand Notables, respectively, Series Two, printed at Caxton Press and Series Three, printed by Lowry at Pelorus Press.
Collection: National Library of New Zealand
ostensibly, Lowry, looked to for direction, but it does show that, while Glover strayed very little from these rigid dicta, Lowry never allowed them to curb his anarchic imagination.

Caxton’s Notables was set, throughout, in Baskerville, with the text in Linotype Baskerville. Lowry’s was set in a combination of Linotype Fairfield and Egmont, with a few pieces of Caslon in the mix. The productions could not help but look different. It would be foolish to think that Glover gave Lowry carte blanche to do what he willed with the design of the book (though he was given such on the dust jacket); the series as a whole required a certain uniformity (though there are notable differences between Series One and Series Two), and Glover, without doubt, instructed Lowry to this end, while understanding the discrepancies which would be bound to occur, due to the different types being used. Lowry did not use Baskerville, as the only size available in Auckland was 9point, which he considered, correctly, to be too small for text setting. This left him with the only decent face available, one which he used for almost every job of bookwork he printed throughout the 1950s and into the 60s—Fairfield.

With that obvious difference established, it remains to look closely at the way in which each font is used, within the context of the overall design, and in response to the inherent textual requirements of each. Throughout this comparison, blame or praise will be heaped upon the men themselves, Glover or Lowry, the former as typographer to the Caxton Press, and a self-appointed arbiter of taste, so that at least for his own Press, he had ultimate responsibility. In this study Lowry has already been required to take final responsibility for the standards of the activities of his Press.

In comparing the respective title pages [figs. 163 & 164], Glover’s Baskerville is lined up against Lowry’s Egmont; the layout is copied fairly strictly, though Lowry has allowed more space between the lines in the author/title block. He has used a 12em swelled rule between them, whereas Glover employed a more decorated Monotype rule. The extra space is useful as Egmont has a wider, more open face than Baskerville and requires more space above and below to avoid looking crowded. The result is a more elongated shape than Glover’s Series Two title page. Lowry has letter-spaced ‘SERIES THREE’ slightly closer than Glover has his ‘SERIES TWO’, possibly to avoid stretching it out too far, there being more letters. It must be said, however, that the letter-spacing on the Series Two title page is less even than that of the Series Three page. The ‘D’ and the ‘O’ in ‘BURDON’ are much too close together, as are the ‘B’ and ‘L’ in ‘NOTABLES’ On the other hand, Lowry’s use of Egmont was not a particularly inspired one. The face, especially in this size (30point caps), is spindly and considerably less substantial than the Baskerville. Its particularly wide “W”, and its serif extensions seem to be of a frivolous rather than of a sober character. Opposite the title page, the list of
SIR TRUBY KING
SIR JOHN MCKENZIE
WALTER EMPSON
BOB FITZSIMMONS
JAMES GORDON STUART
GRANT

CONTENTS

SIR TRUBY KING
THE WIFE OF AN EARL 13
THE FORGOTTEN OF A ROYALTY 20
COUP TO RANGE WORLD 60
THE ANGLO-CHINESE WAR 60

SIR JOHN MCKENZIE
THE CAPTAIN 67
THE FALING OF THE SHIP 56
REMEMBER THE SLEEPER 88
NOTES ON THE QUEEN 108

WALTER EMPSON
A?):SHABLE ODDITIES 123
KINGDOM OF GODHEADERS 155
EVERLY CONSPIRATOR 190
ON THE WAY 195

BOB FITZSIMMONS
FURTHER REMINISCENCES OF THE WORLD 180
FURTHER REMINISCENCES OF THE WORLD 183
WITH THESE SYMPATHS 184

JAMES GORDON STUART GRANT
FEATURES AGAINST MORALS 106
LIGHT AND SHADOW 116
MORALITY 117

THOMAS KENDALL
FREDERICK EDWARD MANING
SIR JULIUS VON HAAST

JOHN GRIGG

CONTENTS

THOMAS KENDALL
Ethics 9
Deficiencies 10
Divine Sandals 17
Dingy 12
Reserve 56

FREDERICK EDWARD MANING
Maori Knick 61
Gentle Leader 74
The Ten Elements 79
The War in the South and Old New Zealand 81
Judge of the Supreme Court 97
Nishi: A Symbol of the Past 111
Applied to the Past 111

SIR JULIUS VON HAAST
Bird's Eggs 111
Penguin's Dagger 106
War with the Pakehas 106
Unrelated Things 153
Education and Life 153

JOHN GRIGG
Living in Ballantine 201
The Don at the Game 201
Griff of Tongariro 221
Love at Once 127
Right Their Place 206
Biography 209

Collection: National Library of New Zealand
Burdon’s previous publications [fig. 164] brings out the worst in this font. Its thin stroke weights, tiny x-height, and points at every conceivable terminal, render it a mean little face: good only for use as caps in a small size, preferably in words without a “W.” An example of its being put to good use is the advertisement from _Kiwi 1948_, for ‘Johns Ltd’ [fig. 84].

Lowry continued his use of the swelled rule, reduced to 4ems, on the following page [fig. 166] which bears a list of the notables being dealt with. A textual difference between the two volumes arose in that Glover had five names to deal with, Lowry, only four. Once again, Glover’s block is closer set horizontally [fig. 165]. Lowry has the slight advantage of having been allocated a shorter name to head the list, which gave him the opportunity to make a more attractive text block. Glover’s block is rather too flat on top. Possibly the only solution, other than persuading the author to choose another notable to head the list, was to set ‘SIR’ on the initial line, ‘TRUBY KING’ on the one below. The first line would, then, have echoed the last, where the name of the notable, ‘JAMES GORDON STUART/GRANT’ is split between the penultimate and final parts of the name. Lowry, as stated, more fortunate than Glover in his raw materials, produced a more attractive page; even the Egmont appears pleasant at this size of 18point. The one compromise has been made in the entry ‘FREDERICK EDWARD MANING’. The name being too long for the measure, the letter-spacing was reduced in the first word, ‘FREDERICK’. It looks like a mistake and it was.

There is a great deal of difference between the two when the contents pages [figs. 167 & 168] are compared. Quite apart from the Baskerville on Glover’s, and the Caslon/Fairfield mix used by Lowry, nearly every other typographical decision differs, though the centred layout is similar. Also alike are the centred headings and subheadings. Glover’s ‘CONTENTS’ is in letter-spaced Baskerville 18point, with its subheads in unspaced 11point caps, and its titles and page numbers set left and right to full measure. Lowry has followed suit; but he has replaced the 18point Baskerville with Caslon, and the 11point with Fairfield caps. The distinct characteristics of each page begin in their respective lengths. Lowry has kept his list to one page, a recto, Glover spreads his over one and a half, beginning on a verso. His entries are set in 11point small caps, leaded an extra 12 points. Closer leading would certainly have allowed Glover to fit the list on to one page, but it would also have overburdened the page with the straight black lines that small caps can form.

Lowry circumvented this potential problem by setting his list in 10point caps & lower-case italic, an inherently lighter solution. Each was suitable in the context of the nature of the publication; in addition, Glover’s small caps are historically contiguous with Baskerville, while the caps & lower-case of Lowry’s are more appropriate for the
Even at this small size, the gaps and rivers caused by spacing can be seen in both pages.

Collection: National Library of New Zealand
20th century font; small caps were available in Fairfield and he could have chosen them had he determined to do so. These are the physical characteristics of the two pages, placed in the context of the task they were calculated to perform. The most noticeable divergence of typographic style between the two is in their immediate impact. Glover’s list has the look and feel of the academy—serious and sober. Lowry’s displays more élan, a vivacity reflective of his nature, but one which never for a moment denies the scholarly nature of the publication.

The Herald, in reviewing Lowry’s 1956 one-man exhibition at the Auckland Art Gallery, commented that Lowry ‘maintains his own style, always impressive, even in those forms which offer the least scope’ (14 September 1956). Quite apart from the simple matter of the different typefaces between the two series, Lowry’s style would be to use three, rather than the one which he could well have kept to, and to which Glover adhered. Lowry felt no necessity to remain anonymous, and indeed, casting an eye over the shelves in second-hand bookshops, a Lowry book is immediately recognisable. Comparing samples of the respective text pages [fig. 169 & 170] immediately shows the difference between the two. Glover’s is 11point Baskerville 1point leaded. In Series Three, Lowry used 10point Fairfield, leaded 2 points. The differing natures of Baskerville and Fairfield, the most indicative of which is their respective x-heights, makes the latter look, in comparison, much smaller than it is. What it does in the practical sense, because it is 10point, is to allow for approximately forty per cent more words on the page, while securing its readability through extra leading. As with the contents page, the text pages have been set according to the fonts used.

This brings one to wonder why Lowry used three separate and quite disparate faces for this production. Certainly, the use of Egmont for display, and Fairfield for text, might have contained a sort of logic, but the introduction of Caslon for chapter heads is, on the face of it, odd and unnecessary. It did not fulfil any obvious stylistic purpose, nor would it have been necessitated by availability. From this distance, it might be viewed as a Lowry whim. In terms of the setting of the text pages, neither typographer has achieved the even, close setting most agreeable to the reading eye. The pages examined—page 133 for Lowry, and page 166 for Glover—each show a singular lack of care in spacing. Lowry is generally not found guilty, in this instance, of using em quads to achieve justification, but his words are spaced more widely than is necessary, and in the second paragraph [fig. 170] this has led to a ‘river’ which spans five lines of text. Glover has used em quads regularly, and his failure to set the words close has resulted in, on the page in question [fig. 169], a series of ‘rivers’ and white spaces, running variously over the bottom three-quarters of the text block. Each is an example of the lack of due care and attention; the type pages were not comped by either man; they were, in fact,
linoset; but each should have proofed the galleys more carefully than they obviously have; both men were, as stated before, responsible for the flaws and must live by them.

In conclusion, although it could be said that both productions were most likely to have been of a higher typographic standard than the usual found on the New Zealand book market of the time, neither was a particularly distinguished piece. There appears to be no excuse for the relative mediocrity of both of these works.

7.3.4 Immanuel’s Land

One of the most highly praised of Lowry’s productions of prose work was Maurice Duggan’s Immanuel’s Land, published and printed by Pilgrim Press in 1956. Lowry described his circumstances at this time as ‘just a teeny weeny quadruple bit difficult’ (Lowry to Glover, 5 November 1956, 0418/006). It was ever so since the founding of Pilgrim Press in 1953. Lowry was in the invidious position of having neither money nor credit. When he set up Pilgrim, Ron Holloway joined him and it was Holloway’s credit that was used to supply the new press with many of its material needs. When Holloway left, Lowry had to fall back upon his own resources. He had, fortunately, a good supply of type, but continued to have little credit with either typesetters or paper merchants. It cannot be claimed that this situation was anything but his own fault, though he seldom acknowledged the fact, but generally just complained about it. The state of affairs nonetheless often improved as time went on, for Lowry was a charming man, and, once his debt to any particular creditor was paid off, the latter would extend credit to him again, even if the path both of them shared was a well-trodden one.

Kay Holloway, whose husband trod that path with Lowry regularly, often to his own detriment, found the continued forbearance with which Lowry was treated disconcerting, and resented it not a little, both in respect to the understanding accorded Lowry by his creditors and in relation to her husband’s continued loyalty to a man she detested. But Lowry needed partners, partners with cash, and he could not find any. Holloway, even should he return, was also chronically impoverished. Though Lowry had told Robin Lush that ‘I could if absolutely pushed put up fifteen hundred quid as share money’ (letter, 12 October 1953, Robin Lush collection), he (and Irene) thought it better that the money come from others, and he, Lowry, be appointed as director ‘at

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1 He describes the event in a letter to Pat Lawlor (1 April 1954, 77-067-4/3), and comments that ‘I was helping Bob Lowry whose departure from his Pelorus Press as reported by himself would make a few good paragraphs for Mr. Boswell.’
a fat salary’ (ibid.). He had left Pelorus with £1700; it sounds as if he had disposed of £200, but it is likely that more than that had disappeared into the pockets of creditors, and possibly the hungry tills at the Globe Hotel or the Queen’s Ferry. Lush being unwilling, he fell back on Holloway, who, as evidenced by his wife, could not say no to Lowry. Holloway soon departed; an understanding of their mutual incompatibility as regards outcomes might best describe their parting. If Bob Lowry was chronically late, Ron Holloway was chronically slow. Lowry’s tardiness, though it cannot be denied, was legendary, with all that the word implies; Holloway’s measured manner and absent-mindedness were truly chronic. They parted, but remained always friends. In 1956, when Lowry came to print Immanuel’s Land, his financial situation, and the difficulties it caused him, had not changed.

Duggan had discussed another of his works with Lowry some years previously and Lowry had written to Eric Lee-Johnson about ‘the Duggan ms we’re going to print one of these days’ (28 May 1946, 5437/020). He discussed with Lee-Johnson the possibility of the latter providing illustrations for some of the stories and avowed he was going to ‘make a good piece of book production out of it’ (ibid.). Although Lee-Johnson did fulfil part of this commission (an illustration appears in the Year Book of the Arts in New Zealand, No 3, 1947, p.123), the book, Autobiography, was never published. The aesthetic intentions expressed by Lowry towards this original production were visited upon the later one, Immanuel’s Land, of which the journey from finished manuscript to printed book is chronicled thoroughly in Ian Richards’ biography of Duggan (To Bed at Noon, pp. 175, 202, 212-5).

In 1955-6, Pilgrim Press received £100 from the State Literary Fund to help with the publication costs of Immanuel’s Land (Holcroft papers, 91-325-105). The Fund met in early September 1955, the grant was approved by mid-September, and Lowry declared that the book could be produced within two and a half months of the decision. (The request was originally for £150, to be shared by author and printer; losing one third of that sum deterred neither man from going ahead with the project.) On Lowry’s calculations, publication should have been scheduled for late December; it was eventually published in September of 1956. Many authors waited much longer than that to see their books roll off a Lowry press.

Lowry lived up to his intentions, expressed ten years previously—it was, indeed, a ‘good piece of book production.’ It also provides an example of Lowry’s habit of pilfering images. The dust jacket and title page [figs.171 & 172] of Immanuel’s Land both carry the pilgrim image designed by Eric Ravilious for Eric Gill’s Pilgrim type. Lowry has removed the bushes which rested at the pilgrim’s foot, but it is, otherwise, intact. On the dust jacket, it is surrounded by the same foundry cartouche, that would be seen
right:

[fig. 171]
The cover of Immanuel's Land—an illustration of the sure understanding Lowry had for the disposition of space.
Collection: Patricia Thomas

below:

[fig. 172]
Unless the lower-case italic letter 'b' was kerned, Lowry would have had to cut metal away in order to secure the fit in the word 'by' on this title page.
Collection: Patricia Thomas

When the morning was up they had him to the top of the house and led him look south. So he did and held at a great distance he saw a most pleasant mountainous country beautified with woods, vineyards, fruits of all sorts, flowers also with springs and fountains very delightful to behold. Then he asked the name of the country. They said it was Immanuel's Land.

IMMANUEL’S LAND Stories
by Maurice Duggan

Immanuel’s Land
stories
by Maurice Duggan

Auckland: The Pilgrim Press
again in the 1957 Pedagogue. The pilgrim is in black, the border in much the same red as used in Phoenix Volume One, Number Two. Printed on a smooth ecru paper, the combination presents a striking impression. The red is highlighted by being used again in a printers' flower, similar to a Monotype corner, but with modifications, allowing for the possibility that it is a cut of Lowry's own making. It sits, as if a corner, in the space between 'LAND' and 'Stories' in the title/author block beneath the illustrative elements of the cover.

The title is Old Face Open Titling, set in 30point, with 'IMMANUEL'S' spaced to the width of the cartouche above it, and with 'LAND', on the line below, followed on the same line by the flower, and then by 'Stories', in 42point Marina Script. The final line, 'by Maurice Duggan' is in the same script. The entire block is justified, this being made possible by letter-spacing and the flower, and describes a rectangle upon which sits the cartouche/pilgrim illustration. In design terms, it is a skilful use of diverse elements of disparate provenance, a harmonious disposition of space, and a confident yet sparing use of colour. It is as pleasing a piece of raiment as an author could hope for in which to present his work.

Worth introducing, as a matter of interest, is the notion of the dust jacket as a tool for sales. Its task is to attract buyers at first impression. Its ability to do so, especially for a relatively unknown author, can be pivotal to the author's future career, so the effective marketing value of the jacket cannot be over emphasised. With this jacket, Lowry succeeded in marrying words and pictures to such an effect that one might deem it a work of art. It certainly fulfilled the task allotted to it, so it is interesting to note that the illustration, rather than simply reflecting some theme of the author's work, gives, in addition, a clear graphic identity to the publisher and printer.

A small, elegant half-title graces the first opening, and on its verso [fig. 172], there is an eight line quote from Pilgrim's Progress, set in 10point Fairfield italic, 2point leaded. Set to a measure of a little over 18ems, the block sits centred on the page rather than on the image area. The title page opposite is similarly placed, a much more satisfactory arrangement. Type pages viewed singly, such as those for titles or covers, are much more happily placed in the middle of the page, rather than situated with unequal margins, as are those in a text block on a spread.

The title page retains the appeal of the cover, but the type and its arrangement differ. 'Immanuel's Land', set in 36point Perpetua italic, caps & lower-case, heads the 20em page and is printed in the same red as on the cover. Beneath this is 'stories' set in lower-case, then, below again, 'by Maurice Duggan', in caps & lower-case, both lines printed black in 24point italic. Acting more properly as part of the publisher's imprint, Ravilious' pilgrim, in red, sits above 'Auckland: The Pilgrim Press', in 18point italic. Each
ACKNOWLEDGEMENTS

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CONTENTS

Guardians 9
Six place names and a girl 14
Race Day 18
A Small Story 23
The Killer 29
Now is the hour 32
In youth is pleasure 37
Chapies 48
Voyage 69
Towards the mountains 95
Salvation Sunday 106
line has been letter-spaced marginally, an oddity in the 1950s, but employed here to
good effect. The spacing has been done by eye, rather than by measurement, which
pro-duces even colour along each line. There is evidence that Lowry may have cut into
the body of a letter to get the fit he wanted. The tail of the ‘y’ in ‘by’ undercuts the ‘b’, a
simple matter to accomplish these days, but one which required the shaving of metal in
Lowry’s time. This title page reflects a sentiment voiced in McLean’s *Typography*: ‘Here
is the only chance the usual commercial book gets to make a little melodious noise; to
play a few bars of incidental music while the curtain rises...’ (p.149).

The type on each page begins 4-5 picas down from the top margin, and the next
opening [fig. 173] continues this practice: publisher’s address on the verso, dedication
on the recto, the former in 12point small caps Perpetua roman, 6point leaded, evenly
spaced with two lines justified, the third centred. The dedication, ‘FOR BARBARA’,
sits centred, in 12point spaced caps. The following opening [fig. 174] carries
acknowledgments on the verso, the heading spaced as in the dedication, but in 10point
Fairfield caps; the text is also in 10point Fairfield, 2point leaded, and set to the full text
measure of 25ems.

‘CONTENTS’, on the recto, deviates noticeably from the style established on the
previous pages in that, although it continues to be 10point Fairfield caps, these are un-
spaced. So far, every element in this design has served to present text in a light, elegant,
yet authoritative manner; even the transition from Perpetua to Fairfield has been barely
discernible. The omission of space between the letters in ‘CONTENTS’ has under-
mined this a little, more especially as there is no textual or contextual reason for it. So,
‘CONTENTS’ sits, positioned as its predecessors, but somewhat dark and mean at the
top of the list. A 0.75point rule is stationed 2.5picas below, set to full measure above
the list which follows, at much the same distance away, also similarly set. In Fairfield
10point, caps & lower-case, the eleven entries are allowed a comfortable 8 extra points
of leading between them, and reach out to their corresponding page numbers which sit
ranged with the right margin. None of the story titles is long, so there is a great deal of
space to traverse between them and the numbers. The usual device in a case such as
this would be a dotted or solid line, or, perhaps a reduction in measure. Lowry has
done none of these things, but the generous leading has assisted in the easy passage of
the eye from title to number. In addition, the list is short, and this has allowed him to
avoid having to adopt any extraneous elements in the pursuit of readability.

The first text opening [fig. 175] is typical of them all. A chapter head is dropped
down 7picas from the top margin, and set in 30point Perpetua italic, caps & lower-case.
A further 6.5picas down, the text begins, in 10point, 2point leaded—a phrase of un-
spaced Fairfield small caps, then the line continues in caps & lower-case. The lack of
right:
[fig.175]
Collection: Patricia Thomas

below:
[fig.176]
The only major flaw in the entire publication is the abandonment of the two orphans at the top of the page.
Collection: Patricia Thomas

had begun to tremble in its bellowing. The young girl, impatient, watched them come, duck against the white walls, all.

—Maggie, the evangelist, said, we must give the young men true and than they are in to. He leaned forward and with more strength than tenderly squeezed her slender arm. His laugh was short: under his earring minora his teeth were broken away from his brow. The smile of his head was gray.

—Help yourself, Maggie said.

The evangelist left them. Harry would have liked to refuse the girl the man of cholera until, but he dared not. Terry sought his cup and offered it again to the girl, bringing the whole length of his arm slowly across her breast, and smiled as if it had been instrumental. The girl's expression did not change. The man succeeding by the door felt, dark hope, to the air.

—What Maggie says is right, Terry said.

Wouldn't you like to know, Maggie said.

—Is it Maggie? Terry said.

—Have another guess, Maggie said.

—is the poor mother, then? Terry said, nodding back to the woman in the harmonium.

—What a mess you've got, Maggie said. But you're wrong.

—You look a bit alike, Terry said.

—That'll be the day, the girl said. Give me time.

—What would you do if we came next Sunday? Terry said.

—What I'm doing this Sunday, the girl said. It next Sunday going to be different?

—It might be, Terry said. It could be.

—Go on, the girl said. Your boy didn't do like me.

—Don't worry, Terry said. Hell come round, soon enough.

The light was making them all scowl up their eyes.

What, Harry meant, holding the empty cup, did it amount in anyway? He hadn't been expecting the evangelist to ask and had told the first thing that came into his head. That was all. But was it? Why was the first thing that occurred to him a denial? Well, because he was a bit scared of him, that was why. And was that all? What questions would his confessor ask? He shrugged and chuckled in the dark. He put down his cup and ran up the stairs, slipping and sprawling.

—Have another guess, the girl said as Harry pushed past. Have another shot.

The wet bone will still in its iron galley, silently: the light had weakened and chased in and in the church the count was lost. Harry lefted the gold from the side head, past the handskerchief and the smell of his food, having that no one would notice him. He had to read the evangelist's notice as though he had but that moment come to it, out of curiosity. He had a sense of being watched. He walked on a short distance and leaned against a shop window to wait for Terry. Behind him a smell before shaped like a small huddled shape on a street.

Terry came out of the doorway and walked towards him.

—What an odd fish you are, Terry said. I was just making sense of the story. Was it just in the point of telling me her name, she had a meal at the house there and they close up shop.

—I don't want to know her name, Harry said. I don't want to know anything about them.

—What's going on? Terry said. Still make a story for old Ignatius, when he's in the right mood.

—I don't think, Harry said. Perhaps you'll tell me that I decided to bring a Circuit? I thought of saying C of E. Terry said. That doesn't commit you to anything.

—You didn't, though, Harry said. You're all right. He is glibly like her with an understanding as if the knowledge that he himself was far from all right was of some satisfaction.

—It was a mental one, Harry said, and had a moment's vision of a white soul, like a white plate, overshadowed with a great splash that might have been ink.

—Don't talk on, on, Terry said. He was an old cracker. We had no with him, that's all. His presence don't much us.

—You know better than that, Harry said. It gave me the willies, even his cranny women.

—He had them put, Terry said. Mug them up from some book, more likely.

—It wasn't red, Harry said. I know what I mean.

—Maggie was red, Terry grinned. I could tell. And you've brought a whole thing to that.

Harry looked down at his hands. He must have been holding it all this time, one of the bars from the glass cabinet, recently splashed.
of letter-spacing in the small caps presents no problem here, the colour remains even throughout the text block. The beginning of a *Hail Mary* is centred, in italic, with no extra space surrounding it, a style employed for all such entries within the text. Paragraph indentation is, quite properly, omitted after it, while the paragraphs that are indented are done so only by 1em. The text is still very loose—by this stage, it should be accepted that this was obviously Lowry's preference, as he undoubtedly had thicks and thins which he could have used, should he have chosen to do so—and there are far fewer em quads between sentences. All the same, he would, it seems, rather have used spaces than have broken words with hyphens of which there is not one in this book.

The paper is a cream wove, the margins upon them well-proportioned. Quite apart from any time Lowry may have spent in the Globe Hotel, it is apparent he spent many hours on the setting of this book. It was linoset, of course, but it appears that his instructions would have been careful and detailed, his galley proofing meticulous, and, no doubt, there would have been many requests for resetting. He has left no words widowed or orphaned, with one exception, on page 115 [fig. 176], where an orphan word has a sibling to keep it company, which it needs badly, as the two words constitute the last line of their section, and are followed by an extra line's space. There was room to manoeuvre in this story, and the problem should have been fixed. Every extra line's space required textually is set even with its brethren, at least within sight and memory of them. The occasional lapses in the setting of equal line spacing stand alone, with no way to reference them, except by purposefully searching back or forward for another. Quotation marks at the beginning of a piece of dialogue are replaced by em dashes. On these pages, the device is a relatively less intrusive solution to the problem presented by the nature of the very conversational stories. The absence of running heads, which can be a nuisance for a reader, has simplified the pages and allowed for the occasional paragraph indentation at the top of the page.

*Immanuel's Land* is not a perfect work; no book is. Nonetheless, as the culmination of all that had been discovered, learned, and guessed at, attempted, failed, sweated and wept over, it is a piece of design and production to aspire to. An old Arab proverb tells that only Allah is perfect, and to successfully emulate him is to defy him. Lowry, in a book about bicycles, his tongue planted firmly in his cheek, further asserts that 'only the Prime Minister never puts a foot wrong' (*Bicycle*, 'A word of warning'). A printer wishing to be neither Allah nor Prime Minister could live with a few meagre flaws.

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1 Duggan would often call at the Press to see how the book was progressing, only to discover that Lowry was at the Globe Hotel. Angry and frustrated, Duggan would march across the road, determined to drag the printer away from his pleasures, but would often end up being dragged into them himself, no more capable than Lowry of resisting the pull of alcohol.
An imaginative cover for this small book; the flames are no doubt a cut of Lowry's.
Collection: Patricia Thomas
Lowry won national and international acclaim for this work. It was selected for inclusion in the 1957 International Book Design Exhibition in London. Glover deemed it 'Lowry at his best' (Glover to Sargeson, 9 December 1956, in Hall, 4319-2). Lowry was himself pleased: 'We rather like the Duggan ourselves. I'm particularly pleased with it because it was machined by Robin Lush...within two months of his having started machining' (Lowry to Glover, 17 January 1957, 0418/006). Lush had begun to work with Lowry again, after visiting the Pilgrim Press on his return to Auckland, and finding that the incumbent machinist, though hard-working and willing, was more than a little careless with resources. Lush took on the job as letterpress machinist to prevent further wastage, and to bring a little order to the Press. Lush has described his relationship with Lowry as an enchantment, commenting that he 'came under the spell of Robert William Lowry' (Lush to author, 11 September 1999), but he neglects to mention that he was part of the staff of four of the presses with which Lowry was associated, and it would be fair to assume that he, unlike the flamboyant typographer, often represented a stable force within the chaos. He claims no gift of creativity, and even if this were so, his loyal, calm, and sensible presence in the printery would still have been of incalculable worth to Lowry. The fact that they never fell out, and that Lowry was unfailingly amiable towards him, may be testament to Lush's nature rather than to that of his mentor, who fell out with almost everyone else, at one time or another. Lowry was very lucky, as he had been with both Holloway and Dobbie, to have had such a man on his side.

Lowry had every good reason to 'rather like' Immanuel's Land. If he is best remembered, professionally, for the typographical extravaganzas, such as Bicycle and Limpet, that is a shame, for elegant, refined productions such as Immanuel's Land are a harder target to hit, and therefore worthy of the highest esteem when they are.

7.3.5 Spring Fires

Another book Lowry printed in 1956 was Ormond Burton's Spring Fires for The Book Centre. A physically slighter volume than Immanuel's Land, it was, nonetheless, produced with the same elegant simplicity. The dust jacket [fig. 177], though very different in aspect, has a similar impact, and functions with the same imaginative appeal as the earlier publication. The entire image area of the jacket is encased in a vertical rectangle, not specifically printed but implied by the justified lines of the title, subtitle, and author.
SPRING FIRES
A STUDY IN NEW ZEALAND WRITING

BY

ORMOND BURTON

A Lecture delivered to the Post Primary English Teachers' Refresher Course at Ardmore Teachers' College,

January 1955.

THE BOOK CENTRE LTD

11 QUEEN'S ARCADE, AUCKLAND C.I.

(fig. 178)

Collection: Patricia Thomas
‘SPRING FIRES’ is closely set in 60point Elongated Roman,1 to a measure of 22ems, while, beneath it, in 24point Perpetua italic, caps & lower-case, sits the subtitle at the same measure. Three-quarters of the way down the image area sits a lino-cut of flames, possibly Lowry’s handiwork, printed in bright red, and beneath which ‘ORMOND BURTON’ is letter-spaced to measure, in 30point Elongated Roman. It is rather beautiful in its uncompromising strength, locked into its space by tall and bold letterforms. Hand-set of necessity, it has the organic quality found in works of art, rather than the perfect symmetry often inherent in mechanical production.

The title page [fig. 178] of this book is everything it should be: informative, attractive, and indicative. It is informative in the manner in which Lowry has arranged the text, clearly, simply and in logical hierarchic order. ‘SPRING FIRES’, in 36point Perpetua caps, letter-spaced, though not well, it must be said, sits above ‘A STUDY IN NEW ZEALAND WRITING’, in 14point caps, letter-spaced with more care. Below this, and identically set, is ‘BY’, then further down still sits, ‘ORMOND BURTON’ in 18point italic caps. Below again is a block of type describing the theme of the book, set, not in Perpetua italics, but in those of Fairfield. Lowry did have Perpetua italics, or at least access to them, but he did not use them in small sizes. Perpetua italic, more properly called Felicity, is more of an inclined or sloped roman, though many of its letters betray the calligraphic origins of italic. Gill, its designer, was never a calligrapher, but a monumental mason, and most of his designs reflect this. Morison declares that both its capital and lower case letterforms are ‘at their best in the display sizes’ (Tally of Types, p.104) Whatever its charms, Perpetua italic is idiosyncratic and perhaps, a little too self-conscious for use in mass. Lowry combined Perpetua and Fairfield in this way often, obviating the faults of one by the use of the other.

Between these five lines, (including the last which is actually a block of lines) the first beginning 4picas down from the top margin, there are spaces of equal visual value, sufficient to give each its own place to be, while close enough to form an entity of pleasing shape and harmonious proportion. Positioned 2ems up from the bottom margin are the two lines of the publisher’s imprint, set in 12point, caps in the first line, small caps in the second. The page attracts and appeals in its quiet purpose; no line of text proclaims its presence over-loudly, nor is any lost for want of emphasis. Like the Duggan, it presents itself, well-formed and simply expressed. It is indicative of what is to come when next the page is turned.

1 Elongated Roman is a founder’s type and described in Cowell’s Book of Typefaces (p.27) as ‘a little precious and is most suitable for the description of ephemeral wares, such as beauty preparations or perfumes, though it has been used for funeral service announcements.’
A Printer at Work

A literature is a collection of good writing which has a sufficient<br>entry to make it distinctive. The basic entry is usually that of<br>language, although belief and emotional experience and the memory<br>of it is the history of such literature. While the emergence of a<br>supreme literature such as the Hebrew or the Greek is a very rare<br>event in history—rare that the emergence of it a great<br>civilization—literary expression of high order is an essential<br>mark of four remarkable life. When Milton says<br>

'A good book in the previous life kind of a master spirit, embellished<br>and measured up as a life beyond life',

and Thomas Carlyle,

'Wireless and the sea is the a vision of a new race. Not this a land of<br>stern, steady, unremitting, rude, sordid organ, more like a tithe field,<br>less than a spiritual field, like a spiritual one ...

they recognize that all the marks of man that thing that is written<br>superiorly well in the most commonly living expression of the human<br>soul. If they great writing is an essential mark of beauty we<br>believe New Zealand are wise to examine ourselves and from time to<br>time raise some attempt to assess the value of what we have produced.

At the very outset of our study it is important to emphasize that<br>the future of our literature does not lie with the planners or the<br>critics or the development. Writing cannot be planned after the<br>fashion of the Kawteet paper industry. The most remarkable<br>literary project ever conceived in New Zealand is that of the War<br>Historians' Department under Sir Howard Kirperger. Its aim is<br>to bring the most thorough and conscientious research, among<br>and a very fine literary. What is so dramatic and magic that<br>it is obviously a new factor for profoundly new appreciation<br>description. Yet it is unlikely that any great book will come from<br>an unwillingly planned a venture, as ugly expected, carried through<br>with such thoroughness and backed with ample funds and the full<br>weight of official support. Work of such will be done. The care-
fully elected man of talent will make it possible to tell that Procau

They lead, their customary way they speak<br>And now the voice seems to be<br>A common sound in P handsome room<br>Or any part where human known
A pleasant or with obligation;
In choosing some sounds appear:<br>Slow words and slow words when<br>Thick falling heavier try on, too,
As if the speaker were a sow,
Felt up the story glancing bright<br>For years, they know, sometimes how<br>Of had colossal solemnities,
Or of Arnold's struggle with the evil religion Kangaroo:
'The man who held the monarch it is fair<br>And keep him off all with his figure.<br>My, what — is intended — regarded, fell;
To the three contents, resting quiet and helpfully — I was feeling weak.<br>Round the plowman figure of such<br>That seemed to please, and must and must.<br>The two tone became up to speak:<br>Green way, and with a solemn pluck.<br>He plump into the common earth.'n
It would be difficult to find an example of done known in the whole<br>long prose which could be regarded as fast poetry. In a novel it is<br>tragedy. Yet Downie and others like him of the basic decade helped<br>at the very beginning that there should be poetry, and their very<br>failures have made possible recoveries of our own day. This can<br>be little doubt either that the goodwill and the desire to accumulate<br>the two tone which caused Downie to write the prose has gone<br>deeply into the history of New Zealand.

The next stage was the attempts by those who belonged subsi-
darily in the new environment to give expression to what they saw<br>and knew. These attempts varied enormously in subject matter and<br>quality but tended on the whole to fall short of the highest levels<br>because those who had vision and feeling were ill-equipped from<br>the view of language and form. Sorensen, Downie, Bannister, and<br>many others of the earlier writers were highly advanced and<br>well-trained men before they came to New Zealand. They were<br>not as much of the country by appearance in it. These issues<br>was that of the beauty among us. The new writers, even if not<br>been in the country, to belong in a more defective.<br>Then education was much more what could be picked up in a<br>young and uneducated country. Although their work often<br>using book is in a sense homestead, they were not only with<br>understanding and love but also the men and women who really<br>belonged.

Thomas Bulfinch identified himself with New Zealand and his<br>God Beyond New Zealand is his feeling, William Pembroke Bannister,<br>although he left us for wider fields, loved the country well and<br>his New Zealand has strong feeling and feel it's the whole<br>The Long White Cloud is an exciting history of the two genera-
tions of our history. Justice Mackay is in some of the books. In Spring<br>Flies of its dead the building, the evening rings in her, the<br>quiet bloom of him, the voice of morning tune the<br>Unspeakable Hills. B. R. S. Broughton at her finest the New Zealand prose:<n
'Lost is the door by the fire, lost, broken over the door. The<br>stirring in就跟 discussion known over the turn of the mouth, the<br>low, low, low. And the supreme conquest of sleep.<br>Eve, to the sky, to the sky, the sky is so high<br>In such, and polished and spoke with the waving black and<br>grey waves.<br>Street all once in the shadows and fields with the long grass green<br>backing.  

And there is literal reality in the lines:

'Who, how I live in many and many'<n

The most and — and there we can go.<br>Each bit of showing in the woods.<br>Each drop of rain in the sun.<br>Nothing in nonsense but in new.<br>No more were or at our pace—<br>—by the promise is here —

The New Zealand forest as he said some men of the bush<br>and made it the wood and all of fifty years felt like this.

David Malcolm Wright, rabbit, university student, home, poet, jour-
nalist, some of our worst servant girls, rabbits, pygmy,
The verso [fig. 179] displays an acknowledgment of aid from the State Literary Fund in two lines of 12point small caps, 2point leaded, nicely letter-spaced to justify. This is set down from the top margin, while Pilgrim’s imprint sits on the bottom margin, fashioned in the same manner. Opposite, the text begins with a dropped head of a modest 6picas, the chapter number in roman numerals. One line below, the text block begins without fanfare of any sort. The text, set in 10point Fairfield, 2point leaded, begins simply with a capital letter set at the left margin. The text measure, of 24ems, is 1em narrower than *Immanuel’s Land*. The extra space is allotted to the gutters, which is an oddity, as Burton’s book, smaller and not square-backed, is very much easier to open than the other, and needs the space less. Divisions within the chapters are indicated by centred Arabic numerals in text size, two lines of space above, one below. Quotations or excerpts within the text are set in 8point, 2point leaded, and are indented by 1em, as are the beginnings of paragraphs. Poetry, scattered throughout the pages, is set, also in 8point, the longest line centred on the text block measure, with the exception of one poem on page 13 [fig. 180], which is preceded by a very short line of text; and Lowry has, quite properly, indented this line by only 1em. Pagination numbers are centred, at the foot and, as in *Immanuel’s Land*, in 8point.

It would appear that the success of one book was visited upon the other; though *Spring Fires* gained no international acclaim, it displays the same charms and attention to detail as its fellow. It remains, like much of Lowry’s work, under-rated, and probably, by now, unremembered.
A Small Comparative Study

8.1 THE ART, THE CRAFT and...
8.1.1 The Ways Around Difficulties
8.1.2 Image
overleaf:

*Janus, taken from the 1957 edition of Pedagogue.*

Collection: Robin Lush
8.1 THE ART,  
THE CRAFT and...  

8.1.1 The Ways Around Difficulties

Comparing the work of Bob Lowry with that of any other printing house is fraught with difficulties, as there are many factors which need to be considered, not the least of which was the paucity of his resources. Post-war conditions, for example, continued in New Zealand for quite some years after hostilities had ended. The sourcing of materials such as paper became extremely problematic for small businesses like those operated by Lowry and Glover. The latter bemoaned the unavailability of book-cloth, when conferring with Randall Burdon with respect to his forthcoming publications. Lowry himself bought up paper as and when, always with a weather eye out for future shortages. The truth of the matter is that the larger printing houses, with their less precarious cash flows, and more capacious storage areas, not to mention their more secure footing in the business community, had many of the resources required to corner the market. This is quite apart from the fact that Lowry often had to wheedle money out of friends to buy paper, whereupon he would all too often repair to his watering-hole of the time and hand it over across the bar. It is unlikely that Messrs. A. H. & A. W. Reed would experience that particular difficulty.
Additionally, while the 'art' of printing, in some cases, is clear—especially in relation to the impact of the influence exerted by Beaglehole upon both Whitcombe and Tombs and the Government Printer—where the differences are evidenced is in the conceptual and philosophical basis for the work of each individual printer. What one witnesses as 'evidence' are consequences resulting from these bases and one seeks other sources for, or else deduces, the conceptualising behind their practical printing. These motivations are the vehicles which condition the way, or the manner, in which the work of each is expressed. In New Zealand the 1930s, when Lowry began to print and publish, was a decade when this expression, that is, the practice resulting from the state of the standards of printing, and more specifically, of the printing of books, was at a fairly low ebb, probably much more so than that, for instance, of Britain, where they had, arguably, never fallen quite so low. In his article on the publishing of books, Beaglehole comments that 'our production became provincial in the worst manner.' He claimed the change to something more considered came from, among other notable areas, 'the stimulating talk and example of R. W. Lowry, of Auckland, a man of many presses, erratic but brilliant' ('Book Production in New Zealand', p.130).

It might be said that the philosophical differences between the mainstream printing houses and men like Glover and Lowry, and why the latter have gained their particular place in the history of New Zealand printing, is related to the nature of their publishing programmes. While Whitcombe and Tombs, and companies such as Reeds, published many books, their nature was, generally, not literary. In its turn, the Government Printer published, apart from the inevitable government ephemera, official histories and the like. Lowry and Glover, the latter more during the early years, published the emerging writers and poets of a country passing from a colonial culture to an independent state of nationhood, however that may be expressed. Their faith in the voices of New Zealanders, their instinct for the quality of those voices, their generosity in putting aside, especially in the case of Lowry, their own financial welfare, to foster the spirit of the voices, and, finally, their ability to do so, made it possible, because economic, for the larger publishing houses eventually to follow their lead. The governing principles which

1 John Harris's article for *New Zealand Libraries* in 1942 made three observations in relation to the publishing of books in New Zealand. He determined that by far the greatest number published were of the informative kind, concerned with science, technology, history or sociology. 'A large proportion' were published 'at the instigation of an institution or official body'—these included works from the likes of the Dairy Research Institute and the Department of Scientific and Industrial Research. The article comments that there 'is relatively little in the way of imaginative works—novels, drama, etc.' ('Book Publishing in New Zealand', p.43). It was a void filled, in the 1930s at least, only by men such as Glover and Lowry. Later, of course, the Progressive Publishing Society, then Paul's Book Arcade, moved to assist in fulfilling the need.
supported the printing and publishing programmes of men like Lowry and Glover were social, aesthetic and fraternal; those of the larger publishing and printing houses had to include consideration of the fiscal dimension.

So, while it can be understood that printing in New Zealand was in a parlous state, at least until the middle of the 1920s, it needs also to be recognised that when Lowry began his career, there was a growing awareness of the need to improve matters. A tradition of the art in this country was being established by men like Beaglehole and T. V. Gulliver; and Lowry was part of that tradition.

It is also problematic to compare the work of men like Lowry to that of his counterparts overseas, except, inasmuch as he sought to emulate them, the extent to which he succeeded in doing so can fairly be assessed. In a country so many thousands of miles away from 'civilisation,' as it was perceived then, the spirit of one's intentions can be analysed and evaluated, but the detail is always going to be subject to the availability of such crucial necessities as fonts, paper, and bindery materials, and the size of the respective markets and, hence, that of print runs. It is possible, indeed, necessary, to evaluate Lowry's work in relation to the products of those overseas mentors which he, himself, took to be his models; some of these comparisons have been covered within the analysis of his individual productions. Lowry, additionally, was the sort of designer who picked up whatever he deemed useful, and, perhaps after using it in the manner in which it was intended, subverted it to suit his own needs, more concerned with the structure of a work, a structure which accounted for such needs as suitability, legibility, and the significance of the text, rather than fidelity to any model. The result is that, for some of his work, there is nothing with which to compare. His affinity for Dada typography, for example, was more for the typography than for that which it represented in anti-art terms. Hans Richter comments that it is 'not difficult to find Dada tendencies and manifestations of Dada in many periods of the recent or remote past, without having to use the word Dada when speaking of them' (Dada: Art and Anti-art, p.12), and this applies to the way in which Lowry manifested those 'Dada tendencies'. It was this use of an unconnected aesthetic which made him unique, at least in the New Zealand typographic landscape of the time and, therefore, a little incomparable.

8.1.2 Image

Relationships between the work of Glover and Lowry was seen in Burdon's Notables. To further the comparison of like to like, two issues of Image: a Magazine of Literature are
left: [fig. 101]
Image 1, a creditable piece of work from Pelorus Press.
Collection: Patricia Thomas

right: [fig. 102]
Image 5 shows clearly what different type choices, a more considered disposition of space and a keener eye for detail can do to a publication which is, in its general outlook, the same.
Collection: Patricia Thomas
examined, to illustrate the differences between competence and cognisance. *Image 1*, of January 1958, was printed at the Pelorus Press, a company, at that time, long since in the hands of Gordon Trigg and Leslie Taylor, and joined in 1953 by Ross Dennison. Lush, who was the continuing thread throughout this period of the mid-1940s until Lowry’s death in 1963, cautions against downplaying the work of Pelorus after Lowry’s departure. This press operated very creditably and Lush comments that Trigg was a ‘first-class tradesman’ (Lush to author, 23 November, 1999). He had entered the Pelorus partnership as a letterpress printer and, without doubt, learned much from Lowry on the aesthetics of typography, though it is fairly evident in his work that he did not develop any of the canons of critical acuity which informed that of Lowry. Without these, a page, even though it be not significantly flawed, cannot reach that point where it can lay claim to ‘rightness’, that immeasurable quality which is instantly recognised but which can only loosely be defined.

The cover illustration on *Image 1* [fig. 181], the same throughout all the issues, is a rough, evocative sketch by Arthur Thompson, depicting a man and a woman, the one Greek in his profile, the other, a little sweet and essentially feminine. A broad band of colour extends, like a birthmark, down the face of the man. The title ‘IMAGE 1’ rests upon the top of the drawing, in 48point Erasmus Initials, a peculiar, calligraphic face with exaggerated serifs, a face perhaps more suited to a book from Tolkein’s last homely house. Beneath this, the subtitle ‘A LITERARY MAGAZINE’ and ‘edited by Robert Thompson’, in 18point Albertus, are set in two lines, the first in caps, the second in caps & lower-case. The price, ‘2/6’, set in 36point Albertus, sits to the right of, and ranged with, the bottom line. Albertus at 48point and 42point Outline Albertus were both available to Pelorus; either one would have been a better choice for the price in terms of its ability to range harmoniously with its neighbouring lines. The type and image are roughly squared up in relation to each other on the demy octavo cover.

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1 Erasmus Initials was designed in 1923 by Sjoerd H. de Roos while he worked for the Dutch company Typefounder Amsterdam. His employment there produced a number of faces which are deemed inferior to those he designed after he had left the company, giving rise to the speculation than its principles had rather more input into the designs than de Roos might have liked. Certainly, *Erasmus Initials* is not a face with much in the way of distinction. To be fair to the ‘Pelorus boys’, it must be said that Lowry himself was responsible for the purchase of this font, though it does not seem to be one which he used very much. The only evidence of it found in research is a reference to it in a rough exploration of a specimen book for Pelorus Press which he did not manage to produce, although Pelorus Press post-Lowry did put out a creditable specimen book.

2 Albertus is an example of a modified sans serif; in character, it is an engraved letter and was designed by Berthold Wolpe in the early part of the century. It has remained popular since its release, and, like Gill Sans, is still used extensively.
Our policy, to encourage the unknown writers of promise and to support the established. Annual subscription to IMAGE, and typed MSS (short stories and poems) accompanied by stamped addressed envelope may be sent to Robert Thompson, 5 Tauranga Rd, Clifton Bay, Auckland, N2, New Zealand.

Published by James Galley (temporary address 'Chalgrove', Norfolk Island), with the aid during 1959 of a grant from the New Zealand Literary Fund, and printed at the Pilgrim Press, 75 Wedderburn St, Auckland, New Zealand.

There is a weight in this contents page which does not accord well with the nature of the publication, though it is, in its form, a perfectly well designed page, with a good use of disparate elements and the establishment of a useful hierarchy.

This, on the other hand, displays the qualities of grace and movement expected of such a work. Again, the difference lies in the details.

Collection: Patricia Thomas
Lowry soon wrested Image away, if wrested it was, to his Pilgrim Press, beginning with Image 2, of April 1958 [fig. 182]. He retained, or was required to retain, the layout established at Pelorus, but deviated from that format in small ways. For example, he enlarged the measure of the magazine; it is 3cm both deeper and wider, which gives it a little extra space in which to display itself. The arrangement of the elements in space is more sure than in Image 1; the title is placed closer to the top margin, and being less deep, uses less space; the illustration is set correspondingly higher, allowing more space at the foot for the ancillary information. The given space is put to much happier use, and, along with the better choices of fonts, gives the cover the light, elegant touch missing in the less carefully disposed page of Image 1. Lowry, in the title 'IMAGE' (in this case 'IMAGE S'), has substituted Perpetua caps, a stronger and less whimsical face than the Erasmus Initials, and thereby striking for the magazine a more professional note, absent in the Pelorus issue. At 60point, it has a small appearing size than the technically smaller Erasmus, and is, therefore, less intrusive, allowing, as it does, for more spacing between the letters, and between the word and the number. It provides, as well, a better contrast to Thompson’s rough sketch, giving the latter a line of solid type from which to hang. Moving down to the foot of the cover, ‘A LITERARY MAGAZINE’ has evolved through ‘A Quarterly of Literature’ (this in the subsequent issue numbers 2, 3 and 4) to ‘A Magazine of Literature’ in this, the fifth issue. The two lines (which includes the editor’s name beneath), in 24point Blacio, caps & lower-case, reinforce the hand-worked nature of the cover sketch. No other italic, with the possible exception of Arrighi, has such strong visual ties to its hand-rendered calligraphic roots. Lowry has then chosen a 48point Festival for the price. This aligns visually to the two lines of text much more happily than the smaller Albertus, and has an affinity in its thick and thin strokes with the line qualities of the drawing.

The differences continue upon the first opening [figs. 183 & 184]. It is apparent immediately that the inside front cover of Image 1 is whiter than the recto page it faces, while the two pages blend on the spread of Image 5. The cover stock is also thicker, and therefore more substantial. Pelorus continues to use Albertus in setting the masthead, along with Elongated Roman for the title, ‘IMAGE’. The issue/date block, in 24point Albertus, is underscored by a 2point rule which appears heavier than the type above it, while ‘IMAGE’, in 36point, is letter-spaced, if a little too loosely, and sits atop a line of Monotype border dots. These show signs, in the copy being examined, of what Ray Queenin describes as ‘bell-arseing’, which occurs because the body of a Monotype space, always slightly thinner at the top, tends to spring and work up the spacing when a forme is locked up. This has caused the occasional black rectangle to print between words, one of which can be quite clearly be seen here. This was one of the reasons why
BRUCE BEEVER
A HERO'S LIFE
If you would care to follow where the old—
Young men go down to see again,
Shiver up for the approach of time, and away,
Out of your way, into the wind's cold
Silver lake, past the ghost branch,
Beneath the surface, gone as wind through rain—
If you should choose to follow there and then
Where no bubble rises to mark a breath
Clinging to stones, it is on the end back
Up the slippery bank and directed to the size
With swinging knees, cut to the corn with bring's
Zoo sitters from the shadows of death.
Here's your adventure, clothed with root and blood.
A little bird but needed last returned.
The knowing question all extinguished quiet,
The poem abandoned to the facing sun,
The curse of the white burn like a cluck
Stung ever shooters painted by coach and spurred
By princes now glance space in Adam's rh;
A servitude structure at a Christian crew
Moving in measuring down the ceilling
Of an unconditioned memory — 1477
Before he left this curiosity to her;
He watched the flight... . . go out and known dead last.
After the deportitures and the cogs.
Of being, draw the smooth, habitual stalls
Of your lead riveted the backward way, ascending
To deeph, brand he was downing, named to grips
In minor finals and the all-swinging am
With Blake Dickens and excolt police term.

KENDRICK SMITHMAN
AT YOUR ONE SOUNDED SHELL
At your one sounding shell
my expectant of hearing
divided by impulse
pulsed incalculably among
Ephraim of women shall
you through their variation,
but entwine honey desires,
You may dream which bands
another branch's changing
King Heligoland makes
everything, your animal.

Behind his window with one day
as he ismemory is end
as flesh into remembering,
We share a wall of intercourse
which brain clues strike up publicly.
the ground base is instantaneous
sunlight spewing in the pack.
Missing me clear and close your ear to
drum our height together.
Tell hand what want may need,
A housefly in summer.

COMING HOME
Fate down among vineyards at the River's head,
univers of inclination hidden through
between towns and caves, between the able
and the narrowed and not a need
but more is though such made a current,
comparing they should shall that highway
between light and between the distant powers,
between the word said and its possible.

B.R.TAYLOR
THE CAR RIDE
about twenty feet of it, not counting the time promised on the
bus corner. Twenty-two feet from shiny brown horn hearing at the
same to the casual stars running underneath.
We are thirteen. Thirteen flying voices in a flapping test of a
head which rills high and piers like a stamroller's cables. No
windows. Except for the windscreen with a zipper flapping desult-
arily from one side to the other.
Goes as gentle as goss pasting pad.
The silent clatter of shutting telephone posts in the eye.
A bridge opening in concerts more...
At the wheel, my brother, Buddha. With his crescent hands on
the wheel, his useful face still and quiet in the endless wind.
and the ruffles, down springs in our trip — sharpening Nigel's.
Grandmother Isabel, small, handled in a black cast in the front
seat, draped between Gordian twins who sit on two iron springs.
that, one for each snoot, with baby Bubbble on his knee.
In the back there are eight, or nine if Uncle Elly's eighteen stone
were included. His wife sits into one ornament gone in the other
Lowry did not like Monotype, and seldom used it. The title ‘IMAGE’ with its underlining dots sits slightly below the base line of the title/date block and its underlining rule. There is barely a point of difference, but it is immediately noticeable as an error.

Lowry likewise carried his style over from the cover; with the issue/date block repeating the Blado, and, as Pelorus had done, using the 36point Elongated Roman for ‘IMAGE’. He too, underscored the issue/date block with a rule, but in this case one of only 0.5point, which stretches to within 1em of the thin serif of the ‘I’ in ‘IMAGE’. The rule and the thin strokes of the Elongated Roman are identical in thickness, one repeating the other. ‘IMAGE’, though letter-spaced, is more close-set, more cohesive, creating a texture, rather than, as in the Pelorus issue, a series of vertical strokes, and the masthead itself is set higher up on the page.

The list of contributors (contents), in layout, differs not at all in the two issues. Once again, it is in the small points where Lowry’s work is found to be more considered. Each section of the respective lists—authors’ names are set on the left beneath the issue/date/rule block, and are ranged right. Page numbers are on the right under the title, and are ranged left. Pelorus used 10point Electra Bold for this, Lowry, Fairfield, in the same size. The former has a heavier countenance, and as such, is a good match for the Albertus and the heavy rules and dots. Lowry’s Fairfield has continued to reinforce the soft textural qualities of his masthead disposition and the gentler colour of his cover stock. Authors’ names, in each case, are set in caps, and are letter-spaced. The Electra is perhaps, spaced a little too widely, taking on, as in the title, the aspect of a series of black marks, rather than of strings of words. The dark colour of the bold type only helps to accentuate this problem. Lowry’s Fairfield is also letter-spaced, but less so, and, being inherently lighter in colour than the Electra, is textually more coherent. The page numbers, spelt out in words, in both examples, are in 10point lower-case in the italics of their respective fonts.

Beneath the entries, Pelorus has repeated the rule and dot sequence, inserted a 2.5-pica space, then set a block of text in 10point Electra Bold, 2point leaded, a necessity due to the font’s short descenders, and a relief from the otherwise dense black lines. Lowry on the other hand, has deemed no line necessary, and set two paragraphs of text in 10point Fairfield, 2point leaded.

The Pelorus page is, as mentioned earlier, competent: the leading is sufficient; the measure neither too long nor too short; the font, a respectable choice; the layout attractive with sufficient rhythm and pace to spark lively interest. The same could be said for the Lowry page. The differences lie in the heavy severity of the one, and the supple grace of the other. Pelorus’s rhythm is a drum-beat, played staccato over and over, and
accompanied by tubas; Lowry's is a dancer, lithe, and light on her feet, performing to the music of violins.

Throughout the text are scattered a number of additional examples of the mastery of Lowry over the capability of 'the Pelorus boys'. In general, the text arrangements are much alike: Pelorus's are in Electra [fig. 185], Lowry's in Fairfield [fig. 186], but each has allowed identical text measurements; each has set the authors' names, centred, at the head of their works in regular, the titles below them in bold. (Lowry has used Excelsior Bold\textsuperscript{1} for this, there being no bold alternative for the Fairfield.) The pages have an inherent visual divergence, caused simply by the different appearing sizes of the fonts. The taller x-height of the Electra makes it appear larger than the Fairfield, which is, in terms of its point size, the same, 10point. The Electra is, in fact, marginally easier to read than the Fairfield, and, though this is hardly problematic, Lowry's page suffers somewhat in comparison. Image 1 displays an oddity in that, while it is perfectly natural to begin a prose piece with the first word in small caps, it is unusual to find the same device in a poem, as is evidenced in the poetry printed here.

Pelorus has consistently applied too much space where it was not required. Letter-spacing in the authors' names, at the head of each piece, is not only too great inherently, it is also overburdened with air in comparison to the unspaced bold beneath it. The space which separates them divorces them, as it is a fraction too deep. The pagination numbers are another case in point. Lowry's sit one line below the bottom line of text; Pelorus placed theirs, left- and right-ranged as Lowry's, but 4 lines below. This has left the numerals sitting as if abandoned in the middle of nowhere, in addition to spoiling the clean space of the bottom margin, and diminishing its practical use—a place for the thumbs of the reader. On these points, Lowry can be seen to have made decisions of a more considered, and better informed kind. Lush recalls that Lowry was 'a perfectionist. The appearance of the printed page was all important and if it involved holding up a print run to put another one and a half points of space between the lines of a text he would do it' (Lush to author, 11 September, 1999). He further commented that this was the sort of disagreement between Lowry and Trigg which saw Lowry leaving Pelorus, and recalled an occasion when Trigg complained that 'a job of printing was never returned because there was a point of spacing too much under the heading!' (ibid.). This then, was the difference between the work which issued forth from the presses of Pelorus and Pilgrim: the detail. To Lowry, the detail decisively mattered.

\textsuperscript{1}Excelsior Bold is a newspaper font which enjoyed much popularity until the advent of Times Roman. As such, it is not a particularly attractive face, and unfortunate in this instance. It was not one Lowry would have chosen for preference, even though he was using it for headings only here, claiming it was 'just not good enough for the setting of continuous text' (Lowry papers, Box 20 Folder 2)
9 A Proper Place in History

9.1 CONCLUSIONS

9.1.1 Bob Lowry as Printer
9.1.2 Bob Lowry as Publisher
9.1.3 Bob Lowry as Genius?
overleaf:

A calligraphic ‘fist’ by Robert Brett (Recorder, p.9).
Collection: Robin Lush
CONCLUSIONS

Bob Lowry as Printer

Dennis McEldowney has commented that 'the story of printing from its beginning has been one of doing things faster, but often less well, than the trade which preceded it' ('The Typographical Obsession', p. 62). He speaks here of the increasing mechanisation of the trade, and of the suspicions which often grow out of these practices. Following the invention of the steam engine and automatic casting machines, such as monotype and linotype, the sheer demand for more and faster production might have given good cause for suspicion. Expectations of a decline in aesthetic standards, whatever that may mean in the context of time and place, were often a consequence of the introduction of new technologies. Kinross, however, explains the situation thus:

The view that the application of steam and, later, of electrical power to the printing processes led to a fall from grace in the quality of the product, has often been expressed or implied; it was a prime motive of the 'revival of printing' movements at the end of the century. But any survey of the average products of earlier printing would suggest that the idea of a 'fall' is a myth. Standards of presswork improved with powered printing. (Modern Typography, p.27).
It was, of course, not the machines themselves which caused the change in aesthetic standards, but the speed at which they performed and the subsequent increase in the volumes they could, and therefore became expected to, produce; time became, as with much manufacture after the Industrial Revolution, a factor to be considered.

Under these circumstances, it should not surprise anyone that time saved was reckoned as money saved. How to save time? Spend less on the control of the aesthetic qualities of a product by using raw materials of lesser worth, and by requiring a less exacting production standard; and before long, these qualities cease to figure in the equation. Kinross again is discussing here the thorny problem of text spacing:

...compositors were usually paid by a precisely calculated piecework system, rather than by a weekly wage: this tended to encourage cutting corners for quick results, with text treated in units of length rather than of meaning. [Lush's 'lazy trick'] In other words, it was not technical development as such that caused the loss of control over the product, but rather that the new machines were incorporated into a larger development of quality being trimmed and sacrificed for the sake of maintaining or improving cash profits for owners (ibid.).

Then, as always, along comes someone with an interest in the art for its own sake, as opposed to the craft as a commercial commodity, and takes up the cudgels in defence of fitness of form. A great rush of disciples, acolytes, copyists, and the like, will appear out of the woodwork, a certain sector will improve standards, with varying success, and things will never be the same again. This is wishful thinking, of course. The revolution which spawned the so-called debasement of types and the typographic art, and which gave rise to the backlash of the late 19th and early 20th centuries, was echoed in the revolution in the second half of the 20th century with the introduction of photo-setting and computer-setting. Again, production rises to meet, or create, demand; standards fall. Fashions, for that is what they are, change. If one cares to look back to the evolution of moveable types, one finds the same problem. Initially, collectors of books eschewed the printed products, seeing them as inferior to manuscripts; when printing became the norm, its aesthetic, no longer based strictly on that of the manuscript, became its own, and, consequently, desirable. The designed products of every technological innovation since have had the same result. Patience and hindsight usually allow the dust to settle and the eyesight to clear, to see, perhaps, that it is not so much a case of the subnormal existing below the benchmark of, for example, a Lowry, but one of a Lowry lifting his head up above the benchmark of the norm.

The necessitating factor in the change back, as it were, towards a finer aesthetic, is an individual, or a group of individuals who care that it should take place. If they are lucky, such individuals have money and leisure, or a discerning market with both, to indulge their own inclinations. Usually, they are men whose aesthetic sensibilities have
been awakened by the circumstances of their lives—family, education, participation in associated activities, or even simply a chance introduction which ignites a flame. William Morris, Eric Gill, Frances Meynell, Stanley Morison, Oliver Simon—these and more have perceived a need, though not always the same one, and, through one piece of good fortune or another, have managed to become influential in the revival of the traditional aesthetics of print.1 Men such as Bob Lowry and Denis Glover, though each the beneficiary of a good education, had little else to empower them when they set out to signal a new era in New Zealand print culture; certainly they had neither lavish disposable incomes, nor a large market with full purses. They began their quest in the midst of a depression, immediately securing for themselves a position of pecuniary disadvantage. They were, also, while being in the vanguard of those who wished to speak with voices of a different timbre than those who had gone before, engaging an eager, perhaps vociferous, but small, impecunious audience. A business plan related to such factors as this would be dismissed out of hand in today’s world. Yet both men, Lowry more so than his erstwhile acolyte, managed to squeeze a kind of living out of it.

In the matter of aesthetics, there is, and can be, no universal prescriptive measure for, in the absence of a better word, beauty. Beauty—the word is used here in the sense of its traditional canons, rather than of fashion, which is by nature ephemeral—is an abstract idea with no permanent or definitive meaning, and is, besides, in the eye of the beholder. Eye and beholder, are then conditioned by the many and various factors deriving from the social, racial, familial, and educative processes they experience in their lives, especially in their formative years. In the area of printing and typography, the ‘page, rightly disposed’ as conceived of by Morison and all those who live with him in the Western world, may seem rigid, restrictive and without soul or beauty compared to the Torah scrolls of Judaism, or the totems of the Tlingit and Skittagetan peoples, all of which fulfil, more or less, the same function as a book. The principles of simplicity and clarity, for example, espoused by Morison in the early 20th century, when insisted upon as universal truths, might be considered to amount to chauvinism. Herbert Read has argued that ‘What Mr. Morison asserts in effect is that human ingenuity has been exhausted in this very limited field, and that we are not likely to improve upon the

1 It is a little unfair to imply that all these men had the means with which to indulge their fancies. The Curwen Press, for example, was predominantly a trade printery with what might today be termed corporate clients, among them the Westminster Bank. This jobbing work, which constituted more than 75% of the Curwen Press’s work, provided a financial basis which allowed Oliver Simon, an employee of the Press, to pursue other printing interests, though, it must be admitted, with a great deal more success than Lowry, in terms of long term financial viability. Updike’s Merrymount Press is another example of a Press in which job printing played a pivotal role in the financial viability of the business.
traditional standards of Aldus and Caslon... the fact remains that human sensibility is not a constant quality and will not submit to an aesthetic dictatorship' ('The Choice of Extremes', p.23). McCormick acknowledged the prevalence in New Zealand of this notion of a rigid adherence to a philosophy when he commented upon the 'timid good taste that characterised... the nineteen-forties' ('Pattern of Culture', p.49). Post-modern thought, to take a late 20th century example, turns this notion around completely, espousing the theory that, since every reader will approach a particular text in a different way, the meaning should be made ambiguous by the designer, to allow for an individual interpretation of truth—a theory quite as oppressive as that which Morison imposes.

Both approach the subject as a matter of style rather than structure, and, since style is superficially based in a particular chronology it becomes important to consider narrower, more specific definitions of beauty. The first within this narrower definition—that which informs those whose experiences and influences have the same basis, be it revivalism, post-modernism, or the equally inflexible Swiss typography, or International Style—is that time becomes a factor. Classical notions of beauty, in this sense of style, rather than of approach or taste, were established in the aesthetic ethos of the ancient Greeks and Romans, regenerated in the Renaissance, raised again in the neo-classicism of the 18th century, and reintroduced in the revivialist era of those of the late 19th and early 20th, and thus have a history, if a chequered one, which lends them some authority in Western aesthetics. Their numerous revivals presuppose periodic states of 'decline' in which fashion dictated adherence to another, incompatible aesthetic. Neo-classicism was a response to the extravagances of late baroque and rococo, revivalism to that of Victorian excesses and the preciousness of private printing. One assumes that the notions of beauty in the baroque, rococo and Victorian ages were as firmly and honestly held as any of the permutations of classicism. It necessarily follows that whosoever printed books, for example, in accordance with the canons of those sensibilities, printed well—or at least as well as their society wished them to. There remains, too, the consideration that revivalism was largely an English response, and in this is included the nature of its follow-on to the colonies, erstwhile and otherwise; by contrast, Germany 'revived' by taking an entirely separate path. German typographic aesthetics also took on an independent stance during the Renaissance, retaining the frakturs as against the humanistic letterforms which were beginning to prevail. Then, as later, there was subjective disagreement, but never any question of the validity of the position. Therefore, it can be seen that an authoritative definition of beauty becomes even more problematic, with time and place, at once, or variously, becoming determinants.

Lowry had his own definition of the word, a definition which he referenced back to Saint Thomas Aquinas, in which Aquinas dictated the three requirements for beauty—
clarity, harmony and splendour. Working with these notions, Lowry explained clarity as the solution which is ‘the simplest and most direct’, which would inevitably make it the ‘most effective and most beautiful.’ Harmony he defined as the requirement to match all aspects of a design—‘type to paper and to subject matter of book’ and allowing, at times, for a ‘planned disharmony, a visual shock.’ Thus far, he remains within the canon of the time, along with his mentors and fellow travellers. It is in his particular sense of splendour that he is set apart. There is a wisdom which compares the practice of typography to that of architecture and the comparison is logical—the disposition of structure in space applies to both disciplines. Lowry compared typography to music, advocating the ‘big gesture, grand proportions, the big initial, the large type’, and declared that ‘it takes magnanimity to design really well’, finally concluding, rather depressingly, that, ‘if you gotta ask you’ll never know’ (notes, Box 19, Folder 4).

So, in attempting to determine the aesthetic significance of the work of men like Bob Lowry, can standard benchmarks of beauty be used with any degree of fairness or accuracy? Probably not. The most that can be done is to identify the principles he espoused and judge whether or not he lived up to them. There is nothing to be gained by passing judgement upon an orange for not being an apple, especially if it is a very good orange. Intent, recognition of aesthetic integrities, the wish that a thing be good of its kind, and the willingness to strive towards that goal—these are the factors that separate the work of the industrialised presses of the 19th and 20th centuries from those of a typographer such as Lowry, who distinguished himself further by his individual approach to the art. The finer aesthetic sensibilities (for it would be unfair and erroneous to suggest they had none at all) of the proprietors of the larger presses, no matter what the age, were often subsumed by the race for commercial viability—a question of quantity, rather than quality—and they took their customers, largely, and, for the most part, quite happily, along with them. By way of illustrating the differences as perceived by its writers, the catalogue for the Auckland Festival exhibition on printing shows that nine of the twenty-two publications chosen for the relevant time period were those which Lowry printed, as were two (Phoenix and Manuka) of the four periodicals, the other two of which were, in any case, published before his time.

An Auckland Star review of Lowry’s one-man show at the Auckland Art Galleries commented that ‘Lowry sought to emulate overseas standards…’ (14 September 1956) The question, then, is twofold. Did he, indeed, embrace the ‘overseas standards’ as models for his own endeavours? And if so, did he live up to those principles? The answer to both is yes and no. A classical education, a keen intellect, and accumulated knowledge, understanding and experience, as well as the time and place in which he was
born, predestined, to a certain extent, the road upon which he was to travel, while his personality and innate sensibilities allowed him to wander off it occasionally, to follow his intuition, rather than the rules. He pursued what McCormick calls ‘vagaries of taste’ (‘Pattern of Culture’, p.53), and, what he puts down to the necessity, in New Zealand, to create a tradition rather than to work within an established one. It is possible he overstated the case somewhat, as Lowry did, ostensibly, work within the British revivalist tradition; it was his deviation from it that exhibited those qualities which lift his work out of the arena of an adherence to a kind of official typographic policy. The second question is answered by understanding that all that was useful to him was both enhanced and undermined by an inherent anarchic streak, uncontrolled exuberance and enthusiasm, and a talent for ignoring difficult issues, making the body of his work necessarily uneven. Though he, as would be expected, made fewer mistakes as he gained experience, the significance of his entire body of work lies as much in the nature of its intentions as it does in its reality. There are certain works, such as Immanuel’s Land or Spring Fires, the University publications, and the many pieces of ephemera, too great in number and too complex in their entirety to consider in this study, which stand out as examples of the very best fulfilment of his intentions, and as testaments to his intuitive abilities, while others fall short, either because the journey overtook the destination, or because he was teetering on the edge of nervous collapse, or because his erratic brilliance simply carried him away into a fantasy with no underlying plot. Whatever the reasons for both the successes and failures, the intentions were always honourable, the judgement was sure, though not always applied, and the deep sense of passion for the art and the doing of it, forever evident. Lowry was ‘essentially an artist in type. He goes beyond mere balance and arrangement to express the spirit of the letterpress.’ This comment, again from the Auckland Star (ibid.), goes some way towards an understanding of Lowry and his work. As with any true artist, the bulk of his work is exploration, experimentation, the pushing of himself and his medium to the boundaries of possibility, and then beyond. He sensed, rather than measured, the rightness of his work. He used to say ‘Too rigid consistency is the hobgoblin of little minds.’ There is no evidence that Lowry worked to any concept other than that embodied in the general principle of producing good design products, but he was something of a post-modern man living and working in a modernist world, while still holding to many modernist aesthetic principles. Attitudes of and towards pastiche, montage, metaphor, and irony equipped him to address the various conceptual problems with which he was often faced and are what, largely, separate him from the merely good and the quietly competent.
It was this passion and these intentions which he passed on to many others. Fifty years after the event, Lush reports on the esteem which his erstwhile companions at Seddon Memorial Technical College hold for Lowry and the work he did with them. Though not blind to his faults, the respect with which Lush himself accords Lowry is evident in the work that Lush has done with the students at the Elam School of Art. The meticulous care for typographical detail, the spirit of inventiveness of works in print, and the clearly evident passion for the art, have been faithfully passed down through Lush, although he professes to have no inherent creative ability himself, but derives them from the work that he witnessed and collaborated in, in the various presses associated with Lowry.

The raising of the general standard of university publications has been attributed to Lowry by H. O. Roth, in his 1963 article for *New Zealand Libraries*: 'Since the war, the great bulk of Auckland University publications have been printed by presses which were at some time associated with Mr. Lowry' (p.32, op. cit.). It is ironic to consider that Lowry's legacy to the presses he left, amid such acrimony and upheaval, should have been expressed thus, yet it is true. He brought to university publications a scholar's understanding of correct form, and when he passed the mantle on, it stood as a model for future production. It was not only the more sober publications of the university which gained benefit from Lowry's participation. When Don Binney edited the 1963 *Capping Magazine*, he asked for the typographer's help, as he wished to improve the quality of its production. In the end, Lowry printed it for him, with the intended results.

Though Lowry had no influence whatsoever upon the commercial direction taken by the Wakefield Press, his optimism for the unit and his creative energies, not to mention his reputation as a typographer, a reputation not unknown to its proprietor, Ray Queenin, lent a, sometimes dubious, authority to a new company that they might have taken longer to establish. The Press had no difficulty in securing clients for itself, but Lowry brought in the 'carriage trade', as Queenin terms it, to a fundamentally commercial operation. Lowry brought his friends to Wakefield, until he decided that they were being overcharged and he left, or so goes his tale. Queenin, also well aware of his reputation for unreliability, would not hire Lowry, as such, but recognised the value of his participation in the activities of the Press, recalling that 'the thing that got me was that he was virtually self taught...a good tradesman...and he could make type talk, no two ways about that' (Queenin to author, 13 December 1999).

McEldowney argues that 'the renaissance might have taken place without [the] Caxton [Press]' ('The Typographical Obsession', p.67) and he could have included Lowry in that assessment. All the same, without Lowry, it is questionable whether
Glover would have established the Caxton Club Press, and gone on to form the Caxton Press. Glover's intentions, while at University, leant towards journalism, and it was really only his activities at the press which closed some of those doors to him. He claimed, in an interview with Roger Hall, that he was 'sick of papering the wall with rejection slips, and I thought I will not work for printing machines, printing machines will work for me' (interview, Insight 80). In the same statement he credits Lowry with having infected him with the disease, but the notion of his becoming a printer simply in order to get his own works into print sounds rather like a Glover throw-away line, the sort he often used when describing his intention after the fact. (Alan Loney recalls that he himself established his first Press at Taylor's Mistake for this very reason, so the idea, in theory, is not completely ridiculous, just unlikely in Glover's case.) However, the essential fact does remain, that, though it was possible that he might, independently, have taken up the art, it is unlikely. The correspondence between the two as schoolboys, of which only Lowry's is extant, quite clearly shows that he had to use much of his considerable persuasive powers to get Glover into printing. Publishing, Glover had considered, but printing he came to later. It naturally follows that, without Glover, there would have been no Caxton Press. So the question is, without Caxton and Lowry, would there have been a renaissance? Thus, McEldowney raises the possibility that there would have been. He is right, to a certain extent. The work undertaken by the historian and part-time, unpaid typographer John Beaglehole in the 30s and 40s for the Council for Educational Research, and his involvement in the centennial publishing programme, gave rise to huge aesthetic improvements in the work of the Government Printing Office and of Whitcombe and Tombs. His importation of decent faces, such as Bembo and Caslon, and what Glover disparages as his 'nit-picking' attitude to all the 'small points' (op. cit.) of typographic nicety, introduced to these printing houses a better way to conduct their businesses. Beaglehole was, of necessity, a part-time typographer, and though the torch he lit was carried on by Janet Paul in her work with Paul's Book Arcade, both were, essentially, concerned with the commercial publishing of books. Glover and Lowry, though book publishers themselves, had additional concerns, and so, formed another thread in the weave. As a matter of interest, one aspect of the raising of standards in the New Zealand typographic landscape paralleled that of many other countries, in that its exponents emerged from outside the trade: it derived from the impetus and effort of those who are often called scholar/printers. These were the men, and they were, essentially, all men, who first began to be thought of as 'typographers'. though the notion had been around since the late 17th century when Joseph Moxon identified the distinction between a printer and a typographer (Mechanick exercises, p.11).
Lowry himself was undoubtedly influenced by Beaglehole's aesthetic sensibilities while both were at Auckland University College, as student and lecturer, respectively. It has been mentioned earlier that there were printing houses in New Zealand which were alive to the notion of a book better printed and had the facilities with which to make it happen. Thomas Avery and Sons, Brett Publishing, Tom L. Mills, and Harry H. Tombs, all mainstream publishers and printers, practised, or had, at least, the intent to practise, an aesthetic in printing which followed, as much as they were able, the dicta of the English revivalists. So, it can be seen that Lowry was not the only actor on the stage, though he did enjoy a starring role which was essential to the play. While a plausible fiction could be constructed around the notion that Lowry was the progenitor of the typographical renaissance in New Zealand, it would not have a substantive basis in fact. Much of what Lowry was, and is, remembered for were the results of his character—his spirit of generosity; his exuberance and enthusiasm; his dedication, often to his own detriment, to his calling; his lack of control over his life; and his parties. Lowry is the victim, if you like, of his public profile; his charming, generous, witty, and intelligent personality delivered to him many friends, admirers, and hangers-on. Not to be invited to a Lowry party, or, worse, to be specifically excluded from one, was a ticket to oblivion in the realm of Auckland's Bohemian intelligentsia. In this way, Lowry takes on, as a printer, some of the aura which surrounds him as a person. This is both unfair and misleading, as it leads to a perception of him as a man greater than he was, what his daughter Vanya calls 'the myth of Bob Lowry' (interview, 25 June 1998), at the same time as it distorts and, at times, diminishes the actual worth of his unique approach to the typographic art.

9.1.2 Bob Lowry as Publisher

Lowry's work as an early publisher of New Zealand literature is less hedged with the thorny problems of subjective analysis. McEldowney argues that Lowry's output was small, and his influence consequently limited, and, compared with those of the Caxton Press, and later, of the Pegasus Press, this was undoubtedly true. Yet, given the chaotic nature of his often 'one man and a boy' enterprises, the conditions under which he worked, and the difficulties he experienced, it has to be wondered at that he published anything noteworthy at all. While it must be acknowledged that a great many of his
problems were self-inflicted, he still experienced the difficulties faced by any small business founded on minimal operating capital.

Caxton Press, for example, began its life similarly disposed, but had the luxury, if the word could be used for such straitened circumstances, of the participation of men like John Drew, who had an investment to protect, and of Leo Bensemann, whose dedication to the Press and strong sense of responsibility gave it a solid and enduring structure. Even the post-war antics of Glover, which seemed bent on destroying it, could not do so.

Lowry had none of this. People lent him money, and so he always started off on the back foot. The greatest asset he possessed in his work as a publisher was the same as for his work as a printer—the sheer determination to get the work done. Acting upon his early-stated avowal to do so, he subsumed his own desire to write, in order to print and publish the writings of others. J. C. Reid comments that Auckland poets, in particular, were fortunate to have their work printed ‘and printed well’ (Writing in Auckland, p. 5). Lowry’s work, along with that of Glover, was a source of humility to the expatriate poet, William Hart-Smith, who was amazed that a literature publishing enterprise was possible in a land of such small population and dearth of poetry readers (‘Poetry in New Zealand’, p. 145). And from Keith Sinclair, ‘I should add that the growth of a local literature owed a great deal to Bob and DG and his Caxton Press. Most significant New Zealand prose was still published in England, but there was little market there for our poetry, which the local presses published’ (Halfway Round the Harbour, p. 146). This comment clearly supports the assertion that, had not Lowry and Glover published these poets, the latter may have not ever been heard, while O E Middleton’s statement that ‘The first letters of acceptance from Charles Brasch, Denis Glover... H&N gave me new heart’ (‘Beginnings’, p. 59) serve as testimony to the spiritual effects of being published in one’s own country. Without men such as Lowry and Glover, this dimension of New Zealand writing might never have been born, much less have flourished.

Although not technically its publisher, his involvement in the publishing of Phoenix marked the beginning of what might be termed his professional publishing career. It has already been stated that both contemporary and historical opinions vary on the pivotal nature of the Phoenix writings. This is not the place, as previously stated, to debate that particular issue, yet some degree of import must be accorded, or history will do a disservice to those whose first faltering steps led to great strides through the landscape of our indigenous literature. The first issue of Phoenix heralded the birth of the first literary magazine since the Triad had ceased publication in 1915, and though its midwives expected rather more of it than it subsequently delivered, it did produce the first
utterings of significant numbers of men and women who eventually became important in such diverse endeavours as literature, poetry, journalism, and political activism. Elsie Locke states that ‘Nearly all our best writers got their first taste of print in “little magazines”, which continue to arise and fulfil their special purpose’ (op. cit., p.78). Ian Milner, possibly paraphrasing Charles Brasch, commented that Phoenix ‘“went off like a gun” in a silent land’ (Intersecting Lines, p.100). Phoenix, irrespective of the arguments concerning literary or typographical merit, was in the vanguard of a new New Zealand literature, and its editors (and its printer!) were to play crucial roles in the formation and support of the literary periodicals that followed—*Tomorrow, Landfall, Here & Now, Arena, Mate, Image*—a list which does not begin to be comprehensive and does not include one-off publications of verse or short stories.

Beginning with volumes such as Sewell’s *Katherine Mansfield*, and Finlayson’s *Brown Man’s Burden*, both published without much hope of financial return, Lowry embarked upon a career in publishing on his own account, which continued to reap meagre financial rewards. Yet he did continue, believing that the voices needed to be heard and aware that very few, other than himself, would afford them the opportunity. John Harris, quoted more fully elsewhere in this study, observed that, in the totality of publishing in New Zealand, up to 1942 at least, ‘There is relatively little in the way of imaginative works—novels, drama, etc.’ (op. cit., p.43). E. V. Chaffey, of Whitcombe and Tombs, denied that ‘as a publishing concern we are not interested in the New Zealand novel’ (‘Publishing in New Zealand’, p37), but he does go on to say that when they did venture into this area, the results were patchy and this had taught them caution. It was only when certain of the writers and poets who were first published by such as Lowry and Glover gained credit in public popularity or critical acclaim, that the larger publishing houses, whose bottom line was of a different order, felt secure in taking them up. A writer such as Sargeson may have waited years, if not forever, had not Lowry taken a chance on his first stories, and published him at home, rather than forcing his work to be published overseas. Duggan’s first collection might have languished in a shoe-box, published in bits and pieces in literary journals, victim to the caution of mainstream publishers and the inertia of government policy on the funding of the arts. *Immanuel’s Land* had a State Literary Fund grant, but only a publisher such as Lowry would have taken it on with such a meagre contribution towards the cost of its printing and publication.) Even the installation of this State Literary Fund, considered to be a move in the right direction by some, and a cause for suspicion by others, did not automatically grant publication status to writers in New Zealand. Holcroft comments, in his *Creative Problems*, that the existence of the Fund would mean that writers were no longer dependent on ‘one or two over-worked presses, in private hands’ (p.35), yet publishers
other than these few still remained reluctant and over-cautious when confronted with new writers, controversial subjects, or poets. The critical acclaim, both locally and internationally, accrued by *Immanuel's Land* encouraged both indigenous writing and local publishing, but it was Lowry, initially, who took the financial risk.

The war years saw the Progressive Publishing Society enter the arena of altruism, but its members' business acumen was about as astute as Lowry's, and it should be remembered that they were, all of them, contributing to the cause on a part-time basis. By the end of the war, they were a spent force, fallen over under the weight of the punishing publishing schedule they had set for themselves. The publishing arm of Paul's Book Arcade (later Pauls' Book Arcade, and, later still, Blackwood and Janet Paul), set up in 1945, accepted some of the burden of an increasing desire for New Zealanders to get their voices into print, but they, though willing to take chances on unknown quantities, and driven in equal measure by the sort of altruism that motivated Lowry, were more astute, less quick to publish, and, indeed, less politically motivated to publish than Lowry, who, at times, let his enthusiasm for the cause (usually a Socialist one) rule his judgement. It should not be inferred from this that Lowry was not a good editor, did not have a true eye for the worth of a work, but, as evidenced in his publishing, over nearly ten years, of *Here & Now*, he often published contrary to all consideration of what was sensible, logical or expected of him. *Here & Now*, though it cannot be discounted on any grounds—it was a valuable publication on a number of levels, in a country which was, the 1951 waterfront strike/lockout notwithstanding, living through some of its most complacent years—was, from Lowry's standpoint, though not in his view, a constant source of distress and worry. A further study of *Here & Now*, in terms of its political and social ethos, the difficult history it traced on the lives of those involved with it, and its contribution to new writing in New Zealand, would be well worth the pursuit. The first writings of Sylvia Ashton-Warner, for example, appear in *Here & Now*, as, incidentally, do quite a number of Lowry works. Typographically, it was uneven, and is a good example of this characteristic in the totality of Lowry's body of work, providing a running history of his output in the years of its existence. It would be interesting, for example, to compare the quality of some other publications of Pelorus, or Pilgrim Presses, with their contemporary issues of *Here & Now*.

The advent of Paul's Book Arcade also heralded the arrival of another exponent of typographical sensitivity—Janet Paul, who gained hers at the side of John Beaglehole. Publishing New Zealand literature and poetry, and causing it to be produced well (for they were not printers), the Pauls opened a seam in the whole area of this kind of publishing; it was on its way to becoming mainstream, though it is interesting to record that on a recent edition of 'Bookmarks' (RNZ, Sunday 10 October 1998), the editor of
Takahe commented that their own journal published things that, for example, Landfall (once the champion of the unknown writer!) wouldn’t touch. True mainstream publishers, it seems, are still unwilling to rush in where true believers do not fear to tread. Lowry’s legacy lives on. It is this legacy that places him in a unique position in New Zealand’s publishing history. Yes, his output was not large, yet, in a career that spanned only thirty years, for a man who was repeatedly on the brink of bankruptcy, in a country which had no history of literature publishing, his publishing efforts deserve to loom large—because he published at all; because he did it consistently throughout his life; and because he did it well, with the best of motives and the slightest of tangible financial rewards.

9.1.3 Bob Lowry as Genius?

The answer is, of course, as it is with most unprovable and imponderables, unanswerable. However, it is possible to draw some conclusions, to make some few definitive statements and to ask a great many more questions. What, for example, was the effect on Lowry’s typography of his espousal of socialist principles, principles he held dear and faithfully throughout his life, yet which others viewed suspiciously? In a working life punctuated by short-term bursts of book printing and small projects, from where did he muster the dedication to Here & Now, the magazine which dedicated itself to voicing the issues of the day, at least, in the opinion of one critic, those of the left-wing? How does his printing of verse compare, in quality and inventiveness, to that under discussion here, that which is mostly prose work? Would Lowry have been a better or more experimental typographer or a more prolific producer, had he had a consistent financial backer with deep pockets and endless patience and understanding; or if the relevant governmental agencies had been either in place or willing to subsidise all the work he wished to do; or even if he had simply been of a different nature when it came to the subjects of depression, alcohol abuse, undisciplined enthusiasm, and self-deception? Or would he, in all cases, have been the worse for not having to struggle in order to create: struggle, that oft-stated pre-requisite for all true artists? Again, these are unanswerable, yet it has been part of the myth of Bob Lowry that, had he had more sympathy, more money, more structure, fewer troubles, lived in a different time, had a more stable character, he would have been able to fulfil his potential—if only.

It is argued that it is fairly clear from this study that whatever his potential was, in whatever terms it is identified or categorised, Lowry more than fulfilled it. He began a
life-long career at a time of massive unemployment and restrictive social measures, when he was attempting to attain a university degree; he continued it in the face of wartime restrictions, the difficulties caused by the nature of his publishing programme, and his own particular personality problems; and he managed not only to do it well, but for a good many of those years, to make some sort of living out of it. What is more remarkable is that it was not a job of work for which he had any training, simply one for which he had a love and a determination to do well. He was a gifted man, an original thinker, a lover of poetry, a scholar (but no gentleman), with a generous spirit, an Irishman’s gift for a ‘crack’, and a demon who sat forever upon his shoulder. Such, perhaps, is the nature of genius.

So, was Bob Lowry a typographical genius? He called himself such when asked, and, all things considered, it might be conceded that he was right. But perhaps ‘genius’ is not the best word for this gifted man of letters, any more than is ‘saint’ for the spirit of generosity which saw him give up his own desires to ensure others achieved theirs, but, perhaps, ‘a transcendent talent’ more aptly describes Bob Lowry, the typographer who had his own quite particular sense of aesthetics, rather than Bob Lowry, the myth, or the genius. It was this sense, and the translation of it into words upon paper, which secures his place in the typographical history of print culture in this country. As more research and evaluation of his, as yet undocumented, work in the printing of poetry and that of ephemeral pieces is undertaken, the verdict may alter, yet should serve only to enhance further the reputation of this quite remarkable typographer.
So the University of Auckland is at last thinking seriously about a University Press. What on earth is to be done about it? To whom can we possibly turn for advice? Panic Stations! Isn't there somewhere a bookbinder we can turn to, a paleographer turned papermaker, a radio announcer, a vice-chancellor with an interest in Greek orthography, some student with a complete set of rubber stamps—or even, as a last desperate resort, one of the many printers Bob Lowry has trained or presses he has founded.

Perhaps a better system would be to shop around for our printing—call tenders for everything, just as Turners and Growers do for vegetables. Bit of Gill here, Cheltenham there, Bondini [sic] or Cond oniet or whatever you call it somewhere these boxed with some slightly sprung onions, and an occasional sack of potatoes a bit off, the odd spot of bad pressmanship, sometimes even a complete and utter botch (but a decent printer would knock five per cent off his price in such a case).

The students could help a bit too. Ted Smith's been madly keen about printing ever since he left Grammar last November: already got a whole sheet of Letraset transfers and has nearly got enough saved for a complete set of rubber stamps, including a lion, a giraffe, a five pointed star and an indexfinger fist. And there's a girl on the Students Exec who knows a printer at Milford: prints Cracet al ready, might as well print all the other stuff too.

The Professor-elect of Dental Prosthetics has a cousin with a kind of duplicator thing that prints in two colours: let's ask his advice. Not to worry. *Nil desperandum. Viva! academia.*

Then there's that printing firm out towards Drury who once helped one of the groundsmen out with some wedding invitations when his daughter had to get married in a bit of a hurry. The office has instructions to give them an odd job occasionally.

Some of the Fine Arts boys and the architects know a thing or two about layouts: the foreign language chaps are always interested in accented letters and someone upstairs has theories about the comparative legibility of the various Greek founts available at Papakura. To avoid ruffling any feelings, perhaps the whole damned staff, Council and student body should be members *ex officio* of the Press Governors or Syndics or whatever they're going to be called.

On no account whatever should any encouragement be given to a character called Lowry who occasionally comes round cap in hand pushing his own barrow. The man is a dangerous Communist who has organised Professors Reid and Joseph, Father Forsman and some of the nuns who attend our lectures on contraceptive techniques into an underground cell which meets regularly every Friday in the basement of Newman Hall. Lowry is also a notorious drunkard who is often to be found roistering in the cloisters or vomiting in the vestibule, a habit he caught from certain staff members in the thirties, when discipline was looser. Algie (and we may thank God for it) clamped down on all that sort of thing when they made him Minister and Visitor *ex officio* and summa cum laude. Lowry's impudence went beyond all bearable limits after his nauseating performance when he used to put in for aegrotat passes on some hare-brained theory that one drank one's way into Masters' degrees in certain English universities.
Perhaps one of the laboratory technicians could be made University printer. Most of them have some dark little cubby-hole of a store-room that would make excellent premises for a press. A good keen man might even be able to make his own type out of glass or odd bits of metal offcuts (what the surgeons call the giblets). There's hardly anyone round the place who doesn't know a bit about printing—or hasn't often at least given it a thought, or found it fascinating with all those little metal stamps in trays and funny little boxes and so forth. It shouldn't be hard to find some enthusiast who'd be happy to take say a lecturer's salary and give it a go for an initial trial period of twenty years? If the papermaker's efforts succeed in producing a substance that will take his very specialised inks and inking methods sympathetically, that might afford a solution to the problem. Especially if Bill Barr could run up say a thousand viewing lenses so that the stuff could be read. Fiat lux.

When in 1933 I printed the *Golden Jubilee Book of the Auckland University College* on a small platen press in the old Geology Department's storage cellar, I urged the authorities to set up a University Press then, with me as its first printer, and many's the time I've hammered the suggestion since. To quote Denis Glover from Book VIII:

If typography is a word that some of us now understand, the credit is Bob Lowry's. That we have not only a more general interest in the appearance of printed matter, not only a few critics of typography but several zealous practitioners, is almost entirely due to the impetus provided by Lowry in the early thirties... In July 1932 came Phoenix Number Two, bearing the grandiloquent imprint "Auckland: at the University Press."

... Here then was Phoenix (for after a fourth flight the bird failed to take off again), important not only for what it was but for what it led to. Not writers alone were tentatively stretching their wings, but a typographer.

Since then I have founded and run presses at the Auckland Teachers' College and for the Third NZ Division in New Caledonia, taught printing for several years at Seddon Tech, founded the Pelorus and the Pilgrim Presses, and during the last six months have started the Wakefield Press along the approach to fine printing and away from the cruder commercialist approach. As H. O. Roth wrote in an article in *New Zealand Libraries* (Jan-Feb 1963):

The appointment of an editor led to a great improvement in the physical appearance of Auckland University publications. Much of the credit for this must also go to Mr. R. W. Lowry, a former student of the University, and an outstanding printer. In the early thirties Mr Lowry established the Auckland University Student's Association Press, and in 1934 his Unicorn Press printed for the University a booklet of illustrations to Dr. Anschutz's lectures. Since the war the great bulk of Auckland University publications has been printed by presses which were at some time associated with Mr. Lowry—the Pelorus Press, the Pilgrim Press and the Wakefield Press.

If this multiplicity of presses seems to indicate a certain scattiness, there are valid explanations. I have always had more the craftsman's approach than the businessman's, and moreover devoted many years to the founding, editing and nourishing of *Here & Now*, of which Professor F. L. W. Wood writes in *This New Zealand* (third edition):

The State Literary Fund... has also provided support for small and public-spirited publishing houses, which have played an honourable part in the story. They, rather than the large commercial firms, have made New Zealanders aware of the talent in their midst. Once such press, incidentally produces that solid quarterly *Landfall*; and a second, a slightly waspish monthly, *Here & Now*. 
Appendix

Together Landfall and Here & Now provide a valuable index to New Zealand thinking and cultural achievement... Here & Now is more deeply impregnated with the atmosphere of Auckland than is Landfall with that of the South Island, and its bias is heavily politico-economic. Yet it has striven valiantly since 1949 to fill a notable gap in New Zealand's equipment, the lack of a long-lived journal published often enough and with adequate circulation to provide a forum for cultural discussion and criticism.

I note in passing that Charles Brasch, a very wealthy man who has also had Literary Fund backing for many a year with Landfall, was recently awarded an honorary doctorate by the University of Otago for his services to New Zealand literature. Far be it from me to hint at anything, but if Auckland really wanted to go one better than Otago, it could perhaps confer some honour on my wife, upon whose loyalty, health and living standards I have grossly imposed, as is the habit of this world's fanatical enthusiasts. Mrs Lowry & myself would prefer some degree which does not involve the hard square cap (which makes one look too much like a chorister), but rather the soft, floppy velvet beret-like thing they use at Oxford—much more elegant. But all that was by-the-by.

It should be pointed out that in all my printing enterprises, whether institutional or personal, I have always worked very hard and conscientiously—far beyond the demands of duty—as the Brigadier i/c administration 3 Div once put it. This devotion has some-times gained its reward. To quote from the Auckland Star of 26 Feb 1959

For the second time in three years the Auckland typographer Robert Lowry has won international recognition for his Pilgrim Press. The recognition was shared with the University of Auckland's binder for the production and design of the bibliography A. R. D. Fairburn, 1904-57, compiled by Miss Olive Johnson, of the University Library.

This was one of ten New Zealand books selected primarily for the International Book Design Exhibition which will open in London Next May...

The Pilgrim Press also won a place in the same exhibition in 1957 for Maurice Duggan's Immanuel's Land, a collection of short stories, the design and printing of which were carried out by Mr. Lowry and the binding by the Disabled Servicemen's Rehabilitation League.

Over a period of many years Mr Lowry has been associated with the production of typographically outstanding New Zealand publications, ranging from volumes of verse and short stories to light-hearted efforts like Fairburn's chaotic How to Ride a Bicycle in Seventeen Lovely Colours.

And this year, opening a Festival Exhibition, Designed in New Zealand, Dr W. B. Sutch had this to say at the Elam School of Fine Arts on 13 May:

Auckland is to be congratulated on the catalogue for the Festival. Not only is it an excellent guide to what is on each day: it is an admirable produced piece of typography. When we realise how difficult it is to incorporate advertisements in a brochure of this kind, it becomes all the more evident what a good job Bob Lowry has made of the production...

New Zealand is fortunate in having a few typographer who have refused to compromise with triviality, and Mr Lowry is one of this small number. If one inspects the exhibition of English typography one sees some excellent examples of the aesthetic use of the printed page. If one turns to the examples in this exhibition of the typographical art in New Zealand, one sees similarly a high quality job, somewhat less solemn in some cases.

There are some good examples of typography from several printers, but I would particularly draw your attention to the kind of work shown here from one of our Auckland typographers, Robert Lowry. New Zealand is fortunate to have him. We should cherish our Bob Lowrys.
Appendix

HOW TO CHERISH OUR BOB LOWRY

Give him what he's always wanted, make him printer to the University. This should have great value to the University as well as to Lowry. As he sees the position:

[I] No attempt should be made to develop the Xerox-Multilith unit now operating in the Bindery into anything very much bigger. It should be rounded off at about its present level, with possibly further units similar to those at present there, as the demand for their functions increases. Further accessories might be added to the present units, in particular a photo-composing machine. A Japanese version is available at a price, including adequate accessories of about £1100. The Japanese are very clever with optical gear, on which this process is based.

But in general, the University should not, at least in this generation, try to go into business as printers on a big enough scale to cope with all its own printing needs. The capital cost of adequate plant and premises should rule that quite out of order.

[II] The total annual expenditure on all the printing and stationery needed by Auckland University Administration, the Library, all the special Schools, Adult Education and the Students' Association must be very high.

[a] A special officer professionally qualified to handle the disposal of this mass of printing in toto could effect very great savings—far more, I am sure, than his emolument.

[b] If this special officer had in addition special qualifications in typography, the quality of all printed work for the University could improve greatly even as the cost came down.

[IV] [sic]. Administratively the position might be met by the appointment of a Lecturer or Senior Lecturer in Typography.

He could lecture on typography at Elam and at the School of Architecture, with a few lectures perhaps in the English Course and possibly one or two to students in the Accountancy Department on buying stationery, etc.

He is a good lecturer with a friendly and informal approach, and does in fact hold a secondary schoolteachers' certificate (Teachers' B).

He could also help at Elam to produce with staff and students some good and interesting work in their printing department.

[V] The officer would also cooperate with Mr Mortimer and the existing printing establishment, with Dr McCormick, Director of Publications with the purchasing officer of the Registrar's department, and with the Student's [sic] Association not only on their printing needs but on their stationery orders as well.

[VI] He feels that he could handle these assignments efficiently, industriously and conscientiously. Since he abandoned a year ago his last attempt to set up a printing business without adequate capital, he is at work organising the wealth of printing and inspirational material acquired during forty years; and as a designer he has entered on a new creative period that promises to be much more fruitful because it is now mature and deliberate, than his by no means meagre performances to date.

[VII] By some such appointment the University could purge its conscience and rest content that Dr Sutch's prescription to cherish Bob Lowry had been adequately dispensed.

• • •
Appendix

For lo, the winter is passed, the rain is over and gone. The flowers appear on the earth; the time of the singing birds is come, and the voice of the turtle is heard in our land. The fig-tree putteth forth her green figs, and the vines with the tender grapes give a good smell. Arise, my love, my fair one, and come away.
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