

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

"I am a Typographical Genius"

An investigation into the work of
Robert William Lowry

A b s t r a c t

• • • • •

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.

• • • • •

¹ GLASER, B and STRAUSS, A. *The Discovery of Grounded Theory: Strategies for Qualitative Research*. Chicago: Aldine, 1967.

A c k n o w l e d g m e n t s

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

.....

	page
Abstract	iii
Acknowledgments	v
List of Illustrations	xi
.....	
Introduction	1
THE QUESTION	3
The Early Years, the Middle Years and the Last Years	7
1 The Early Years: 1929-1937	9
1.1 THE STUDENT PRINTS	9
1.1.1 Auckland Grammar School	9
1.1.2 Auckland University College	21
1.1.3 Down South and Back North	35
1.2 THE UNICORN PRESS	45
2 The Middle Years: 1938-1953	55
2.1 THE WOODPECKER AND PELORUS PRESS [LIMITED]	55
3 The Last Years: 1954-1963	69
3.1 THE PILGRIM PRESS [LIMITED]	69
3.2 THE ROUGH STUFF and WAKEFIELD PRESS	77
Threnody for Bob Lowry	87

	page
4 Student Publications	89
4.1 <i>THE PHOENIX</i>	91
4.1.1 Volume One Number One	91
4.1.2 Volume One Number Two	111
4.1.3 Volume Two Number One	125
4.1.4 Volume Two Number Two	145
4.2 <i>KIWI</i>	157
4.2.1 <i>Kiwi</i> 1932	157
4.2.2 <i>Kiwi</i> 1948	165
4.2.3 <i>Kiwi</i> 1958	177
4.3 <i>MAHUKA</i>	185
4.4 <i>THE SEDDONIAN</i>	203
4.5 <i>PEDAGOGUE</i>	211
4.5.1 <i>Pedagogue</i> 1956	211
4.5.2 <i>Pedagogue</i> 1957	215
5 The Kiwi Printing Unit	221
5.1 THE UNIT	223
5.2 <i>KIWI NEWS</i>	229
6 A Printer at Play	235
6.1 <i>THE SKY IS A LIMPET</i> <i>(A POLLYTICKLE PARROTTY)</i>	237
6.2 <i>HOW TO RIDE A BICYCLE</i> <i>IN SEVENTEEN LOVELY COLOURS</i>	251

	p a g e
7 A Printer at Work	271
7.1 THE MIGHT HAVE BEEN [BUT WOULDN'T]	273
7.2 PRINTER TO THE UNIVERSITY	277
7.2.1 <i>The Jubilee Book</i>	277
7.2.2 <i>Illustrations and Specimens of Criticism</i>	291
7.2.3 <i>T. S. Eliot and Walt Whitman</i>	293
7.2.4 <i>The Grey Government</i>	299
7.3 ESSAYS and STORY BOOKS	305
7.3.1 <i>Katherine Mansfield: An Essay</i>	305
7.3.2 <i>Brown Man's Burden</i>	309
7.3.3 <i>New Zealand Notables</i>	315
7.3.4 <i>Immanuel's Land</i>	325
7.3.5 <i>Spring Fires</i>	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 <i>Image</i>	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	xxiii
Bibliography	xxviii
	••ix

List of Illustrations

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

.....

[f i g]	p a g e
[11] R. W. Lowry ex-libris University of Auckland Library. A-194, Box 9, Folder 1	9
[2] R. W. Lowry business card, c.1929 Alexander Turnbull Library. MS-Papers 0418-001	14
[3] The <i>Zip</i> dodger Alexander Turnbull Library. MS-Papers 0418-002	16
[4] The Phoenix Committee letterhead Alexander Turnbull Library. MS-Papers 5523-12	20
[5] Unicorn symbol (from Unicorn Press letterhead) Alexander Turnbull Library. MS-Papers 3865-2/3/6C	45
[6] A page from <i>No New Thing</i> . R. A. K. Mason Janet Paul collection	46
[7] Cover of <i>Squire Speaks</i> . R. A. K. Mason Janet Paul collection	48
[8] A page from <i>Lyttelton Harbour</i> . D'Arcy Cresswell Ron Holloway collection	50
[9] The imprint on the dust jacket of <i>Brown Man's Burden</i> Janet Paul collection	53
[10] Symbol used by Pelorus Press Patricia Thomas collection	55
[11] Programme for 1946 Concert—Seddon Memorial Technical College Alexander Turnbull Library. Ms-Papers 5640-028	58
[12] Programme for <i>The Tempest</i> . Seddon Memorial Technical College University of Auckland Library, A-194, Box 1, Folder 7	58
[13] An E. Mervyn Taylor engraving of the shed on the One Tree Hill property Patricia Thomas collection	60
[14] The old bakery at 2A Severn Street, premises of Pelorus Press Limited Robin Lush collection	62
[15] A <i>Here & Now</i> advertisement in <i>Design Review</i> Alexander Turnbull Library.	64
[16] The inaugural <i>Design Review</i> Alexander Turnbull Library	64

• • • x i

[f i g]	p a g e
[17] The title page from <i>Shadow of the Flame</i> . Hubert Witheford Patricia Thomas collection	6 6
[18] The title page from <i>Ungrateful People</i> . George Fraser Patricia Thomas collection	6 6
[19] An advertisement for Pilgrim Press in <i>Image 5</i> . Patricia Thomas Collection	6 9
[20] Photograph of Jean Watson, Robin Lush, Denis Glover, Victor Zaramba, and Bob Lowry at Pilgrim Press Robin Lush collection	7 2
[21] A page spread from <i>Forty Thousand Beers Ago</i> . John Yelash Patricia Thomas Collection	7 2
[22] A programme for the University of Auckland Music Society University of Auckland Library. A-194 Box 6, Folder 7	7 4
[23] The Rough Stuff Cutters and Leather Merchants, premises of Hurricane House Robin Lush collection	7 7
[24] Lowry setting type in Hurricane House Robin Lush collection	7 8
[25] The title page from <i>Thirty Poems</i> . Barry Mitcalfe Patricia Thomas collection	7 8
[26] Two pages from the Wakefield Press specimen book Robin Lush collection	8 0
[27] Illustration from 'The University of Auckland Press Auckland University Library collection	8 9
[28] Cover of <i>Phoenix</i> Volume One Number One Janet Paul collection	9 1
[29] Cover of <i>Phoenix</i> Volume One Number Two Janet Paul collection	9 1
[30] Cover of <i>Phoenix</i> Volume Two Number One Patricia Thomas collection	9 0
[31] Cover of <i>Phoenix</i> Volume Two Number Two Patricia Thomas collection	9 0
[32] Cover of <i>Phoenix</i> Volume One Number One Janet Paul collection	9 4
[33] Title page of <i>Phoenix</i> Volume One Number One Janet Paul collection	9 4
[34] A spread from <i>Phoenix</i> Volume One Number One Janet Paul collection	9 6

[f i g]		p a g e
[35]	A spread from <i>Phoenix</i> Volume One Number One Janet Paul collection	9 6
[37]	A spread from <i>Phoenix</i> Volume One Number One Janet Paul collection	9 8
[38]	A page from <i>Phoenix</i> Volume One Number One Janet Paul collection	9 8
[39]	A page from <i>Phoenix</i> Volume One Number One Janet Paul collection	1 0 0
[40]	A page from <i>Phoenix</i> Volume One Number One Janet Paul collection	1 0 0
[41]	A spread from <i>Phoenix</i> Volume One Number One Janet Paul collection	1 0 2
[42]	The disclaimer from <i>Phoenix</i> Volume One Number One Janet Paul collection	1 0 8
[43]	A Len Morrison lino-cut from <i>Phoenix</i> Volume One Number One Janet Paul collection	1 1 0
[44]	Cover of <i>Phoenix</i> Volume One Number Two Janet Paul Collection	1 1 4
[45]	Title spread of <i>Phoenix</i> Volume One Number Two Janet Paul collection	1 1 4
[46]	The contents page from <i>Phoenix</i> Volume One Number Two Janet Paul collection	1 1 6
[47]	A spread from <i>Phoenix</i> Volume One Number Two Janet Paul collection	1 1 8
[48]	A page from <i>Phoenix</i> Volume One Number Two Janet Paul collection	1 2 0
[49]	A page from <i>Phoenix</i> Volume One Number Two Janet Paul collection	1 2 0
[50]	A page from <i>Phoenix</i> Volume One Number Two Janet Paul collection	1 2 0
[51]	Cover of <i>Phoenix</i> Volume Two Number One Patricia Thomas collection	1 2 4
[52]	The title page from <i>Phoenix</i> Volume Two Number One Patricia Thomas collection	1 2 6
[53]	A spread from <i>Phoenix</i> Volume Two Number One Patricia Thomas collection	1 3 2

[f i g]	p a g e
[5 4] The masthead page from <i>Phoenix</i> Volume Two Number One Patricia Thomas collection	1 3 4
[5 5] A spread from <i>Phoenix</i> Volume Two Number One Patricia Thomas collection	1 3 8
[5 6] A spread from <i>Phoenix</i> Volume Two Number One Patricia Thomas collection	1 3 8
[5 7] A page from <i>Phoenix</i> Volume Two Number One Patricia Thomas collection	1 4 0
[5 8] A spread from <i>Phoenix</i> Volume Two Number One Patricia Thomas collection	1 4 0
[5 9] A spread from <i>Phoenix</i> Volume Two Number One ('Groundswell' insert) Patricia Thomas collection	1 4 2
[6 0] Cover of <i>Phoenix</i> Volume Two Number Two Patricia Thomas collection	1 4 4
[6 1] The title page from <i>Phoenix</i> Volume Two Number Two Patricia Thomas collection	1 4 6
[6 2] The contents page from <i>Phoenix</i> Volume Two Number Two Patricia Thomas collection	1 4 8
[6 3] The masthead page from <i>Phoenix</i> Volume Two Number Two Patricia Thomas collection	1 5 0
[6 4] 'For Phoenix and Oriflamme' (<i>Phoenix</i> Volume Two Number Two) Patricia Thomas collection	1 5 5
[6 5] The title page from <i>Kiwi</i> 1932 Robin Lush collection	1 5 6
[6 6] A page from <i>Kiwi</i> 1932 Robin Lush collection	1 5 8
[6 7] A spread from <i>Kiwi</i> 1932 Robin Lush collection	1 5 8
[6 8] A page from <i>Kiwi</i> 1932 Robin Lush collection	1 6 0
[6 9] A spread from <i>Kiwi</i> 1932 Robin Lush collection	1 6 2
[7 0] A page from <i>Kiwi</i> 1932 Robin Lush collection	1 6 2
[7 1] Cover of <i>Kiwi</i> 1948 Robin Lush collection	1 6 4

[f i g]		p a g e
[7 2]	The title page from <i>Kiwi</i> 1948 Robin Lush collection	1 6 4
[7 3]	The contents page from <i>Kiwi</i> 1948 Robin Lush collection	1 6 6
[7 4]	A spread from <i>Kiwi</i> 1948 Robin Lush collection	1 6 8
[7 5]	A page from <i>Kiwi</i> 1948 Robin Lush collection	1 6 8
[7 6]	A page from <i>Kiwi</i> 1948 Robin Lush collection	1 7 0
[7 7]	A page from <i>Kiwi</i> 1948 Robin Lush collection	1 7 0
[7 8]	A spread from <i>Kiwi</i> 1948 Robin Lush collection	1 7 0
[7 9]	A page from <i>Kiwi</i> 1948 Robin Lush collection	1 7 2
[8 0]	A page from <i>Kiwi</i> 1948 Robin Lush collection	1 7 2
[8 1]	A page from <i>Kiwi</i> 1948 Robin Lush collection	1 7 4
[8 2]	A page from <i>Kiwi</i> 1948 Robin Lush collection	1 7 4
[8 3]	A page from <i>Kiwi</i> 1948 Robin Lush collection	1 7 4
[8 4]	A spread from <i>Kiwi</i> 1948 Robin Lush collection	1 7 6
[8 5]	The contents page from <i>Kiwi</i> 1958 Robin Lush collection	1 7 8
[8 6]	The verso to contents from <i>Kiwi</i> 1958 Robin Lush collection	1 7 8
[8 7]	A page from <i>Kiwi</i> 1958 Robin Lush collection	1 8 0
[8 8]	A spread from <i>Kiwi</i> 1958 Robin Lush collection	1 8 2
[8 9]	A spread from <i>Kiwi</i> 1958 Robin Lush collection	1 8 2

[f i g]		p a g e
[90]	The lion and the unicorn from <i>Manuka</i> 1941 Robin Lush collection	1 8 4 / 5
[91]	The title page from <i>Manuka</i> 1941 Robin Lush collection	1 8 6
[92]	The contents page from <i>Manuka</i> 1941 Robin Lush collection	1 8 8
[93]	A spread from <i>Manuka</i> 1941 Robin Lush collection	1 9 0
[94]	A page from <i>Manuka</i> 1941 Robin Lush collection	1 9 0
[95]	A page from <i>Manuka</i> 1941 Robin Lush collection	1 9 2
[96]	A lino-cut from <i>Manuka</i> 1941 Robin Lush collection	1 9 2
[97]	'The Rat' from <i>Manuka</i> 1941 Robin Lush collection	1 9 5
[98]	A page from <i>Manuka</i> 1941 Robin Lush collection	1 9 4
[99]	A page from <i>Manuka</i> 1941 Robin Lush collection	1 9 6
[100]	A page from <i>Manuka</i> 1941 Robin Lush collection	1 9 8
[101]	A spread from the <i>Seddonian</i> , 1945 Alexander Turnbull Library	2 0 6
[102]	A page from the <i>Seddonian</i> Alexander Turnbull Library	2 0 8
[103]	A column from a page from the <i>Seddonian</i> Alexander Turnbull Library	2 0 9
[104]	Sections from the opening spread of <i>Pedagogue</i> , 1956 and 1957 Robin Lush collection	2 1 0
[105]	A spread from <i>Pedagogue</i> , 1956 Robin Lush collection	2 1 2
[106]	A page from <i>Pedagogue</i> , 1956 Robin Lush collection	2 1 2
[107]	'typogrif', a page from <i>Pedagogue</i> , 1956 Robin Lush collection	2 1 4

[f i g]	p a g e
[108] A spread from <i>Pedagogue</i> , 1957 Robin Lush collection	2 1 6
[109] The editorial page from <i>Pedagogue</i> , 1957 Robin Lush collection	2 1 6
[110] A spread from <i>Pedagogue</i> , 1957 Robin Lush collection	2 1 8
[111] A spread from <i>Pedagogue</i> , 1957 Robin Lush collection	2 1 8
[112] The inside back cover of <i>Pedagogue</i> , 1957 Robin Lush collection	2 1 9
[113] 'The New Kiwi'. No. 35, 21 September 1943 Alexander Turnbull Library	2 2 1
[114] The first <i>Kiwi News</i> , No. 1, Thursday 4 March 1943 Alexander Turnbull Library	2 2 9
[115] <i>Kiwi News</i> , No. 35, 21 September 1943 Alexander Turnbull Library	2 3 0
[116] <i>Kiwi News</i> , Vol.2 No. 1, Tuesday 24 December 1943 Alexander Turnbull Library	2 3 2
[117] <i>Kiwi News</i> , Vol. 2 No. 28, Tuesday 20 June 1944 Alexander Turnbull Library	2 3 2
[118] The cover of <i>The Sky is a Limpet [A Pollytickle Parrotty]</i> A. R. D. Fairburn Janet Paul collection	2 3 6
[119] The half-title of <i>The Sky is a Limpet [A Pollytickle Parrotty]</i> A. R. D. Fairburn Janet Paul collection	2 4 0
[120] The title page of <i>The Sky is a Limpet [A Pollytickle Parrotty]</i> A. R. D. Fairburn Janet Paul collection	2 4 0
[121] A spread from <i>The Sky is a Limpet [A Pollytickle Parrotty]</i> A. R. D. Fairburn Janet Paul collection	2 4 2
[122] A spread from <i>The Sky is a Limpet [A Pollytickle Parrotty]</i> A. R. D. Fairburn Janet Paul collection	2 4 2
[123] A spread from <i>The Sky is a Limpet [A Pollytickle Parrotty]</i> A. R. D. Fairburn Janet Paul collection	2 4 4

[f i g]	p a g e
[124] A spread from <i>The Sky is a Limpet [A Pollytickle Parrotty]</i> A. R. D. Fairburn Janet Paul collection	2 4 4
[125] A page from <i>How to Ride a Bicycle in Seventeen Lovely Colours</i> A. R. D. Fairburn Janet Paul collection	2 5 1
[126] The cover of <i>How to Ride a Bicycle in Seventeen Lovely Colours</i> A. R. D. Fairburn Janet Paul collection	2 5 4
[127] A spread from <i>How to Ride a Bicycle in Seventeen Lovely Colours</i> A. R. D. Fairburn Janet Paul collection	2 6 0
[128] Sample pages from <i>How to Ride a Bicycle in Seventeen Lovely Colours</i> A. R. D. Fairburn Janet Paul collection	2 6 4
[129] A page from <i>How to Ride a Bicycle in Seventeen Lovely Colours</i> A. R. D. Fairburn Janet Paul collection	2 6 6
[130] The cover of the 1933 <i>Jubilee Book</i> Patricia Thomas collection	2 8 2
[131] The title page of the 1933 <i>Jubilee Book</i> Patricia Thomas collection	2 8 4
[132] The 'Wedding Cake' from the 1933 <i>Jubilee Book</i> Patricia Thomas collection	2 8 6
[133] A page from the 1933 <i>Jubilee Book</i> Patricia Thomas collection	2 8 6
[134] A page from the 1933 <i>Jubilee Book</i> Patricia Thomas collection	2 8 6
[135] A page from the 1933 <i>Jubilee Book</i> Patricia Thomas collection	2 8 6
[136] A page from the 1933 <i>Jubilee Book</i> Patricia Thomas collection	2 8 8
[137] A page from the 1933 <i>Jubilee Book</i> Patricia Thomas collection	2 8 8
[138] A page from the 1933 <i>Jubilee Book</i> Patricia Thomas collection	2 8 8

[f i g]		p a g e
[139]	A page from the 1933 <i>Jubilee Book</i> Patricia Thomas collection	2 8 8
[140]	A page from the 1933 <i>Jubilee Book</i> Patricia Thomas collection	2 9 0
[141]	A page from the 1933 <i>Jubilee Book</i> Patricia Thomas collection	2 9 0
[142]	A page from the 1933 <i>Jubilee Book</i> Patricia Thomas collection	2 9 0
[143]	The title page of <i>Illustrations and Specimens of Criticism</i> . R. P. Anschutz Alexander Turnbull Library	2 9 2
[144]	A spread from <i>Illustrations and Specimens of Criticism</i> . R. P. Anschutz Alexander Turnbull Library	2 9 2
[145]	The title page of <i>T. S. Eliot and Walt Whitman</i> . Prof. Sydney Musgrove Patricia Thomas collection	2 9 4
[146]	The verso to title/ dedication spread from <i>T. S. Eliot and Walt Whitman</i> . Prof. Sydney Musgrove Patricia Thomas collection	2 9 4
[147]	A page from <i>T. S. Eliot and Walt Whitman</i> . Prof. Sydney Musgrove Patricia Thomas collection	2 9 6
[148]	A spread from <i>T. S. Eliot and Walt Whitman</i> . Prof. Sydney Musgrove Patricia Thomas collection	2 9 6
[149]	A page from <i>Image 1</i> . Robert Thompson Patricia Thomas collection	2 9 8
[150]	A page from <i>Image 3</i> . Robert Thompson Patricia Thomas collection	2 9 8
[151]	A page from <i>Image 5</i> . Robert Thompson Patricia Thomas collection	2 9 8
[152]	The title page from <i>The Grey Government</i> . T. G. Wilson Margaret Hayward collection	3 0 0
[153]	A page from <i>The Grey Government</i> . T. G. Wilson Margaret Hayward collection	3 0 2
[154]	A page from <i>Ends and Means in New Zealand Politics</i> . R. M. Chapman Janet Paul collection	3 0 2
[155]	The front cover of <i>Katherine Mansfield: An Essay</i> . Arthur Sewell Patricia Thomas collection	3 0 4

[f i g]	p a g e
[156] A page from <i>Katherine Mansfield: An Essay</i> . Arthur Sewell Patricia Thomas collection	3 0 6
[157] A page from <i>Katherine Mansfield: An Essay</i> . Arthur Sewell Patricia Thomas collection	3 0 6
[158] A spread from <i>Katherine Mansfield: An Essay</i> . Arthur Sewell Patricia Thomas collection	3 0 6
[159] The title page of <i>Brown Man's Burden</i> . Roderick Finlayson Janet Paul collection	3 1 0
[160] 'Foreword' from <i>Brown Man's Burden</i> . Roderick Finlayson Janet Paul collection	3 1 0
[161] A page from <i>Brown Man's Burden</i> . Roderick Finlayson Janet Paul collection	3 1 2
[162] A page from <i>Brown Man's Burden</i> . Roderick Finlayson Janet Paul collection	3 1 2
[163] The title spread from Caxton's <i>New Zealand Notables</i> . R. M. Burdon National Library of New Zealand	3 1 8
[164] The title spread from Pelorus's <i>New Zealand Notables</i> . R. M. Burdon National Library of New Zealand	3 1 8
[165] The list of notables from Caxton's <i>New Zealand Notables</i> . R. M. Burdon National Library of New Zealand	3 2 0
[166] The list of notables from Pelorus's <i>New Zealand Notables</i> . R. M. Burdon National Library of New Zealand	3 2 0
[167] The contents list from Caxton's <i>New Zealand Notables</i> . R. M. Burdon National Library of New Zealand	3 2 0
[168] The contents list from Pelorus's <i>New Zealand Notables</i> . R. M. Burdon National Library of New Zealand	3 2 0
[169] A page from Caxton's <i>New Zealand Notables</i> . R. M. Burdon National Library of New Zealand	3 2 2
[170] A page from Pelorus's <i>New Zealand Notables</i> . R. M. Burdon National Library of New Zealand	3 2 2
[171] The cover of <i>Immanuel's Land</i> . Maurice Duggan Patricia Thomas collection	3 2 8
[172] The title spread of <i>Immanuel's Land</i> . Maurice Duggan Patricia Thomas collection	3 2 8
[173] The verso to title/ dedication spread of <i>Immanuel's Land</i> . Maurice Duggan Patricia Thomas collection	3 3 0

[f i g]		p a g e
[174]	The acknowledgments/contents spread of <i>Immanuel's Land</i> . Maurice Duggan Patricia Thomas collection	3 3 0
[175]	A page from <i>Immanuel's Land</i> . Maurice Duggan Patricia Thomas collection	3 3 2
[176]	A spread from <i>Immanuel's Land</i> . Maurice Duggan Patricia Thomas collection	3 3 2
[177]	The cover of <i>Spring Fires</i> . Ormond Burton Patricia Thomas collection	3 3 4
[178]	The title page of <i>Spring Fires</i> . Ormond Burton Patricia Thomas collection	3 3 6
[179]	A spread from <i>Spring Fires</i> . Ormond Burton Patricia Thomas collection	3 3 8
[180]	A spread from of <i>Spring Fires</i> . Ormond Burton Patricia Thomas collection	3 3 8
[181]	The cover of Pelorus Press's <i>Image 1</i> . Robert Thompson Patricia Thomas collection	3 4 8
[182]	The cover of Pilgrim Press's <i>Image 5</i> . Robert Thompson Patricia Thomas collection	3 4 8
[183]	The contents page from Pelorus Press's <i>Image 1</i> . Robert Thompson Patricia Thomas collection	3 5 0
[184]	The contents page from Pilgrim Press's <i>Image 5</i> . Robert Thompson Patricia Thomas collection	3 5 0
[186]	A spread from Pelorus Press's <i>Image 1</i> . Robert Thompson Patricia Thomas collection	3 5 2
[186]	A spread from Pilgrim Press's <i>Image 5</i> . Robert Thompson Patricia Thomas collection	3 5 2



INTRODUCTION

overleaf:

Robert William Lowry by Dennis Knight Turner
(The Wakefield Press specimen book, *n.p.*)

Collection: Robin Lush

THE QUESTION

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.

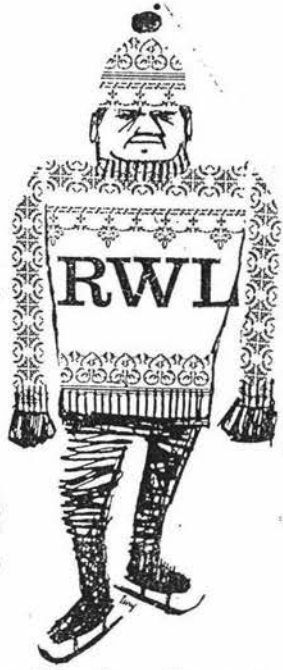
Lowry’s manner of addressing these issues in his work tended to be intuitive, though based on both the formal qualities of 20th century revivalism and the functionalist canons of modernism. Within the constraints of applying typographic principles in a country so far away from the activities of their 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]

Ex libris—R. W. Lowry: a Len Morrison lino-cut.
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



1.1 THE STUDENT PRINTS

1.1.1 Auckland Grammar School

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 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,¹ 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 S[outhern] 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 '[c]onflict 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 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 *Opuscle*, 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 Glover² 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.

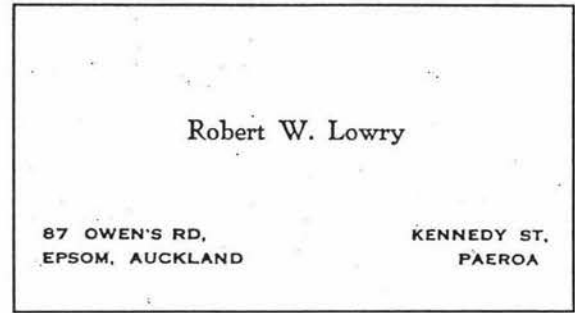
Lowry claimed to be 'possessed of a Jo-Ward-like³ wizardry for finance' (Lowry to Glover, 26 April 1929, 0418/001), and suggested to Glover that the very success of the *Opuscle* and his confidence in its continuation were such that he had high expectations of profits from the second issue, based, not 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.



[fig. 2]

An early Lowry business card, c.1929-30.

Collection: Alexander Turnbull Library

What he did buy was a press.¹ 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 *Opuscule*, 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 *Opuscule* 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 that chirpy 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.'s going to be ABSOLUTELY THE ZIPPIEST THING GOING!! The OPUSCULE wasn't too foul, was it? But ZIP's going to have peppier prose, funnier 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 Æsop 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 Jazzer, Eddy Harwin & his *second-hand* Chev., the King of the Kamera-Klub, Poker-Face Pete (alias the Freak French-master), etc. etc. , is just

THE LI'L OLE CAT'S PAJAMAS

What's the 4th and Greatest Aid to Maths.?

[fig. 3]

The 'dodger' for the second edition of the Opuscule, now called Zip.
Collection: Alexander Turnbull Library

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,¹ 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.

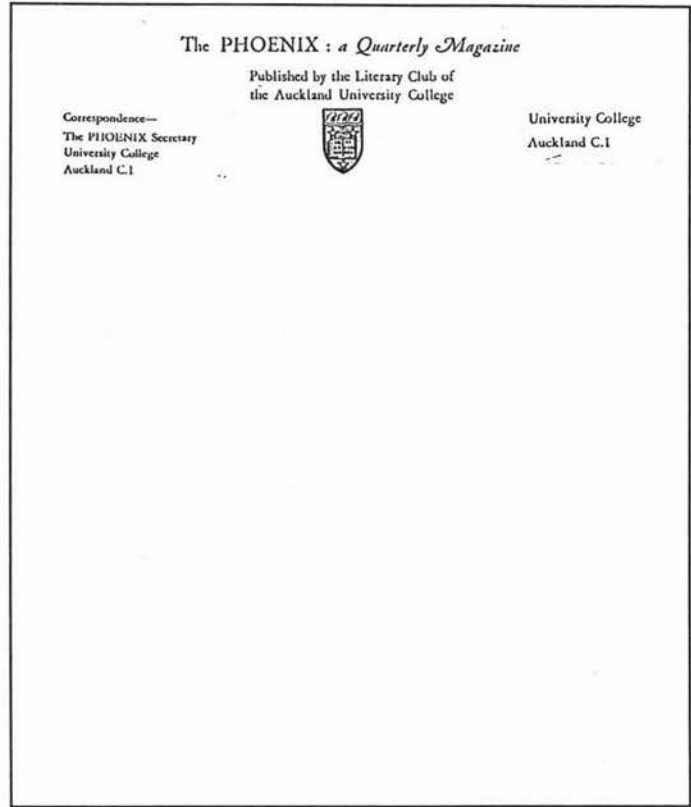
About this time Lowry’s letters to Glover began to display a growing maturity in their content, losing much of their boyish braggadocio, and becoming infused with schemes for the future. More and more taken up with printing matters, the letters informed Glover of such doings as the overhaul of the *Golding*, 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,² 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.

• • • • •

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).

'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

• • • • •

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 [Bensemenn] 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.¹ 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,

• • • • •

¹ 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.

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);¹ 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.³ 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

.....

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 Blackminded 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 afire 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... [i]n 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.

opposite:

[fig. 5]

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



1.2 THE UNICORN PRESS

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."*

iv

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 curse that old lag—
here again
with his clumsy swag
made of a dirty old
turnip bag."

"Bring him in cook
from the grey level sleet
put silk on his body
slippers on his feet,
give him fire
and bread and meat.

Let the fruit be plucked
and the cake be iced,
the bed be snug
and the wine be spiced
in the old cove's night-cap :
for this is Christ."

[fig. 6]

A page from No New Thing. Lowry used this method of anchoring a vertical column of type with large, centred letterforms many times. The text is set in Caslon and the large roman numerals are in Bodoni Bold.

Collection: Janet Paul

[iv]

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.

SQUIRE SPEAKS

[fig. 7]

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

A PLAY FOR RADIO

BY R. A. K. MASON

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],² 77/067-4/3), 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.³

.....

¹ 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.

² This letter, and Lowry's of 15 May, bear no year, but they contain references to Mason's Sydney trip; letters with similar references, dated 1934, make the date likely.

³ 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.

II

I bid you welcome; and I bid you tell
 Your kindred, when the nearly-vacant bay
 Is brimm'd with waters breathing where
 you dwell,
 How one beside your pleasant fringe did
 stay,
 O'er-casting like a cloud your chasm gay,
 Who cri'd, 'Ye creatures of this wondrous
 dell,
 Ye have a spirit! From this happy day
 He walks on Earth; what never yet befell
 These 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.

2

III

Oh, harmless as my shadow here beside
 May heaving Ocean have them in his care,
 When from the watery summit where
 they ride
 Over his wild dominion round they stare,
 And see about them then, as I see here,
 Their country now in all creation wide;
 Not in this fretful land from which
 they fare
 With joyous speed, but wheresoe'r they
 glide
 With wakeful hearts. Even as they I
 leave
 A thankless city and a flatter'd race.
 Homeless, yet having all, like them I
 leave
 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.

3

[fig. 8]

*D'Arcy Cresswell's Lyttelton Harbour:
 spare, elegant, and printed by Unicorn Press in 1936.*

Collection: Ron Holloway

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

• • • • •

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 wife¹ 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].

DESIGNED AND PUBLISHED BY THE
UNICORN PRESS AND DISTRIBUTED BY
THEIR SUCCESSORS THE GRIFFIN PRESS
34 KITCHENER STREET AUCKLAND C1

[fig. 9]

*The imprint on the back of the dust jacket for Brown Man's Burden
bears testimony to the upheaval in the printery.*

Collection: Janet Paul

.....
¹ Lowry had married Irene Cornes 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 Cornes, who mistrusted Lowry's ability to act responsibly as a provider for his family, were unwilling to rescue Unicorn from its financial difficulties.

opposite:

[fig. 10]

*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

1938-1953



2.1 THE WOODPECKER and
PELORUS PRESS
[LIMITED]

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,¹ 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.

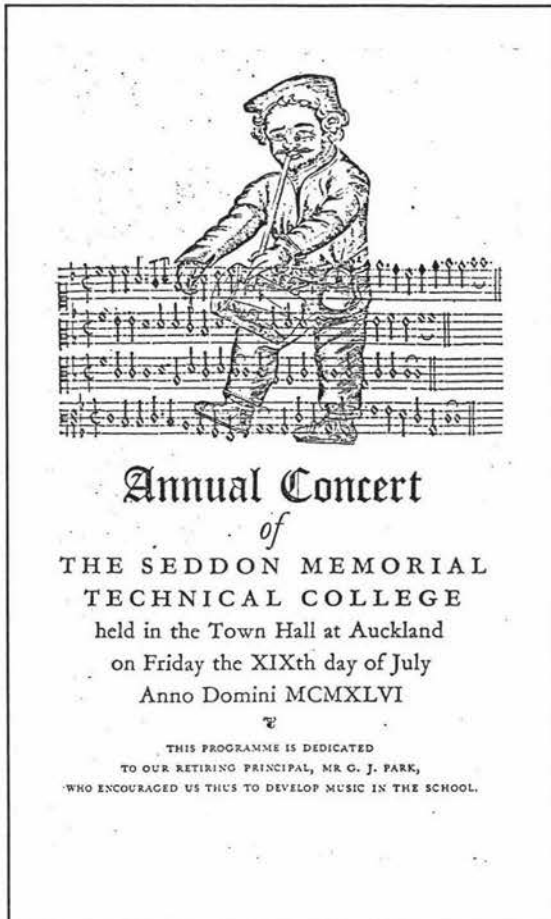
Back in Auckland in 1939, he produced, with Rex Fairburn, the political satire *The Sky is a Limpet*. The imprint was that of The Phillips Press, Devonport, a press with which Lowry claimed later to have had loose associations over many years.² *Limpet* appears to be the only substantial Lowry publication 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.

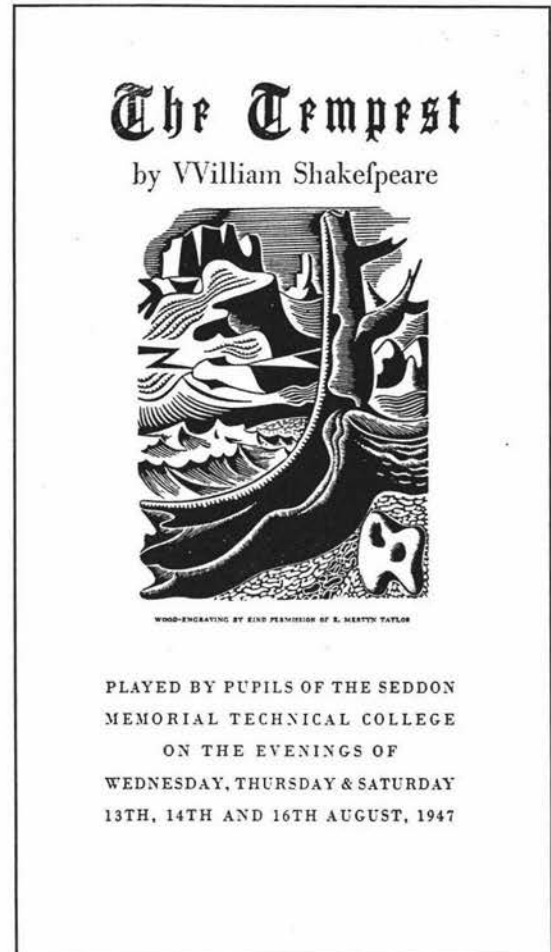
² Holloway comments, in 'Remembering Bob Lowry', that this publication was the only piece of Lowry's work with the Phillips imprint that he had seen, but there is a specimen of fonts available from Phillips in Lowry's papers at the Auckland University Library, along with other papers from the 1950s. 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.



[fig.11]

This programme for the Annual Concert of 1946 was printed 'at the College Press.'

Collection: Alexander Turnbull Library



[fig.12]

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 Lush calls his propensity for 'unabashed plagiarism.' The tree, a wood engraving by E. Mervyn Taylor, was specifically cut for Hubert Witheford'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 Lush 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 Board¹ 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 Heenan² 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 *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

.....

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.



[fig. 13]

*An E. Mervyn 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 loan¹, 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.² Resignation, under all these circumstances, had become the only viable option.

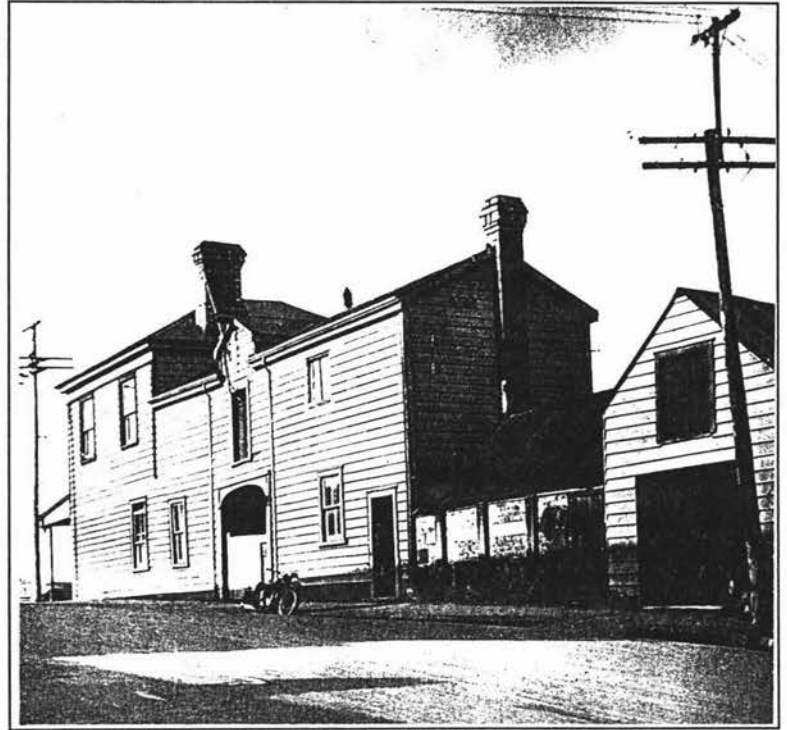
Pelorus Press, in 1947, was being operated out of a garden shed, and the hallway of the family's house in Gladwin Road on the slopes of One Tree Hill [fig. 13]. Architect and friend, Vernon Brown, was finishing plans for the alterations to the rambling Victorian house, and this would necessitate the 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

• • • • •

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.

[fig. 14]
*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 itself¹ 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.

Here & Now

OX 71 SYMONDS ST, AUCKLAND C.3

NEW ZEALAND *Design Review*

JOURNAL OF THE ARCHITECTURAL CENTRE INC., WELLINGTON • NUMBER ONE, APRIL 1948

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

Sir Reginald Stradling used these words in speaking at a luncheon arranged by the Centre during his recent visit to this country. In the context of his talk the words referred, of course, to his own experience as a building research scientist. Out of their context as they are above, they might well sum up the purpose of this broadsheet.

For we of this Architectural Centre in Wellington are a group of architects and draughtsmen and wood engravers and other people whose greatest claim to affiliation is an overriding enthusiasm for good design in all things.

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

In our daily work we of this Centre are, like most other people, very busy individuals. For most of us design is our work. But our individualism ceases almost before our first thought upon a thing has been formed. Whether that thought be the design of a house, or a bookplate, or a steel girder, we cannot frame it, without consideration for the thoughts of others.

We are entirely dependent upon, at best, the understanding, and, at worst, the tolerance of our society in what we draw or calculate or engrave or write down.

Example: We illustrate inside this paper a little group of shops in a new residential area near Wellington. They are very good shops. Clean, light and pleasant for their purpose. Good design in other words.

Nevertheless, to achieve this simple building free of the customary orgy of liver pill and toothpaste advertising, the designer fought hard. And in the few years of the practical working of the shops he has carried on a gradually losing battle against the tigrish billboard and the signwriter's piece. The remorseless hand of "popular" demand asserts itself.

Folk art perhaps, you say? The spirit that urges the bargee to the incomparable "primitive" decoration of his floating home or the Maori to weave brightly-coloured bits of flax into his arched mat should find this outlet in modern life unhampered by a designer's puritanism?

Then we must agree to differ. Even the simple-minded bushman or "uneducated" peasant generally understood and acknowledged the dictates of his own human nature. Rhythm and shapefulness are generally his second nature, comely if crude creation showed in his "pots and pans and earrings and spoons."

But in a society such as ours it is different. We can no longer rely upon native instinct for colour and design.

Tradition cannot help us for the stream has dried up.

Even time, time for tactile moulding of a thing made, for contemplation of natural things, for even the most subjective reflection, is rarely available.

So we feel that, internal and historical impulses lacking, the only remaining solution lies not in a barbarous individualism, such as the advertisement hoarding, but in external co-operation, discussion and campaigning to the general acceptance of at least reasonable standards of visual design in daily life.

This paper is one of our ways of putting that conviction into effect. We offer no apologies for adding to the current literature upon design. Too little of it finds its way into this country and much of that which does so is couched in terms familiar only to its own European or American audience.

New Zealand, self-consciously perhaps, is emerging from the restricted pioneering stage and may be both over-suspicious and over-eager where imported cultural statements are concerned.

It is not unhealthy nor is it impossible that this should lead to a vigour in our work in terms of our country's conditions—a vernacular.

And since any true vernacular extends beyond the designer and the thing designed to the sympathetic enjoyment by the people for whom it was designed, then we unashamedly burst into print.



... "the pioneering stage" . . .

BIOGRAPHICAL NOTE:

The people who have run the affairs of the Architectural Centre over the last twelve months should, we feel, be named.

They are the President, John Cox; the Honorary Secretary, D. G. Porter; the Honorary Treasurer, R. E. Barraclough; and a Committee consisting of Graham Dawson, A. G. Koloe, I. B. Reynolds, R. Hull, R. Fantl and Geoffrey Ness. There is also an active and vitally important student committee whose enthusiasm is essential to keep the sixty or more student members in touch with Centre affairs.

PUBLISHED BY I. B. REYNOLDS AND PRINTED AT THE PLORES PRESS AUCKLAND, FOR THE ARCHITECTURAL CENTRE INC.

above:

[fig. 16]

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,

Shadow of the flame

right:

[fig. 17]

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



below:

[fig. 18]

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

POEMS 1942-7 BY HUBERT WITHEFORD

ENGRAVINGS BY E. MERVYN TAYLOR

AUCKLAND 1950 : THE PELORUS PRESS

George Fraser: Ungrateful People

OVERTURE	7
PULLING TOGETHER	9
'ENGLISH AND IRISH PAPERS PLEASE COPY'	12
CROSSING THE TASMAN	16
'A MODERN MIRACLE'	19
REVOLT IN SAMOA	24
A MAN WITHOUT INITIATIVE	29
SPORT AND CULTURE	32
THE END OF THE ERA?	35
THE LESSON OF THE SECOND INNINGS	38
A TALE OF THREE CITIES	45
'SWEET LAND OF LIBERTY'	51
BARNES VERSUS REX	55
IN THE LAST LAP	58
WAR AND PEACE	62
BREASTING THE TAPE	65

AUCKLAND : THE PELORUS PRESS LTD : NINETEEN FIFTY-TWO

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 Liveriedge 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.

opposite:

[fig. 19]

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 [LIMITED]

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 plant¹ 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).

.....

¹ This included ‘a Heidelberg, an American Little Giant Kelly automatic cylinder press (18 x 11½), 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.).



[fig. 20]

left to right: Jean Watson, Robin Lush,
Denis Glover, Victor Zaramba, and
Bob Lowry at the Pilgrim Press.

Collection: Robin Lush



25

Fighting Your Own Battles

I KNEW A DALLY 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 wag and then writing his own notes to the teacher. It was a great pity because if ever a kid wanted to learn he did. Still, the kids weren't to 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 Dally boy got hell.

It wasn't that he was a pansy 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 threw him in the gorse and creeks so often that it's a wonder he wasn't killed. They even threw him off a ten-foot bridge one night into a foot of water but somehow he didn't break his neck. The only thing in his favour was that he could run fast and that's probably the reason for him still being around. He couldn't run fast enough to stop himself 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 likes to 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.

29

[fig. 21]

A spread from John Yelash's *Forty Thousand Beers Ago*, illustrated by Anthony Stones. It shows the style of beginning chapters which Lowry adopted in the latter part of his career: caps & small caps, or, as seen here, small caps only.

Collection: Patricia Thomas

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 1954,¹ 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.² *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*², 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.


 Sets and costumes designed by NAOMI RIDDICK
 Costumes executed by HAROLD ROBINSON
 Sets constructed by members of THE ELAM SCHOOL OF FINE ARTS

 STAGE MANAGER: DONALD BINNEY
 HOUSE MANAGER: BRIAN MAIR
 LIGHTING: REX GILFILLAN
 WARDROBE: LILIAN HOUTHANDLER

 Stage Crew:
 John Chisfield Bernard Waters Clive Wilson


 ACKNOWLEDGEMENTS
 The Committee of the University Music Society wishes to acknowledge the generosity of A. E. Patterson, Esq. for making available the Concert Model Hammond Electric Organ; of Lewis Eady Ltd. for the Paoli Soprano Electric Organ; of C.A.S. Theatre for lighting and properties of the Adult Education Centre for the use of the harpsichord.
 This programme is sponsored by The Pilgrim Press Ltd. The smaller type on pages three and four is 8-point Linotype Fairfield; the other pages are handset in varying sizes of Baskin Italic and Palatino Roman.

The University of Auckland Music Society
 presents

 AN OPERA IN FIVE ACTS
 by
 MONTEVERDI
first performed at Mantua in 1607
and afterwards at Auckland in the University Hall
from 27th July to 30th July, 1960, in the evenings, at 8

PROGRAMME ONE SHILLING

[fig. 22]

This programme is another example of Lowry'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'¹ (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.

.....

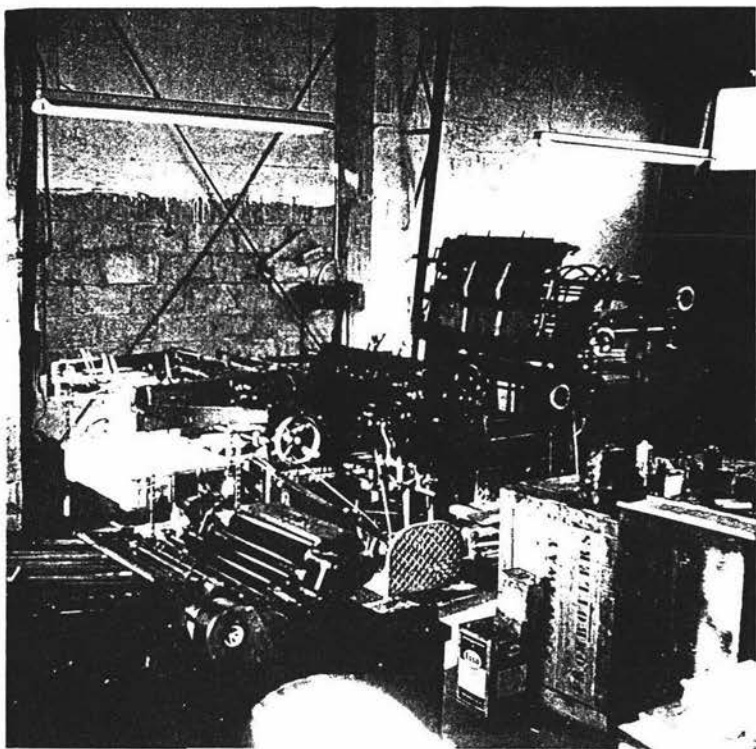
¹ The phraseology of this statement gives rise to the suspicion that the letter may have been tongue-in-cheek. Even if this were so, it would be characteristic of Lowry to print now and worry later.

opposite:
[fig. 23]

*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



3.2 ROUGH STUFF and WAKEFIELD PRESS

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...

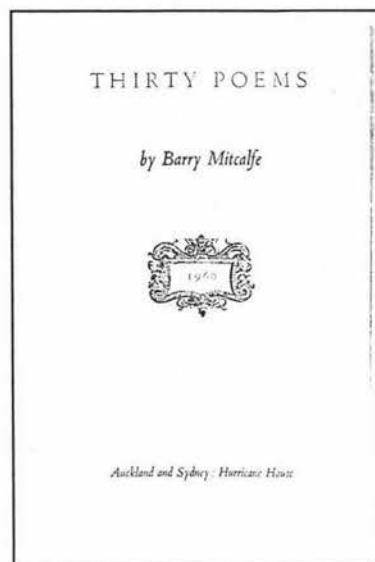
there didn’t seem to be any other opening for me.”



[fig. 24]

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



[fig. 25]

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 Mitcalfe'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

WAKEFIELD

40

WAKEFIELD PRESS

WAKEFIELD PRESS 75 WAKEFIELD ST AUCKLAND N.Z. PHONE 40-054 TELETYPE 40-054

we have a message for you

75 Wakefield Street

• a booklet printed at Wakefield Press

VISUAL

IMPACT

TELEPHONE 40-054

our resident typographer*

The key to Mr Lowry's boldness in design is his celebrated Theory of Visual Impact—'You've got to hit 'em hard. If a sledge hammer doesn't work, use a steam hammer. Most of the cows are half blind anyhow.' He holds equally strong views on advertising, which he defines as the art of arresting the customer's intelligence long enough to get his money out of him.

Mr Lowry can also write copy, grow vegetables and put you onto a good source of fowl manure if you get on his right side. He gave up playing tennis and driving cars some time ago, but still retains a keen interest in films, culture, women and the judicious use of alcohol as a social lubricant.

He hates the traffic department, dislikes being kept waiting (especially for money), and has a very low opinion of New Zealand's radio and TV programmes.

If you would like to see more of him, knock on the side door three times and ask for Bob.

Linotype 8-point Kueselator with Bold

* MR ROBERT LOWRY, B.A. (N.Z.), FORMERLY BRISTOL, N. 1938. FOUR DAUGHTERS, MICROBIST. IS SHY, SENSITIVE, HATES BEING KEPT HANGING AROUND.

[fig. 26]
 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

.....

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 daughters¹ left him. He now had no employment of any substance², 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.

.....

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 (*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.

² He did the occasional free-lance typographical job for friends and worked as a proof-reader for the *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*

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

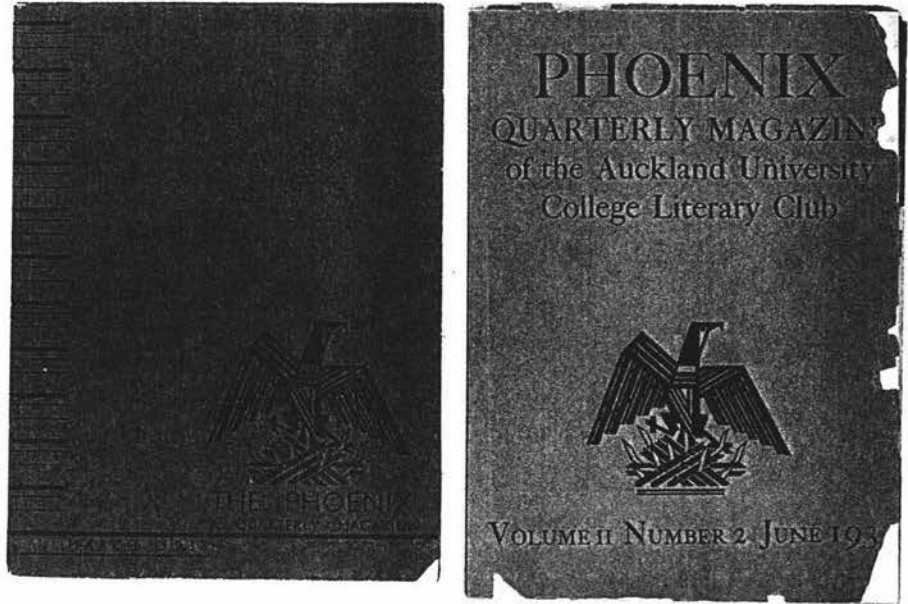
4.3 *MANUKA*

4.4 *THE SEDDONIAN*

4.5 *PEDAGOGUE*

- 4.5.1 *Pedagogue* 1956
- 4.5.2 *Pedagogue* 1957





opposite:

[figs. 28 & 29]

Covers of Phoenix Volume One Numbers One and Two.

Collection: Janet Paul

above:

[figs. 30 & 31]

Covers of Phoenix Volume Two Numbers One and Two.

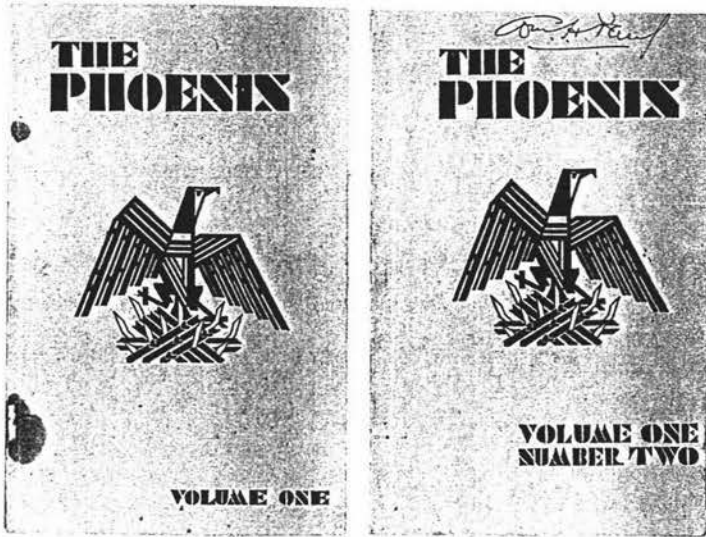
Collection: Patricia Thomas

overleaf:

[fig. 27]

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



4.1 THE PHOENIX

4.1.1 Volume One Number One

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.

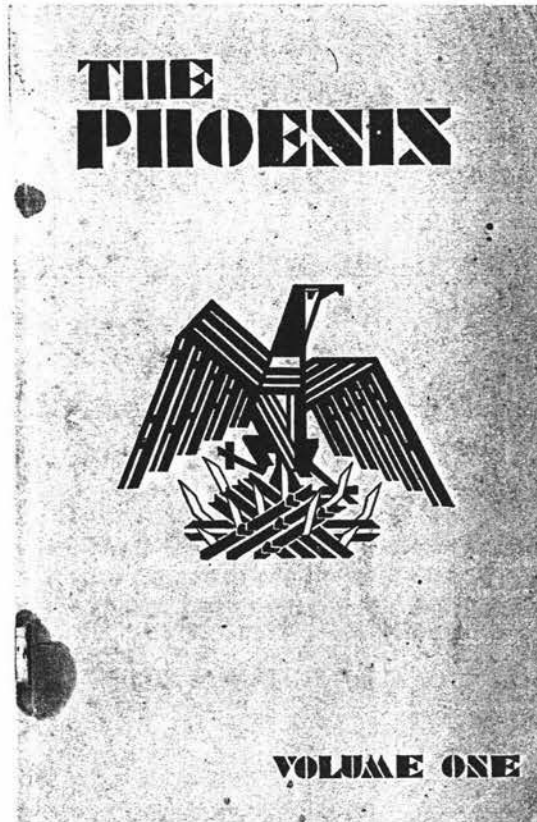
Tertiary education in the 1930s was, to a large extent, accorded to those who could afford it. Lowry was the only member of the *Phoenix* coterie whose family situation did not allow for this. His status as a scholarship student, a recipient of what he called 'the Lissie', made attendance at university 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.



[fig. 32]

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

THE PHOENIX



*"Will the bird perish,
Shall the bird rise?"*

VOLUME ONE MARCH 1952 NUMBER ONE

[fig. 33]

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 consistency¹, 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 Extended² 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 features included in this number of the *Phoenix* will probably achieve a further development in later issues. The Contributors' Club is an arrangement which, it is hoped, will prove popular for purposes of discussion and debate. Reviews will certainly be arranged later in more decent proportions; the overgrown length at present occupying that valuable space is by way of a blow at a venture, and should interest—and provoke—university writers in other centres. It is intended to include in the future *Film Reviews*, and possibly *Dramatic Notes* as well. The Editors have open minds, and will welcome suggestions.

§§

And now a short note about this first issue, and its relation to the general scheme. The advantages of having a number out early in term were such as to outweigh all objections. But the Editors felt strongly that some apology is due for several points about the issue, in view of the hopes that may have been raised. Frankly, it is as good as they could make it at the time; but it is very far from as good as it can—or will—be made. Typographical flaws and inconsistencies (there is no point in particularisation for the benefit of the undiscerning) will be glaringly obvious to the discerning eye. So much so, that this copy may well call to mind the not very distant "printers' number" of the *London Mercury*—which was nevertheless quite the most interesting number of that very diling journal which has appeared for many months.

But if the critical reader can only envisage the peculiarly trying conditions under which the greater part of the present issue was prepared, with the Editor seldom separated by less than five hundred miles from his Printer-Mixer, and often inaccessible to communication, perhaps he will be a little forgiving. There were no proof-sheets; for the supply of type only ran to a page at a time. The whole magazine, therefore, was hand-set and printed by one heroic individual, and in several different places at that. By the time the next issue appears, the *Phoenix* will have its own type; the format will be standardised, and the lay-out much improved and made uniform. This sounds like a dream; the best of it is, that it's true.

§§

And so the *Phoenix*—"a little dinged in the fire"—takes flight for the unknown. Before it lies a desert of indifference, with here and there, it may be, a green isle of popular favour. But its flight, like the eagle's, is towards the sun.

"Sans sexe comme sans pareil
Je ne prens feu qu'aux rayons du soleil
Et de ma mort je fais ma vie."

WILL THE BIRD PERISH,
SHALL THE BIRD RISE?

right:
[fig. 34]

below:
[fig. 35]
Collection:
Janet Paul

CULTURE AND PUBERTY

Culture and Puberty

A great many books are read in New Zealand; a great deal of discussion takes place. This is bound to be so in a country wherein education is so devoutly, so immoderately as I think, pursued. But neither books nor discussion, nor in fact education, are valuable things in themselves. Nevertheless there are everywhere many persons with whom books are not books and not part of their lives; as with discussion, there are everywhere many with whom discussion is an end in itself and not a means of discovery and pleasure and feeling the way, not a gentle pastime but a wanton indulgence which ends in hilarity, uproar and hatred. I don't say there should be no such discussions, no books which are read for distraction or learning alone; but I say there are many who mistake such reading and talk for a means of culture. Now culture is one of quietude and simplest and deepest and most humorous things in the world. It is almost silent. And yet it is active. It is always, and this is the point, native and never acquired. If not native in childhood, then it must be native in manhood at least. I mean it must be possessed before puberty, before the passions are formed, or it never will be possessed. It is indeed a function of sex. It is love.

Now with New Zealand the age of its childhood is nearly over. It is a century old, the age of its childhood. There are signs of its puberty. There are wanton poets wandering about. There are desires and yearnings and symptoms of mischief. There is *Kaunhai Gold* and Mr. Quentin Pope. It is now or never with culture here. In the United States they grew to manhood without it, and now they may never acquire it however they try. Their colonists had it, as our colonists had it, but not, in their case, the outcome that followed. They import something like it, and even paint its face and export it again. Just as we import something like it; but now we must seek to implant it among us, lest our vigorous manhood be all of selfish passion and lust and nothing of love.

Therefore I welcome, not the wanton poets nor the symptoms of mischief, not the down on our lip, not the yearning and stammering, not the lady poets sharpening their razors, but in place of imported papers such as Mr. Middleton Murry's London *Adelphi* any paper of our own which is likewise devoted to quiet understanding, devoted to humour, devoted to culture, devoted to love. Our dawning manhood demands such a paper among us.

So I welcome the *Phoenix* and heartily wish it success. May it prove that we need. May it

WALTER D'ARCY CRESSWELL

CHRISTCHURCH, March 1932

THE PHOENIX

some extent in individual ability to affect a satisfactory rapprochement between the intellect and the emotions.

But our concern here is not with the egregious works of genius; our prospect is of a heightened common consciousness, a more synthetic medium for common thought. It does not seem impossible, however, that what has sufficed the greatest thinkers of the past should not be of some use to the ordinary thinkers of the future.

To develop a new vocabulary and methodology for this new synthetic philosophy, then, some closer co-operation between literature and philosophy seems indicated. They are not without a certain common ground [poetics, aesthetics, and the philosophy of literature, as well as the literature of philosophy] which might very profitably be discussed more energetically and sustainably than ever hitherto. The dialectic process applied to those critical essays in the new style which are beginning to appear in such periodicals as *The Adelphi* seems to offer another valuable field for activity. There seems to be no shortage of means, in fact, to the desired synthesis; the only lack is one of energy and enthusiasm for a project that is somewhat difficult and not a little unusual.

Literature and philosophy have rather failed to rise to the occasion; generally speaking, they have met the urgent need for action with hang-dog policies of pessimism and scepticism respectively—and the whole cry of the times is for a greater hope and faith than ever before. Current pessimism is all the more regrettable in that it seems so obviously uncalled for; unless we are greatly mistaken, the activity of the neo-romantics is the faint precursor of an intellectual movement hitherto unprecedented—greater even than the Revival of Learning—for this new movement will not be confined solely to scholars; it is to be the philosophy of Everyman and all men.

It lies with us, then, whether we enter the new movement whole-heartedly, half-heartedly, or not at all. And the odds are that we shall not be able to shake ourselves sufficiently free of our inglorious tradition of mediocrity to make any effective attempt to direct the movement into the channels along which it ought to go.

... R. W. LOWRY

... CONTRIBUTORS' CLUB

CONTRIBUTORS' CLUB

WALTER D'ARCY CRESSWELL

IT IS fitting that these pages should contain some notice, though belated, of Mr Cresswell—of his work—particularly of Mr Cresswell himself; for he is significant, more than any of his work which has appeared in the two books *Poems 1921-1927* and *The Poet's Progress*. Is it a coincidence that Katherine Mansfield too should be greater than any of her writings? since Mr Cresswell, one may justly say, is the only personality, projected quite beyond his writings, who has come out of New Zealand since Katherine Mansfield.

It is indeed that his second book is autobiographical which puts him so before us as a figure. But Mr Cresswell has, as it were, burst upon the world as one from another planet, bringing into this dark and scuffling twentieth century a mind fresh and critical, and bright with notions which the majority of a jaded humanity has too quickly abandoned as old-fashioned. The libraries of that planet were evidently well furnished with the works of the English romantic poets, Blake in particular, and Shelley; but little or nothing, hardly an echo, of this century and its violent life had reached up to those luminous places. It would be difficult to equate New Zealand with that planet, difficult to conceive how, in those crawling, four-footed times, a man could grow up anywhere and even pass through the War, into such a direct and fearless simplicity. This simplicity of Mr Cresswell's is not half-hearted. He accepts fully the consequences that his contact with a money-making world brings; and he is conscious, not self-conscious, of his difference.

Mr Cresswell may well have raised hopes in more than one mind that a poet and prose writer of some power had appeared in New Zealand. There are grounds for that hope. But it should be said at once that—in spite of the preface to the book—his *Poems 1921-1927* do not show any progressive or definite development. It is hard to trace any development at all, because Mr Cresswell's muse appears so erratic. Usually his work shows a technique of some accomplishment which does not change much [as an end in itself, in contrast with some modern poets, he rightly despises technique]; but, for example, the last piece in the book, and presumably the latest

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 Titling¹, 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 Garamond² 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

.....

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).

THE PHOENIX . . .

TWO POEMS



COLD MUSIC

THE WIND shall not prevail
 Out of day or out of night,
 Though I change as the seasons,
 Veil me and unveil
 "Greakke, there's no poison
 Of snow or violent storm
 Can destroy from me
 The archetypal form
 Of branch, bud, leaf,
 — This seed of all,
 Cold music, cast
 In mould within me as deep
 As figures graven on brass.

CAPE WANBROW

To I. M.

QUESTIONLESS were those deep hours
 As the unwhirring noise
 And movement of the sea and wood,
 Passing and never past.

We cannot touch them now —
 No more than sounded then for us
 The cries and chances
 Of the outdanced, still, transfigured day.

After us they shall fall, through broken years,
 As an untouchable casket to the dead,
 Dark, fastened, without key,
 As dark and bright as earth is and we are.

. . . CHARLES BRASCH

. . . THE NECESSITY OF CRITICISM

The Necessity of Criticism

*Thou that walkest amid the golden candlesticks
 remove not our candlestick
 out of its place
 Amend what are wanting
 establish what remain
 which Thou art ready to cast away,
 which are ready to die.*

— *Preces Privatae.*

MORE THAN ONCE of late I have heard it asserted that 'we are in danger of running to critical seed'. The primary purpose of this article is to refute that assertion, to examine the conception upon which it is based. For I believe that one of the greatest needs of literature today is sincere and intelligent criticism: and that the present tendency to regard 'critical' work as inherently inferior to work more obviously 'creative' is wrong, and dangerous, and not too quickly to be opposed.

"I do not love, much less pique myself on criticism" 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 the same tune. But you must remember, 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 Tchekhov, and in one of his finest letters he explained what is the real justification 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 races, religions, civilisations have vanished because there were no historians or biologists. In the same way numbers of lives and works of art vanish before our 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 Tchekhov

. . . CONTRIBUTORS' CLUB

overwhelmed today by a never-ending flood of literary "masterpieces". It is time that writers caught something of Katherine Mansfield's austerity in art. "We are priests after all" she wrote once. Her words are forgotten; and the literary garden of today badly needs weeding. She insisted above all on the intimate relation between Art and Life. An artist must be pure of soul if he wished to serve Art in spirit and in truth. Because she doubted her own spiritual purity she ceased writing. There could be no more convincing testimony of her faith as an artist.

"One must be true to one's vision of life — in every single particular."

And she was — truer than any of our time.

. . . IAN MILNER

Calm

FLOWER to delicate flower
 And as the wind over the leaves
 Wandered a long hour,
 I leaned my heart
 To your sweet-smelling heart;

While now the wind has fallen
 Asleep and lies with the dropped petals . . .

In the calm time
 One might pass this way
 Never knowing
 How the wind stirred so,
 Shattered, and laid asleep.

. . . ALLEN CURNOW

above:

[fig. 37]

right:

[fig. 38]

Collection: Janet Paul

'THE CONTRIBUTORS' CLUB' [fig. 35] are set in 9point *Caslon Old Face* caps.¹ 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 & lower-case, depending on hierarchical considerations. The title for the *article* 'The Necessity of Criticism' [fig. 37], for instance, is set in italic caps & lower-case; 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 & lower-case, 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 lower-case 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 Decem-ber 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.

LITERATURE & PHILOSOPHY

the bitterest spiritual unrest.

If the new philosophy, then, is to succeed in its purpose it will have to co-ordinate all these phases of human consciousness. The task of formulating the principles of such a philosophy might therefore well seem impossible at first sight; but a short analysis of the problem suggests a possible solution. Hitherto, it would seem, science and philosophy have in the main placed their trust in the intellect, and religion and literature have placed theirs in the emotions. This is perhaps rather a sweeping statement; but, after making all sorts of reservations, it still seems to us that the essence of the scientific and philosophical methods is intellectual, and of the religious and literary methods, emotional. The main problem of the new philosophy will thus be to reconcile the intellectual with the emotional phases of experience. And with this contention also many modern thinkers are in full agreement. To quote Professor Whitehead again:

"— In the higher organisms the differences of tempo between the mere emotions and the conceptual experiences produce a life tedium unless this supreme fusion has been effected. The two sides of the organism require a reconciliation in which emotional experiences illustrate a conceptual justification, and conceptual experiences find an emotional illustration."¹

And, more generally, whole schools of literary and philosophical thinkers, the Neo-Romantics in particular, are agreed as to the necessity for fusing intellect with intuition, and sense with sensibility. But, beyond thus narrowing down the issue involved in the conflicts between all the branches of learning, they again have made little attempt at any definite suggestion as to how this fusion is to be effected.

§ 3

There may seem to be little enough connection between this problem of co-ordinating heart with head, and the idea that language is inadequate to express most of the things that really matter. But it seems to us that this inadequacy of language is the turning-point of the whole issue.

¹ *Ibid*, *Supra*

[fig. 39]

This page also shows the ampersand in the running head.

Collection: Janet Paul

THE PHOENIX

VOL. I NC. I

MARCH, 1932

The Cause of it all

When the *New Adelphi* was founded, nine years ago next June, the first words were written beneath this title. And Commonsense, who came—in the person of the most celebrated playwright of the day—to scoff, was met with this retort: "Mr Bernard Shaw is a very clever man, but there are some things he does not know. And one of them is this, that *there is such a thing as disinterested enthusiasm for an idea*." The sequel is to be traced in the history of the most distinguished literary periodical of the last decade.

This is perhaps a rather presumptuous opening. But the instance of the *Adelphi* is greatly relevant, and indeed something of a parable. For the *Phoenix* is founded upon enthusiasm for an idea, and upon very little else. It is an attempt to make that idea real, to give it a significant expression. And the idea itself is protean. It might be variously described—in descending order of grandiloquence—as the integration of national consciousness, the focussing of contemporary opinion upon local needs, the creation of cultural antennae, the communication of definite standards of taste, the "redeeming of the times". But all this is rather high-falutin, and a little misleading besides. For these things must come after; they cannot come first. Quite simply, it may be said that the *Phoenix* aims at giving intelligent people a place where they can write about the things that matter. And the "things that matter" will be as different with different people as the multiple aspects of the Idea.

§§

A paper, it is said, should have both a background and a policy. And a new paper in a young country must be particularly careful in its choice of these. The background of the *Phoenix* is literary; its policy aesthetic. And lest this word, denuded as it is with unfortunate associations, should still retain its power to affright, we hasten

[fig. 40]

'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 Bodoni¹ 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 Cheltenham² 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,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'

.....

¹ Bodoni is an 18th 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.

² This face, described as 'the embodiment of type design that is thoroughly American' (Lawson, *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 *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.

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).

THE PHOENIX . . .

Russian Communism is essentially a religion; in its intolerance, its persecution of all other religions, its 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 denies religion and declares 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 "communism, sharing 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 19th century wars of liberation, or that social movement in England which began in the 1790's and won its first victory in the Reform Bill of 1832, whatever its expression, is inspired by some spiritual energy working in a group of men or in a nation. The soul, the vital force, of such a movement, is something intangible, a leaven of enthusiasm, not a bald 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 ardent 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 chaos (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 perverted 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 catechism which is obligatory for everyone." And that catechism states a belief in the proletariat, and when classes are abolished, in Communist society, an exclusive belief, deman-

. . . THE CHALLENGE OF RUSSIA

ding that thou shalt have no god but me. The individual is of no account and no intrinsic value. There is one value, Communist society. This is a startling new doctrine perhaps unpropounded before, and certainly never practised as it is today in Russia. There the individual is of value only for his services to society. Thousands of individuals — as the Kulaks, the class of independent farmers — may be persecuted for the good of society; millions may be half-starved in the present for the realisation of the millenium in the future. This belief in a speedy millenium, it should be noted, is very like the belief in miracles, and is curiously akin in that respect to Shelley's conception of the millenium as expressed in *The Revolt of Islam* and in *Prometheus Unbound*. But Shelley did not deny the value of the individual.

Here is the fundamental issue between Soviet Russia and European civilisation, or, one may say, the civilisation of the rest of the world. The issue is not between Capitalism and Communism — for in Russia there still is and must long be at least one capitalist left: the Stak. 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 civilisation Christian and otherwise, is based upon the recognition of the value of human personality. This value Russia denies. That Christianity is founded upon that value and so included in the Russian condemnation is no small matter even 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 civilisation, from the Greek philosophers, tragedians and sculptors to Dante, Michelangelo, Shakespeare, Beethoven, and even Dostoevsky. It is not suggested that any of these is explicitly condemned as antipathetic to Russian Communist notions; indeed it would seem that Dostoevsky has received the imprimatur of the Soviet 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 realised that Russia denies the value of what these were

[fig.41]

The em quads 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 Century¹ 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 typesetters' 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

.....

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).¹ 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), *Muribiku* 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 mid-fifteenth 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

[fig. 42]

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.

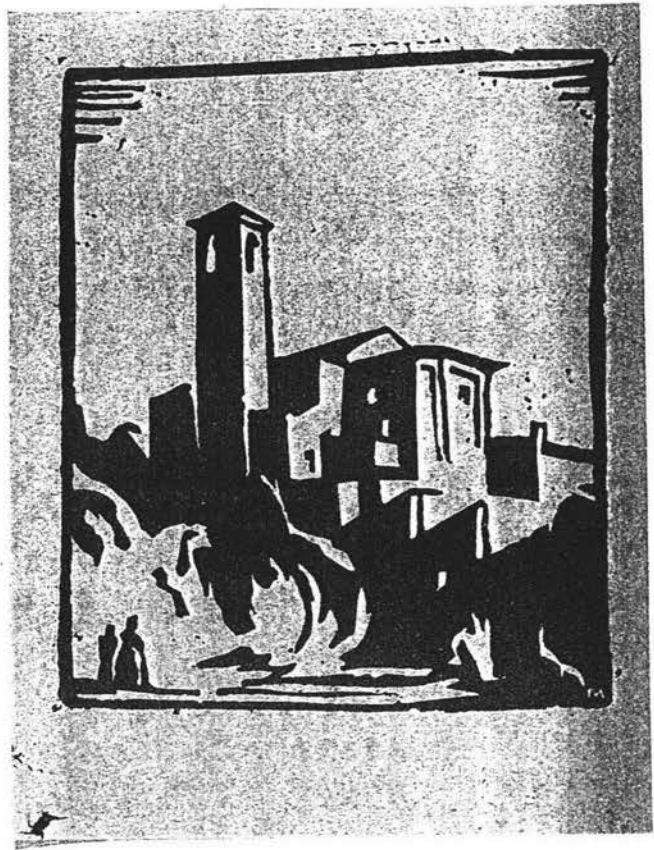
Glover, in *Book VIII* (n.p.)¹, and with that handy revisionist's tool of hindsight, comments that *Phoenix: Volume One* is not distinguished, and this is so. He goes on to say that it was certainly a triumph over difficulties, and this, too, is true. What it does represent, more importantly, is the 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

.....

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 '*Wreccum*.'



Morning in Tuscany

Lino-cut
by L. D. Morrison

[fig. 43]

A Len Morrison lino-cut. This page also shows the style of captions Lowry 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 proclaimed *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,

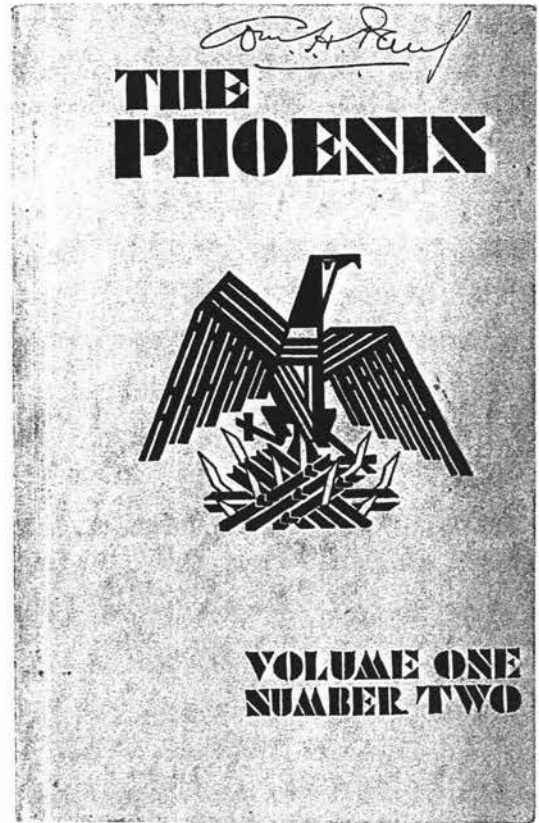
Phoenix is going to be a pretty good thing. This time from the typographical point of view at least... the format and layout are excellent... you will be expected to boost the sales of *Phoenix*... [i]t cost a bit to produce a decently printed magazine and there are too many miserable [sic] printed ones 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



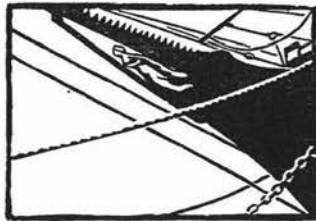
right:
[fig. 44]

Collection: Janet Paul

below:
[fig. 45]

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



Figurehead

Lino-cut
by Neil Johnston

THE PHOENIX

VOLUME ONE
NUMBER TWO

JULY 1932



*"Will the bird perish,
Shall the bird rise?"*

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 wit, 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 Bert-ramish 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 Titling¹ 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.² 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

.....

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.

 Contents

His End was Peace	R. A. K. Mason	5
Letters to a Young Poet	Translations from Rilke (Charles Brasch)	18
Priesthood	J.G.M.	21
A Commentary	The Editor	22
The Scam	C. R. Allen	24
Twenty Years Ago	Rona Munro	25
Music at Home	D. J. Cotie	28
The Spirit Shall Return	Allen Curnow	33
Contributors' Club		
The Phoenix	E. K. Cook	34
We Critics	D. H. Munro and Blackwood Paul	36
After Which	J. A. W. Bennett	40
A Reply to Mr Brasch	J. G. Barwell	41
Reviews		
Remembrance of Things Past	J. A. W. Bennett	44
Thoughts on the Functions of Poetry	C. R. Allen	47
Pencarrow	Rilda Gorrie	50
Recent Literature of the Class War	F. H. Robertson	52
University Prose	J. M. Bertram	55

Lino Cuts by Neil Johnstone L. D. Morrison Cyril Whitmore

[fig. 46]

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.

The Swan

Half way across the bridge he stood
 Twixt fear and ennui, free from the twin thrall
 Of those two dragons; and the latent good
 That's stored in mid-day suns, did almost seem
 Transcendent, and all else a tortured dream.
 Hardly he heard the far insistent call
 Of the grey city with its fourfold chimes
 That never weary, as they interweave
 Menace and reassurance, with old times
 Plaintively present in the semibreve
 Coupling the quarters. There he looked upon
 The seeming aimless passage of a swan
 From out the purple shadows that conspired
 About each span of sun-warmed masonry.
 Whereat the heart of him, so spent, so tired,
 Grew young to look upon such symmetry.
 He had no knowledge of that stately quest.
 Only he knew the course the white swan steered
 Had white significance, and he was cheered
 As in his childhood, and his heart knew rest.

C. R. Allen

The Swan
 24

Twenty Years Ago

Katrin sat on the hard cane chair by the table, one leg curled under her, and her eyes straying from her story-book to the old lady on the sofa. On the dresser, the kitchen clock ticked and ticked. He sat there smug and quiet while Grandma was awake, but when her mouth fell open, and her tight round bosom began to swell and fall with long even breaths, lifting the cameo brooch and the gold watch chain, he puffed out his nickel sides, and smirked, and filled the room with his ticking, till the big tabby 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 linoleum.

Katrin watched him anxiously. "If he walks into the next square before Grandma snores again, I'll go," she thought; and still, with her breath half-caught, she watched the soft wrinkled mouth above the grey and black blouse, and the great silent cat. Puss's fur undulated. He took a step forward, stretching behind him first one leg, then the other, and after a bored shake of patterned fur, strolled to the corner, where his blue willow-pattern saucer stood. Cuddling down over his fore-paws he lapped the milk. Katrin didn't think he was hungry. He was watching her slyly 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 time to wait.

She tip-toed to the door, past the nice-smelling wood-pile that Uncle Argyle had made in the porch, past the green trellis where the wistaria climbed to the dairy 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 scrunching pebbles.

She stopped suddenly and began to walk slowly. If the

The Phoenix
 25

[fig. 47]

Collection: Janet Paul

revivalist fashion which was enjoying some currency at the time.¹ 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.

Reviews

Remembrance of Things Past

Life and Beauty, a spiritual autobiography
by F. W. Robertson. Arnold

"In my far-distant island, where the sea-winds blow and hide the spring, I discovered that the creative urge in mankind which we call art was not wholly dead, and that unknown to me much that was beautiful and rich in new life was being produced." It was with the same sense of discovery that I read this beautiful and vivid record of *Life and Beauty*. I do not think any more truly "significant" book could have been chosen for review in these columns. And we may reasonably suppose that it serves as a sign, not only for the *Phoenix*, but also for the future writers of our country.

It is a curious coincidence that the two most sincere and interesting books which have come from New Zealand writers during recent years have both been "Souls' Progresses"—the one the aesthetic autobiography of Mr. D'Arcy Cresswell, the other this spiritual autobiography of Professor Robertson. I do not wish to stress this connection—the differences, indeed, are obvious enough: years of tranquil recollection of emotion lie between the two narratives. But we cannot read *Life and Beauty* without thinking, once or twice at least, of *The Poet's Progress*. And such lines as these, written with the freshness and simplicity which is characteristic of both writers, might have come from either of them:

"... Thus in those years just prior to the War, at a time when men's minds were engaged in all manner of feverish inquiry as if in some dim way aware of the oncoming tragedy, there arose in one an intense curiosity about beauty, a desire to know at all cost whatever had been written or thought about it."

Apart from all this, however, Professor Robertson's book is its own justification: and worth reading not only because of its significance for this country but also for the "deeply interesting and strangely diverting picture of a modern mind" contained in its pages. Autobiographies are inclined to pall, to become tedious because of their particulars. This book never palls, for it always keeps a perfect balance between comment and descrip-

Reviews

44

right:
[fig. 48]

bottom left:
[fig. 49]

bottom right:
[fig. 50]

Collection: Janet Paul

A Commentary

"... His favourite work was wood-carving. The first thing he made for her was a butter-stamper. In it he carved a mythological bird, a *Phoenix*."

Anna showed it to her mother and father.

"That is beautiful," said her mother, a little light coming on to her face. "Beautiful!" exclaimed the father, puzzled, fretted. "Why, what sort of bird does he call it?"

And this was the question put by the customers during the next weeks: "What sort of a bird do you call that?"

—D. H. Lawrence, *The Rainbow*.

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, so 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 hasten to get these remarks in early, because some others I hope to comment on are rather less flattering.

Criticism 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. Monro 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. Bennetts', and an odd remark of mine, torn ruthlessly 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 shake the confidence of Mr. Monro and Mr. Paul that "the bargees are more relevant still" (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 is with Mr. Monro and Mr. Paul in deploring the lack of true crea-

A Commentary

24

The Spirit Shall Return

Often the things I see are tired,
the sounds I hear lag halting back;
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 silence runs upon my soul,
the dust has fingers on my coat.

The rising dust that pulls me down
knows well I walk the road alone,
tearing the night in front of me,
entombed and straining at the stone;

nothing will rise and go with me,
companion of my journeying;
all things are weary of the road—
I leave them to their wantoning.

Stars that lit Jacob's ladder once
drop out of heaven to the dust,
or heaven itself is broken there
and yields its gold to moth and rust.

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

this is the only narrow way
out of the fever smell of death,
so I may know for truth I live ...
Dust unto dust, the preacher saith.

Allen Curnow

The Phoenix

33

The issue was probably set partly by hand, comped, perhaps, by Lowry's helpers, and partly by machine-setting.¹ 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, unleaded. 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.

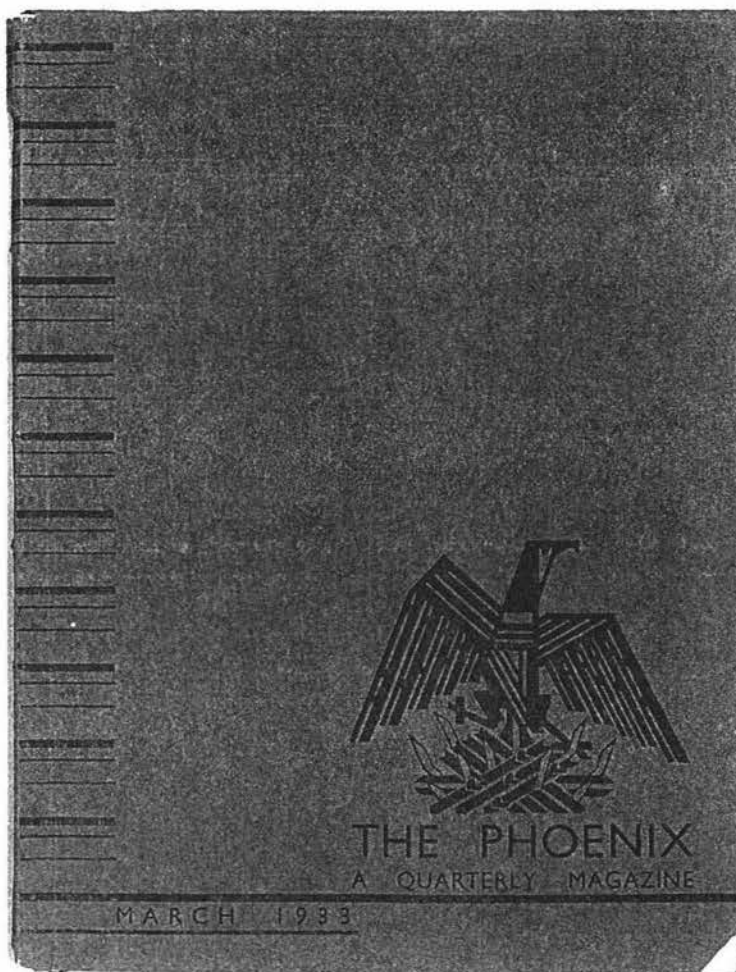
The layout and general format of this number are consistent, page to page, with clearly marked hierarchies and they convey a look of confident authority, corresponding far more than the first number with what its printer must have intended from the start. Lowry had come a long way since the early *Opuscule* 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 austere 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*.



[fig. 51]

Not gracious, perhaps, but this cover is illustrative of the new order of things in typographic aesthetics, a new order espoused by Lowry 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

.....

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.

THE PHOENIX
A
QUARTERLY MAGAZINE
•
Published by
THE PHOENIX COMMITTEE
of the
University College Literary Club
•
AUCKLAND
NEW ZEALAND
•
VOLUME 2 NUMBER 1 MARCH 1933



[fig. 52]

*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 Sans¹ 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 asymmetry² 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.' Harling ('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 distorted 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 break-up 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,¹ 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.

Correspondence should be addressed to	
THE PHOENIX SECRETARY, University College AUCKLAND C 1, New Zealand	
SUBSCRIPTION REPRESENTATIVES:	
Auckland; Mr E. S. Harrowell, 44 Ranui Rd. Remuera.	
Wellington; Mr I. D. Campbell, c/o Foden and Thompson, Featherston St	
Christchurch; Miss Jean Stevenson, 21 Gloucester St	
Dunedin; Mr Angus Ross, 99 Frederick St	
The Editor of <i>The Phoenix</i> invites contributions of all kinds, including wood and lino cuts. But he will not be responsible for MSS sent to him, nor enter into correspondence about rejected contributions, although every endeavour will be made to return such when stamped addressed envelopes are enclosed. All copy for the June number should be in the hands of the Secretary by the beginning of May.	
SUBSCRIPTION RATES	
(PAID IN ADVANCE: POST FREE)	
One year (10st issues) 4s. (abroad 4s. 6d)	
ADVERTISEMENT RATES	
£3-0-0 per annum per page, and pro rata. Quarter page minimum. The Editor reserves the right to refuse space to unsuitable advertisements.	
No copies of the first issue of last year are for sale. A limited number of such copies is wanted at 2s. 6d per copy, and sellers should enquire of the Phoenix Secretary. A few copies of the second number are still available from the Business Manager at 1s. each post free.	
CONTENTS	
Notes	4
Straw A. R. D. Fairburn	10
Deserted Farmyard A. R. D. Fairburn	12
Art in the World Crisis J. W. Prince	14
Russian Films [1] Clifton Firth	17
Michael grows up Ian Milner	24
We will remember them Ian Milner	27
The New Economics hits New Zealand J.P.	28
Mountain Storm Charles Brauch	34
Groundswell Eric Cook	35
In Manus Tuss Domine R. A. K. Mason	37
Free Man "Group A"	39
Drawing-room Window Allen Curnow	45
CONTRIBUTORS' CLUB:	
Democracy; bourgeois or proletarian? J. M. W. Brogden	45
All Roads march on Rome "Garibaldi"	46
REVIEWS:	
New Zealand—	
<i>The Dullimore Campaign Exposed</i> M. G. Sullivan	49
<i>A Study in Creative History</i> (O. E. Burton, M.A.) L. M.	50
<i>New Zealand Best Poems, 1932</i> J. A. W. B.	50
General—	
<i>Teachers' Introd. to Psycho-analysis</i> (Anna Freud) R. L.	51
<i>James Joyce and the Plain Reader</i> (Charles Duff)	52
<i>Hunger and Love</i> (Lionel Britton)	53
<i>Experimental Cinema</i>	54
<i>Soviet Russia</i> (Maurice Dobbs)	55
Lino-cuts by L. D. Morrison	

[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.

THE PHOENIX

A QUARTERLY MAGAZINE

VOLUME 2 : NUMBER 1 : MARCH 1933

NOTES

THERE IS A RULE with the British Broadcasting Company that no one may say anything "controversial." Our rule is the exact opposite. Conflict is a grim fact of life: we make no attempt to gloss that fact over nor smile it away, no attempt to reconcile the irreconcilable. Rather do we attempt to determine the major conflicts of the here and now and give fair expression to their ideological aspects. Any valid effort to move along the lines of emergent evolution must provoke antagonism and retaliation. Well, if sparks must fly, then for God's sake let them be good ones; this is a place for sparks to fly in.

This is a forum, a battle-ground, an arena—but only for good gladiators. If any argument is sufficiently active, vigorous, and stimulating, then as far as we can we shall give it to the world. If you wish to write for us, then by all means send your work in, no matter what your views. Only please remember that this is 1933, the Five-Year Plan is a matter of history, not of argument, and Nudism has now been a matter of calm discussion with sensible people these many years. There is no room here for the spinsterish monasticism of the newspapers. If you do not know that the world has changed a bit in the last few centuries, then you are no good to us. If you are still hankering after Feudalism or Periclean Athens, frankly we are not. Let us reiterate; this is 1933—and A.D., not B.C.

WE ARE NOT of the Professor Macmillan Brown school of thinkers who hold that wisdom is mainly to be met with in the cloisters. We shall confine ourselves

[fig. 54]

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 compensated 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.¹ 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 statements, 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 visually 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-

• • • • •

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 '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,

.....

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

THEY have thatched the cottage roof and straw lies thick
over the rose bushes, over the stony path,
over the grass in the garden, hanging
from untrimmed eaves, trembling over the windows
as the hair hangs down over an idiot's eyes
who sees the world through a haze of straw,
finds comfort where the reason draws out pain,
laughs, and is gay.
Straw, false gold that mirrors the sun,
shrouding the garden, uncovering the past.

I had resolved to parcel up my life,
lock it in a dark drawer for the wrinkled joy
immune from question, hope, doubt or ambition,
of the nonagenarian who may wear my body.
But at a wisp of sound, the faintest echo,
the mind fills with reverberations,
bits of glass on strings stirred by the wind,
to charm the birds, withhold them from the fruit.
A wisp of flame may set a city burning.

We had come far, some thirty miles or more,
a river two mountains and a rocky pass,
spinning the earth backward with our feet,
walking the treadmill of our inmost thoughts.
We passed through a green land
but our eyes saw only the hard red line
thought burns in the road, the fuse that creeps
to the imminent detonation that never comes,
each thinking, if my friend were a woman.
Two mortal foes lay hidden in our bodies,
identical in guise, inimical,
waging incessant war and suckling friendship.

In the rotten house beside the mountain torrent
huddled in straw like Noah's beasts we lay,
swaddled in straw and the sound of moving waters,
drowned in the dark trance that joins two worlds,
the past that lives and the morrow that never comes.

[10]

The softness of straw where the sun lies asleep,
odours of calm and comfort, Gea's hair
trailing over the earth, the golden deluge
covering the troubled cities with a haze of waters.

Slumber and waking, the dream that lies between,
the death in straw, the din of many voices,
like the noise of falling waters heard from afar,
the tumult, the sudden peace,
the carrying of the bundle stained with blood
through shouting throngs, the secret bundle wrapped
in a velvet cloak, taken by covert ways
to the dark room to be laid at the feet
of the woman who frowns and turns it with her toe.

They have thatched the cottage roof and straw lies thick,
over the stony path, over the garden,
a soft carpet of straw hushing the footsteps,
odours of rest and safety, illusion of calm.

The stirring of the mind in its sleep,
the remembrance, and the broken image.
I turn from a world of straw and walk quickly
into the house and shut the door behind,
not looking backward lest my gaze grow hot
and memory's eye like a burning-glass
set fire to the scattered straw.

A. B. D. FAIRBURN

[11]

above
[fig. 55]

right:
[fig. 56]

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

Collection: Patricia Thomas

DESERTED FARMYARD

THE barn is bare of hoof and horn,
the yard is empty of its herds,
the dunghill is grey with age and torn
and spattered with the dung of birds.

The well is full of weeds, the chain
long broken and the spindle cracked,
and deep in meads stands the wain
three-wheeled, with rotten hay half-stacked.

Where are the Lameret and his bride
who came from their honeymoon in spring
filled full with gaily hope and pride
and made the farm a good paying thing?

Where are the scions of their race,
Thomas, the first, who followed where,
William who followed Christ, and Grace
who lived a virgin, scrubbing floors?

Apropos the path where fountains tumbled
and grinding wheels (cracked) on the crop
a snake lies prone, as hawks a god
in triumph on a mountain-top.

And there are worms beneath these stones
and roats in dank and clammy lair,
and many a winging insect drones
upon the stagnant summer air.

And life springs fresh amid the weeds,
beside an upturned cider-wal,
where in hot sun the fleck-by breeds
upon the carcass of a rat.

A. B. D. FAIRBURN



TUG

[12]

[13]

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

IN MANUS TUAS, DOMINE

○ CHRIST our Lord, where art thou tarrying?
 our enemies have girdled us about
 enclosed us in a little narrowing ring
 put all our faint-heart allies to the rout:
 nightly and day obscenities they sing
 our piety towards thee to mock and flout:
 now now if ever is it time, o King,
 to put thy hand forth save thy few devout.

Lord, Lord, not the wickedest child our dames have borne
 the most ungrateful in our whole wide land
 would see us perish in this hope forlorn
 and not so much as raise a little hand,
 if doing that would rescue us from the scorn
 of conquerors death or the captive brand:
 save thou then, Lord, or our nation's waning horn
 shall perish utterly with this our band.

Nine hundred years, Lord, faithfully we have served
 we and our fathers full nine hundred years,
 in direst tribulation we have not swerved
 in trial in pagan war in blood in tears:
 thinkest thou we at our death-gasp have deserved
 to call on him who sways the world, yet not hears
 but leaves his flock to the kind mercy of curved
 scimitars and sharp hissing swords and straight spears?

Thou wilt not let these foul swine in to swill
 in our old cities, spoiling the whole sum
 of forty generations' toil... the shrill
 locust-like trumpets why have they ceased their hum,
 as ere a storm the singing winds grow still
 and all the woods unnaturally are dumb...
 o Lord our Christ, they are storming up the hill:
 curse you, o Christ, a continent they come.

R. A. K. MASON

[57]

right:

[fig. 57]

*A typical setting for Mason's poems.
 It is solid and uncompromising, with only the
 implied diagonal formed by the initial letter 'O'
 at the beginning and 'R. A. K. Mason'
 at the end to lighten it.*

Collection: Patricia Thomas

below:

[fig. 58]

*A spread from Clifton Firth's 'Russian
 Films'. It illustrates the awkward and visually
 confusing first part and the more successful
 second part. Note the aberrant 'Y' in
 the word 'Hollywood.'*

Collection: Patricia Thomas

Art is always an abstraction.
 It is therefore something more than data.
 It is a guide to action.

When the desired action is in the interests
 of the exploiting classes (anti-social
 action) we get, first...
 later...

When the desired action is in the interests
 of the exploited class (action
 leading to social wellbeing) we get...

FEUDAL ART
BOURGEOIS ART

PROLETARIAN ART

In a brief outline of Russian films it is not necessary to go further
 than this.

THE CLASS SIGNIFICANCE OF HOLLYWOOD FILMS*

All Hollywood films have been and will continue to be produced
 in the interests of the exploiters with the object of preparing
 the way for further exploitation.

The diversion of the workers' attention from their own interests
 is achieved by

- (a) Furtherance of the God-idea leading to belief in individual
 responsibility.
- (b) Upholding of the marital order fashionable at the moment,
 whereby one-half of the race is held in chattel-slavery.

*Under the title of Hollywood are included all commercial
 films of Germany, France, England, Sweden and Italy. The difference
 between them is one of degree. Their technique and content
 are basically the same.

[18]

(c) Creation of the illusion that reward is proportionate to
 labour (thus wage-slavery is maintained together with a
 high standard of work)

(d) Shewing virtue (abidance by law) as invariably rewarded
 and sin (whether anti-social or anti-capital, for on occasions
 the interests of society are identical with the interests of
 Capital) as invariably followed by retribution. It is a grim
 joke that retribution so often takes the form of violence.

(e) Defence of Imperialism by ridiculing exploited and historically
 backward peoples. (The treatment of the Negro is a good
 example of this—they are always made to appear half-
 daff)

(f) Justification of war, i.e. subjugation of foreign peoples. We
 have lately seen considerable film-treatment of Britain's
 attitude towards China and America's attitude toward
 Japan. Here we have films preparing the masses (respectively
 for Anglo-American developments).

(g) Glorification of "sport," i.e. physical competition between
 man and man as an end in itself. By this means "dangerous
 thinking" and "subversive ideas" are suppressed while the
 individualist-idea and fitness (for work) are encouraged.
 But the real aim and achievement is the sublimation into
 unprocreative channels of the primal sexual instinct.

(h) Distortion of Sex into "love." The propagation of this
 romantic and idealistic falsification of reality is the gravest
 charge that can be laid against Hollywood.
 It is quite outside our present scope to discuss the possible
 displacements of the component instincts (such as anal-erotic
 and exhibitionism) and their respective social values,
 but one phase of the matter must be mentioned. That is the
 increasing exploitation of the sexual perversities known as
 sadism and masochism. Not a week passes but the workers
 are treated to a still more "thrilling and horrifying blood-
 curdler."

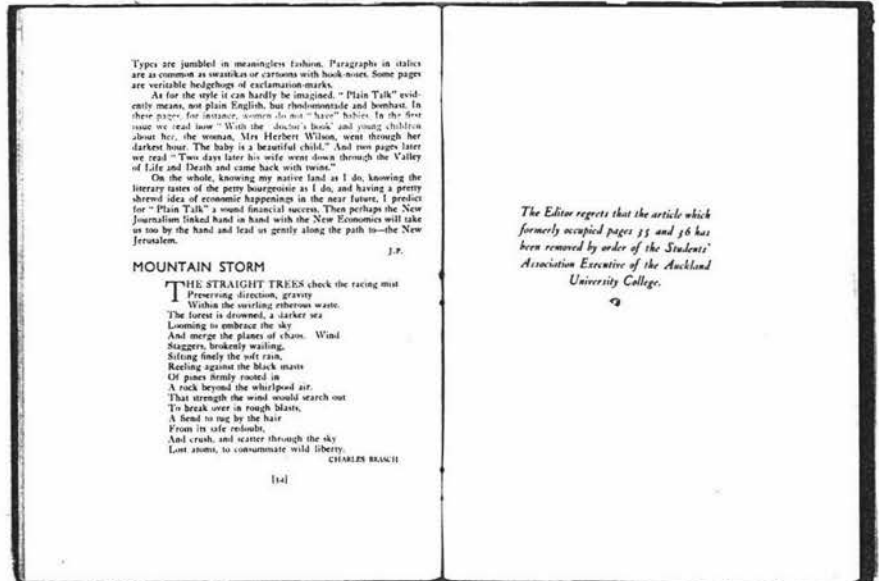
[19]

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.



[fig. 59]

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.

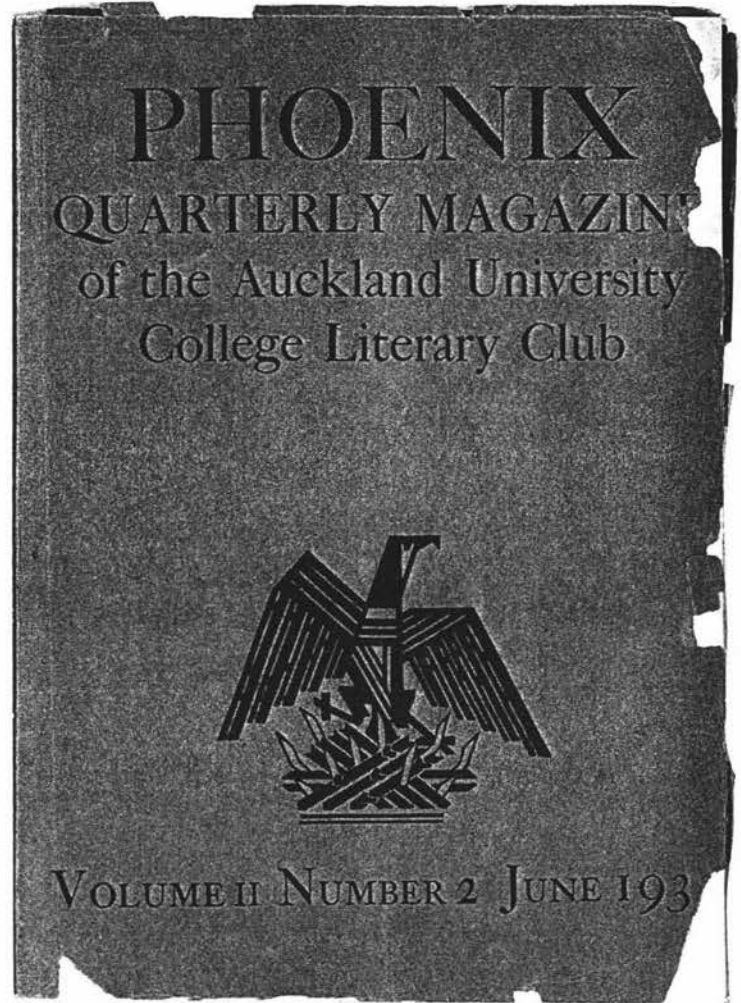
On the whole, this issue appears to contain a number of experiments. The adoption of the asymmetric practices of the new German typography, the use of Gill Sans, the rather eccentric paragraph indentations, and the (at times) very traditional use of that very traditional font, Caslon Old Face, combine 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—indeed, 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.



[fig. 60]

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.

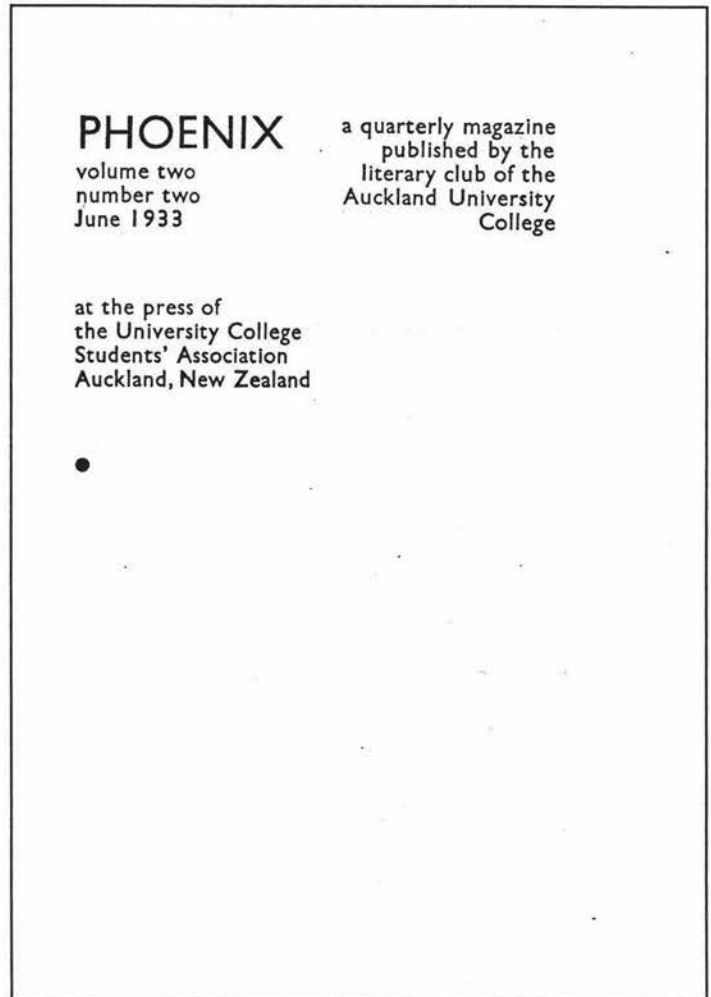
4 . 1 . 4 Volume Two Number Two

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 galley proofs 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.



[fig. 61]

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.¹ ‘PHOENIX’, set in 60point Caslon Old Face Titling, sits atop ‘QUARTERLY MAGAZINE’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 bemoaned 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

• • • • •

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.

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	1
Haven sighted—unmapped Ian Milner	10
Decline of the West J. C. Beaglehole	11
Maxim Gorky	14
Amores vi R. A. K. Mason	17
How it strikes a contemporary	18
Russian Films [2] Clifton Firth	21
Portrait of a prodigy D.H.M.	26
The coming struggle for power N. M. Richmond	31
What is it? W. N. Pharazyn	34
Burnham beeches C. R. Allen	39
Arcady Allen Curnow	40
Apocalyptic Allen Curnow	41
Oxford—red or yellow? J. S. Stewart	42
Matins Rona Munro	45
Crankishness in contemporary religion Blackwood Paul	47
Contributors' club	53
Reviews	54

[fig. 62]

Though Lowry 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 he 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 between 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 'T' 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

PHOENIX

volume two
number two
June 1933

a quarterly magazine
published by the
literary club of the
Auckland University
College

Notes

A MIDST the tumultuous chorus of praise which rose from the newspapers of our native land to greet our last issue, foremost of all were the sweet cool wood-notes of *N.Z. Truth*.

We have always admired that great instrument of emancipation and enlightenment. There is something at once so restrained, so radiant, so like Aurelius or St Francis, so (if we may say it) Christ-like about *N.Z. Truth*. Ever does that God-gifted organ-voice of New Zealand roll in honour of decency, respectability, chastity, God, king, country, and slave-camps. Because of our admiration of this great work we are moved deeply by *Truth's* laudation of ourselves. The tribute is all the more touching in that it was quite spontaneous. (We must specifically deny the rumour that the display was staged by arrangement with our Publicity Department.)

Yet in *Truth's* account of us we seem to catch here and there almost a muted note of mild reproach. This, for instance—"... sneers, jeers, bellicose blasphemies, red rantings and sex-saturated sophistries..."

We do not wish our readers to be in any way deceived. We should hate to think, for instance, of some poor sex-starved devil's paying a good bob for a "Phoenix" in hopes of finding how "Decency and reason are laughed at... dirty snivelling smut" only to discover that his hopes are not realised. We must therefore confess quite candidly that for our part we can find no least hint of obscenity in the last issue, despite the assertion of our valued friend *Truth*.

However, we realise that we are sadly lacking in that great sixth sense—the smut sense—which no one in the world has developed more highly than *Truth*. We bow, therefore, to the authority of the world's greatest authority on obscenity.

By the way, speaking of good taste, the yellow placards of *Truth*

I

[fig. 63]

The text is handled well, the lack of paragraph indentations are enither 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 em 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 dispos[ed] 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. 64]

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 in't!

C.R.S.

K I V V I:

*Being the Iournal of the Avckland Vniuerfitie
Colledge*

VVherein are contayn^d fundrie Noble Poetic Pieces by Ron^d
Majon E^{sr} Gent., Master Allen Cornow & Diuers other
Ingenious Poets together with some Romantical
Narrations in Prose by J^{no} Dumble of VVeste
Felde E^{sr}. Alchemyite & other VVitts, &
VVerkes in the Dramatick Style & also
Some Animaduersions touching
Fredome of Speche

The whole edited by H^{sr} Monro & Black^{wd} Paul E^{sr}
Bachelors of Arts in the Vniuerfitie
of New Zelande



*Age, sit, sine pennis uola—Plout,
Narrabant . . . et inuolatas uolucras—Tac.*

AVCKLAND

Printed by exprefs order from the VVitts of the Vniuerfitie by
Master Rob^t VVill^m Lowry at his Presse which is below the
Colledge of Sciences in Symonds Streets

& are to be sold by &c.

MDCCCXXXII

[fig. 65]

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.

Contents

FRONTISPIECE—Lino-cut by Miss W. Simpson

Walking Shadow	D.H.M.	4
Freedom of Speech		5
The Student Responsibility	Elisa Farrelly	7
A New Zealand Culture	J. Mulgen	9
Opinion	D.D'E.	10
The Friend that died	J.M.	12
Marion	J. Gifford Male	13
Youth at the Dance	R. A. K. Mason	14
	Lino-cut L. D. Morrison	
Creatures of Habit		15
Streamers	Graham MacDiarmid	18
—Unto the Hills	P.G.L.	19
Twilight of the Gods	M.K.J.	20
Chanson d'Amour		23
Imagination	D.D'E.	24
Scythians	Graham MacDiarmid	26
What Matters it?	D.D'E.	27
The Holiday	N.S.D.	28
Their Sacrifice	R. A. K. Mason	31
	Wood-cut S. F. Champ	
The Fiddlers 1932		32
Graduates of the Year		33
In praise of Wealth	D.	44
Triolet	J.M.	45
After Rain	E.M.J.	46
Odysseus	J.M.	47
	Lino-cut Miss W. Simpson	
Paradise Found	D.H.M.	48
Reveille	J.C.S.	52
Prayer	J. Gifford Male	53
Christ on the Swag	R. A. K. Mason	54
Saturday Afternoon	P.G.L.	55
	Wood-cut S. F. Champ	
April 1932		57
The People Perisheth	A.C.	58
The Tailor	J.D.	59
Triolet	Manceb	65
Operating Theatre	Graham MacDiarmid	66
The Room	N.S.D.	67
Choriambs		70
Beauty	Kathleen Harvey	70
Exile	E.Y.S.	71
The City	Ida W. Lewis	72
Si Jeunesse Savait—	P.G.L.	73
The Ass and the Angel	Manuel Lima	78
Puisque tout passe	J.A.	79
Song	J.M.	79
	Incidental Lino-cuts by L. D. Morrison	

right:
[fig. 66]

below:
[fig. 67]

Collection: Robin Lush



THE MAGAZINE OF THE AUCKLAND UNIVERSITY COLLEGE
VOLUME XXVII SEPTEMBER MCMXXXII

Walking Shadow

*There is not wind nor rain nor any sun,
No gold of dying suns, no deepening of desire,
Only the endless twilight after the day is done,
After the wind has dropped, and the sky is left of fire.
Only the endless twilight, only a glimmering,
Where somewhere a great grey god stares from a greying sky,
Watching a puppet figure dance as he moves the string,
Who stalks and struts and stumbles, and is I.* —D.H.M.

Freedom of Speech

IT IS AN undertaking of some degree of delicacy," says Burke, "to examine into the cause of public disorders." The truth of the remark is abundantly evident to-day. It is apparently the official opinion of the Government of this country that no loyal citizen would, no other citizen must be allowed to asperse the wisdom and energy with which the country is being administered. That duty of submission is transgressed when a W.E.A. lecturer gives too full a rein to speculations on the science of politics and when a University lecturer takes it upon himself to write an introduction to a pamphlet on the social and economic organisation of another country differing from that in which we (or some of us) live. Perhaps it is even transgressed when the President of a university college defends the (theoretical) right of a member of his staff "to express views contrary to a preponderating body of public opinion."

On Capping Day the President of the Auckland University College made a few mild remarks about "the old-established academic right of freedom of thought." What he said sounded harmless enough at the time but in some quarters the word "freedom" is proving more and more suspect; and at any moment one expects to see it branded as an undesirable alien. Still no one had thought to see *The New Zealand Herald* turn and smite so heavy a platitude. Journalists are usually acutely conscious of the unwisdom of biting the hand that feeds them; and one had expected to see a back phrase treated with at least the respect accorded to an advertiser. But there are some serpents whose teeth are sharper than ingratitude. Or perhaps it was rather a case of setting a platitude to catch a platitude. Even if, as modern historians seem to think, the barons at Runnymede did not raise the cry for free

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. Monroe 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—
ah! is it not evil chance
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
turn like an old bull to battle
and rip their lords to tatters.

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

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

—R. A. K. Mason.

[fig. 68]

The centred titles of this poetry setting (though the prose does not bear swash caps), the off-set authors' or poets' names and the centred lining pagination numbers—a page representative of the prose and poetry section of the magazine.

Collection: Robin Lush

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, *Kivi'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 1em 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

In Praise of Wealth

The wealth that rallies all disdain—
And me without good reason—
If greatness comes you in its train,
May have its use in reason.
Instead of hoarding up your purse,
Go, drink them, like a man of sense,
Old friend of all abuses,
For my part, give me wealth untold
Pur in my hands a shower of gold,
Of gold,
I'll see it has its use!

I mark the fear of poverty,
I see from previous notice,
Why should I shed my jollity
In such a pleasant life?
House and garden, pictures, books,
Equipage built for looks
Who let their faults abound?
At once my wishes all unfold
Pur in my hands a shower of gold,
Of gold,
I'll see it has its use!

My wealthy, worldly friend, good friend,
Your mistress is attractive;
Her eye is dark, her wit is keen,
Her figure speaks her nature,
I witness her felicity:
But nothing from her vanity
A man's love induces.
Kind fate! I'd see old Worldly sold
Pur in my hands a shower of gold,
Of gold,
I'll see it has its use!

44

The wise flows down my throat
In gloomy sitting-house;
But should a man of money float
With me at his carouse,
"What price," I ask, "these fine white wines?"
He tells me, "These are the good wines!"
A trifle for such jokes!
In Champagne more such liquor's sold;
Pur in my hands a shower of gold,
Of gold,
I'll see it has its use!

To share with me this very day
My good friends I'll invite,
If boredom ever comes our way,
These friends I shall invite
To see my wine and tippal,
My coaches, houses, lands and all
Wealth but in joy confide:
Thus all my treasure shall be told,
So pur in my hands a shower of gold,
Of gold,
I'll see it has its use!

[Translation of Racine's *Eloge de la Richesse*]
—D.

Triolet

Give me your hand and I shall go
Neither in sorrow nor distress,
I cannot love you more and so
Give me your hand and I shall go
Where high romance is fallen low
And love is merely from distress.
Give me your hand and I shall go
Neither in sorrow nor distress.

—J.M.

45

above
[fig. 69]
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

right:
[fig. 70]
Hierarchy is handled here both logically and skilfully.
Collection: Robin Lush

When they have laid down their horse-load of citations at your door . . .
ye may take off their packsaddles, their day's work is done.
—Milton

Graduates of the Year

'Twixt Right and Wrong the Difference is dim,
'Tis settled by the Moderator's whim.
Perchance the Delta on your paper marked
Means that his lunch has disagreed with him.
—A. D. Godley

MASTER OF ARTS

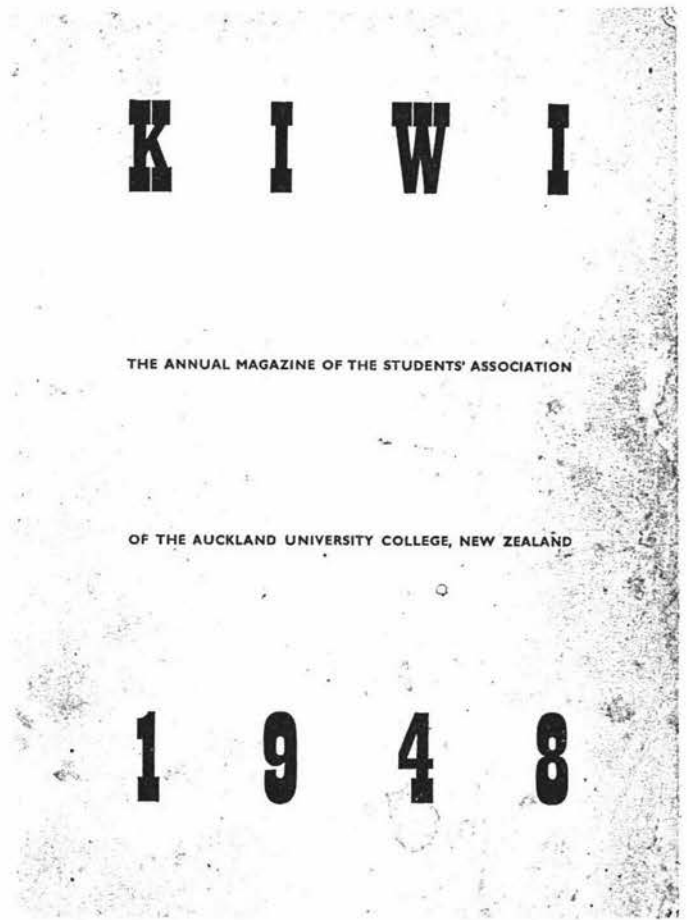
And in his fourth and final year
His University career
Was blasted by the new and dread
Necessity of earning bread,
And even now at twenty-five
He has to work to keep alive.
—H. Belloc

<p>Annie Rose Allum Papa keeps several carriages. —Jane Austen</p> <p>Christabel Ash Studious of ease and fond of humble things. —Ambrose Philips</p> <p>Margaret Barr Brown Deal not in history, often have I said, 'Twill prove a most unprofitable trade. —Peter Pruder</p> <p>Eleanor Jeannie Brownlee Her voice like some shy bird Which hopes it won't be heard, Her eyes are fixed upon her feet In case they might be seen. —A. P. Herbert</p> <p>Malcolm Palmer Byrnes pulverem Olympicum Collegisse iuvat metaeque fervidis evitata rotis —Horace</p> <p>William Mortimer Campbell But we felt the while We should forget them; they are of the sky, And from our earthly memory fade away. —Wordsworth</p>	<p>Desmond Patrick Costello Professor Ridgeway recently Proved in a manner satisfactory Unto himself, but not to several persons— That you, Odysseus, were an Irishman And that your father's name was Flaherty —A. D. Godley</p> <p>Frederick Ronald Jabez Davies There's hope a great man's memory may outlive his life half a year. —Shakespeare</p> <p>Diana Frances D'Esterre It's not so much my eyes That Albert seems to prize; What suggests him is my artistic sense. —A. P. Herbert</p> <p>Hector Gurson Dorrington My Hector, my hero, my Notting Hill Nero! —A. P. Herbert</p> <p>Dorothy Cicely Fotheringham And every time he kisses me He says a piece of poetry And then I know he loves me for my brains. —A. P. Herbert</p>
---	--

33

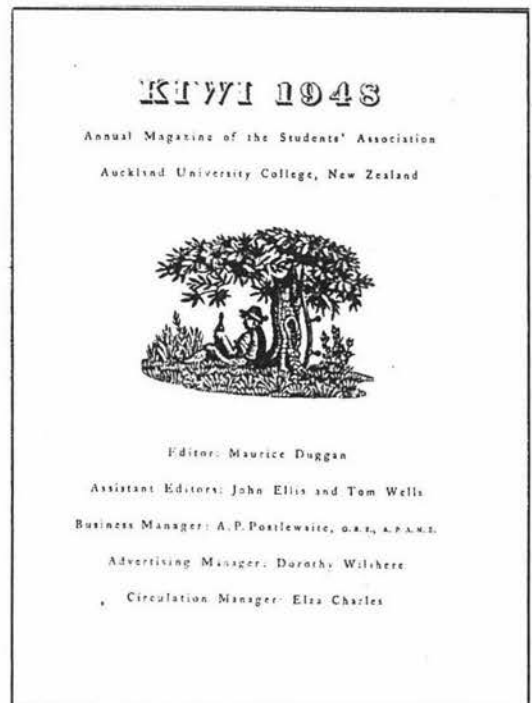
the former, translated) by a different contributor, and each addresses an unrelated topic, it would seem the extra leading might have been used to fill the space. Each has short lines and sits on a wide page. There is no obvious reason for such leading in the textual sense; though it might have been 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



4.2.2 Kiwi 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.

TABLE OF CONTENTS

On Government Departments that invent Inspiring Slogans	Denis Glover	4
Note on Ecology		5
Grasping the Nettle	A. R. D. Fairburn	7
The Ouzes	David Bellamyne	14
The Forty-hour Week	S.M.	22
The Small House	Bill Wilson	27
Four Poems by J. K. Baxter		23
Return	John Reese Cole	34
Four Poems by Kendrick Smithyman		42
Front Seat	J. B. Raphael	45
Look Thy Last on All Things Lovely Every Hour	S.M.	49
Four Poems by Lily H. Trowen		50
Listen to the Mocking Bird	N.H.	54
Vox mea ad Dominum	Peter Cape	59
Three Poems by A. R. D. Fairburn		60
Luscious Dahlias	W. O. Draescher	61
A University Primer	Tom Walls	63
Love of Two Hands	Keith Sinclair	69
Four Poems by Denis Glover		70
Two Stories about a Friend	G. R. Gilbert	71
Song of the Dry Orange Tree	Lorca (trs. Tenzler)	75
Sunbrowns	Maurice Duggan	76
Episode: The School	John Ellis	81
Tang!	John Kelly	91
Notes on Contributors		96

[fig. 73]

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 leaved, 20point, which lends the column an ephemeral, languid grace as it meanders down the page. Repeating the typographic style of *Kivi* 1932, Lowry has set the titles for this *Kivi* 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 leaved 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.

KIWI 1948

ANNUAL MAGAZINE OF THE AUCKLAND UNIVERSITY COLLEGE
STUDENTS' ASSOCIATION: VOLUME XLIII: NOVEMBER 1948

On Govt. Departments That Invent Inspiring Slogans

CONFRONTED by the bush on every side
The moss gave its country up and died;
The Kiwi stretched its stunted wings in vain,
But took no flight and sank to earth again.
Here's heavy sadness only. Like a pall
Rain and security descend on all.

Onward New Zealand! Kiwi, essay to soar!
Be clothed you moss bones! Don't be a bore!
Well made, New Zealand! Let's call this moral tale
'The whitebait with the ambition of a whale.'

DENNIS CLOVER

NOTE ON ECOLOGY

A UNIVERSITY JOURNAL may be anything from a house-magazine to a serious review of literature, philosophy, art and politics. The new editorial policy of *Kiwi* is directed away from narrowly domestic affairs (with which its sister journal *Crucium* is quite able to cope) toward matters of more general interest. If this policy needs any justification, it must be made very largely on what, for want of a better term, we may call ecological grounds.

The University has its own tradition, and its own functions (which must not be allowed to become diluted or obscured—no, not even to serve the god of Universal Popule Education). The parts, process, institutions and functions of society are not potatos in a bag. They are related 'in unity and in diversity.' Since it exists in society, the University must establish a meaningful context. How can a University journal best help in the realisation of this end? First let us glance at certain further ends.

We gather experience into ourselves that we may enlarge our sympathy and our knowledge, that we may the better control life in real (not necessarily realistic) terms. The imaginative rearrangement of our experience of life provides verisimilitude, not a facsimile. Our formulation of that imaginative statement depends, in turn, on experience. The two things interact. We have at all times to deal, not only with the work of art (or other human construct), but also with the experience that we bring to it. This is true whether we are considering Shakespeare or, say, Roderick Fehlyson.

The University, because of its highly specialised functions, suffers always from a tendency to detach itself from the full context of life; to turn away from the immediate reality of its environment. Our wisdom, if we have any, will keep

5

above:

[fig. 74]

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

right:

[fig. 75]

Collection: Robin Lush

LISTEN TO THE MOCKING BIRD

MONDAY MORNING. The week-end lay dead all over the town. I closed the door behind me. Blithely I descended to disaster and disaster. Stepping over the remnants of the gaiety not yet swept away I thrust my way into the inferno of the department store. My pockets were filled with books and tobacco and a hundred things I have now forgotten. To turn me for money is to drive me out. Bills are the white heralds of disaster. I was looking for a job.

Monday morning. I wanted a smoke. Difficult to get these days, but I have a friend and he in turn has a friend. Believe in the brotherhood of man. My friend works in the department store.

—Hello Paul. I haven't seen you in a long time. How are you?

—I'm fair. And you? By the way don't you think I look like Heathcliffe this morning? You know it's surprising the real-life characters there are in the world. But how are you?

—I'm alright thanks.

—Seen any of the boys? But don't answer that: what do I want with the boys at this time of the morning. Got any smokes?

—I'll have to see Archie. Not my counter you know.

—Sure.

Exaggerate inquiry and you've got diplomacy. I got some smokes in the lunch.

—Where are you off to at this time of day Paul?

Life repeats itself. The recognition of experience. My friend is called Ron. He works so hard I am almost ashamed of him, but they promote him every once in a while and that keeps his head a bit firm, size at least.

—I'm trying to arrange about a job, Ron.

—What sort of job?

—Something with a newspaper. *The Courier* if I can. Maybe book reviews or concert notes. Something like that.

—Book reviews? Concert notes?

—Well maybe not book reviews or concert notes, maybe proof reading or copy writing. I don't know yet. I've got an appointment for ten thirty.

—It's ten thirty now.

—Yes, I know. Round about is near enough.

—Look, are you crazy or something? Don't you know what these roosters

54

page is the recto, headed by 'KIWI 1948' in 48point Elongated Shaded Titling¹, 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 initial 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 sharper 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.

• • • • •

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

A UNIVERSITY PRIMER

The artist is free to choose any degree of representational accuracy which suits the expression of his feeling. No single fact or set of facts can be held to be adequate for critical form. . . . The greatest art seems to concern itself most with the universal aspects of natural form, to be the least preoccupied with particulars. The greatest artist appears to be most sensitive to those qualities of natural objects which are the least obvious in ordinary life precisely because, being common to all visible objects, they do not serve as marks of distinction or recognition.

To say to the painter that nature is to be taken as she is, is to say to the painter, that he may sit on the piano.

JAMES WHITLER: The Gentle Art of Making Enemies.
The only way of expressing emotion in the form of art is by finding an "objective correlative": in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion: such that when the external facts which must terminate in sensory experience are given, the emotion is immediately evoked. If you examine any of Shakespeare's most successful tragedies, you will find this exact equivalence: you will find that the state of mind of Lady Macbeth willing in her sleep has been communicated to you by a skillful accumulation of imagined sensory impressions: the words of Macbeth on hearing of his wife's death strike us as if given the sequence of events, these words were automatically related by the last emotion in the scene. The artistic "inevitability" lies in this complete adequacy of the external to the emotion.

T. S. ELIOT: Selected Essays (Hewlett).
An canon be Middle in Society. **W. H. AUDEN: New Year Letter.**



THIS ARTICLE is a naked statement of the assumption of the University scholar with an interest in the arts. It will accordingly appear phantasmic to many—and were school studies adequate it would not be necessary. But it is evident that there are many students of literature at this University who look upon their subject with the eye of a collector, picking up curiosities which have their value because they are far removed from the ordinary business of the world. This wedge between art and life can make it very difficult for the thoughtless student to defend himself when he is questioned "What is Greek?" or "What is English?" This essay is written for those who are not sure of the answer—and those, particularly (they are usually the questioners), who demand of a novel or a painting that it be photographic, never realizing, evidently, that the truth an

GRASPING THE NETTLE

*No man's great day is almost done,
the candles and the tents depart;
and lingers long on the Dawn,
a kite hovering with a last,
The crowned last has, last Hope, is gone,
and we, brought, squashed, pale,
coldly regard her, darkly blown,
the crowd's feet pleasure-later wheel.*

—EDGELL RICKWOOD.

BULGING RACE TRAMS disgorge the punters on to the streets of Megalopolis, where discarded tram and race tickets are blowing along the gutters, along with the crumpled paper flowers of yesterday's celebration of the Millennium.

Among these subdued pleasure seekers there are, almost for certain, one or two academic people who have tried out infallible mathematical systems and, unaccountably, have come back to town lighter in the pocket. They are as disillusioned as the rest; like the rest, they are very thoughtful, and throve slightly in the rising wind: had luck behind, bad weather before them.

It is small wonder that their morning hopes have given place to anxiety and a kind of thin despair. For even the most clausal of their colleagues, those who have never walked down the hill and taken a ticket in the great gamble, are disturbed and apprehensive. Cold winds are blowing from far away, stirring the local dust. In the weather sky is a rash of cirrus, hinting at storms to come. The barometer is still falling steadily. Rheumatic twinges in the joints provide evidence that is subjective, and therefore the more convincing, that there are difficult days ahead.

WHAT ARE the purposes of the University? What is its proper relationship to society?

University people all over the western world are debating these questions more anxiously as time goes on. Small wonder if (dropping all metaphor) we find that the more thoughtful of them are filled with apprehension. For the question that begins to shove itself is not whether salaries will be increased, or the new building scheme set in motion. The real question that has to be faced is whether the

THE OUTCAST



IN THE HIKE up the long metal stretch the Jones young fellows passed several hay paddocks. A good few stacks were going up. "Hope this is not going to be too rough," Bill said.

"Tell you all about it to-night," Fred said.

"You know Fred, they reckon it's not so rough as they make out."

Mac said, "We'll know all about it to-night," Fred said.

"That'll be the house up there," Bill said.

The house, which was back from the road, was a sprawling bungalow affair with a verandah all round and vines climbing the verandah poles. You could make that much out through the trees and the brownish hedge to the left of the drive. There was a cream stand at the front gate and a small hand cart on the ground. Painted on both stand and hand cart was the word ALISON. Out to the left of the gate was manuka and native undergrowth.

Fred tried to open the gate first, but couldn't figure which way the wooden stopper went. Mac lifted one end slightly and it slid easily from the slot. Fred told Bill, who was fat man through, to shut the gate after him.

A big yellow Dodge stood in a garage at the end of the drive and they hung round examining it. They'd been there a few minutes when a short woman with straight blonde hair came out of the house, her steps along the path beside the garage sounding hollow because of her gum boots. She was pregnant. She wore a silky blue dress and it was tight; they could see the back of her legs above the knee, very full and bare. A small boy, looking like a squat mushroom, with his blue sun helmet down over his ears, clattered the dress.

She told them to follow her. The backyard was stony with planks bare and there, and every mudguards and an old Ford chassis. The woman walked in the usual swaying way, the boy tagging behind.

The farmhouse and yard were on a rise up from the paddocks. The hayfield was shaped like a T-square; a small creek cut across the bottom end of it to form a miniature paddock on the far side. Pigs were grunting in a sty in the yard.

They walked down the rise. It was a hellish hot December day. The hay was more brown than yellow, and Bill said that wasn't so good. The woman kept in front until they got to the hayfield fence, then walked up to the pig sty. Alison was on the stack, about four feet from the ground. The grab pole

stood straight up behind him. A small brown horse, stumping the ground, was pulling a sweep under the care of a Maori boy. The grab was going up into the air with leads, and there was another horse pulling the grab cable.

Alison jumped from the stack and walked to them, his walk a fierce lifting and stamping of the legs. He was a bulky, red-faced joker and he wore a straw hat, thick grey work shirt, grey patched trousers and heavy boots. He shook hands with them, asked their Christian names. He said he was glad to see them. He had a lot of hay to get in, he said, and didn't have much help. He thought there was a couple of days' good work ahead of them.

Had they done any harvesting before? he wanted to know.

"No," Fred told him.

"Done a bit on my uncle's farm in the holidays," Bill said.

"That's good," Alison said. "You come on the stack with me. Anybody drive a car?"

Mac said he could.

"Just hang around and I'll go and get the Dodge," Alison told him. He walked up the rise.

The chap guiding the horse on the grab cable was a thin Hindu with a lined, deep-set face and black, sad-looking eyes. The horse was a scaly, grey-black mare, old as the hills.

They had a bit of a yarn with the Hindu. He told them he was working for Alison for the day, but when they asked what sort of bird Alison was he shrugged his shoulders. His long fingers worked affectionately down the mare's neck.

Soon as Alison was out of sight the Maori boy stopped sweeping and ran on the sweep about ten yards from the stack watching them.

Suddenly a little girl in a floppy sun helmet, like the one the boy had worn, ran from behind the stack and went for her life across the paddock. It was the best kid, the Hindu said.

Pretty soon the yellow Dodge showed up on top of the rise. As it did the Maori boy was whooping the sweep along the paddock, bumping over the rut. The car sped down, stopped halfway to pick up the girl, then came on. As it passed they could see Alison with a grip of the wheel, his enormous arms embracing it. Behind him the girl's sun helmet just showed.

The car stopped with a racket of gears and Alison got out. He unhooked the mare from the grab cable. The Hindu guided the horse away. Alison backed the Dodge, tied the grab cable to the fender. He drove the car up and down a bit, then told Mac to help in and have a go. Mac roared the engine and had the

left:
[fig. 76]

top right:
[fig. 77]

bottom
[fig. 78]

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 manoeuvre 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, Chief Inspectors,
 Dever Controllors, indirect Directors,
 Admonishers, Exhorters and Correctors.

Is this my country, this the happy place
 That flched the honest candour from my face?

SUNSET

THE RIVER slower moved
 And birds were still.

Leaf and tree in waiting silence hung
 Breathless on the plunging sun.

Now came still evening on,
 And suddenly the park was full of petals.

sing Harry.

THE HARBOUR

WAVELED in the sea's wet around
 What land can sing aloud

A casual song?
 But the sea rolls on.

sing Harry.

And hand on hips
 Watched the departing ships.

ROLL ON

WHAT are the Will Waves Saying—Coleridge Taylor,
 You should have gone to sea and asked a sailor,
 Instead of writing seaside annotations
 On ocean's own enigma variations.

70

[fig. 79]
 Collection: Robin Lush

THREE POEMS BY A. R. D. FAIRBURN

FOR AN AMULET

WHAT truly is will have no end,
 although denied by friend or foe,
 and this I tell to foe and friend
 as onward to the grave we go.

The candle in my little room
 gives light, but will not bake the horse;
 I share my certainty with Hume,
 my candle with the Holy Ghost.

BROADCASTING

THE SWAMP, you say, is ragnatic and material,
 but hark! what skylark sings above this plain?
 Hyperion? No, ineffectual Ariel,
 pinnacled dim in the intense insane.

THE POWER AND THE GLORY

THE ROAD to the abode
 of the blest
 has for moses the broken bones
 of the best.

The worst get there first
 and their nest
 is feathered with the feathers
 of the rest.

60

[fig. 80]
 Collection: Robin Lush

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 marks¹,

• • • • •

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 those inconsistencies and accidental perversities which obscure truth in our lives. For, unlike the philosopher, the artist is master of his material, and may attain to the consistency which is but imperfectly present in the 'real' world. He tries to ensure that there are no accidental notes to mar the harmony; the sequence of sounds should appear an audible form of truth. If art has a 'use,' it is the use also of life: it teaches us to wonder at things, to reverence the human spirit and its affluents—so that even when we can have understood Fate—as in *Hamlet* and *Lea*—we honour her, reminded that man comes of a noble house.

—TOM WELLS

LOVE OF TWO HANDS

never two hands were such clouds
rolling round me, wrapping,
dropping like a good fence
between the child and strangers,
hawkers, black dangerous men
ranging beyond the site lawn.
never were such hands warmer,
touching away the city hardness
from the living face beneath,
like rain melting the summer's veneer
to a green flowing.
never were hands more music
in the fragmentary night,
hanging people to the academic tower,
beirle as a light-house, washed
like a tall empty Ark
wrecked on barless rocks.

—ARTHUR HINCHLiffe

69

Song of the Dry Orange Tree

Woodcutter:
Cut my shadow.
Deliver me from the torture
Of seeing myself without oranges.
Why was I born between mirrors?
The day turns round me
And the night copies me
In all her stars.

I wish to live without seeing myself.
Then axes and thimble-downs
May dream they are
My leaves and my birds.

Woodcutter:
Cut my shadow.
Deliver me from the torture
Of seeing myself without oranges.

FEDERICO GARCIA LORCA: *Canciones*
(Translated by Greville Tesler)



75

above left:
[fig. 81]

above right:
[fig. 82]

right:
[fig. 83]

Collection: Robin Lush

How charmingly he smiled.
—Here's your duffie.
—Thanks.
—And Paul . . .
—Yes?
—Could I have that Spiffy back?

—N.M.

Look Thy Last On All Things Lovely Every Hour

Down to the butcher
Shining in the sun,
Gleaming like a round of beef:
Day is well begun.

The gray of high noon.
Ladies on great dinners
Purpuring late and soon
Georgias Papoulas

The twinkling froth of stars.
Draws for the evening schooner
Behind a thousand bars
Penniworth the tapster

O transients are tradesmen
And they grow stale and cold.
Lonely are the counters,
Carrions green with mould:

So *Adieu Vale*,
Ere to Accounts ye go,
Georgias Papoulas,
Penniworth, Doonleo!

S.M.

59

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,¹ 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!) Thorowgood² 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

.....

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.

all your stationery needs at

Abel Dykes Limited
stationers
21 SHORTLAND STREET

• DELIGHTFUL RANGE, TOO, OF
CHRISTMAS CARDS, CALENDARS,
AND CHRISTMAS NOVELTIES



Sports Supplies

Buy all your sports requisites from the old-established firm which specialises in sports goods of all descriptions. Tennis enthusiasts should take advantage of our expert re-stringing service, which works to individual requirements—at patronised by the Davis Cup Stars.

Johns Ltd

21 CHANCERY STREET AUCKLAND • C.P.O. BOX 171



pure soap

makes washing easy

Taniwha Soap is always safe

It cleanses gently

and will not hurt the hands

or injure the fabrics

[fig. 84]

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.

KIWI

Editorial 3

Drama 1958 5 G. M. Pendergast

Notes Towards a Production of *juw or asaxa* 6 Paul Kemp

The Tragical History of Ch. Marlow 11 Oe. Ham.

Twain Christmas 15 Brian Kennedy

Five a Clock Session 16 A. J. Deaver

Two 'Lost Heroes' in the Modern French Novel 17 L. G. Kelly

October Bubble 21 Max Richards

On Building Universities 22 Roger Hay

On *psittacus* 27 B. G. Faville

Through the Window pane 30 A. J. Carr

New Zealand Poetry: M. K. Joseph out of context 31

Boy Next Door 34 V. O'Sullivan

Pioneer 35 V. O'Sullivan

Maharaja Dar 36 E. Atkinson

Dream in School 36 A. J. Carr

The Proper Study 38 Max Richards

1958

[fig. 85]

The same anchoring device seen in No New Thing is used here to secure the ragged columns of title entries

Collection: Patricia Thomas



*The Kiwi is rare,
Almost abolished
Excepting where
Our shoes are polished.*

[fig. 86]

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

Collection: Patricia Thomas

PRINTED FOR THE AUCKLAND UNIVERSITY STUDENTS' ASSOCIATION
AT THE PILGRIM PRESS, 71 WAREFIELD STREET, AUCKLAND N.Z.

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 illustration 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 Modernism 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 Blado¹ italic, 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 Poliphilus² roman caps. The text in

.....

¹ *Vita Sfortiac*, a book from 1539, by Antonio Blado, is the model upon which Monotype cut its 1923 version of Blado, a Chancery italic (*littera cancellarescha*) designed to be used with the Poliphilus roman.

² Poliphilus was a type originally designed, in 1499, for the *Hypnerotomachia Poliphili*, printed by Aldus Manutius. Stanley Morison, in his *Tally of Types* (Cambridge University Press, second edition, 1973) 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' ambition 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 KIWI'S PRINT

Nineteen fifty-eight is the seventy-fifth anniversary of this magazine's ultimate progenitor, the University at Auckland. We salute its age and dignity and turn a historian's-eye view on the development of its descendant. Most of such retrospective studies reveal steady increases, if only because population numbers increase. *Kiwi*, however, at least since the year one of the *Phoenix* furore (1932), has progressively shrivelled. The size of this issue has been set at about the 1955 dimensions, thirty-six pages, which is a lot less than half of the 1932, 1948 or 1952 issues (to take some distinguished examples). This reduction—a refinement more than a decline, we trust—has been caused by the policies of successive dietitian editors, who have one by one cut out lists of graduands, club notes, fine arts work and, lastly, all contributions by non-student writers.

This was the situation in 1955, when two years' painful fishing netted a reasonably worthy 'literary' magazine, written entirely by students, except for one article by Frank Sargeon, which passed in since it was the text of an address to Literary Society. The student minnows were therefore left unshadowed by any bigger fish, but for a mere thirty pages. *Kiwi* 1958 has a larger but more heterogeneous catch, and the specifically literary bag—verse and original prose—is smaller.

The advent of *Nucleus* as an independent magazine proposing to display the writing of Students Only has made changes in *Kiwi* policy both necessary and possible. This issue has a large range of material, mainly art work, outside *Nucleus's* range; the next issue could well progress further afield and accept literary work from non-student writers. This should raise the standard—the difficulty is the need for an incentive; payment for contributions, or (worse still) a competition may be necessary. Nuclear fiction will, it seems, continue uninhibited by graduate writing; and it may, if it lasts, take over *Kiwi's* acknowledged function of fossilising the juvenilia of each writing generation. *Kiwi*, by spreading its wings wider, can become a genuine (not an aspirant) literary magazine, one which would offer a criterion and an incentive to student writers. What John Beid has called cliquism has been a major disease in local writing for years; communities such as the universities are breeding-grounds for such things. *Kiwi* could offer a curative.

Audy Gurr

WHAT STUDENTS WRITE

In this collection there are four literary articles, one on planning, one short story and, apart from a few verse trifles, nine poems by six hands. It may interest you to know what we rejected, or rather 'were unable to use': one short story of length, a few prose fragments, and umpteen poems. Most contain spelling errors. A few pieces we might have printed if we had more space. As for the rest, their interest is not so much literary as psychological and social.

3

[fig. 87]

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

Collection: Patricia Thomas

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 Tragical Hiftory of Ch. Mrl.' [fig. 88], and 'Pioneer' [fig. 89], are ranged left. The 'Hiftory' 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 en 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

I am Machiavel!¹⁶
 And weigh not men, and therefore not men's words
 . . . read me and thereby attain
 To Peter's chair, and, when they cast me off,
 Are poison'd by my climbing followers
 (1) . . . hold there is no sin but ignorance.

When it is realized that this is, among other things, a political play, and that here, in cynically detached form, we have been given the rules of the game we are about to see, some of the moves will be more comprehensible. The feigned speeches of Barabas, the religious scruple given as excuse for personal advantage.

Tis no fault but thy inherent sin

which is ironically paralleled in the numerous biblical echoes through the play; and the fact that Fernese, the governor, triumphs not because he is a Christian, but because he sticks closer to the Machiavelian law,¹⁷ the fact that every friendship in the play is fatal; all lead up to the monstrous hypocrisy of the final lines:

So, march away, and let due praise be given
 Neither to Fate nor Fortune, but to Heaven.

Machiavel has presented the play's inverted universe, and it is in the play's own 'moral' order that Barabas's tragedy takes place. He breaks the law forbidding friendship, and Machiavel can truly be 'ashamed' as the 'birds of the air do tell of Murders Fair'.

The play is thus, in one respect, a fairly desperate satire of Man, the real political animal. From what we know of his life and death, Marlowe was particularly suited to such a study. The play could conceivably be produced along these lines, which would be a fair test of whether it is successful or not. If it were successful, there would be room for an extensive study. In the meantime, we must await the actor's pleasure.

Paul Kemp

NOTES

¹⁶ 'Notes on the blank verse of Christopher Marlowe', *The Sacred Wood*.

¹⁷ Act II, sc. 1: Barabas welcomes the gold as

Death to my enemy.

¹⁸ Act IV. Thus every villain ambles after wealth
 Though he be no more rich in it than hope.

¹⁹ Act I. It is worth noting the sardonic parallel with Christ's ascension. The name Barabas, and Ithamore's use of the term 'Judas-bait' help to give Barabas a role of anti-Christ in some respects. (He is also declared to be Machiavel's incarnation.

10

Act V; prologue lines 1-3.) There are many Christian echoes in the play.

²⁰ J. C. Maxwell, 'How bad is the text of the *Jew of Malta*', *Modern Language Review*, Vol. XLVIII (1993), pp. 433 ff.

²¹ It is worth noting that here Machiavel presents the usual Elizabethan distortion of Machiavelian ideas, deriving no doubt from Gentillet's *Contre N. Machiavel*.

²² Note the smoothly engineered coup in the senate-house scene (Act I) and the careful killing of two birds with one stone in the courtroom scene (Act V). (The entire Turkish garrison is wiped out, thanks to Barabas.)

Footnote on Footnotes

The world of scholarship agrees
 With those immortal lines on lines:
 Footnotes have notes have notes have notes
 And notes quote notes quote notes quote notes.
 And so it goes ad infinitum.
 With scholars, research scholars, assistant
 research scholars, and assistant assistant
 research scholars to write 'em.

The Tragical History of Ch. Mrl.

WRITTEN BY OSC. HAM.

Kir Marlowe add some tall ones for a bit,
 An Orythes, he horsplayed in the underworld.
 The flag of mad lit crit is now unfurled,
 We offer you a handy rick horse-kick.

Oh, Christopher speakled rabbed, is sainted.
 For, whom rebels etal the young, Critics,
 Sacked forth his soul as once did Helen's lips
 And dagger tip. Thus three times dead, Kir fainted.

11

Boy Next Door

The bastard featured boy over the navelled honeysuckle
 Grinned his oh-too-early pregnancy,
 And had the cheek to truckle
 Infant loves with impunity,
 But heaven thundered at his wild acts:
 For the neighbours knew, and could swear to facts.

From their faded veils
 The thin beaks pecked of family gods,
 Tapping the skull of righteous indignation,
 Saints wiped their penitential tears
 With dove-white hands, and flamed corrective rods:
 In bible-bled hearts grave consecration.

With folded palms on virgin loaves
 Relations sang the praises of nice love
 Dressed, belted, and hollowed from above
 With all the sterile ceremony and ease
 That church and state and bank could well afford.

'A howl, a howl, I thought you knew'
 And struck his breast the aunt berraphrodite,
 'The mother died, and serves her right.'
 Then Law enthroned, from whom she sat,
 Over the shrining honeysuckle spat
 A solid blob of Malthus.

It dribbled harmless on his two years' head
 And lay, like laughter silenced,
 On a gold girl's tomb.

Conformed by this burying of the dead
 Law went childless to a warmer room.

V. O'Sullivan

14

Pioneer

(EPITHALAMIUM)

'You shall carry my children
 In smoother light;
 Their bodies shall grow
 Where the land is bright,
 And you, my love
 On an honest bed
 Shall be beside me.'
 The husband said.

The plain will sing
 With your heavy plough,
 At night I shall kiss
 Your wind-smoothed brow.
 Your strong, lined face
 To my on a lips red
 When we are together,
 She heavily said.

'My day go short,
 And night go long,
 In the land of light
 We'll forget all owing,
 Give us each day
 Our daily bread,
 And their eyes met fast
 When the prayer was said.

But the ship was small
 And the seas were long
 And the laughter sailed
 From their marriage song.
 He buried at sea
 The child of their bed.
 But I'll bury my wife
 When we land,' he said.
 He goes to the stone
 Where her bones lie cold.
 His eye is dry
 And his face is old.
 When the heart is gone
 And the worms are fed,
 What did we say
 We'd do then?' he said.

V. O'Sullivan

15

top:

[fig. 88]

Another example of Lowry's propensity for affecting 17th century typographical forms can be seen in the *Tragical History of Ch. Mrl.* This title is centred, as it would have been, while the poem above it reflects a more 20th century visage in its left ranging title.

Collection: Patricia Thomas

bottom:

[fig. 89]

'Pioneer' seems to have been the victim of necessity, as the more usual place for titles is as that of the 'Boy Next Door.'

Collection: Patricia Thomas

few exceptions deviate from the norm only in that selected lines are indented.

This *Kivi* 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*.



[fig. 90]

The very odd tale of the Lion and the Unicorn... and the man
(Manuka 1941, pp. 15, 67, 71, 73, 85.)

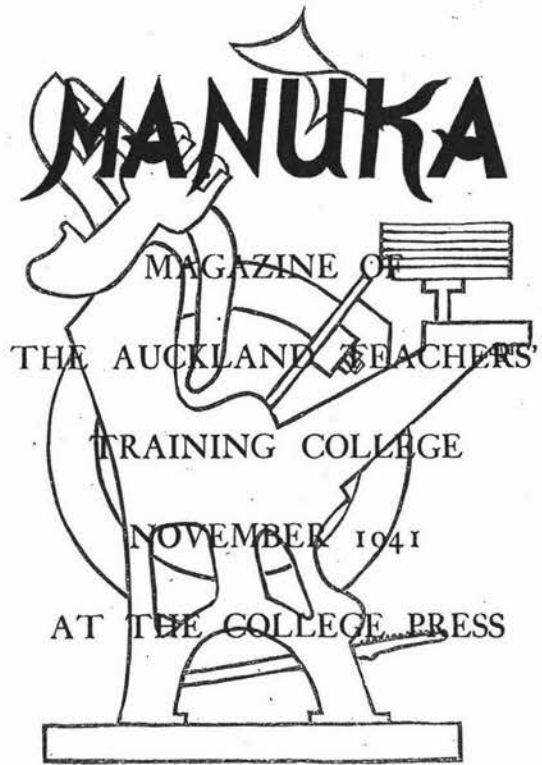
Collection: Robin Lush



4.3 MANUKA

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...”*



[fig. 91]

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.... [t]he whole printing process intrigued me, especially after I had motorised the platen.... [t]he 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 *Manuka's*... 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

Contents

Cover Design	B. W. Crosby	Song	W. K. Smithyman	39
Lino-cut	Alan Mackie	1	<i>Clothes are merely functional</i>	
Our Good Causes			Joy Rasmussen	40
1940	Keith Sinclair	3	<i>Let us Prins</i>	44
Manuka 1941		4	<i>No-man-standing</i>	Keith Sinclair
Magi: Christmas Night			Charlie	Jasper
	W. K. Smithyman	5	Lino-cut	B. W. Crosby
Parade	A. C.	6	<i>A Cultural Background</i>	A. S. M.
The School Camp in Education	G. S.	6	The Mist	P. J. W.
Pioneer Trail	Pat Hastings	8	Lino-cut	Olga Anderson
Lino-cut	Olga Anderson	9	Rennion	Keith Sinclair
Nocturne	W. K. Smithyman	9	Lino-cut	Veda Rigden
Midnight	P. J. W.	11	The Ladies' Home Spectator	R. L.
The Newsfit Spectator	R. L.	11	This Physical Education	
Renaissance	Patricia Millier	13		Colin Kingstone
Vice-Regal Visit	D. M. R.	14	Response to H.D.	W. K. Smithyman
Street Symphony	Keith Sinclair	17	<i>'This will go onwards the same'</i>	
The Greater Love	E. R. Simmons	18		Keith Sinclair
Acting and Reality	Joy Rasmussen	19	The Kiwi	John Wilson
Under Construction	P. J. W.	20	On Section in a Nairve School	
Lino-cut	Veda Rigden	21	Letter of Nuki Williams	71
The World Revolution of Youth			Delight	Patricia Millier
	E. R. Simmons	21	<i>'The price we pay for joy'</i>	
Prospect Rise	Patrick	22		Patricia Millier
Home—Home	O. W. G. Lewis	23	Music in the Secondary School	
Pastorale	W. K. Smithyman	24		Dorothea Franchi
The Crucifix	O. W. G. Lewis	27	Lino-cut	Olga Anderson
Hedge	Keith Sinclair	27	Honour List	
Sixty Years	J. W. S.	28	College Notes	D. M. Rac
Wood-cut	Grace Thompson	opp. 38	Wood-cut	Grace Thompson
Lino-cut	Veda Rigden	opp. 39	COLLEGE CLUB NOTES	83

Manuka Committee

EDITOR: R. W. Lowry.

COMMITTEE: Margaret Dyer, Patricia Millier, Dorothea Morrell, Veda Rigden, Eric Fenner, Alan Mackie, Keith Sinclair, Ken Smithyman, Colin Spanhake, Bill Stockley.

[fig. 92]

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;

MANUKA

Realising this, thinking men everywhere have come to the conclusion that something must be done to pull the young people out of the mire of indifference, apathy and cynicism into which they have fallen. Small, at first even insignificant, these movements are growing with astonishing rapidity. Thousands of youngsters who formerly were the most active and enthusiastic part of their lives in milk bars, on street corners and at the doorways of second-rate dance halls, have begun to do something constructive. They enjoy themselves at hikes, sports, camps, dances and social functions organized by their own representatives, and, more important still, they have started to think. As a result a new spirit of fellowship is developing among them and a new unbelievably happy future has opened its doors to them.

In New Zealand the revolution of youth has found a footing. Sponsored by religious dominations, youth centres and educational centres of all kinds, the movement has given new ideas and a new spirit of co-operation and camaraderie to thousands of young New Zealanders.

We, as teachers and as leaders of New Zealand youth, have the responsibility of spreading and disseminating this new education. It is our privilege and duty to do for New Zealand and democracy what can be done by no other class or group. Ours is the task of restoring to youth its lost heritage of courage and optimism and giving back to a war-torn world the peace and good-fellowship of true democracy.

— E. R. Stinson

Prospect Rise

H

ELTER Skelter, Air Raid Skelter—
Warbin, whistlet Jangle, gong!
Witer Skelter, to the shuter—
Bimblers coming—waa' be long.

Move over, Rat. Nice rat, shift over.
Make way, rats and ratsie, do!
We are forced into your subter-
Ransae homes to live with you.

1941

"Man is subject of all creatures."
Oh, yeah! Rather funny, that!
Omnivorous man eats man, but
Evens rat does not eat rat.

May we learn to live as you live?
I sure we'll rebuild our life.
Live at peace with one another
Free and happy men—O rat!

Out of bed and into shelter—
Wait it, whorral Tull it, gong!
Water-sketer Air Raid Skelter—
Bumblers coming—waa' be long.

— Paris

Home—Home

Other day, a friend of mine had occasion to refer to my "ordinary residence." Taking strong exception to this inference, I told him that, as a faithful Home (maintenance of many years standing), I would forthwith proceed to mobilize and devote my entire resources towards the successful prosecution of a campaign to defeat this spurious, entirely unfounded Ab. "My home," I coughed, "to emphasize its individuality, stands in the hollowest hollow in the city, and far from being ordinary, resembles in its appearance the Marble Arch (before the air raid), the Leaning Tower of Pisa, a Pyrrhic Victory and has an small suggestion of Sennacherib (that noble pile). You feel its distinct haughtrivultural tone when you scratch your leg on the black-barre as you climb over the front gate," I replied. "After taking the fruit and your way to what you think is the front door, and peering the climbing: *Here! Calloway and Insurance Agents Only—These Doors Demain Other Entrance Please*, you continue taking and presents a portly portul appears, this time with the inscription: *All Hope Abandon'd! The Last Hour Here*. Being an abandoned cynic already, I sneered, "you probably enter and find yourself in the lounge. We will let the lounge because we haven't bought another chair since we stopped paying the installment on the last one, two years ago, so it isn't a sitting room."

above:
[fig. 93]

The spread gives a good impression of the sections of the magazine which are generously leaded. 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 textural basis.

Collection: Robin Lush

right:
[fig. 94]

An unleaded page.

Collection: Robin Lush



WOOD-CUT BY ALAN MACKENZIE

Our Good Causes

There always have been wars and there always will be wars." The Headmaster of a small New Zealand school in 1938 presented this grim view of the future of Civilization to his class, and saw nothing dangerous or irresponsible, when expostulated with, in leaving such a war-fostering maxim in the impressionable minds of the children whose social philosophy was being formed under his care.

Total, mechanised Blitz warfare in 1941 must have taught us all that there cannot always be wars, that there must never be war again. Those who survive this overwhelming tragedy of the twentieth century—the second world war in a generation, destructive with modern scientific efficiency—must see to it that the problem of securing lasting peace is tackled with equal efficiency.

It is a dreadful paradox that nations whose people are capable in war of great heroism, courage and self-sacrifice, of high industrial effort, of huge expenditure of wealth, materials and human life, are satisfied in times of peace to drift and muddle apathetically through economic and social evils and unsolved international problems which can only end in war. If a small part of the planning, the energy, the sacrifice which seem always available for the sorry business of war could be devoted to securing lasting peace, the problem would be quickly solved.

What has this to do with us? What have student teachers to do with economic, with social problems, with international affairs? The Governor General summed up the matter during his visit to College:

"The calling which you have chosen and for which you are being equipped here in this College, is perhaps the most important that men and women of your generation can follow. For the boys and girls whom you will teach in their most impressionable years will grow into the men and women on whom will fall the lion's share of the reconstruction of the world. Your opportunities are immense, and so also are your responsibilities. International and social strife can only be stilled by an education that is both general and thorough; education alone can give the nation, the Empire and the world that strength and sympathy which

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 *unleaded*, 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

1941

83

Rocklands Hall: *Captain:* Betty Brunton. *House Committee:* Joan Austin, Yvonne Bertrand, Pat Davidson, Jean du Pontet, Muriel Lister, Edna Shields.

Despite the nervous strain of forces of College Sir Galahads in our grounds and the unwelcome MAN "who came to our house" a little too often, 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 introducing dramatization into the staid precincts of History, viz. Nelson. Owing to continued sickness we were forced to postpone our Dramatic Evening till the third term. The general upheaval in our College routine, & the fact that exams loomed nearer than usual, made it impossible for us to continue with the idea. Rocklands is sorry to have broken one of its old traditions, but we know that College realizes this is an exceptional year.

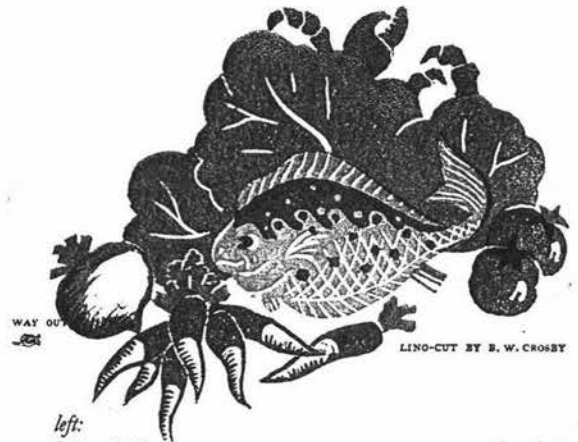
In the second term, however, we had a jolly "Flannel Dance", and although "Flannel" on the invitations was meant to denote the type of clothing, it began to have an ambiguous meaning after a hot-dog supper.

We second years will be sorry to leave Rocks 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' comforts and donating them to the College effort. What funds we have over 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 36 has been able to assemble an extraordinarily good combination for amateurs. 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 patriotic purposes. In September, a concert held with the rest 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 items presented at the Town Hall concert; 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 this term, in spite of the rearrangement it necessitated, did not lead to our disorganisation. This is due to the generosity of the Seddon Memorial Technical authorities who have kindly made their hall available to us for practice.

Our very sincere thanks are due to Mr Luscombe and to Mr Howie, who have both put a great deal of time and patience into our training. We also wish to



WAY OUT

LINO-CUT BY B. W. CROSBY

left:

[fig. 95]

An unled 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

above:

[fig. 96]

The carefully registered two-colour lino-cut from the Tournament Menu.

Collection: Robin Lush


readjustment, or reallocation of white space in the interests of readability. Where passages are unled, 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 unsympathetic, and thus was possibly less inclined to be generous. There are many subtitles set into these texts in the manner of initial letters, in 24point 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, respectively. Both the numbers and the date are hanging numerals in 12point 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 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 woodcuts, 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".]

[fig. 98]

Collection: Robin Lush

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

HELTER Skelter. Air Raid Shelter—
 Warble, whistle! Jangle, gong!
 Helter Skelter, to the shelter —
 Bombers coming — won't be long.
 Move over, Rat. Nice rat, shift over.
 Make way, rats and ratlets, do!
 We are forced into your subter-
 Ranean homes to live with you.

[fig. 97]

*The Rat is forced to move over
 here by the serif on the 'H'.*

Collection: Robin Lush

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

1941

11

Midnight

Lamp-posts barring the velvet night,
 Standing like auguries of future prison,
 Stars winking through the bars,
 Gaoled in a black cage of cynicism.

Arc-lamps flooding the town,
 Glaring hard on wall and pavement,
 Revealing the harshness of life, and yet
 Flinging transient glitter 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. P. J. W.

The Newest Spectator

Vox Præterea Nihil.—LOW LATIN LIMERICK, l.5
 Sound and Fury, signifying Nothing.—SHAKS. p.27

THE first of our Society is a worthy Fellow from the Mineral Springs District, BILL BUSH by name, and much inclined to his Muffick. He is ever at blowing of Bread Crumbs into a Buffoon, he plucks a fine pretty Double Bass, and lustily roars the Golden Lads and Girls to their Part-fong Practice. All the young Women profess Love to him, but he is no Fool, though Cheerful, Gay, and Hearty. 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 Esteemed. It also falls to his lot upon occasion to conduct the Quire in their Exercises, and this 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 ARBOTT'S Coffee Houfe, where he takes Four spoons of Sugar in his Brew, laughs heartily at Next to Nothing, and is almost Always furrounded by Some or Other of our remaining Company.

[fig. 99]

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,¹ 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 fulfil 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 a 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 measly at this time, and although our rest struggled gamely our programme came out in black spots. Bary-eyed and consigning tournament committees)blotto voce(to budious destinations, a smallteam off tired-but-happy stupents fettd down into a werry sprong combinations and finally plitized into Auckland Station AT 7ahem to shell hotty prograwues' spot off ve press!!

so at this stæde **BOLL-Fas*** struæðled gamely bacq in time he'n'chaffcuttr'n'liono bunked off **THE HIGHLIGHT** of 1941, the menu for the sumptuous Tournament dinner. Whacko!! Remember the Symphony Concert Programme? . . . an out-standing event, *asyermightsay*. > highlight of the year was bumping off

the invitations to the Rocks Brawl, and **ONE** night recently ¶ poor boy in the Printing- was sa good as a ndo to a CAL NOTE: This'ere range of Monotype faces, which are manu- light, MEDIUM and



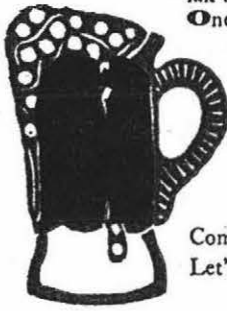
Rocks sent up some supper "for the room" (*A quiz concerning more suppers blind horse*). § **TYPOGRAPHI-** specimen shows a wide Rocklands (one-line piker) factured in three weights: **HEAVY.**

Me are graeful ot Mr Rae, for theIr interest and assistance ni this ad- who has gone out. of his way so often and hours to help us, has our *very special* thanks.

Mr Donn pue Mr McEwan venture; and Mr Clayton, souetiues et tho weirdest

*mentiou **MUSI** be made of **OUR** personality: ¶ Te Kayo fferßuson the onk man eAer knowan to ha e dumped-off 800 sheEts wiy No ink ni his duot. His was undoubtedy 1 Cf the pest gawes seen on the grond 4 sum Time gentlemen, please!

to all our ole mAMbers wE send the ffollowing messuage: cmwfy cmwfy etaion shrdlu]Howld the Nick toward you if it lookg like a d- it's a **B-**; If it luiks lak a q- it's a p- [Bret:bAr;b Tar,, **UNDER 2** flags[8pt case} One empire one Flaß oNe sauce [the sauce is ð hlttome's and the flag is the **STAR**-bangled Spanner cmwfy! Neffer let ya braces dangle neffer **COWPO** Siors R sober people! [ropt case]cmwfy- in fact, shrdlu. Jnst ðe wisker off here **MUCK!** I sez, & swep' out ‡



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



G'BYE NOW!

[fig. 100]

Quite apart from the fun to be had in setting this page, it presented a challenge to those who set it up. The uneven lines, and circular insets would likely have necessitated the use of, among other devices, what are commonly called 'mutton-quads'—balls of paper rolled up and cemented with the spit of the setter. This style 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.

4.4 THE SEDDONIAN

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:

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

THE SEDDONIAN, 1945

ANNUAL MAGAZINE OF THE
SEDDON MEMORIAL TECHNICAL COLLEGE, AUCKLAND NEW ZEALAND

Editorial

THIS ISSUE of the "Seddonian" reaches its many readers as we embark upon a new era, for this year has at last brought us final victory, and many have been the happy re-unions as fathers, brothers, relatives and teachers have returned to their accustomed places. Next year we shall face the most momentous years of youthful lives, years perhaps of struggle but undoubtedly years when character and purpose, as truly as sound educational preparation for life's work, will serve us well.

It is far from easy for young readers to get a proper picture of their environment. Their knowledge and experience are not sufficient for them to know much of the very complicated world in which they live or of the progress or stagnation of conditions. Many of the facts of material advancement do not escape the school-boy; he may even understand that progress in industrial matters will make his life very different from that of his father; indeed, that in our time of this second Industrial Revolution there will be a real revolution in our ways of life, like that brought about by the steam-engine and countless other inventions of a century and a half ago.

Most of our readers will recognise some of the consequences of six years of desperate effort by the nations of the world to destroy one another. They will have fairly definite ideas about dictators and their systems; they will understand why Hitler and Mussolini have left the world's stage, though Churchill's change of place may be more dimly understood. They will realise warfare's toll taken in lives, in health and in destruction of material resources. They will see clearly that hard work will be wanted for a long

time; that wars must be abolished or civilisation will go. Before all considerations, however, will come realisation of the privilege of paying reverent honour to the old boys of this College who have given their lives in this great war: to them and to their comrades, all will know, we owe the survival of our country, our Empire, our British way of life. Staff and pupils alike will pay them the honour that is their due, such honour as a great school should feel. They will honour, too, the many old boys whose acts of courage and endurance have been given recognition by the King.

How many can look beyond the aftermath of war and detect those more intangible trends which promise to make the world a safer place in which to live? Should nations plan now to develop their peoples and their resources in new ways, as our enemies attempted to do? Will the abolition of private profit help as one of our Allies has thought? If the future of the world depends upon the abolition of wars, can you see a way to lead to that? In your own field, should we plan your education as something which will make you wealthy, seeing that taxation, because of war, has grown so heavy as to prevent people from becoming wealthy? Should we plan our education for the benefit of our country rather than for ourselves alone—as Nazi youths were taught to do? Not very many have the knowledge or the wisdom in their ten years to give thought to such questions which, as citizens later, they must try to answer in life.

I am sure that all will believe that the road of education is a long and difficult one, and I hope also that all will agree that a sterling character and a good

(3)

[fig. 101]

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

SEDDON MEMORIAL TECHNICAL COLLEGE

★ Book Reviews



The Greenstone Door

(WILLIAM SATCHELL)

THIS story of William Satchell's is both interesting and informative, as it is a tale of the Maori Wars.

It is the life of Cedric Tregarthen, 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 by the Maori chief the title of "Little Finger."

The adventures of Cedric and his foster-sister, the half caste, 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 these times.

Interwoven with the wars and his association with Governor Grey, is the love story of Cedric and the daughter of the woman who had loved Cedric's father.

Troubles, successes and adventures together, make up a story well worth reading.

LORNA WILDISH, 5A COMM.

The House Of Exile

(NORA WALN)

"THE House Of Exile," belonging to a branch of the Lin family, the biggest house in the Hopei Province, was for a time the home of the authoress, who was the "daughter-by-affection" of Shun-Ko. Regarded as a member of the family, Nora Waln was expected to learn things such as sewing, embroidery, cooking, and painting, all of which a Chinese girl begins to learn at a very early age, these arts 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 applied to the harvests. In this way Nora Waln learnt more of Chinese life than by reading any number of books. Interesting, indeed, are the descriptions of the spring sacrifices at the Palace for the worship of Confucius and the Dragon races in the Summer Solstice Festival.

Other features of the story are chapters dealing with Sun Yat-Sen and Chiang Kai-shek and their struggles in connection with the Chinese Republic, which existed only in name for so many years.

SHIRLEY CHILD, 5A COMM.

[fig.102]

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



[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*

PEDAGOGUE | magazine of the Graduate Section, Auckland Teachers' College 1956

PEDAGOGUE 1957

magazine of the Graduate Section Auckland Teachers' College

4.5 PEDAGOGUE

4.5.1 Pedagogue 1956

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. Bemoaning 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.



These articles describing two eighteenth-century houses in London were written by Elizabeth Minkoff when she was living there in 1977 and 1984.

Fulham Grange

I had to write to the Metropolitan Borough of Fulham to get permission to visit Samuel Richardson's house, 'The Grange', which is in danger of demolition. The reply was to be handed to the porter of the adjacent Bence-Jones House Estate, as an authority to enter. The Borough Architect pointed out that no liability would fall upon the Council in the event of any injury or accident to myself, as I must appreciate that 'The Grange' was not in an entirely safe condition.

It was in this house that Richardson wrote his emotional novels — *Fanny*, which occasioned the stir Joseph Andrews from Henry Fielding, and *Clarissa Harlowe*, the story of a young lady 'of great Ordinary, mistress of all the Accomplishments, natural and acquired, that adorn the Sex'. Both books were best sellers in the eighteenth century, and was Richardson's famous fame, as well as a fat purse. Dr Johnson and Howells were frequent visitors to 'The Grange', no doubt in Howells's case, more on account of the 'mildness' (secretion of exceedingly elegant and well-behaved Young Women) to be found there, than for Richardson's grave admonishing. A blue London County Council plaque high up on the peeling wall of the house, told me that here also, a century later, lived the Pro-Raphaelite painter Burne-Jones, the friend of Rossetti and William Morris.

An old man with his granddaughter moved through the tall iron gateway and up the path as I entered the house.

'I'm sorry, said the porter — but the old man boasted to all the same, repeating that he had had something to do with having the house preserved.

'It would take fifteen thousand pounds', he said. 'Fifteen thousand pounds.'

Illustration by E. Ballmore

above:
[fig. 105]

right:
[fig. 106]
Collection: Robin Lush

wouldn't help feeling gratified that their prophesy seemed after all to have had some truth in it. Mind you, I think Lane had spent the evening with some cobblers and had some drink in him so if the horse had died it wasn't much wonder he couldn't sit it.

He was taken off to hospital — probably the first civilized place he'd been in all his life, but he didn't stay there long. His probably gave them so much trouble they were glad to be rid of him.

He was home a few days later and we asked him about the hospital.

"Good Lord — those women in there. Do you know what they tried to do — give me a walk."

At a Music

Come in your crumpled and senseless eight, child of blow and litter what may grow in silence
May never hear what music is the best of all its days could fashion in some lonely way
May one and no more sing of trampled death, but of your beauty
Can I who never heard be here?
O hat of impotence may, could ever see how legs and lack of youth, can ever see again?
And time who never knew its own domain, as now do we of rational thought and will
But time casts shadow on tombs, can we behold its glory in our years?
Linger you over present noise and seek the glory for your years?
Try to and prove us, never wait for glories and problems, but eyes and intellect, and ever sleeping by your tears.
Try, but what you see is never open, weak and full in number of your dying words.
But what of death?
Eat now and then be gone. Die and see in unswerving world of crime.
Adieu, good over come from there.

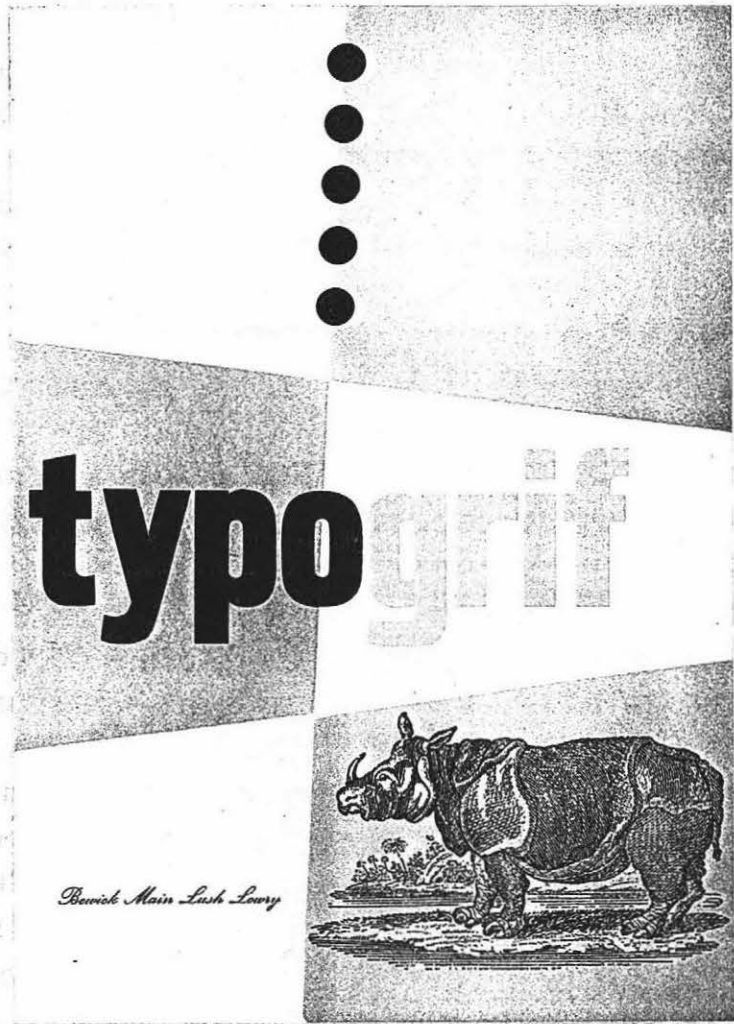
It is evident from this that much of the appearance of *Pedagogue* is due to the aesthetic sensibilities of Main; he had, in fact, explained that he had eliminated all decoration and replaced it with full page lithographs, lino-cuts, and wood-cuts. The 21.5em wide text columns in pages of a width of 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. Inasmuch 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 & lower-case. 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.



Bewick Main Lush Lowry

[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 'typogriſ' [fig. 107]. This features blocks of green, whose edges intercept both large black dots which echo the letter 'o' and lead to the word 'typogriſ', 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,¹ 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

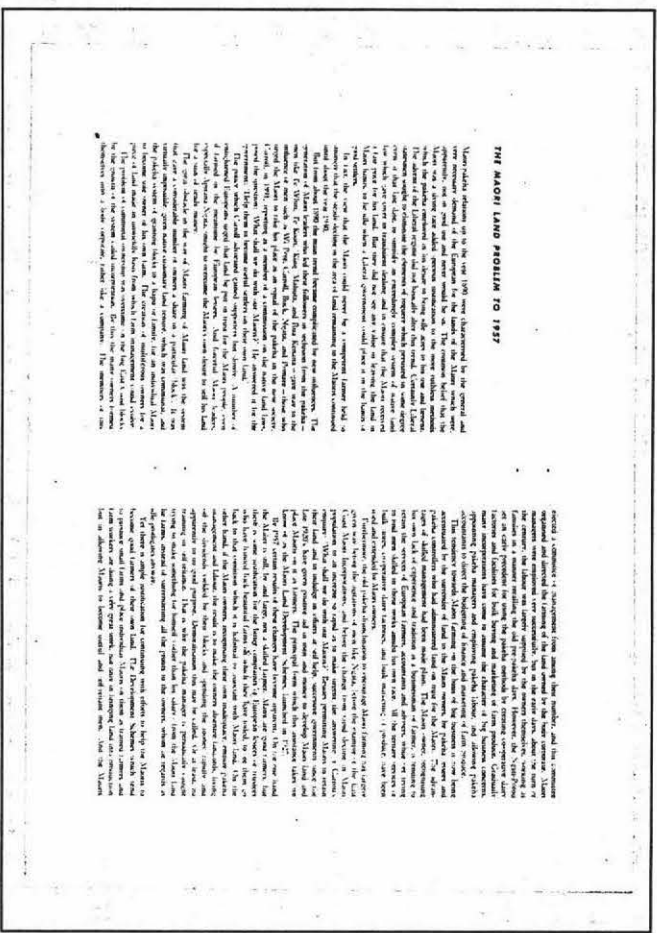
Pedagogue 1957 claims to be

[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.




THE MAORI LAND PROBLEM TO 1937

Unsettled, defined in the year 1840 and abandoned in the general and more extensive disposal of the year 1840... The Māori Land Problem... The Māori Land Problem... The Māori Land Problem...

...and the Māori Land Problem... The Māori Land Problem... The Māori Land Problem... The Māori Land Problem... The Māori Land Problem...

above: [fig. 108] right: [fig. 109] This issue has a number of coloured blocks overprinted on to illustrations or text. It was a fairly inexpensive way to add colour and dimension to a layout. Collection: Robin Lush

EDITORIAL  To ensure the editor's privilege of being able to publish what he wishes, a certain amount of discretion is necessary... The editor's privilege... The editor's privilege... The editor's privilege...

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 Grottesque 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 Grottesque 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 slender 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], extends across a spread, title set in Grottesque 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 OEUF IS AS



SHELL

When let our voices sound
Laughter along road,
The so and for of every wave
Swung downing lake,
That only speak into another word
When we dared to look
And there from the fingers
Of side that every along
The wind in a shiver rose,
Nests in thought,
But shivered away from rain,
I such a wounded shell,
It was so warm and smooth,
That it seemed to spin
The sea and wind and we
Have seen and shell shared
Alone in it in that short time
I had held the summer,
Surprise caught at my hand,
For this, I said, was never
Complete until this summer
And sleep at this shell's
Curl'd mouth will be wrong
That speak in shape and colour,
Pensive carved in wretched
Of things not otherwise than seen.

ANNETTE HALL



UN OEUF
IS AS GOOD AS
A FEAST

Mustachoid,
Frightened,
the paratroopers
drip
into Dienbienphu.

There was the comrade's embrace,
The last cognac,
and then they looked
American planes.

John Foster Dulles
Has given up arms,
He always plays hard and
He always plays to win,
So John Foster Dulles has
given up arms
for a more interesting game.

You see, the Reds are
cutting awfully close,
awfully close,
awfully close.
The Reds are coming awfully close.
Di humpity, humpity, hump.

Can you see Democratic Senators
Listening sympathetically?
Well, they were,
They listened with sympathy
to John Kennedy
who said:

"It is important that the Senate and the American
people demonstrate their endorsement of Mr. Dulles'
objective, despite our difficulty in ascertaining
the full significance of his key phrases."

Di humpity, humpity, hump.
Mr. Kennedy asked the reporters
What does "united action" mean,
Mr. Kennedy?

"It means that the U.S. will take the ultimate step,
ultimate step, ultimate step,
U.S. will take the ultimate step,
humpity, humpity, hump."
"What is that?"
"It is war."
Bump.

man sly comments on an issue of TIME magazine

At Mr. Dulles, with his I-humburg,
left for London,
he issued a statement which
summed up his thinking with a
forcefulness which it would
be hard for reasonable free men to resist.
"Our purpose is not to control the fighting,
but to end the fighting. Our purpose
is not to prevent a peaceful settlement
in the forthcoming Geneva Conference,
but to create the unity of free will
needed to assure a peaceful settlement
which will in fact preserve the vital
interests of all."

Mr. Dulles doesn't read his history books.

For Mr. Oppenheimer,
it is difficult and often
inconvenient
to be intelligent.

To be a genius is
not funny at all.
Mr. Oppenheimer,
you have committed
an unpardonable felony.
You did not learn your
lectures.

Don't you understand
that you cannot just stand up
and speak the truth?



Chico did that.
Gaudin did that.
Theodos did that.
You can't do that
because nobody is
much interested
anymore.

Miss main main main
"Which way will the white men please vote?"
"By the old stone road."
"Then let us kill them."
"No. Let us vote so we what they say."
Henderson and Blank
we leave soon.
Are they still alive?
Jungle poetry, from
people who are human
eyeballs gouged from
living victims.
But it seems better
than radioactive tuna fish, eh?

"We were on our way to surrender
You mean you took the white man at his word?"
"I regard the action with
nothing but cold anger."
British Army poetry.
Brighter Ore is the poet,
Turner for bloodied white skulls.

Oh,
Let's not worry about
such things.
I know
Let's take a trip.
Where shall we go.
Oh,
Anywhere.
I know.
Let's charter an
Ocean
liner
and go across the
sea to China
Or Japan.
A mile deck wide
on the Columbia
only cost \$20,000.
I'll take two,
99 days around the
Pacific.

I remember there were
some Americans
craving around
there in 1944, on
In Katoe.
"Incredible,
the most expensive items
the letters they sold,
how they sold
how they sold
humpity humpity.

"I want that sweet Lantana"
didn't a fat, blonde female,
"How much?"
"They were so nice, so charming,"
meant a Japanese official,
"and so very, very rich".

And yet, you know,
the French intelligence
saw there are no Chinese
fighting in Indo-China;
And the paratroopers
drop down,
one by one,
one by one,
humpity humpity hump.

top:
[fig. 110]

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

bottom:
[fig. 111]

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

overleaf:

[fig.113]

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

Collection: Alexander Turnbull Library

5.1 THE UNIT

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,¹ 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... [t]he 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.

exacerbated by there being only three trained compositors; clerks and journalists were often called in to help with the type-setting, laborious in the best of conditions, irksome in these.

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.

[fig.114]

Collection: Alexander Turnbull Library

6.1 KIWI NEWS-SHEET (NOT TO BE SENT OVERSEAS) Thursday March 4, 1943

SPECTACULAR BLAZE ON WASHINGTON WATERFRONT
 A fire which started in a warehouse on the waterfront in Washington, D.C., today, spread rapidly and with great intensity, burning for several hours before it was brought under control.

STOP PRESS
 The fire, which started in a warehouse on the waterfront in Washington, D.C., today, spread rapidly and with great intensity, burning for several hours before it was brought under control.

The war in recent weeks
 The war in recent weeks has been a period of intense activity on the part of the Allies, and the situation has improved in the United States, but Germany and Japan have both maintained their positions in the Pacific and the Atlantic.

Russia
 Russia continues to be a major ally of the Allies, and the situation in the Soviet Union has improved in recent weeks.

Pacific
 The Pacific war has been a period of intense activity, and the situation in the Pacific has improved in recent weeks.

North Africa
 The North African campaign has been a period of intense activity, and the situation in North Africa has improved in recent weeks.

Europe
 The European campaign has been a period of intense activity, and the situation in Europe has improved in recent weeks.

Britain 2 men for Pacific
 The British Government has announced that it has agreed to supply two men for the Pacific campaign.

U.S. bases for U.S.
 The United States Government has announced that it has agreed to supply bases for the United States.

U.S. bases for U.S.
 The United States Government has announced that it has agreed to supply bases for the United States.

5.2 KIWI NEWS

Thursday 4 March 1943 saw the publication of *Kiwi News Sheet No 1*. Printed on newspaper, 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.

Kiwi News

No. 25: TUESDAY, SEPTEMBER 21st, 1943

Must Smash Japan's Army And Navy

Working on the ground assumption that Japan's main effort will be directed against the United States, the United States Navy is being reorganized to meet the possible threat to the Pacific coast.

The United States Navy is being reorganized to meet the possible threat to the Pacific coast. The United States Navy is being reorganized to meet the possible threat to the Pacific coast.

The United States Navy is being reorganized to meet the possible threat to the Pacific coast. The United States Navy is being reorganized to meet the possible threat to the Pacific coast.

The United States Navy is being reorganized to meet the possible threat to the Pacific coast. The United States Navy is being reorganized to meet the possible threat to the Pacific coast.

The United States Navy is being reorganized to meet the possible threat to the Pacific coast. The United States Navy is being reorganized to meet the possible threat to the Pacific coast.

The United States Navy is being reorganized to meet the possible threat to the Pacific coast. The United States Navy is being reorganized to meet the possible threat to the Pacific coast.

The United States Navy is being reorganized to meet the possible threat to the Pacific coast. The United States Navy is being reorganized to meet the possible threat to the Pacific coast.

Improvement Maintained in Italy

BATTLE FOR NAPLES IMMINENT

Both the 5th Army and the British 8th Army are maintaining an intensive pace in their operations in Italy. The 5th Army is expected to be better and more ready than the British 8th Army.

The 5th Army is expected to be better and more ready than the British 8th Army. The 5th Army is expected to be better and more ready than the British 8th Army.

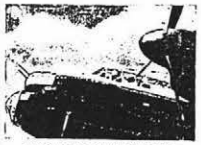
The 5th Army is expected to be better and more ready than the British 8th Army. The 5th Army is expected to be better and more ready than the British 8th Army.

The 5th Army is expected to be better and more ready than the British 8th Army. The 5th Army is expected to be better and more ready than the British 8th Army.

The 5th Army is expected to be better and more ready than the British 8th Army. The 5th Army is expected to be better and more ready than the British 8th Army.

The 5th Army is expected to be better and more ready than the British 8th Army. The 5th Army is expected to be better and more ready than the British 8th Army.

The 5th Army is expected to be better and more ready than the British 8th Army. The 5th Army is expected to be better and more ready than the British 8th Army.



Development in Canadian Export Trade. The new Dominion Export Trade Commission has been appointed to look after the interests of Canadian exporters.

ALLIED INVASION PLANS Times And Places Debated

The British War Office has been debating the question of the timing and the places of the Allied invasion of Europe. The War Office is expected to make a decision in the near future.

The War Office is expected to make a decision in the near future. The War Office is expected to make a decision in the near future.

The War Office is expected to make a decision in the near future. The War Office is expected to make a decision in the near future.

The War Office is expected to make a decision in the near future. The War Office is expected to make a decision in the near future.

The War Office is expected to make a decision in the near future. The War Office is expected to make a decision in the near future.

Naval Chiefs Two Years Ago

Naval Chiefs of Staff are expected to meet in two years. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

The meeting is expected to be held in London. The meeting is expected to be held in London.

MOSQUITO BARRAGE ON BERLIN

A large number of Mosquito bombers are expected to be used in a barrage attack on Berlin. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

The attack is expected to be carried out in the near future. The attack is expected to be carried out in the near future.

Siemena Defenses Broken

The Siemena defenses have been broken. The Siemena defenses have been broken.

The Siemena defenses have been broken. The Siemena defenses have been broken.

The Siemena defenses have been broken. The Siemena defenses have been broken.

The Siemena defenses have been broken. The Siemena defenses have been broken.

The Siemena defenses have been broken. The Siemena defenses have been broken.

The Siemena defenses have been broken. The Siemena defenses have been broken.

The Siemena defenses have been broken. The Siemena defenses have been broken.

The Siemena defenses have been broken. The Siemena defenses have been broken.

The Siemena defenses have been broken. The Siemena defenses have been broken.

The Siemena defenses have been broken. The Siemena defenses have been broken.

The Siemena defenses have been broken. The Siemena defenses have been broken.

The Siemena defenses have been broken. The Siemena defenses have been broken.

The Siemena defenses have been broken. The Siemena defenses have been broken.

The Siemena defenses have been broken. The Siemena defenses have been broken.

The Siemena defenses have been broken. The Siemena defenses have been broken.

[fig.115] 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 Grottesque 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 Grottesque caps. Grottesque 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.

Kiwi News

(Newspaper of New Zealand Expeditionary Force in Pacific) TUESDAY, DECEMBER 14, 1942

Washing Germany In, America and Russia Complete Plans

The allied declaration of Germany has been hailed as the beginning of the end of the war. It is a joint declaration made by the three allied leaders, but it is a declaration made in the name of the United Nations. It is a declaration made in the name of the United Nations, and it is a declaration made in the name of the United Nations.

TRAINS COLLIDE

Trains Collided on Main Track

A collision between two passenger trains on the main track at Auckland today resulted in the death of one person and the injury of several others. The collision occurred at about 10.30 a.m. when a train from Auckland to Auckland collided with a train from Auckland to Auckland.

Pacific War Speeds Up New Attacks on Marshalls

The most recent news from the Pacific has been that the Japanese have been driven back from the Marshalls. The Japanese have been driven back from the Marshalls, and the Japanese have been driven back from the Marshalls.

Steady Red Advance

Sole German Thrust Near Kiev

The Russian advance has been steady and continuous. The Russian advance has been steady and continuous, and the Russian advance has been steady and continuous.

WEDDING IN NEW ZEALAND

Wedding of Two "New"

A wedding ceremony was held in New Zealand today. The wedding ceremony was held in New Zealand, and the wedding ceremony was held in New Zealand.

SAIPAN ASSAULT

US Forces Fight Way Inland

The US forces have been fighting their way inland on Saipan. The US forces have been fighting their way inland on Saipan, and the US forces have been fighting their way inland on Saipan.

Nissan Dedication Ceremony

Ceremony Held at Auckland

A dedication ceremony for Nissan cars was held in Auckland today. The dedication ceremony for Nissan cars was held in Auckland, and the dedication ceremony for Nissan cars was held in Auckland.

KIWI NEWS

VOLUME 2, NO 28 TUESDAY, JUNE 20, 1942
NEWSPAPER OF NEW ZEALAND EXPEDITIONARY FORCE IN PACIFIC

War Battle Rages Forces Make Progress

The battle in the Pacific is continuing to rage. The forces are making progress, and the forces are making progress.

PILOTLESS PLANES Nazi Use New Weapon

The Nazis have used pilotless planes as a new weapon. The Nazis have used pilotless planes as a new weapon, and the Nazis have used pilotless planes as a new weapon.

US Raid On Japan Mighty Super-Fortresses Used

The US has conducted a raid on Japan using mighty super-fortresses. The US has conducted a raid on Japan using mighty super-fortresses, and the US has conducted a raid on Japan using mighty super-fortresses.



Nissan Dedication Ceremony

left:
[fig. 116]

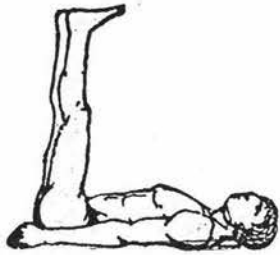
right:
[fig. 117]

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, led 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

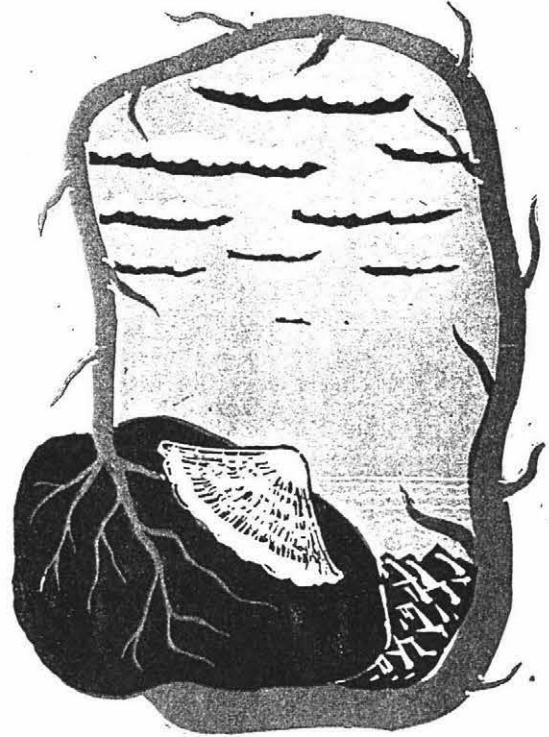


6.1 *THE SKY IS A LIMPET
[A POLLYTICKLE PARROTTY]*



6.2. *HOW TO RIDE A BICYCLE IN
SEVENTEEN LOVELY COLOURS*

THE SKY IS A LIMPET



A. R. D. FAIRBURN

[fig. 118]

The cover of The Sky is a Limpet. The 1966 edition has the shell printed a light orange.

Collection: Janet Paul

6.1 THE SKY IS A LIMPET

[A POLLYTICKLE PARROTTY]

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'¹, 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

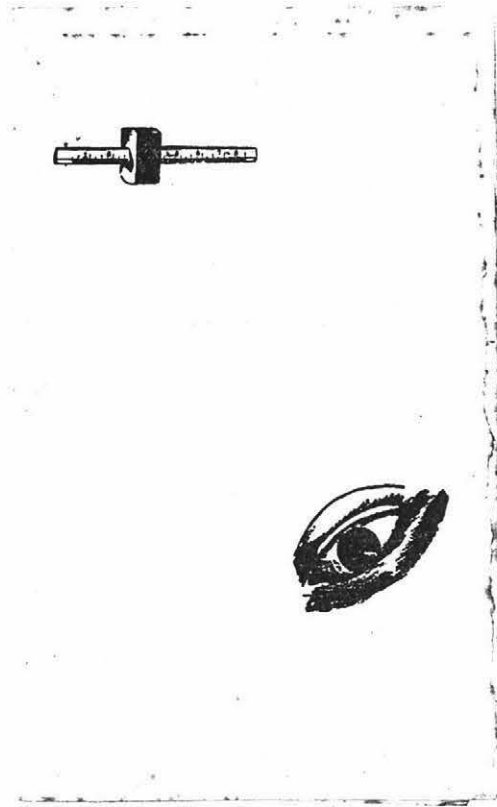
A. R. D. Fairburn and R. W. Lowry were two very remarkable New Zealanders.... The wit of one, the skill of the other and the flamboyancy of both fused on a number of occasions into something unique.¹

The 'BOOKQUET'², 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

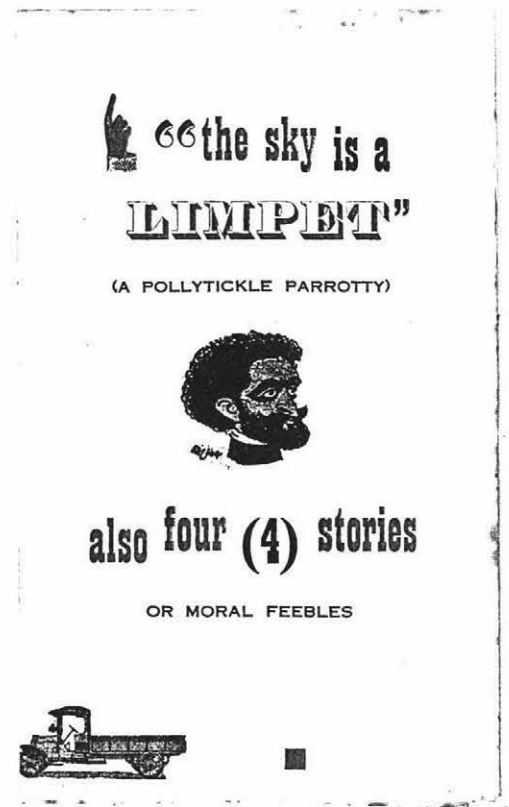
• • • • •

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.



[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 collaboration¹, 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.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 *Kivi*) 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

.....

¹ This refers to *How to Ride a Bicycle in Seventeen Lovely Colours*, a publication which is discussed directly following this chapter.

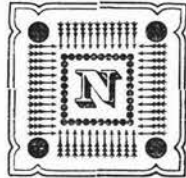
² A Stephenson Blake revival of a nineteenth century French Antique, Playbill, upon its release in the late 1930s, was deemed to have sufficient life to continue into the 1940s. It has lasted much beyond that prognosis, continuing to be useful until the digital age changed the typographic aesthetic in 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, *Penrose*, throughout the years of the mid-20th century. In the case of *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

For Now We See As Through A Glass, Darkly



NOT UNDERSTOOD
 We move along asunder;
 Our paths grow wider as the
 seasons creep
 Along the years; we marvel and
 we wonder
 Why Life is Life?—and then we
 fall asleep,
 Not understood.

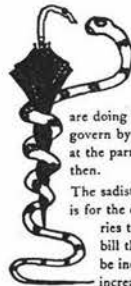
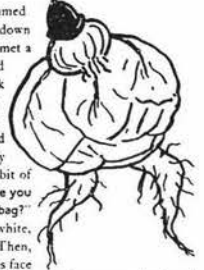
Not understood—
 Oh God! if we could see a little clearer
 Or judge less harshly where we cannot see;
 Oh God! if we could draw a little nearer
 One another, we'd be nearer Thee,
 And understood.

four stories



1 thing leads to another

ONE DAY a salesman named Webster was going down Victoria Street when he met a friend of his, a man called Armstrong, carrying a sack with something lumpy in it slung over his shoulder. "Hullo, Armstrong," said Webster. And then, purely with the idea of having a bit of fun with his friend: "Have you got the body in that bag?" Armstrong turned very white, and began to tremble. Then, with a look of terror on his face he dropped the sack, and ran down the street as hard as he could and disappeared among the crowd. Thinking something must be amiss, Webster called a policeman, and together they examined the sack. It was found to contain a quantity of potatoes, onions and cabbages. What Armstrong had thought Webster had said was, "Have you got the vegetables in that bag?" They caught him some time after that and hanged him.



our anemones are reagravationaries, who wash to embarrass us, and who are merely out to pretext worsted undervests. Of what do they accuse us? Do they say we are not honours? Do they twistion our intorquity? We are doing a bust to falfoul the mendit we were govern by the purple, and the purple wool decide at the parrot box weather is bad or goodbye. Now then.

The sadistics of production show how nursery it is for the devilment of our sick and dreary industries to be putsched forward, and we must bill the nation. Our local malefacturers must be incorriged, and we must do our boast to increase the voluble prediction of goods. I have recently made a tour of expection of our factories, and it is quite fascistmaking to see how they are crowing by lips and bonds.

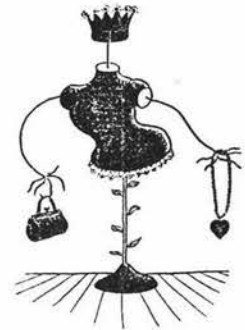
Will there be a Bludget circus now then? As you have herd in a rodeo breadcast by my cowlick the Master of Finesse wee hope there will be a surplice on the Budgie, and if knot we shall have to burrow interminally or obtain some over-seers, butt at present it all deep ends.

Sins the Jumble Evection of 1935, at which we war success-pool, we have been botching developments in foreign afires & we are somewhat consigned about the future. For the gyration of our period in offings we shall take port in all confluences and disgustions on whirled affairs. We owe in continual constultification with Histrajesty's Garblement in Got Bitten.

If we wool all go to gather and dis-cussion our difficulties, I am skirting



everything in the gordian will be lively. We are upstage men, we sore onwards and up-stairs, we pie through the sky high up into the crowds, and no poor on earth can bestir us from getting what we wont. We have learnt our votes and are going forwards to fine old figtree. Fly up in the sky we will cling to our high idols of serve us. What the cloud wants we will give them, and cling to the sky ideals like it lumpit on the rocks or fly on the ceiling. Now then.



top:
 [fig. 121]
 Collection: Janet Paul

bottom:
 [fig. 122]
 Collection: Janet Paul

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 feebls' [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

2) a tedious family

FOR SOME REASON OR OTHER our grandfather clock stopped, and refused to start again. We tried shaking it, had the out-stood it in a more in the house, & other means we get it going, but Maisie suggested look at the works the back off it.

any works! What we did find was a big tortoise, lying in there where the wheels and cogs and levers ought to have been, and blinking at us. Obviously it had eaten the works and was sleeping it off.

"We'll have to get it out of there somehow," said Mother.

"We haven't the time," said Maisie and Fred and I in one breath.

"Then the only thing to do is wait," said Mother, going on with her dusting.

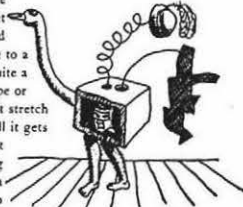
I don't know what to do with myself, sometimes.



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

IMAGINE that you and I are going down a street together. You can take my hand if you wish.

Imagine that as we proceed the street gets wider and wider. We come to a point where quite a long piece of rope or twine wouldn't stretch across it, but still it gets wider. Then, just as we are wishing we had brought a ball of string to



prevent us from losing our way, the street divides into three.

We toss a coin to decide, and then take the right-hand street. This again grows wider and wider as we go along it & eventually divides into 3. We toss another coin & take the left hand way. This sort of thing goes on for quite 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 realise that we are back again in the same street in which we began.

Draw this as a diagram. It will be found to provide an excellent base-pattern for a bedspread, altar-cloth, neck-tie or other ornamental cloth.



4) 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 & Godley, a reputable law firm with whom I have been connected for over 30 years, my business worries have increased, and I find I must get at least my regular 8 hours' sleep every night if I am to be fit for the task of supervising the work of an important office.

At last, in sheer desperation, I decided that I must get some sleep at all costs. So I set the alarm clock for 1.30 and stood it on the table beside my bed.

I remember tossing restlessly for a while longer, and then a sudden loud noise breaking in as it were upon my consciousness. After that I remember nothing more until half past eight next morning, when I awoke from a deep and refreshing slumber. The old alarm clock had done the trick all right!

They say an alarm clock going off suddenly will turn milk sour.



top:

[fig. 123]

Collection: Janet Paul

bottom:

[fig. 124]

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, seriffed 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-/sheet 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.

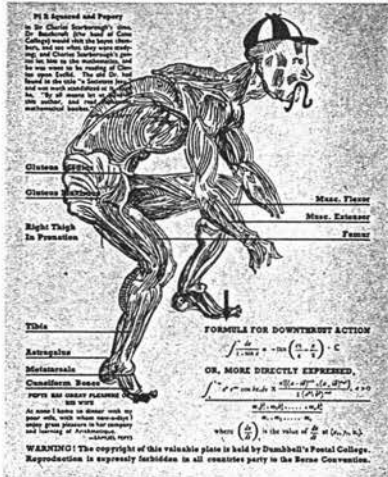
Limpet also provides a good opportunity to appreciate some of the more fine points which Lowry brings to the art of production. Though Innes and Fraser, when arranging for the reprint, lament the lack of choice in paper similar to the original which Lowry used, they ought, more properly to be apologising 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



6.2 HOW TO RIDE A BICYCLE IN SEVENTEEN LOVELY COLOURS

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."

(HTRABicycleISLColours, Mr Fairburn Writes)

overleaf:

[fig.125]

A page from Bicycle.

Collection: Janet Paul

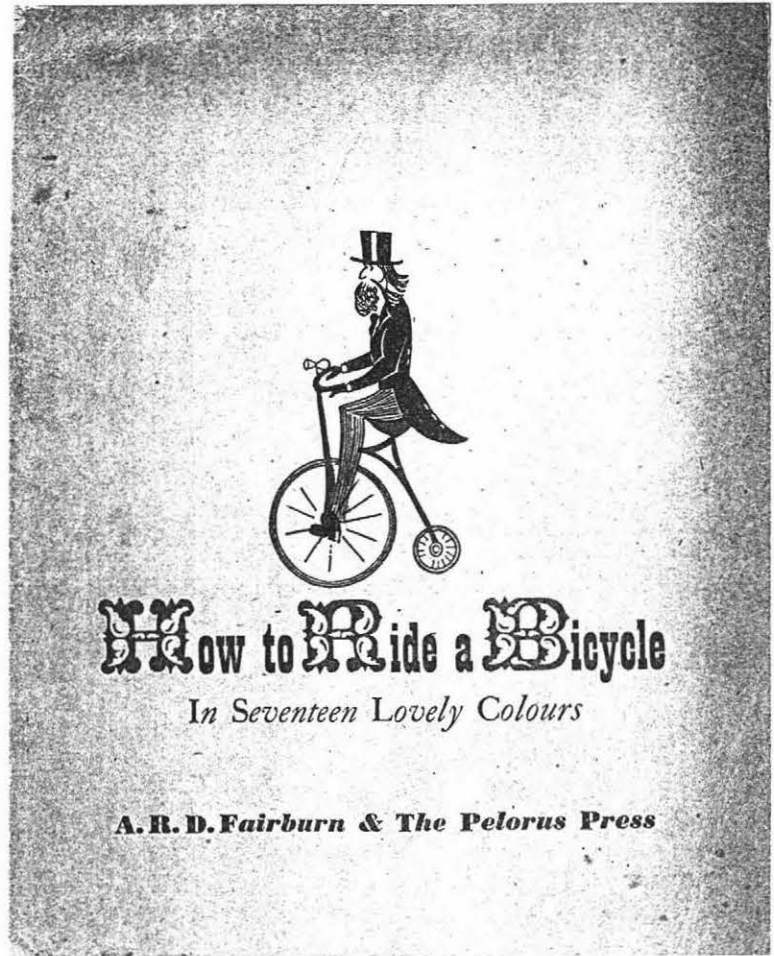
Fairburn, was, by his own account, quite astonished himself, thinking the piece as written of small consequence. He wrote that it began, in Lowry's hand, to grow larger, that '[Lowry's] enthusiasm knew no bounds. He worked for weeks like a galley slave on it. He went to endless trouble to get the typographical 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 distress¹, 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.

*Thirty days hath September
April, June and no wonder
All the rest have raspberry jam
excepting Grandpapa
And he rides a bicycle*

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.



[fig. 126]

Collection: Janet Paul

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.

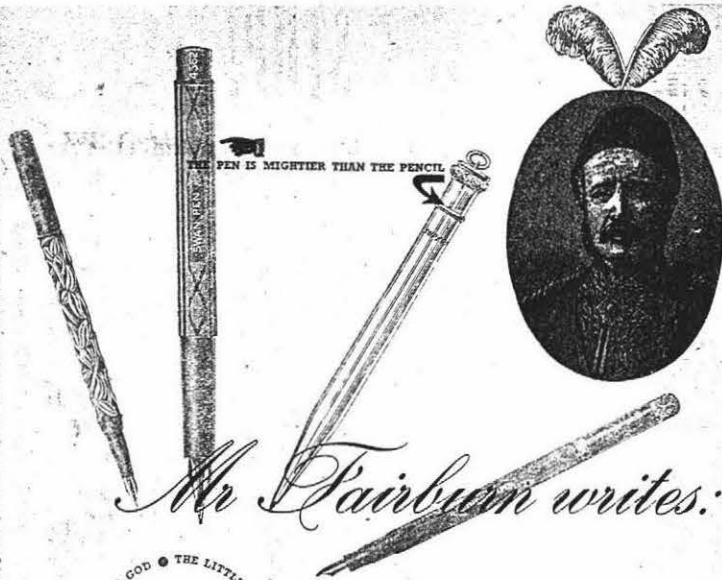
There are two levels of content in this production—what Fairburn had to say, and how he chose to say it. Had he written a simple diatribe, it would then have been fitting to encase and present it in the garb of a pamphlet, serious and sober, elegantly spare, perhaps. Since it was, in fact, something 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



THE PEN IS MIGHTIER THAN THE PENCIL

Mr Fairburn writes:

THE GRACE OF GOD • THE LITTLE WHEEL • THE BICYCLE

“Always

the Bicycle has fascinate me. A small child in arms it was my very great pleasure to watch the Bicycle-riders in the park. At 20 I am a master, the Bicycle has no terrors for me. I say it is the best machine of all. Is the king of instruments. I have ridden the Bicycle 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 find this out very quick one night.

“Could be told in five seconds what I do not know about Bicycle-riding. Yes. Never have I fall off the Bicycle except by accident. Since thirty-five years I have study the Bicycle according to science. Now I show you the way. It is here. It is in black and white. Is very good, very reasonable. Also the Perilous Press have so many lovely colours. Red blue green and so on. I say God bless the Perilous Press for his beautiful colours. ”

How To Ride A Bicycle in Seventeen Lovely Colours



A. R. D. Fairburn & The Pelorus Press

THIS LITTLE BOOK (THE FIRST OF A SERIES) WAS WHOLLY WRITTEN, DESIGNED, SET UP, IMPOSED, PROOF-READ, CORRECTED, PRINTED, FOLDED, COLLATED, KNUCKED-UP, STAPLED, TRIMMED, PACKED & INVOICED AT THE PELORUS PRESS, 11 GLADWIN RD, SPONG, AUCKLAND N.Z.; IN NEW ZEALAND, BY NEW ZEALANDERS, FOR NEW ZEALANDERS, WELL MADE, NEW ZEALAND!

[fig. 127]
Collection: Janet Paul

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, excessively 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 a 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

"THE LAUREL" TORONTO AVENUE, MIDDLEBERG

18th June.

Dr. E. Dumbbell,
c/o Dumbbell's Postal College.

Dear Sir,

I am very in put you in paper again and give you had news but I am still falling off my Bicycle every time. It just feels like somebody pushes me though of course nobody does. Please will you tell me if I ought to lean my head and body over to one side when I feel I am falling and if this will help.

Yours obediently,
Alfred E. Wardle.

P. S. I tried getting on the left side of the Bicycle also turning the handle bars left and right but it doesn't work.

P. P. S. My wife still doesn't like your letterhead.

DUMBELL'S POSTAL COLLEGE
PRINCIPAL: DR. ELMU DUMBELL, D.D.

CAN it be taught by Post? THE COLLEGE SAYS YES!

BY APPOINTMENT TO H.R.H. THE DUKE OF LANCASTRE and GRAND PRINCE, Duke of Saxe-Coburg and Gotha, 1893. Special mention at Berlin, and 27 First Awards.

TO AVOID ALL POSSIBILITY OF UNPLEASANT MISUNDERSTANDING, ENQUIRY ADDRESS ALL PERTINENT MATTERS TO THE PRINCIPAL, BOX 94, MIDDLEBERG.

APPEAL TO THE SCHOOLS: "Answered: From Dumbell's Correspondence System" Learn Dr. Dumbell's Answer! Progress! Satisfaction! 1907.

ALFRED E. WARDLE ESQ. 18th June


Dear Sir,


Your letter of 18th instant is to hand. It is evident that you have not yet grasped the fact that it is the anti-gravitational effect of momentum that maintains the Bicycle plus yourself in an upright position. Forward motion is essential to this. It is, of course, not possible to propel the Bicycle in a sideways direction without disturbing the centre of gravity. A comprehensive grasp of these simple principles should in a short space of time make a master-Bicyclist of you.

We have had another re-tying of our letterhead, and trust it now meets with Mrs Wardle's approval.

Wishing you goodspeed!

Yours very faithfully,
DUMBELL'S POSTAL COLLEGE,
Per DONICHTY CANNIBAL (Secy)


Try our course in Pictography


Chas Mann's Azogoglo Technique
(Learn Under Dr Schelle In 1899)

"THE LAUREL" TORONTO AVENUE, MIDDLEBERG



1st Sunday in February

Dr. Eltha Dumbbell,
c/o Dumbbell's Postal College,
Box 99, Middleberg

Dear Sir,

Please send me your Correspondence in Bicycle-riding. My wife has been at me to take something up and I think bicycle riding would be best. Hoping this comes well to you.

Yours Obediently,
Alfred E. Wardle.

← MRS A. E. WARDLE

"THE LAUREL" TORONTO AVENUE, MIDDLEBERG

MIDDLEBERG BOX 94 - MIDDLEBERG

MESMERISM!
Lenses to control OTHERS!
The snappy Dumbbell course gives you a mental straight-hold on relatives and friends.
A REAL EYE-OPENER!

Ours truly yours
(with much
Mentor's Effusion)
O. K. Baskery
patron of
WINGALANZA

THE BROTHERHOOD
REPRODUCTION UNIT
P. S. E. S. WITH FACE
LEADERSHIP Course

4th April

ALFRED E. WARDLE ESQ.

Dear Sir,

In response to your valued enquiry of 1st inst we are happy to enclose Lesson One of our correspondence course in Bicycle-riding.


In this preliminary lesson simple instruction is given in the art of riding a bicycle. We merely lay the foundation for your career as a bicycle-riding. Once you have mastered this simply and so far as is concerned, in the subsequent lessons of the course, you come into the world of the exciting; Cycle Racing; Free-wheeling; Cycling at Will; and finally, you learn how to Fall Properly; Applying The Brakes; and The Use of The Chain; and A Bicycle; Use of The Bell; Cycling In Pairs; and so on.

For equipment you will need at the outset, pair of stout pants, preferably jockey-knick; simple First Aid kit; peaked cap for bicycling; 2 pieces of tape or light cord to be bottom of pants; and a Bicycle.

We enclose also our account for £10-10-0, (10/6) covering course of 12 (twelve) lessons.

Yours very faithfully
ELMU DUMBELL, D.D., Principal
Per DONICHTY CANNIBAL (Secy).

Miss D. Cannibal & Friend


DR DUMBELL'S GOLDEN RULE: Learn to defend the right to reprint!

[fig.128] 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 led. 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

MRS ALYS WARDLE
a decent body

ALFRED EDWARD WARDLE

MRS DOROTHY CANNIBAL
a friend, on the lawn at Ascot

PELORUS JAWK
a fish out of water

A. R. D. FAIRBURN
a man of few words

MR. ELIHU DUMBELL
an informal snapshot

The Principal Characters

In Order Of Appearance

FRITH PHOTO

POINQUET PHOTO

MARINE PHOTOS PHOTO

CANNED CAMERA PHOTO

100 FOTO.

[fig. 129]

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 Lowry'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 process 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 inserted 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

7.1 THE MIGHT HAVE BEEN
[BUT WOULDN'T]

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

• • • • •

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 colophon¹ 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 dissertation² 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.

.....

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.

7.2 PRINTER TO THE UNIVERSITY

7.2.1 The Jubilee Book

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 *Craccum* 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.

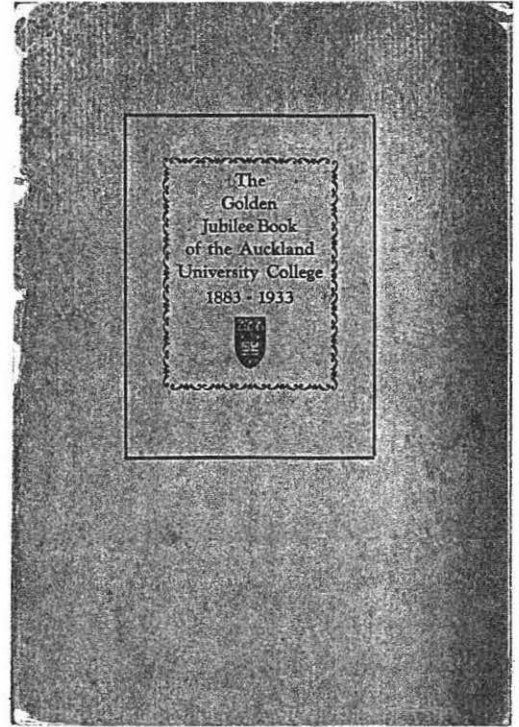
It would be nice to be able to state categorically who was responsible for the aesthetic appearance of the *Jubilee Book*. Acknowledgments printed on the verso to contents of the *Jubilee Book* contain an expression of appreciation of the work of ‘Mr. R. W. Lowry’, and an acknowledgment of assistance 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'.¹ 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.

.....

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.



[fig. 130]

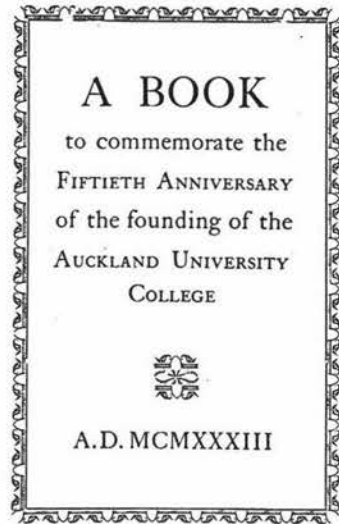
*Though difficult to see here, the card
has a faint vertical corrugation.*

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.



[fig. 131]

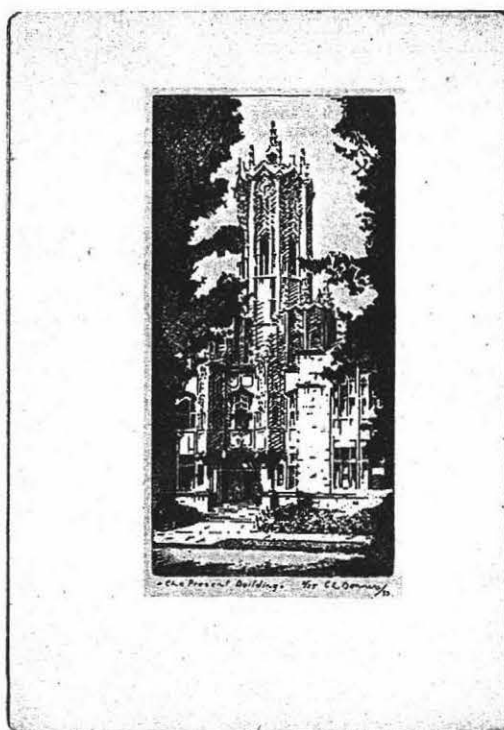
Collection: Patricia Thomas

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 over-shot 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

1

by the Hon. Sir George Fowlds, Kt, C.B.E.
President of the Auckland University College

I am asked to write a Foreword to the Historical Book being issued by the Students' Association in connection with the College Jubilee.

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 Council as part of the Jubilee Celebrations, but the economic conditions of the Dominion compelled me to relinquish the idea. I am grateful to the Students' Association for undertaking the project and I wish it every success in issuing a worth-while memento of the occasion.

Fifty years seems a long time in the life of an individual, but it means only a very early stage in the history of an Institution like the Auckland University College. The College during the past fifty years has made a valuable contribution to the intellectual life of Auckland City and Province. Its graduates have gone forth to other parts of the Dominion and the Empire, and some have made great names for themselves and have reflected glory on their Alma Mater in foreign lands. What it has done in the past fifty years is however only a beginning. Its renown in the future will depend on the part played by the students of to-day and to-morrow.

In writing this foreword I think of the mighty events and rapid changes which have taken place in the world within the lifetime of the present student body. The first four and a half years of the life of the student entering University this year witnessed, in the Great War, the greatest slaughter of human life recorded in the annals of history. In that great conflict, thirteen million able-bodied men were killed, and twenty million more were disabled; possibly another six or seven millions of civilians were lost through disease, privation and destitution. The material wealth destroyed and the staggering debts left behind might well make humanity weep.

The intervening years have been filled with Conferences and Pacts trying to patch up a broken world, and the plight of millions of people to-day is almost too sad to contemplate. Great responsibilities

the tall, dominating figure of Professor Brown, for instance, will speak with more than common admiration of his ability, his personality, his simple directness of delivery, of his dry humour. On one occasion, encountering an unsuccessful student, he asked, "So you failed?" "Yes, I failed," was the reply. "Why did you fail?" "I can't think why I failed." "Yes, that's it, you can't think." This was the man who, with Mr. Bowell's assistance, carried on the work in Chemistry and Physics for twenty-five years; who employed a lab-boy at his own expense; and who sent his gardener to lay out the grounds of the College.

Even from the beginning every effort was made to extend the work of the College. Lectures in Law were made available towards the end of 1883, with the appointment of Judge Seth Smith. Later an attempt was made to found a Medical School, and lectures in Anatomy and Physiology were conducted by the late Dr. McKellar. A move was made in the first year to arrange for the setting up of a School of Music.

But details of such foundations may be gleaned from official publications. All that has been attempted here is the statement of some of the facts as to the beginning of the forty years' wandering in the wilderness.

The first site

(Written for the Jubilee Book by W. S. Dale M.A.
Research Associate A.U.C.)

ANY UNIVERSITIES of the Old World can boast of centuries of learning through which their reputations have been evolved; but few, it is safe to assert, can recall the primitive conditions which existed at their beginnings. We are not yet far enough away from our founding for such a position to hold and yet, too, the mists of the past are beginning to enshroud our knowledge. Lest they be entirely forgotten let them here be recorded.

The original site was that of the old Parliament Buildings. The

Auckland University College 1883

15

(Written for the Jubilee Book from information supplied by Mr A. H. Bowell)

PROBABLY NO ONE now connected with the College has such an intimate knowledge of its history and such a fund of anecdote in connection with the early days of the institution as Mr. Bowell, at present Acting Professor of Chemistry. The following picture of the early conditions is largely supplied by him.

To obtain a proper appreciation of the early trials and tribulations under which the pioneers of this College carried out their work, I should like to transport you in imagination back to the year 1883. First to the University of Oxford with its colleges and institutions all devoted to the higher branches of education—a city beautiful, not unworthy to be called, in the words of Wycliff, "the vineyard of the Lord. It was founded by the Holy Fathers and situated in a splendid site, watered by rills and fountains, surrounded by meadows, pastures, plains, and glades. The mountains and hills around ward off the spirit of the storm, while it is near to flourishing groves and leafy villages. It has been rightly called the House of God and the Gate of Heaven."

Then, after a pleasant voyage by the S.S. *Oriente* to Sydney, and from Sydney to Auckland by S.S. *Rotomahana*, arriving on May 1st, 1883. Professor F. D. Brown had been told by the Agent-General before leaving England that, as there was no building suitable for University work, Government House had been allotted for the purpose. I regret to say that no such arrangements had been made. Instead of Government House, the old District Court House had been obtained, a building consisting of one large room (about twenty-eight by fifty feet) surrounded on three sides by rooms with a lean-to roof. Between this wooden erection and Beach Road (Mechanics Bay was then really a bay) stretched a forelorn mass of manuka and fennel, the nocturnal haunt of the City's undesirables. Decrepit as the building appeared from the outside, its interior presented even more depressing features. There was not a stick of furniture. The paper and scrim on the walls of each room was hanging loose and threatened to fall to the floor at any moment. Such

top and bottom:

[figs. 132 & 133]

Collection Patricia Thomas

top and bottom:

[figs. 134 & 135]

Collection: Patricia Thomas

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, unleaded, 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.

18 To bring the College and its work before the public, a series of public lectures was sometimes arranged by one or other of the Professors. For instance, one such series of six lectures to artisans, at a price of five shillings, dealt with bleaching and dyeing. Whenever a course was advertised the lecture-room was always filled by a most appreciative audience.

In addition to the ordinary activities of the College work, the staff undertook lectures for public institutions, such as the Y.M.C.A., the Auckland Institute, and Leys Institute. One of the first of such lectures was given at Devonport in a large shed, now used by the Devonport Ferry Company. The subject was "Colour." Now, in those days, there were absolutely no facilities whatsoever for such work. Consequently half the laboratory had to be carted to and from such places. If it was necessary to have a lantern then one had to make a bag of oxygen, and provide another bag of coal gas, with its necessary pressure boards and weights. Contrast this with the conditions to-day and you will get some faint idea of what the pioneers of fifty years ago had to contend with. Not only was there scarcity of apparatus, but the accommodation was inadequate.

I have heard it said that we are to-day suffering from the same disadvantage—want of accommodation—because of the indifference or supineness of the pioneer Professors. That is not true, and such statements should not go unchallenged. The early Professors did their utmost, in season and out of season, to get adequate and proper buildings, and had they not agitated and agitated, year in and year out, we should not now be occupying the present buildings. Though the statement objected to has been made by a member of the professional staff, it is obvious that though more accommodation is undoubtedly required now, the professors are just as powerless as they were in the early days of the College. It is all a matter of finance. Then as now, if the College Council had a few pounds to spend, it spent them on establishing new faculties, when faculties already established were living from hand to mouth.

One feels that these pioneers of University education have never received full recognition from the City. Most of them were men who would undoubtedly have made their mark in the world of scholarship in the older countries—yet they laid the foundation of an institution that has grown beyond their dreams. Those who knew

6 ings consisted of the dilapidated Court House and the Lock-up in Eden Street!

Of the Royal Commission's recommendation that £12,500 should be devoted to the erection of suitable buildings little notice was taken by the Government, and the old Court House was large enough to accommodate only the Professors of Chemistry and Natural Science. The lectures in Classics and English and in Mathematics had therefore to be delivered elsewhere, and eventually the use of the Museum of the Auckland Institute in Princes Street was obtained for this purpose. The subsequently appointed lecturer in Law, Mr Hugh Seth Smith, District Judge, met his classes in his own room at the new Court House! At the end of the year the position was improved somewhat by the granting of Admiralty House wherein the lectures in Classics, English and Mathematics were delivered from the beginning of 1884.

Such then was Auckland University College in its opening year. What a terrible disappointment it must have been to the four men fresh from the peaceful comfort of Oxford and Cambridge who had to blaze the trail of University education in Auckland. It speaks for their courage, determination and ability that the standard of scholarship and the ideals of culture of those early years were as high as they are to-day.

A sketch of the development

The staff and students toiled manfully on in their ramshackle old premises until in 1890, by the enforcement of the "Special Powers and Contracts Act 1883" the old Parliamentary Buildings in Beach Road, until then occupied by the Survey and Crown Lands Department, were transferred to the College Council. The College entered upon the second stage of its career. The present Calendar states that "by an expenditure of about £1200 of the University College funds the premises were rendered not too unsuitable for the purposes of the College." To those who experienced student life in those premises the phrase italicised by the writer must stand as a supreme example of philosophical humour.

In 1899, largely as the result of the efforts of Sir Maurice O'Rourke, a further grant of £1000 was obtained from the Government, and additions and improvements to the old Parliamentary Buildings were carried out. Six years later the Government grant of

58 of the question that has not occurred to anyone, including probably the judges, and thus either put your opponents in the wrong before they start, or show that they have not been talking about the question after they have finished. Joe Stanton did that with great success in a trial debate once. The subject was that "The Development of China and Japan was a menace to Western Civilization," and the speakers all pointed out how these nations were adopting Western ways and were likely to beat the Europeans at their own game, so to speak. . . . Joe spoke last and made a wonderful play with the fact, undeniable when you come to think of it, that this did not constitute a menace to Western Civilization, but on the contrary was an absolute assurance of its continuation.

Coming back to Christchurch, the Otago opener made a somewhat pontifical reply, and then Ronnie turned loose with the fireworks. When he had finished, I remember Archie Campbell up in the gallery, leading a shout "We won't come last this time," last having been A.U.C.'s position in the Sports, without fail, for years at that time. Otago replied again, there was a pause of a few minutes, and then the request from the platform for Auckland's team to step up.

Ronnie Aigle had inspired my speech, and had himself made the speech of the evening, but he pushed me forward to receive the shield.

OXFORD—1912

It is an evening in the middle of the Summer term, and the Balliol eight is lying alongside the bank of the Thames, near Ittery, ready to race in the first division. We are fourth, and there are three boats ahead of us, and about four behind, all at fifty-foot intervals. The college boatman is standing in a barge moored to the bank, holding us with a boat-hook, and we are all forward in our seats, with oars in the water, ready for the half-drawn short rapid hand strokes that will bring us up to full speed as soon as the gun goes. The minute gun has gone, and the coaches are standing on the tow path, stop-watches in hand, counting out the seconds. At ten seconds before the gun they count out loud—nine, eight and so on, down to one. The voices along the bank do not all agree, and there is an agonizing pause after our coach has said "one" though he holds the word as long as he can. Then the gun, and the tension is released in ten seconds of tremendous effort. We are away, thanking heaven that no one has caught a crab in that wild flurry. The stroke slows down a little, and lengthens

draw students not only from here but also from the ranks of less famous universities all over the United States and beyond. For the scholar and the scientist, those eager to do original research or to reach the top of their profession, can find no better facilities in the world than those offered by the laboratories, the libraries, and the good-fellowship of Yale.

1929 Late autumn loveliness of the Wisconsin woods. A canoe amid the wild-rose on the river. The monotonous beat of a drum. Well hidden from the eye of the curious tourist a group of feathered and bearded Indians are dancing the mystic steps, chanting the age-old rituals of the medicine lodge. Young men and women are looking on. Products of the boarding school, they seem Indian only by their faces, but their eyes are fixed on the dancers and their bodies sway to the drum beat. In the distance sounds the whistle of a train. Over the forest drifts the whine of a government sawmill, cutting log by log for the financial benefit of its wards, the primeval pines that survive with them on this island of the old America in a sea of modern farms and factories—an Indian reservation.

1930 Trade brexers stir the coconut palms of Samoa. The *Arca* bowl passes ceremoniously around the circle of chiefs and orators. Well-fed brown bodies gleaming with oil and health lean luxuriantly against the posts around the cool interior of the open *fales*. The talk is of plans for the Friday plantation work, of an impending visit in the village long-boat to Apia, of politics. . . . Outside, the sun glares over sand and lagoon. Most of the village is asleep. Only the hum of a trading launch nosing round a far-off headland breaks the stillness. When the sun dips and the moon rises, when the chant and drone of evening prayers are over, there will be flares far out on the thum-bering reef, the flash of a clever fish spear, hands and bodies weaving ancient rhythms in the dance circle, the cries of young children at play, and murmuring groups of young people will slip away under the glow of the palms.

1931 Peking, city of the Sons of Heaven and of their Dragon Throne. To the west, temple hills are dark against the sunset. Massive encompassing walls rise high out of a plain dotted with peasant hamlets. Within are a maze of palaces and hovels, some in use, others tumbling in grassy ruin. Parks and pleasure gardens

top and bottom:

[figs. 136 & 138]

Collection Patricia Thomas

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

75

ALL THINGS are judged by what they produce and so let it be with Auckland University College. It is probably true that it has put no stamp, such as Oxford has done, on its graduates, but some of the best men in New Zealand to-day were once students at Auckland, and several of our most brilliant graduates have distinguished themselves in no small way overseas. It is fitting, therefore, that we honour them and the College by including them in the Jubilee Book.

The list is not a large one and it is feared that it may not be a complete one. At one time it was contemplated having a complete list of living graduates with their attainments, present occupations and present addresses, but much as this might have been desired, it was too gigantic a task for the Committee in the limited time at its disposal. We therefore abandoned the proposal and limited our list to men and women who have achieved distinction. It should be remembered, however, that except for three or four who have gained world-wide distinction no attempt has been made to suggest precedence. We hope that the list will be accepted in the spirit in which it was compiled.

Richard Cockburn Maclaurin

UNDOUBTEDLY the most distinguished graduate of Auckland University College was Richard Cockburn Maclaurin M.A. (N.Z.) M.A. Sc.D. LL.D. (CANTAB.) who entered in 1888.

He was born in Lindean, Scotland, on June 3th 1870 and while still an infant came with his parents to New Zealand. He received his primary education at the Hautapu School, near Cambridge, and at the age of thirteen won a Junior National Scholarship which enabled him to attend the Auckland Grammar School.

After a most successful career at the Grammar School, he was placed first in New Zealand in the University Entrance Scholarship examination of 1887. The following year he entered the Auckland University College to begin his B.A. degree course.

Guided by Professor Aldis, young Maclaurin soon displayed unusual mathematical ability and in 1890, on completing his B.A. degree, gained the Senior University Scholarship in Mathematics.

80 Auckland University College 1929; acting head of History Department 1932-33; published works include *Orlando* and *A Study of the League of Nations*. In 1931 Mr Airey was one of the New Zealand delegates to the Conference of Pacific Relations at Shanghai.

RONALD MACMILLAN ALGIE, LL.M.

Professor Algie graduated LL.B. in 1913, and LL.M. in 1915. He was appointed to the chair of Law in 1920. He is widely known as a cultured speaker and lecturer.

ERNEST EDWARD BAILEY, LL.M. (N.Z.) PH.D. (OXON.)

Entrance Scholar 1923; LL.B. and Senior Scholar in Law, 1928; LL.M. (1st Hons) 1929; Rhodes Scholar 1928; Magdalen College, Oxford, 1928-31; PH.D. (Oxon.) 1931; at present practising Law in England.

FREDERICK WILLIAM BANTER M.A. (OXON.)

First English and Latin Senior Scholarship 1914 but never completed N.Z. degree owing to enlistment in N.Z.E.F. active service France 1916-18; appointed to N.Z.E.F. Scholarship at Merton College Oxford 1919; later graduated M.A. (1st Hons with distinction). Appointed Lecturer at London University and later at Leeds University; appointed Professor of English at Queen's University, Belfast, 1931; appointed External Examiner in English for U.N.Z. 1932. Editor of Haslett's *Lectures on the English Poets*. Vice-President A.U.C. Students' Association 1916.

HARRY DODGSHUN BEDFORD, LL.M. LITT.D.

H.D. Bedford attended A.U.C. for some time and then proceeded to Otago University, gaining a Senior Scholarship in Law and the degree of LL.M. in 1910, and graduating LL.D. 1916. He stood for Parliament and represented Dunedin South. He was the youngest member of the House, and one of the distinguished members of the Young Liberal Party, a group founded by T. E. Taylor. He was sometime lecturer in Economics for the W.E.A. in Dunedin, but was drowned at Whangarei in 1918.

JAMES MUNRO BERTRAM, M.A. (N.Z.)

Entrance Scholar 1929; B.A. and Senior Scholar in French 1932; Rhodes Scholar 1932; M.A. (1st Hons) 1933; New College Ox-

top left and right:
[figs. 140 & 141]

right:
[fig. 142]
Collection: Patricia Thomas

Roll of honour

9

Choosing rather death than submission they fled only from exhaustion and not danger face to face; and in one supreme moment of despair and surpassing glory, they passed from life. For this their sacrifice they received in spites reasons, and that subtlest of epithets, whose their glory is laid up for everlasting remembrance. For heroes have the whole earth for their tomb, and in lands far from their own an epitaph unnumbered runs in the tables of the heart.

—THRUCLIDES

ADAMS, C. G.	1909	N.Z.F.A.	Lieut, M.I.D.
AHIER, W. R.	1912-13	A.I.R.	Pte
AIMEA, G. E. V.	1913	R.A.F.	Lieut
AIRY, F. A.	1911-12, M.A.	O.I.R.	Lieut
ALDRINGTON, T. D. H.	1911	R.A.F.	Lieut
ALEXANDER, W. M.	1910-14, LL.B.	O.I.R.	C.M.S.
ALGIE, C. S.	1907	A.I.R.	Capt.
ALLEN, A.	1907-9	N.Z.R.B.	Chap. Capt.
ARMSTRONG, G. C. W.	1913	A.I.R.	Capt.
APTLEY, E. H.	1911-14	N.Z.E.	Spr.
BAGNALL, A. E. R.	1916	N.Z.E.	L. Cpl
BAGNALL, G. S.	1912	N.Z.F.A.	Sgt
BAILEY, A. R.	1914	R.F.A.	Lieut
BARRETT, H.	1913	A.I.R.	Pte
BATLEY, R. H. R.	1909-12	A.I.R.	Major
BEAULY, F. L.	1914-15	A.I.R.	Cpl
BERSON, C. B.	1907-8	N.Z.R.B.	Cpl
BISHOP, J. J.	1910, 12-14	O.I.R.	Lieut, M.I.D.
BOND, E.	1916	A.I.R.	Pte
BOUCHIER, E. W.	1912-14	N.Z.E.	Spr.
BOWELL, F. T. A.	1908	N.Z.M.C.	Pte
BREMER, L. R.	1914-15	N.Z.R.B.	Rfm.
BRIDSON, P. S.	1906-10, M.A.	M.G.C.	Pte, M.I.D.
BROADBENT, F. L. K.	1911-13, M.Sc.	N.Z.E.	Lieut
BROOK, J. C.	1907-12, B.A. LL.B.	N.Z.R.B.	Lieut
BROWN, C. R.	1908-09, 1913	A.I.R.	Sgt
BRUNTON, A. R.	1913-15	A.I.R.	Pte
CAMPBELL, D. B.	1911-12	N.Z.R.B.	Cpl
CAMPBELL, F. A.	1912	A.I.R.	Pte
CAMPBELL, C. W.	1911-14	Camel Corps	Sgt
CAMPBELL, R.	1906-7	B.E.F.	Pte, M.M.
CARDNO, A. C.	1908, 1912	M.G.C.	Sgt
CARPENTER, H. E. D.	1917	O.I.R.	Pte
CARSON, W.	1910-11	A.I.R.	Cpl

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 '(I)', 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

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



right:
[fig. 143]

Below:
[fig. 144]

Collection: Alexander Turnbull Library

Specimens of Criticism

(I) Roger Fry, from "French Art"
referring to plates 7 and 8

Let us see in what way Poussin arrived at his conception of the grand style in treating a dramatic theme. We will take his picture of the 'Massacre of the Infants'. Here the theme was of such violence and the gestures inevitably 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 onward rush of the soldier and the mother dragging on him with all her weight, while the flying figure could not restrain 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 closeness to life. It has become expressive 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 Raphaellesque gesture, expressive of horror.

The rigid theatrical grimace which Poussin has given to her face does not compensate us for the loss of expression which her movements had in the sketch. The action of the raised

iv)

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 generalized 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, as indeed it remains for us, now that we no longer respond to the rhetoric of Poussin's time, the real meaning of his work.

And in that creation of formal harmonies, that visible counterpoint, Poussin was one of the most fertile and original of artists. Nothing is more surprising than the endless variety and daring originality of his pictorial architecture. For those who, like myself, have an itch for explaining their reactions to works of art, Poussin is a God-send. For whereas, before most pictures, we can only hint in the vaguest terms at the possible causes of our emotions, using terms that lack 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

v)

half-parenthesis at the foot of the page to echo the '(I)' 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 corner 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 . E L I O T a n d W a l t W h i t m a n

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 'I' 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

T. S. ELIOT AND
WALT WHITMAN

S. MUSGROVE

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 'I'
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



WELLINGTON
NEW ZEALAND UNIVERSITY PRESS
1952.

NEW ZEALAND UNIVERSITY PRESS
UNIVERSITY HOUSE
BOWEN AND MOWBRAY STREETS
WELLINGTON C1

PATRIS MANIBVS

PRINTED IN NEW ZEALAND
BY THE PELORUS PRESS LTD
2A SEVERN ST, AUCKLAND C3

gain it through careful spacing. Either one of these options would have produced more even spacing and ought to have been considered.¹

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,² 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

.....

¹ 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

² 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.

right:

[fig. 147]

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

below:

[fig. 148]

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

T. S. ELIOT AND WALT WHITMAN

... the unknown
Apostle of the Indians, Eliot ...
—H. W. Longfellow, *Eliot's Oak*

... the most individual parts of (a poet's) work may be those in which the dead poets, his ancestors, assert their immortality most vigorously.
—T. S. Eliot, *Tradition and the Individual Talent*

ELIOT'S BIOGRAPHERS are unanimous that he was born in St Louis, Missouri, of Boston stock. By his critics, he has sometimes been likened to the Jamesian expatriate, and his occasional use of American material has been duly noted. But on passing beyond the area of the obvious one looks in vain for enlightenment about the native sources of his poetic individuality¹. The legend of Eliot the European is powerfully established, and those who seek for sources and models are referred to Dante, Baudelaire, Laforgue, Corbière, Gautier and Lancelot Andrewes, while the prophets of his own country linger unhonoured. Yet common sense insists that Edmund Wilson is right in saying that "Eliot's spiritual and intellectual roots are still more firmly fixed in New England than

¹ An exception is F. O. Matthiessen's *American Renaissance* (1941) which throws considerable light on Eliot's American background; but the broad sweep of the book excludes any detailed investigation.

9

his retrospective gaze that they are accorded a metaphysical interpretation: the "eyes" of childhood are remembered as Wordsworthian intimations of true vision, destined to be transformed, in Christian maturity, into illuminations, imperfect but half-divine, 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 late maturity. The passage occurs in the preface to E. A. Mowrer's *This American World* (1928). 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 West-erner in New England". He goes on:

In New England I missed the long dark river, the ailanthus trees, the flaming cardinal birds, the high limestone bluffs where we searched for fossil shell-fish; in Missouri I missed the fir trees, the bay and golden-rod, the song-sparrows, the red granite and the blue sea of Massachusetts. (p. xiii)

Almost every detail of this nostalgic assembly reappears in the poems. The song sparrow is to be found in the early *Cape Ann*, the granite and the sea-scape in *Marina*, which belongs to 1930. Others recur, with unflagging vitality, in the major poems of the middle and late periods. In the sixth section of *Ash Wednesday*—a passage of exquisite lyrical emotion which recalls memories of "lost sea voices"—both the "granite shore" and the "bent golden-rod" of Massachusetts appear, and its red granite may also have given a hint for the red rock of *The Waste Land*. But it is in *The Dry Salvages* that Eliot makes fullest use of these memories, drawing together details from both landscapes into one poetic vision. The "long dark river" of the American South-West runs through that poem as a "strong brown god" (and I fancy that the "cargo of dead negroes" may also be a vivid memory of a real event, though I know of no evidence for this) and by it grows the "rank ailanthus of the April dooryard". Opposed to the river is the sea of Massachusetts, with the "granite into which it reaches" and the "fir trees" emerging from the swirling fog¹. To Massachusetts, perhaps, the fossils which belong properly to the

¹ The word "roze" used in this context in *D.S.* ("The distant rose in the granite teeth") is also an Americanism, defined by the *N.E.D.* as "the roaring of the sea or surf."

12

river-scene have been transferred, for on the sea-beaches of *The Dry Salvages* lie "hints of earlier and other creation". To these should be added the nearby "pools . . . and the sea anemone", for whose actual existence there is evidence in another autobiographical passage². In *The Dry Salvages* these figures from two areas of early memory have become symbols respectively of time and eternity—a sign of their deeply rooted permanence in Eliot's mind. To this same native background—and more particularly to the Northern sea-board—Whitman's poetry belongs. It would therefore be in no way extraordinary to find memories of him embedded deep in Eliot's poetry³.

On at least four occasions Eliot has written of the way in which the mind of childhood or youth may be invaded and possessed by the writing of a single poet. In 1919 he wrote:

The first step in education is not a love of literature, but a passionate admiration for one writer; and probably most of us, recalling our intellectual pubescence, can confess that it was an unexpected contact with some one book or poem which first, by apparent accident, revealed to us our capacities for enjoyment of literature.⁴

In an autobiographical note of 1933, "On the Development of Taste in Poetry", he again records how, in early life, one "poem, or the poetry of a single poet, invades the youthful consciousness and assumes complete possession for a time"⁵. He said much the same in the essay *Religion and Literature*, which dates from 1934:

Everyone, I believe, who is at all sensible to the seductions of poetry, can remember some moment in youth when he or she was completely carried away by the work of one poet . . .

The reason for this passing infatuation is not merely that our sensibility to poetry is keener in adolescence than in maturity.

¹ *The Use of Poetry*, p. 28-9: "There might be the experience of a child of ten, a small boy peering through sea-water in a rock-pool, and finding a sea-anemone for the first time."

² Miss Helen Gardner (*The Art of T. S. Eliot*, 1949, pp. 170-1) ascribes the Massachusetts material to "a later stage in the poet's life" than that of the south-western material. This seems to contradict Eliot's own statement, unless "later" means "later in childhood."

³ *Athenaeum*, June 27, 1919, pp. 320-1, review of J. W. Cunliffe's *English Literature During the Last Half Century*. The point of view adopted in this review anticipates much of what he has since written on the subject of "culture."⁴ *The Use of Poetry*, p. 24.

13

this, they carried only the 10 and 12point, 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, 9point, 2point 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 24em 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 agelessness, the greyness of skin that has no youth or freshness. He wore no shoes or stockings and his feet looked strangely tough and adult. His hands were the same, with the faintly purple look of veiled eczema one sees on old hands; the fingernails were dirty, broken and uneven. There was nothing about that baby softness which most children have. His mean little face was the blond grey which sometimes comes with the kind of hair he had — light, almost white, straight, fine and thin. There was no vestige of lash or eyebrow — all, all pale and colourless. His eyes were a washed blue; they gave the odd impression that the light shone 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 dandruff. 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 shorts and dirty white singlet was never Robin. What vanity in what unintelligent pale slattern suggested Robin to her. A novel, a film, some almost forgotten far-off star who crossed her vision and troubled her dreams? He should be Sid, this child, or some sharp mean truncated sound like Tec. As well call him Arnold — honest, one to be proud of, or Kep, to love and understand, as Robin. I looked at the poor child again, and I searched myself for some compassion to offer him.

Arnold had made a bow from a piece of string and a stick. He selected an arrow and fired 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 reaction. 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 proffering 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 pathetic aborted attempt at acceptance, as though some bound part of him had said 'Put out your hand.' In that one position he showed us a

14

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 find yourself within once more, where you were so pleased and so full of joy to be, the very difficulties encountered during your long search will so have filled you with humility and uncertainty that you will no longer feel as assured as you did when first you discovered the spiritual house, but, so long as you do not sink so low as ever to deny this self, within you, to 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 woke 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 cloak 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 such love you know neither where you are nor what to do.

And now you are like a traveller, waking up for the first time in a strange country, your own country, and, although many will consider your travelling in it most circumscribed 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 labouring ceaselessly to learn, little by little, the language that is spoken there, because, although it is your own language, the language of the way, your native tongue, it is in 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 describe and praise what you can see, you will sound less knowledgeable than a backward child sounds being taught to read and write. Everything must be forgotten, everything you have learned, in order to advance, and this is the most difficult of all your difficulties requiring great faith and much patience.

2

[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 Lowry 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 Lowry. 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 Poets (Capricorn Press, N.Z. Price 10/-); including *Habitual Fevers* by Peter Bland, *The Watchers* by John Boyd, *The Sensual Anchor* by Victor O'Leary.

In my view, this is one of the most exciting books of poetry to be published in New Zealand for a long time. It gives us the opportunity to take a really good look at the work of two young poets of real merit, Peter Bland and John Boyd. Dare we hope that these two writers are the forerunners of a new generation of New Zealand poets?

Mr Bland's strengths are a welcome richness of imagery combined with a clear-headed, objective attitude towards the world in which he lives. 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 in no belittling sense derivative) and for the first time in New Zealand poetry we can trace the persistent and effective influence of one poet on another. This is an encouraging sign of our poetry's growing maturity, especially since neither Mr Johnson nor Mr Bland has found it necessary to pander to the expectations of those who look upon only a certain kind of landscape poetry as properly indigenous to this country.

It is noteworthy that the best work of all three poets here is concerned directly with people. Mr Bland and Mr O'Leary are chiefly concerned with man-woman relationship, in love and sex. Mr Bland, however, places his men and women in an urban setting which serves both as a backdrop and as a 'modus operandi' for disillusionment:

The vacant city like an undiscovered pyramid
Lies open to the air; the star of last week's movie
Smiles in her nakedness across an empty street;
Some sailors from a foreign ship stare, half-afraid,
Wondering where the music and the laughter's gone.
(Sunday)

The following, from *Delinquent*, is also a fair demonstration of Mr Bland's technical accomplishment:

Walving at street corners he obeys the moon
But finds that neon is as near and bright,
Throwing a poacher's light to pull the girls
Into the circle of his piper's tune.

The closing lines of *River Land* are a good example of the way in which Mr Bland frequently is able to integrate idea and imagery into a poem with a real sting:

35

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.

.....

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

[fig. 152]

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.

THE GREY GOVERNMENT

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 supporters on the one hand and those definitely opposed to it on the other were so nearly equal numerically, that the decision rested with the unpledged members. The very lack of coherence among the Opposition, which had been in the process of substituting John Hall for Fox 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 Masters, 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.¹⁰² The hostile motion, while expressing a willingness to give effect to 'the liberal measures desired by the country', claimed that the Ministry 'as 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 Vincent Pyke of Otago, who remained unpledged to the end, chose to cast his vote. It was Pyke's action in deciding for the Opposition which at this crucial stage sealed the doom of the Grey Government. Grey, defeated by a bare 43 votes to 41, sent in his resignation to the Governor, and departed forever from the Treasury Benches.

¹⁰² *Lyttelton Times*, 4 October 1879.

FOREWORD

The series of six radio talks here reprinted were commissioned by the New Zealand Broadcasting Service for their Winter Course programmes in 1959. Each contributor was asked to deal with a given era of New Zealand's politics or, what is sometimes the same thing, a phase in the history of a particular party. This in turn 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 to meet this demand and because certain new research is drawn on in these lectures and fresh viewpoints appear. Moreover, publication was thought worthwhile because the series predominantly concerns the twentieth century, about which New Zealand's several short histories are shortest.

With one exception, the fourth, the talks are reprinted very much as delivered, the authors wishing them to retain the merits and demerits of contributions to an unrehearsed symposium. The proffered extension and revision of the section on the Reform Party was welcomed as an interim report from Mr. Gardner's detailed study of this, New Zealand's least-known major party. A seventh contribution to the series, which considered the future prospects for a revival of liberalism in the form of a renaissance Liberal Party, has not been included since, plainly, it could not and did not deal with the fluid relationship between ends and means as the history of New Zealand displays 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, almost all the thinking about our political history represented here is the work of the last few years. That no radically different interpretation of the nineteenth century stands revealed is more a tribute to the uncanny penetration of Reeves, the native intellectual and historian, and to the compulsiveness of a colony's first concerns, than a sign of labours 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 dispute about how we did and where we aimed. There are interesting differences of opinion but they seem to proceed more from the kind of material on which the various historians have concentrated — party organisation, individual politicians, sectional opinion, legislative record, evolution of political ideas — than from where particular authors themselves stand on the political spectrum from left to right. We are agreed that the ends of those in or near power were humanitarian rather than dogmatically Socialist or

left:

[fig. 153]

Collection: Margaret Hayward

right:

[fig. 154]

*Another in the same series, printed here by Unity Press.
In contrast to the 'Grey' book, it is heavy and graceless.*

(R. M. Chapman.

Ends and Means in New Zealand Politics.

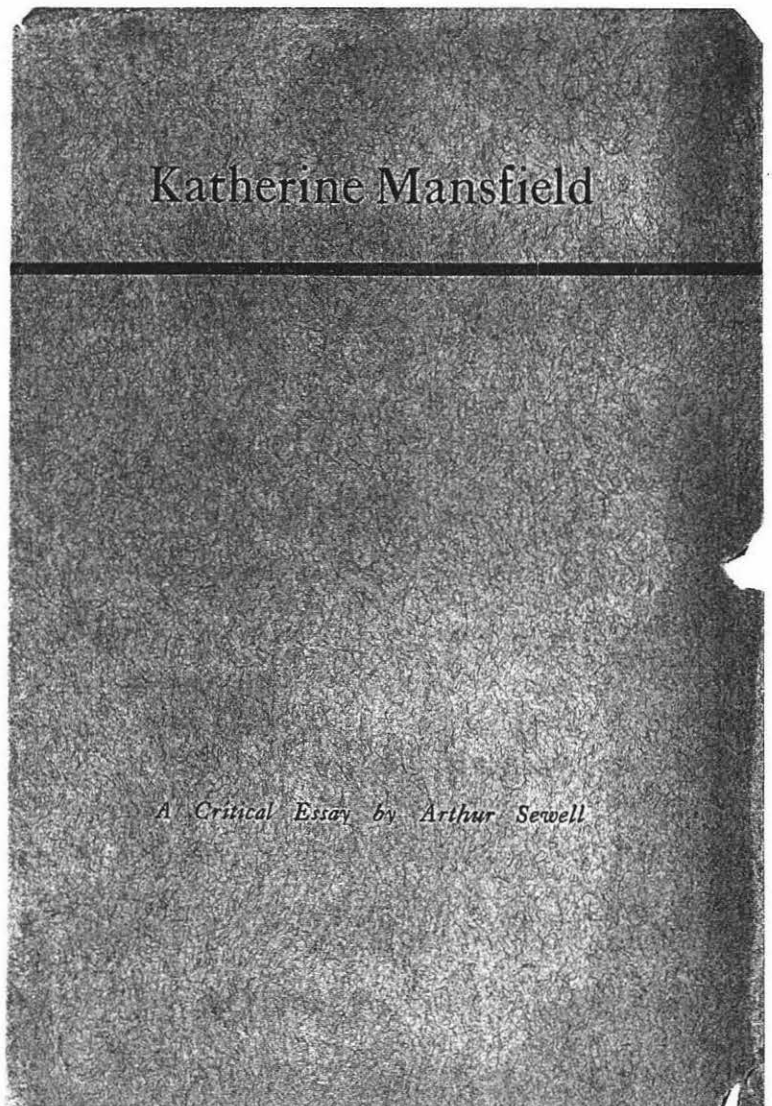
Bulletin No. 60, History Series No. 7, 1961)

Collection: Janet Paul

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 begins 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.



[fig.155]

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.

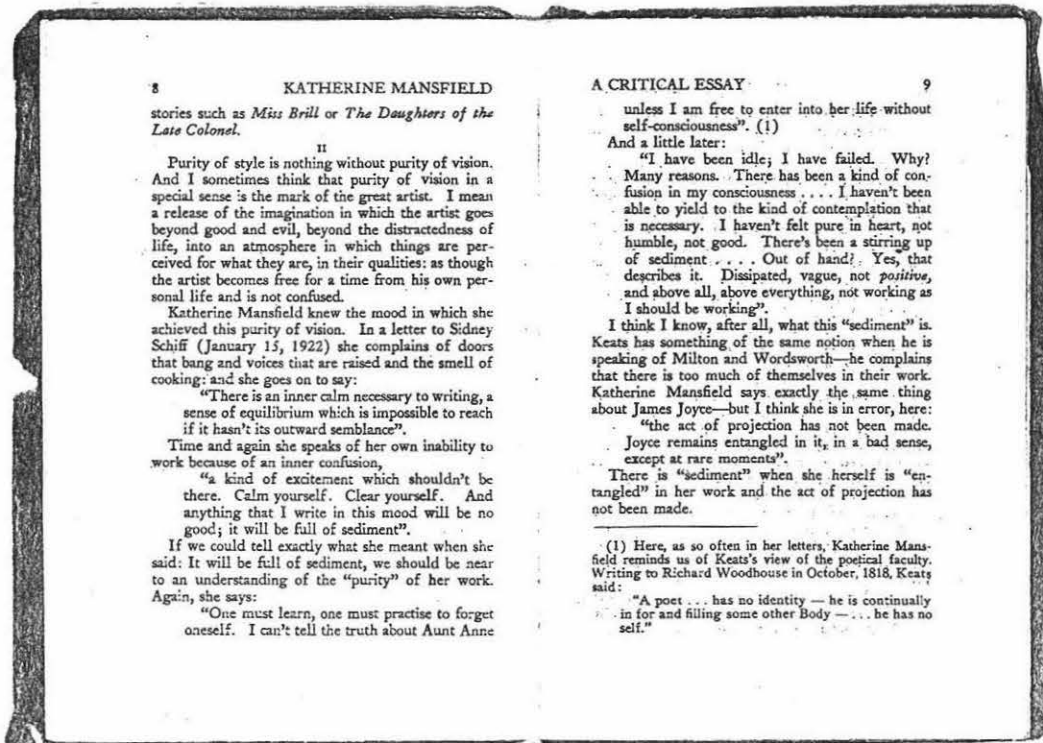
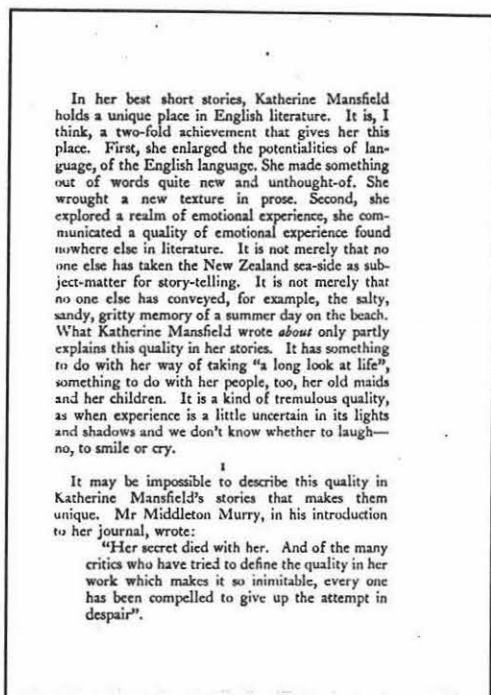
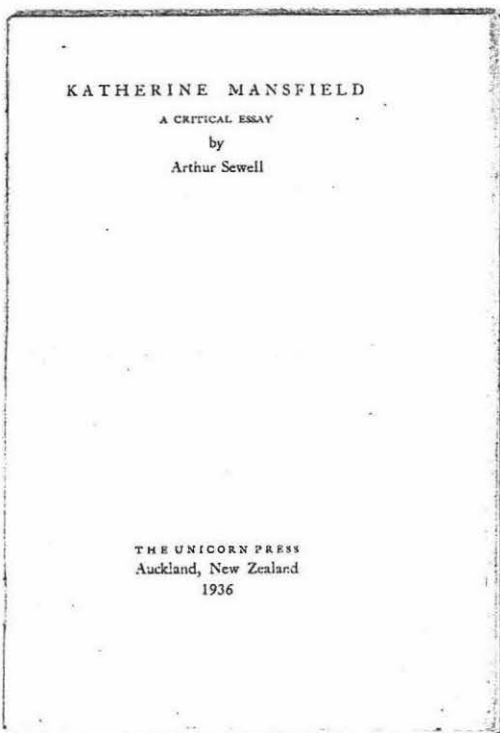
Collection: Patricia Thomas

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.



top left:
[fig. 156]

top right:
[fig. 157]

bottom:
[fig. 158]

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 6points 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, unleaded; 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 0.5point rule, 10ems in length, followed by the notes, in 11point 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.¹ 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.

.....

¹ 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



FOREWORD

IT MAY BE ASKED why I have written almost solely of the Maori people in these stories of New Zealand life. There are more than one and a half million people of European descent living in New Zealand, and less than eighty thousand Maoris.

But only among that remnant of the Maori race does one find such unconventional humanity, so immoderately generous, so quietly courteous with such a cheerful neglect—often to the point of squalor—of material surroundings, and such a fine disdain for those banes of the European world—time and money. For, in spite of the destruction of Maori culture by the European, and the gradual invasion of Maori life by modern materialism, the Maori still retains much of the poetic life of his forefathers. By "poetic" one doesn't mean a sentimental enthusing about flowers and moonlight, but rather a life dependent on the forces and powers of Nature—a life governed by poetic justice (which in the end is God's justice) rather than by convention and mere formal justice, which can be no more than man's substitute.

Now this poetic quality is wanting among the European inhabitants, who lack a true right to the land they live in, having, as yet, no deep love of its familiar and unprofitable aspects, nor intimate understanding of its

[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.

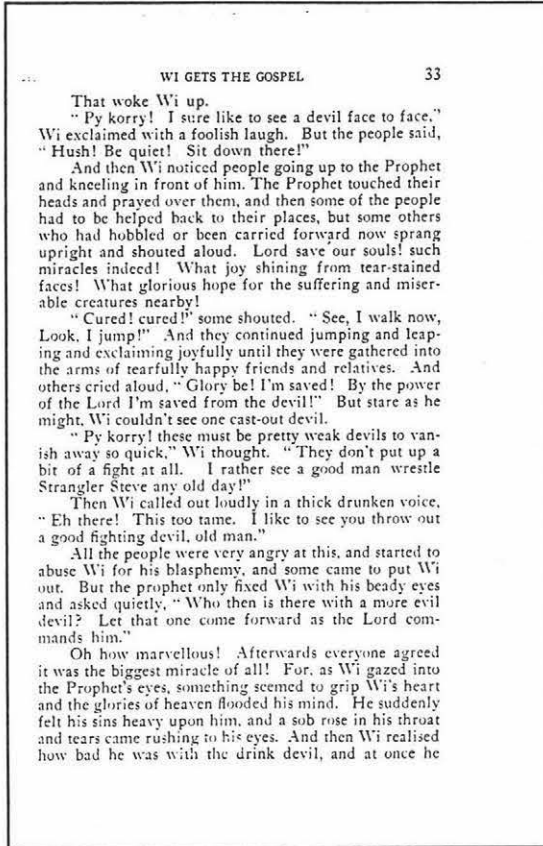
Collection: Janet Paul

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.

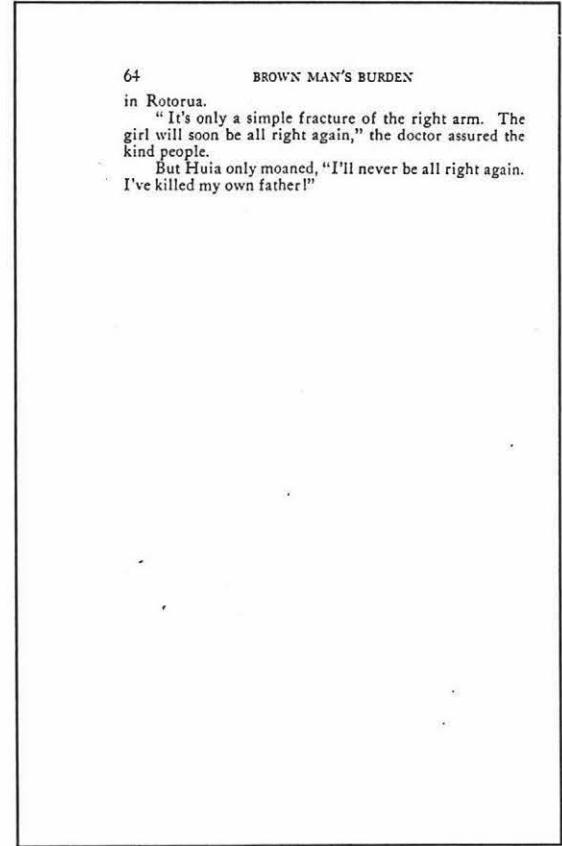
In *Brown Man's Burden*, the already 'gappy' aspect of the text is further reinforced by additional 'space-makers'. One is the size of the paragraph indentations, which suffer further from being inconsistently applied. As an example, a cap 'I' on page one is indented 2ems, on page three between 1 and 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



[fig. 161]

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 appear 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



[fig. 162]

A most unfortunate start to a new page, made moreso by the short depth measure of the remainder of the text.

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 'T', 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 'T' are set in 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

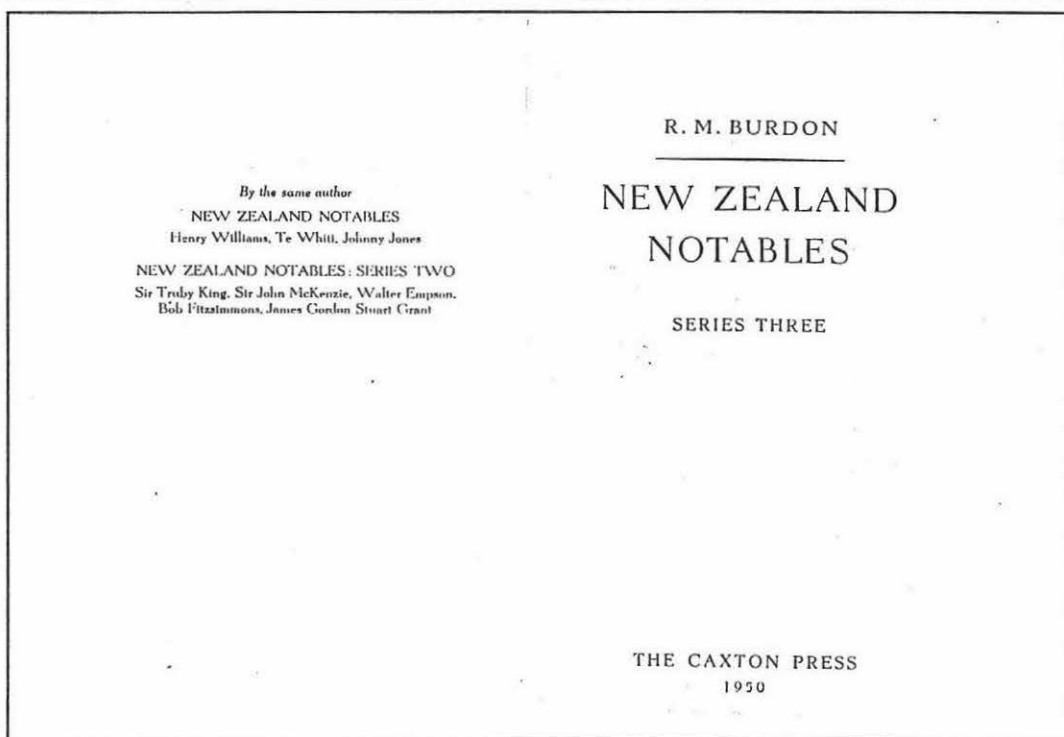
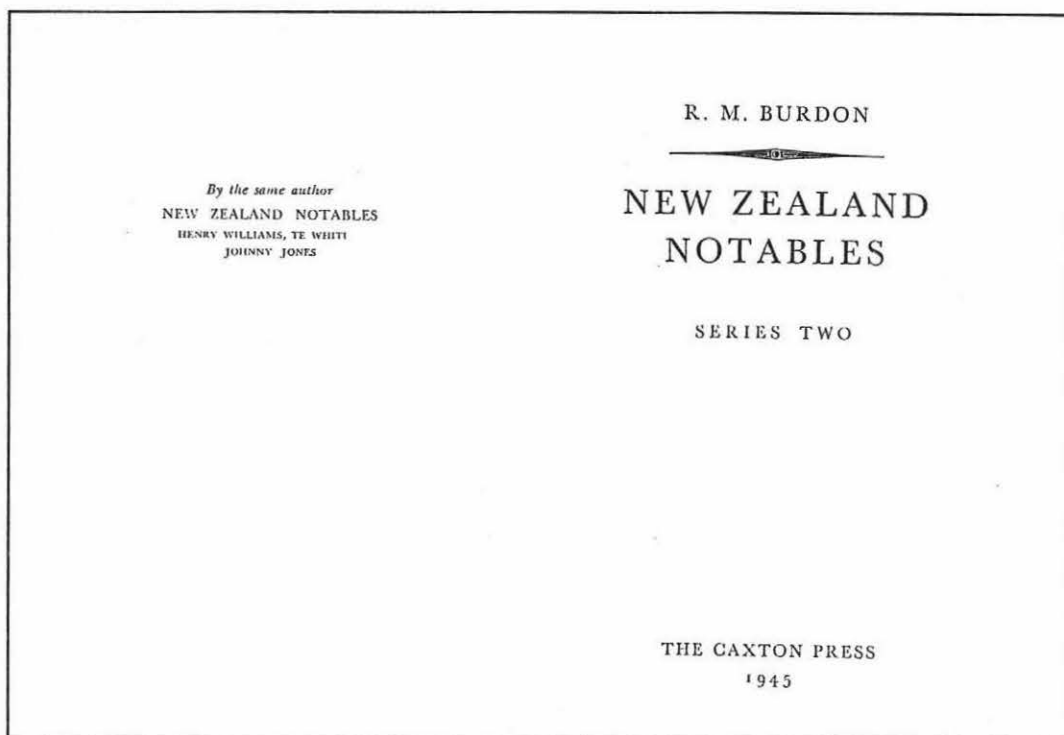
R. M. Burdon's *New Zealand Notables*, in three series, presents an opportunity to compare the work of two of the men most closely involved in the typographical revival in New Zealand—Bob Lowry and Denis Glover. The group as a whole, of which *Series Two* and *Series Three* will be discussed, was one 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,



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

THOMAS KENDALL

FREDERICK EDWARD MANING

SIR JULIUS VON HAAST

JOHN GRIGG

CONTENTS	
PREFACE	page 9
SIR TRUBY KING:	
THE BIRTH OF AN IDEA	13
THE EXECUTION OF A DESIGN	28
CHECK TO INFANT WELFARE	43
THE ACCOMPLISHED FACT	49
SIR JOHN MCKENZIE:	
THE ENEMY	67
ON THE TRACE OF THE ENEMY	78
PULLING DOWN THE ENEMY	88
CUTTING OF THE CARGO	103
WALTER EMPSON:	
A REPUTABLE OCCUPATION	110
AMATEUR SCHOOLMASTER	116
AMATEUR HEADMASTER	120
ON THE MILE	132
BOB FITZSIMMONS:	
MIDDLEWEIGHT CHAMPION OF THE WORLD	139
HEAVYWEIGHT CHAMPION OF THE WORLD	145
TIME VS. FITZSIMMONS	151
JAMES GORDON STUART GRANT:	
CRUSADE AGAINST IGNORANCE	166
LIBEL AND BLASPHAMY	176
BIBLIOGRAPHY	187

CONTENTS	
THOMAS KENDALL:	
Enthusiasm	9
Disillusionment	18
Civilised Intercourse	27
Dignity	42
Honour	58
FREDERICK EDWARD MANING:	
Pakeha Man	61
Guerrilla Leader	74
The Two Manings	79
The War in the North and Old New Zealand	85
Judge of the Native Land Courts	94
Results Against the Past	111
Apogee to the Past	118
SIR JULIUS VON HAAST:	
Buried Treasure	131
Practical Zoology	146
War with the Philistines	166
Unsettled Theory	178
Education and Life	193
JOHN GRIGG:	
Grigg of Redhouse	205
The Desert and the Sea	213
Grigg of Longbeach	223
Along a Bywash	229
Eight Once More	235
Bibliography	239

top left & top right:
[figs. 165 & 166]

bottom left & bottom right:
[figs. 167 & 168]

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

JAMES GORDON STUART
GRANT

I

CRUSADE AGAINST IGNORANCE

IN THE YEAR 1855, New Zealand was, even as it is to-day, in great need of a larger population. Immigration was the burning question, but in Otago there were racial complications. The Province had been a Scottish settlement and many of its leaders were doubtful of the advisability of admitting members of inferior races as immigrants. By a majority of one, the Provincial Council decided to select the future inhabitants of Otago from England as well as from Scotland. The prosperity of Australia was passing through one of its halting periods, and so it was also decided to see whether any of the surplus population there were worthy to be admitted into the newly-founded province. An agent was sent to Melbourne on this quest and after some months' absence he returned to Dunedin with sixty carefully chosen human beings. The star of this galaxy was James Gordon Stuart Grant.

Born in Elginshire in 1838, he had begun his education at the Aberdeen Grammar School, after which he went to Kings and Marischal Colleges in the same city. From there he entered New College, Edinburgh, where he took the arts classes, and finally studied at St. Andrews where he took a first prize in moral philosophy and political economy. At the tender age of seventeen, with a brilliant university career behind him, he sailed for Melbourne, and there it was that he fell into the clutches of the Otago immigration agent.

Grant was persuaded to go to New Zealand. In

166

SIR JULIUS VON HAAST

I

BURIED TREASURE

WHEN SAMUEL BUTLER FIRST ARRIVED in Canterbury, early in the year 1860, he was amused at overhearing a conversation among some colonists who maintained that the end of the world was imminent. Their only reason for holding such an opinion, so far as he could ascertain, was that there was no more sheep country to be found in Canterbury. To a stranger, such a state of affairs would scarcely seem to portend the final cataclysm, but it did at least give cause for disappointment to prospective sheep-farmers. The world of vacant land awaiting free selection was indeed coming to an end. The surface of this special corner of the earth was all taken up for the grazing of sheep and cattle. There was nothing for it but to see what profit might lie below the surface of the earth.

In the provinces of Auckland, Nelson, Canterbury and Otago there had been discoveries of gold from time to time throughout the 'fifties. Always rumour magnified each discovery, and expectation held out hope of further finds. The finding of gold was an adventure leading to a fortune, and there was never a lack of bold spirits ready to search for it without official encouragement. But if gold prospecting and mining could safely be left to the enterprise of individuals it was otherwise in the case of coal. Steamers were beginning to replace sailing ships on the New Zealand coast, and steamers burned coal. One day railways and industries of all kinds would need it, too. From where was this immense potential requirement to come? Not, apparently, from any of those countries lying on the coast-line of the Pacific, from Cape Horn to the Behring Strait, from the easternmost point of Siberia to the Cape of Good Hope. Only at one spot in the centre of this vast space, at Newcastle in Australia, was coal in both quantity and quality being produced, and the local demand was already far greater than the supply. It was essential then that

133

[fig. 169]

Even at this small size, the gaps and rivers caused by spacing can be seen in both pages.

Collection: National Library of New Zealand

[fig. 170]

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 led. In *Series Three*, Lowry used 10point Fairfield, led 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 him¹ 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

.....

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

IMMANUEL'S
LAND *Stories*
by Maurice Duggan

When the morning was up they had him to the top of the house and bid him look south. So he did and beheld 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 delectable to behold. Then he asked the name of the country. They said it was Immanuel's Land.

PILGRIM'S PROGRESS

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

PRINTED AT THE PILGRIM PRESS
75 WAKEFIELD ST, AUCKLAND C.1
AUGUST MCMLVI

FOR BARBARA

ACKNOWLEDGEMENTS

Immanuel's Land is published with help from the New Zealand Literary Fund. For permission to reprint some of the stories acknowledgement is made to the Oxford University Press and to the editors of *Landfall*, *Points (Paris)*, *Here & Now*, *Numbers* and the *N.Z. Listener*.

CONTENTS

Guardian	9
Six place names and a girl	14
Race Day	18
A Small Story	23
The Killer	28
Now is the hour	32
In youth is pleasure	37
Chapter	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 produces 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 unspaced. 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 undermined 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 unspaced Fairfield small caps, then the line continues in caps & lower-case. The lack of

Guardian

IN MONKISH BLACK, slipped for the night, Brother Ignatius trod slowly through the dormitory's gloom, in the false silence of stirring beds, past the false sleepers, his rosary-beads trembling as he gathered bead by bead the familiar prayers, his footfalls patting forward over the floor. Under the dim lights the white beds lay, a phalanx of graves, each white locker a precise headstone. At the trough of the washstand a tap dripped. As he had done now so often that he was not conscious of his movement, he walked over and screwed it down. The drips stopped and then began again, slower, knocking behind him as he walked away, telling the ebony beads, murmuring:

Hail Mary full of Grace

The Lord is with thee:

And the old wooden two-storey building shook as an aeroplane flew over in the dark; flying low.

He trod the outward aisle, walking before the bed-ends and the windows, and turned inwards under the white crucifix, Christ in luminous agony, and the clock, the green shining hands brushing over the minutes. The luminous clock-hands were brighter than the phosphorescence of that spread-eagled figure. Brother Ignatius' portly body ached for sleep.

He walked and prayed as he had done so many nights, and the great room sheltered them all, the watchers and the walker and the marshalled beds; and the symbols, Christ and the clock, looked on. The rosary beads went one by one through his fingers; each smooth bead was a prayer whether he prayed or not. The mild slow turning of his thoughts was, too, a prayer. He had walked, he had watched

9

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 boiling. The young girl, impassive, watched them come, dark against the white walls, all.

—Maggie, the evangelist said, we must give the young men tea; and then they are to go. He leaned forward and with more strength than tenderness squeezed her opulent arm. His laugh was short: under his rippling stallion's lips his teeth were broken as if from a blow. The stubble of his beard was grey.

—Help yourself, Maggie said.

The evangelist left them. Harry would have liked to refuse the grey tea that tasted of condensed milk; but he dared not. Terry emptied 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 intentional. The girl's expression did not change. The stairs ascending by the door led, dark hope, to the air.

—What's Maggie short for? Terry said.

—Wouldn't you like to know, Maggie said.

—Is it Margaret? Terry said.

—Have another guess, Maggie said.

—Is she your mother, then? Terry said, nodding back to the woman at the harmonium.

—What a nose 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. Is next Sunday going to be different?

—It might be, Terry said. It could be.

—Go on, the girl said. Your boy friend doesn't like me.

—Don't worry, Terry said. He'll come round, soon enough.

The light was making them all screw up their eyes.

What, Harry mused, holding the empty cup, did it amount to anyway? He hadn't been expecting the evangelist to ask and he'd said 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 shuddered in the damp air. He put down his cup and ran up the stairs, slipping and bounding.

—Have another guess, the girl said as Harry pushed past. Have

another shot.

The wet horse ran still in its iron gallop, silently: the light had weakened and closed in and on the church the cross was lost. Harry walked from the stair head, past the hamburger bar and the smell of fat, hoping that no one would notice him. He bent 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 small bookend shaped like a skull held upright a row of pamphlets. Terry came out of the doorway and walked towards him.

—What an odd fish you are, Terry said. I was just making some headway. She'd just got to the point of telling me her name: she has a meal at the hamburger-place there when 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 eating you? Terry said. It'll make a story for old Ignatz, when he's in the right mood.

—I don't think, Harry said. Perhaps you'll tell him that I denied being a Catholic?

—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 said it gloomily but with an undertone as if the knowledge that he himself was far from all right was of some satisfaction.

—It was a moral sin, Harry said, and had a moment's vision of a white soul, like a white plate, obscured with a great splash that might have been ink.

—Don't take on, son, Terry said. He was an old crank. We had tea with him, that's all. His prayers don't touch us.

—You know better than that, Harry said. It gave me the willies, even his crazy sermons.

—He had them pat, Terry said. Mugs them up from some book, most likely.

—It wasn't real, Harry said. You know what I mean.

—Maggie was real, Terry grinned. I could tell. And you've brought a souvenir.

Harry looked down at his hands. He must have been holding it all this time, one of the buns from the glass cabinet, meagrely splashed

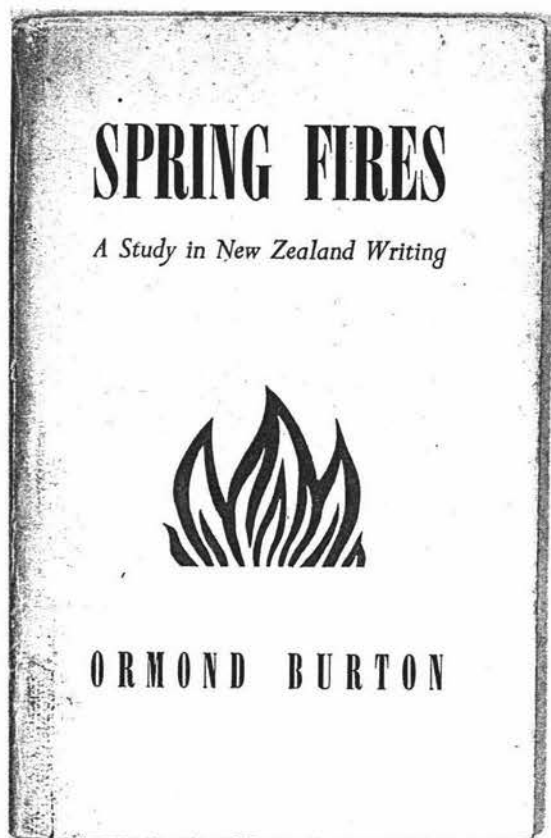
of letter-spacing in the small caps presents no problem here, the colour remains even throughout the text block. The beginning of a *Hail Mary* is centred, in italic, with no extra space surrounding it, a style employed for all such entries within the text. Paragraph indentation is, quite properly, omitted 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.¹ 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.

.....

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.



[fig.177]

*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

12 QUEEN'S ARCADE, AUCKLAND C.1

[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.'

PUBLISHED WITH THE AID OF
THE NEW ZEALAND LITERARY FUND

AUCKLAND: THE PILGRIM PRESS
1956

I

A literature is a collection of good writing which has a sufficient unity to make it distinctive. The basic unity is usually that of language, although belief and emotional experience and the moment in history are of immense importance. While the emergence of a supreme literature such as the Hebrew or the Greek is a very rare occurrence in history—rather far than the emergence of a great civilisation—literary expression of high order is an essential mark of fine community life. When Milton says

'a good book is the precious life blood of a master spirit, embalmed and treasured up on purpose to a life beyond life',

and Thomas Carlyle,

'Wondrous indeed is the virtue of a true book. Not like a dead city of stones, yearly crumbling, yearly needing repair; more like a tilled field, but then a spiritual field; like a spiritual tree' . . .

they recognise that of all the works of man the thing that is written supremely well is the most intensely living expression of the human spirit. If then good writing is an essential mark of health we of New Zealand are wise to examine ourselves and from time to time make some attempt to assess the value of what we have produced.

At the very outset of our study it is important to emphasise that the future of our literature does not lie with the planners or the critics or the grammarians. Writing cannot be planned after the fashion of the Kawerau paper industry. The most considerable literary project ever conceived in New Zealand is that of the War Histories Department under Sir Howard Kippenberger. Into this is going the most thorough and conscientious research, amazing industry and a very fine integrity. War is so dramatic and tragic that it is obviously a most fitting subject for profoundly moving description. Yet it is unlikely that any great book will come from so carefully planned a venture, so ably supervised, carried through with such thoroughness and backed with ample funds and the full weight of official support. Work of value will be done. The carefully sifted mass of material will make it possible to tell that Private

3

They land, their curious way they track
Near thickets made by contrast black
And then that wonder seems to be
A cataract carved in Parisian stone
Or any purer substance known
Agate or milk chalcedony,
Its showering snow cascades appear
Long ranges bright of malacities
And sparry frets and fringes white
Thick falling plentiful tier on tier,
Its crowding stairs in bold ascent
Filed up that silvery glimmering height
Are layers, they know, accretions slow
Of hard silicious sediment.'

Or of Amohia's struggle with the evil tohunga Kangipoi:

'The wrist he held she wrenched it free
And flung him off with all her might,
He reeled—he stumbled—staggered, fell,
Nor had he seen how near he stood
To that fierce cauldron, spluttering black
And baleful—ever boiling mud
Beneath the phantom shapes of rock
That seemed to jibber, jeer and mock.
The treacherous bank began to crack,
Gave way, and with a sullen plash
He plumped into the viscous mash.'

It would be difficult to find a couple of dozen lines in the whole long poem which could be regarded as fine poetry. In a sense it is tragedy. Yet Domett and others like him of less heroic bulk insisted at the very beginning that there should be poetry, and their very failures have made possible movements of our own day. There can be little doubt either that the goodwill and the desire to reconcile the two races which caused Domett to write the poem has gone deeply into the history of New Zealand.

4

The next stage was the attempt by those who belonged substantially to the new environment to give expression to what they saw and knew. These attempts varied enormously in subject matter and quality but tended on the whole to fall short of the highest levels because those who had vision and feeling were ill-equipped from

12

the viewpoint of language and form. Butler, Domett, Bowen, Broome and many others of the earlier writers were highly educated and well-read men before they came to New Zealand. They were not so much of the country but sojourners in it. Their interest was that of the keenly interested visitor. The new writers, even if not born in the country, tended to belong in a more definite fashion. Their education was much more what could be picked up in a young and undeveloped country. Although their work often swings back to forgotten homelands, they write not only with understanding and love but also as men and women who really belonged.

Thomas Bracken identified himself with New Zealand and his *God Defend New Zealand* has feeling. William Pember Reeves, although he left us for wider fields, loved the country well and his *New Zealand* has strong feeling and fine idealism while the *Long White Cloud* is an excellent history of the first two generations of our history. Jessie Mackay in some of the lines in *Spring Fires* has the feel of the bushfires, 'the running rings of fire', 'the quiet bloom of haze', 'the scent of burning tussock on the Canterbury hills.' B. E. Baughan at her best gets the New Zealand scene:

'Logs at the door by the fence: logs, broadcast over the paddocks,
Sprawling in motionless thousands away down the green of the gully,
Logs, grey, black. And the opposite rampart of ridges,
Bristles against the sky, all the tawny tumultuous landscape
Is stuck, and prickled and spiked with the standing black and grey
splinters
Strewn all over its hollows and hills with the long prone grey backlogs.'

And there is intense reality in the lines:

'Ah, how I love it stump and stone
Tussock and turf—the whole dear place
Each bit of boarding in the walls
Each drop of water in the race.
Nothing so common but its rare
So coarse but I can find it fair
So wanting worn or out of gear
But—oh—its precious being here.'

The New Zealand farmer who cut his section out of the bush and made it with the sweat and toil of fifty years felt like this. David McKee Wright, rabbitier, university student, person, journalist, wrote of over-worked servant girls, rabbitiers, prospectors,

13

top: [fig. 179]

bottom: [fig. 180]

Collection: Patricia Thomas

The verso [fig. 179] displays an acknowledgment of aid from the State Literary Fund in two lines of 12point small caps, 2point ledged, 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 ledged, 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 ledged, and are indented by 1em, as are the beginnings of para-graphs. 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, in-dented 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.



8 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.¹ 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

IMAGE 1



A LITERARY MAGAZINE
edited by Robert Thompson

2/6

IMAGE 5



A Magazine of Literature
edited by Robert Thompson

2/6

left:
[fig. 181]

Image 1, a creditable piece of work
from Pelorus Press.
Collection: Patricia Thomas

right:
[fig. 182]

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,¹ 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 Albertus², 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.

.....

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 that 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.

number one • january 1958 **IMAGE**

contributors

ARTHUR THOMPSON	cover design
LOUIS JOHNSON	one
NHOMA BLOOM	two
S. MELMOTH	four
KENDRICK SMITHYMAN	seven
LILY TROWERN	ten
GORDON DRYLAND	eleven
ROBERT THOMPSON	sixteen
JENEFER CARLYON	eighteen
BRUCE BEAVER	twenty
B. G. I. TAYLOR	twenty-one
Review and notes on	twenty-seven
contributors	twenty-eight

.....

Our policy, to encourage the unknown writers of promise and to support the established. Annual subscription to *IMAGE* 10/6, and typed MSS (short stories and poetry) accompanied by stamped addressed envelope may be sent to Robert Thompson, 5 Taumata Road, Castor Bay, Auckland, N2, New Zealand.

number five • april 1959 **IMAGE**

contributors

MAURICE DUGGAN	one
HUBERT WITHEFORD	thirteen
LOUIS JOHNSON	fifteen
BRUCE BEAVER	seventeen
ROBERT THOMPSON	eighteen
ERIK SCHWIMMER	nineteen
KENDRICK SMITHYMAN	twenty-one
ROBERT CHAPMAN	twenty-four
JENEFER CARLYON	thirty
GEOFFREY JOHNSON	thirty-two
LILY TROWERN	thirty-three
MARILYN DUCKWORTH	thirty-four
CHARLES DOYLE	thirty-five

Annual subscription to *IMAGE* 10/6, and typed MSS (short stories and poems) accompanied by stamped addressed envelope may be sent to Robert Thompson, 5 Taumata Rd, Castor Bay, Auckland N2, New Zealand.

Published by James Gitley (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 Wakefield St, Auckland, New Zealand.

left:

[fig. 183]

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.

Collection: Patricia Thomas

right:

[fig. 184]

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 5'), 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 Blado, 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 BEAVER

A HERO'S LIFE

If you would care to follow where the old —
Young man goes down to see again,
Slips up for the umpteenth time, and away,
Out of your way, into the mirror's cold
Silver lake, past the glass frontier,
Beneath the surface, gone as wind through rain

If you should dare to follow there and then
Where no bubbles rise to mark a breath
Clouding no mirror, he's on the road back
Up the slippery bank and drenched to the skin
With seeing's tears, cut to the bone with being's
Zero slivers from the shallows of death.

There's your adventurer, clothed with meat and blood,
A little torn but none-the-less returned;
The burning questions all extinguished quite,
The sword abandoned to the freezing mud.
The carcass of the white beast like a cloak
Slung over shoulders praised by coach and spurred

By princess now grown spare as Adam's rib;
A scarecrow structure or a Christian cross
Moving in mourning down the corridors
Of air-conditioned memory — He'll jib
Before he'll toss this carion to her;
He's watched the lights . . . go out and known dead loss.

After the deforation and the cups
Of loving, down the smooth, habitual stairs
Of years he'd climbed the backward way, ascending
To depths, found he was drowning, came to grips
In mirror lakes and the all-eying sea
With Moby Dicks and excited polar bears.

20

Now he's returned with food and clothing for
The early benefactor, the sick friend;
With news to hearten the community
Come on bad time since his prophetic tour;
With every gift of Sinbad for the young,
And for his princess, tidings of the end.

B. C. I. TAYLOR

THE CAR RIDE

ABOUT twenty-two feet of it, not counting the pram perched on the
back carrier. Twenty-two feet from shiny brass bonnet bursting at
the seams to the curved stern running underneath.

We are thirteen. Thirteen flying voices in a flapping tent of a
hood which rides high and prim like a steamroller's cabin. No
windows. Except for the windscreen with a wiper flipping desultorily
from one side to the other.

Grass as green as grass pouring past.
The silent clatter of shuttering telephone posts in the eye.
A bridge opening its concrete arms . . .

At the wheel, my brother, Buddha. With his crocodile hands on
the wheel, his round pink face still and quiet in the endless wind,
and the rest with iron springs in our rumps — shouting seagulls.

Grandmother Irish, small, bundled in a black coat in the front
seat, dumped between grandson Jimmy who sits on two iron springs,
lucky, one for each rump, with baby Bubble on his knee.

In the back there are eight, or nine if Uncle Elly's eighteen stone
were bisected. His wife Nina sits on one gargantuan knee; the other

21

above: [fig. 185]

below: [fig. 186]

Collection: Patricia Thomas

Yet I have heard much of the wholesomeness of pure protein and know other
creatures thrive on it. Such a sweetening of diet would delight me too, I am sure.

2

She loves me when I am above the earth. Gradually, the grains of soil drop from
my brown coat of hair, in the light of the sun it almost assumes a lustre. I walk
carefully although with a slight wobble on my little legs. Although I am many
hundreds of years old, she looks on me as a child because of the uncertainty of
my movements.

She always asks me: why do you stay with me? She realises it is my true
nature to burrow and wonders why I do not permanently disappear.

Whenever I come up every muscle aches, particularly on my feet. My nose is
chafed by the constant rub of the earth. She gives me relief and warmth and
when finally the pain is gone I walk about aimlessly on the face of the earth.
Whenever I look at her, I feel a desire to bury my nose and my feet in her body
even though the aches are now gone. Occasionally I begin to scratch a little hole
but she looks at me with pity, at once comes to me to soothe my nose even
though it is not at all sore yet. She thinks it should never get sore.

I scuttle back to her and leave the hole alone, and this is delightful.

But this peace never lasts long. Soon I begin to roam about in a fury. Some
years ago she used to follow me about trying to catch me and soothe my nose.
She does not do this any more.

So I hide myself somewhere and begin digging a hole. When I return to the
surface, I rub the earth off carefully, wait until my coat is shiny and then
present myself innocently. She smells the earth on me, but is not certain what
I have been doing. I deny everything.

'You have been eating a grub', she says; which is untrue because they all
scuttled away from me.

I often sit with my feet drawn in and my nose bent to the ground. I do not
burrow but just stay immobile as though about to start. This is a sort of com-
promise between my duty to her to remain above the earth and my urge to
dig. At first she became furious but I argued like a casuist that my activity was
legitimate because it did not go below the surface.

But she said: if you like so much to burrow, why don't you dig a deep hole
and never come back. Seeing you don't want me —

I could see no solution so I still sit with my nose pressed down and she has
accepted this. There is something endearing in my habit.

20

KENDRICK SMITHYMAN

AT YOUR ONE SOUNDING SHELL

At your one sounding shell
my enterprise of hearing
towards a scornful ocean's
pulse incalculably amends.
Floodtide of women thrift
you through their varieties,
but strictest history detains.
You stay your dream which bands
another blood's chronology.
King Heliogabalus make
entirely me, your animal.

Behind its window waits one day
to be as memory is real
or fails into remembering.
We share a toll of incidence
which brass choirs strike up publicly;
the ground buss is innocence
unfallen moping in the park.
Motion me close and close your arc
to dumb our bright together.
Tell hard what want may need,
a hardship in surrender.

COMING HOME

False dawn among vineyards at the River's head,
moments of indecision ridden through
between curve and curve, between the arable
and the reserved *and not a son!*
to be seen as though souls made a custom,
compacting they should take that highway
between light and between the darkest powers,
between the word said and its parable.

21

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*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.

• • • • •

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

9.1 CONCLUSIONS

9.1.1 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 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 revivalist 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 *fraktur* 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 Gallery 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 Bensemman, 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', p.37), 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

Takabe 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 unprovables 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 war-time 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.

THE AUCKLAND UNIVERSITY PRESS

Robert Lowry B.A. (NZ) skates on thin ice

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 Condoniet 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 index-finger fist. And there's a girl on the Students Exec who knows a printer at Milford: prints *Craccum* already, 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. Vivat 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 paper-maker'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.

A p p e n d i x

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 your Auckland typographers, Robert Lowry. New Zealand is fortunate to have him. We should cherish our Bob Lowrys.

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.

A p p e n d i x

*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.*

BIBLIOGRAPHY

Published sources

- ADES, Dawn. *Dada and Surrealism*. London: Thames and Hudson, 1974
- ALCOCK, Peter and William Broughton. *Three Hundred Years of New Zealand Books*. Palmerston North: Dept. of English, Massey University, 1990
- AMERY, W. H. 'A Few Notes on Typefaces.' *The Penrose Annual Review of the Arts*, hereafter *Penrose Annual*. Vol. 20 (1915), pp. 103-8
- ARNHEIM, Rudolf. *Art and Visual Perception: a Psychology of the Creative Eye*. London: Faber and Faber, 1972
- AUCKLAND PUBLIC LIBRARY *Printed in Auckland: Book Production and Design Past and Present*. An exhibition arranged by the Auckland Public Libraries on the occasion of The Auckland Festival, 1955
- *Writing in Auckland: A Selection over a Century*, with a brief critical history by J. C. Reid. An Exhibition arranged by the Auckland Public Libraries on the occasion of The Auckland Festival, 1955
- BAGNALL, A. G. ed. *New Zealand National Bibliography to the year 1960*. 5 volumes in 6. Wellington: Government Printer, 1960-68
- BARR, John. 'T. V. Gulliver, 1891-1933', *Art in New Zealand*. Vol. 4, No. 2 (December 1933), pp.75-9
- BARROWMAN, Rachel. "'Culture-organising": Joe Heenan & the Beginnings of State Patronage of the Arts.' *New Zealand Studies*. Vol. 6, No.2 (1996), pp.3-10
- "'Making New Zealand Articulate": The Progressive Publishing Society, 1941-45.' *The New Zealand Journal of History*. Vol. 22, No.2 (1988), pp.152-68
- *A Popular Vision: The Arts and the Left in New Zealand, 1930-1950*. Wellington: Victoria University Press, 1991
- BEAGLEHOLE, J. C. 'Book Production in New Zealand.' *Studio*. Vol. 135, No. 661 (1948), pp.130-1
- 'A Few Harsh Words on *Areopagitica* as Printed.' *Book IV*. Christchurch: Caxton Press, 1941, n.p.
- 'The Importation of Books.' *New Zealand Listener: Journal of the New Zealand Broadcasting Service*. Vol. 21, No. 523 (1 July 1949), pp.6-7
- BEIRUT, Michael, William Drenttel, Steve Heller, and D. K. Holland. *Looking Close 2*. New York: Allworth Press, co-published by the American Institute of Graphic Arts, 1997
- BENNETT, Paul A., ed. *Books and Printing: A Treasury for Typophiles*. Cleveland, Ohio: World Publishing Company, 1963
- BERTRAM, James. *Flight of the Phoenix*. Wellington: Victoria University Press, 1985
- BETTMANN, Otto. 'Elements of New German Typography.' *Penrose Annual*. Vol. 32 (1930), pp.116-121

- BIGELOW, Charles, Paul Haydem Duensing and Linnea Gentry, eds. *Fine Print on Type: The Best of Fine Print Magazine on Type and Typography*. San Francisco: Fine Print, Bedford Arts, 1989
- BIGELOW, Charles. 'On Type: Form, Pattern, and Texture in the Typographic Page.' *Fine Print: The Review for the Arts of the Book*, hereafter *Fine Print*. Vol. 15, No. 2 (1989), pp.75-82
- BLAND, Mark. 'Review of New Zealand Print Culture Publications, with special reference to the Turnbull Library and its Collection.' *Turnbull Library Record*. Vol. 30 (1997), pp.77-86
- BRASCH, Charles. *Indirections: A Memoir, 1909-1947*. Wellington: Oxford University Press, 1980
- BRIDGES, F. W. *Printing and the Mind of Man: Catalogue of the Exhibition at the British Museum and at Earl's Court, London, 16-27 July 1963*. London: F. W. Bridges and Sons Ltd, and the Association of British Manufacturers of Printing Machinery (Proprietary Ltd.), 1963
- BROWN, Gregory. 'Book Jacket Design.' *Penrose Annual*. Vol. 38 (1936), pp.30-2
- BRUMWELL, J. R. M. 'Modern Art in Advertising.' *Penrose Annual*. Vol. 41 (1939), pp. 17-21
- CAMBRIDGE UNIVERSITY PRESS. *Cambridge Authors' and Printers' Guides II: Preparation of Manuscripts and Corrections of Proofs*. Cambridge: The Syndics of Cambridge University Press, 1951
- CARTER, Sebastian. *20th Century Type Designers*. London: Trefoil Publications, 1987
- CAVE, Roderick. *Private Presses*. 2nd ed. New York: Bowker, 1983
- CHAFFEY, E. V. 'Publishing in New Zealand.' *New Zealand Libraries*. Vol. 8, No. 3 (April 1945), pp.36-42
- CHAPMAN, Robert. 'Fiction and the Social Pattern.' *Landfall 25*. Vol. 7, No. 1 (March 1953), pp.26-32
- COMPUGRAPHIC CORPORATION TYPE DIVISION. *The Art and Technology of Typography*. Wilmington, Massachusetts: Compugraphic Corporation, 1988
- CURNOW, Allen. 'Robert William Lowry, 1912-1963.' *Experiments in New Zealand Bibliography*. ed. W, J. Cameron, Olive Johnson and Patricia Bergquist. Auckland: University of Auckland, 1964, n.p.
- DAINES, Mike. 'Pouchée's Lost Alphabets.' *Eye* 15 (1994), pp.63-7
- DOWDING, Geoffrey. *Finer Points in the Spacing and Arrangement of Type*. London: Wace and Co., 1966
- DRUCKER, Joanna. *The Visible Word: Experimental Typography and Modern Art, 1909-1923*. Chicago: University of Chicago Press, 1994
- DUDDING, Robin, ed. *Beginnings: New Zealand Writers Tell How They Began Writing*. Wellington: Oxford University Press, 1980
- DUENSING, Paul Hayden. 'On Type: Twentieth-Century Contributions to the Jensonian Model.' *Fine Print*. Vol. 16, No. 2 (1990) pp. 69- 71
- DUMBLE, John. 'Our Young Contemporaries—Some Unkind Thoughts on the "Phoenix."' *Craccum* (10 May 1932), pp.8-10

- DUTTON, Arthur. 'Taste, Craftsmanship & Machinery in the Printing Industry.' *Penrose Annual*. Vol. 24 (1927), pp.101-5
- EDE, Charles, ed. *The Art of the Book: Some Record of Work Carried Out in Europe and the U. S. A. 1939-1950*. London & New York: The Studio Publications, 1951
- EVANS, Bertram. 'A Note on Modern Typography.' In Tarr, ed., *Printing Today*. 1949, pp.168-71
- EVANS, Bertram. 'Typography in England, 1933: Frustration or Function.' *Penrose Annual*. Vol. 36 (1934), pp.57-61
- FAIRBURN, A. R. D. 'The Culture Industry.' *Landfall* 39. Vol. 10, No. 3 (September, 1956), pp.198-211
- FAIRBURN, A. R. D. *The Letters of A. R. D. Fairburn*, ed. Lauris Edmond. Auckland: Oxford University Press, 1981
- FAIRBURN, Miles. 'A Discourse on Critical Method.' *The New Zealand Journal of History*. Vol. 25, No. 2 (October 1991), pp.158-77
- FEDERATION OF MASTER PRINTERS. *Early Printing*. Wellington: The Federation of Master Printers, 1950
- *Making a Book*. Wellington: The Federation of Master Printers, 1951
- *Modern Typography*. Wellington: The Federation of Master Printers, 1950
- *The Story of Paper*. Wellington: The Federation of Master Printers, 1950
- FLOWER, Desmond. 'The Publisher and the Typographer.' In Bennett, ed., *Books and Printing: A Treasury for Typophiles*, 1963, pp.153-159
- GILL, Eric. *Autobiography*. 2nd printing. New York: The Devin-Adair Company, 1941
- 'Eating Your Cake.' *Penrose Annual*. Vol. 39 (1937), pp. 17-20
- *An Essay on Typography*. London: J. M. Dent & Sons, 1960.
- GLOVER, Denis. 'Typography: Bob Lowry's Books.' *Book VIII*. Christchurch: The Caxton Press. August 1946, n.p.
- *Denis Glover's Bedside Book by Himself*. Wellington: A. H. & A. W. Reed, 1963
- *Hot Water Sailor*. Wellington: A. H. & A. W. Reed, 1962
- *Landlubber Ho, 1963-1980, Incorporating Hot Water Sailor, 1912-1962*. Auckland: Collins, 1987
- 'Some Notes on Typography.' *Year Book of the Arts in New Zealand*. 1949, pp.165-72
- 'Tribute Paid to a Fine New Zealand Typographer.' *Auckland Star*, Thursday Section for the Arts (12 December 1963)
- 'Typographical Printing Today.' *Encyclopaedia of New Zealand*. Vol. 2, 1966, pp.871-2
- GLUE, W. A. *The History of the Government Printing Office*. Wellington: The Government Printer, 1966

- GRAY, Nicolette. *Nineteenth Century Ornamented Types and Title Pages*. London: Faber and Faber, 1951
- GRAYLAND, Eugene. *Private Presses: Their Contribution to Literature and Typography*. Auckland: Colenso Press, 1947
- GRIFFITH, Penny, Ross Harvey, and Keith Maslen, eds., with the assistance of Ross Somerville. *Book and Print in New Zealand: A Guide to Print Culture in Aotearoa*. Wellington: Victoria University Press, 1997
- GRIFFITH, Penny. *Printing and Publishing in New Zealand: A Preliminary Bibliography*. Wellington: New Zealand Library School, 1974
- GUYATT, Richard. 'The Marriage of Content and Form.' *Penrose Annual*. Vol. 40 (1947), pp.17-20
- HAMILTON, Stephen. 'The Risen Bird: *Phoenix Magazine*, 1932-1933.' *The Turnbull Library Record*. Vol. 30 (1997), pp.37-64
- HARLING, Robert. 'Experiments and Alphabets.' *Penrose Annual*. Vol. 38 (1936), pp. 60-4
- 'Spate in Progress.' *Penrose Annual*. Vol. 40 (1938), pp. 72-4
- 'Victorian Revival.' *Penrose Annual*. Vol. 41 (1939), pp. 73-6
- 'Waiting for Fame.' *Penrose Annual*. Vol. 42 (1940), pp.74-6
- HARRIS, John. 'Book Publishing in New Zealand.' *New Zealand Libraries*. Vol. 6, No. 3 (October 1942), pp.41-4
- HART-SMITH, William. 'Poetry in New Zealand.' *Year Book of the Arts*. No. 3, 1947, pp. 145-7
- HAYWARD, Stephen. "'Good Design is Largely a Matter of Common Sense": Questioning the Meaning and Ownership of a Twentieth-Century Orthodoxy.' *Journal of Design History*. Vol. 11, No.3 (1998), pp.217-233.
- HEINE, Werner. Translated by Annette Gaxton. "'Futura" without a Future: Kurt Schwitters' Typography for Hanover Town Council, 1929-34.' *Journal of Design History*. Vol. 7, No. 2 (1994), pp. 127-40
- HELLER, Steven. 'The Man Who Invented Graphic Design.' *Eye* 23 (1996), pp.26-35
- HEWARD, Tony. 'Revivalism and the Cultural Shift: British Graphic Design Since 1945.' *Design Issues*. Vol. 15, No. 3 (Autumn 1999), pp.17-33
- HINGLEY, Bert. 'Bookmarks.' *New Zealand Listener* (10 December 1977), p.80
- HOCHULI, Jost. *Detail in Typography*. English translation by Ruari McLean. Willmington, Massachusetts: Compugraphic Corporation, 1987
- HOLCROFT, M. H. *Creative Problems in New Zealand*. Christchurch: The Caxton Press, 1948
- *Discovered Isles*. Christchurch: The Caxton Press: 1950
- HOLLOWAY, K. M. *Meet Me at the Press: Memoirs II*. Auckland: Griffin Press, 1994
- HOLLOWAY, Ron. 'Remembering Bob Lowry.' *Landfall*, 69. Vol. 18, No. 1 (March 1964), pp.54-8

- HORN, Frederick A. 'After Functionalism—Surréalism?.' *Penrose Annual*. Vol. 39 (1937), pp.48-51
- 'Old Types with a New Significance.' *Penrose Annual*. Vol. 36 (1934), pp.17-22
- 'Print, Politics and Propaganda.' *Penrose Annual*. Vol. 41 (1939), pp.37-41
- HUGHES, Peter. [Untitled commentary on the need for the history of the twentieth century book in New Zealand.] *Archifacts*. (October 1989), pp. 48-50
- "'Sneers, Jeers...and Red Rantings" Bob Lowry's Early Printing at Auckland University College.' *The Turnbull Library Record*. Vol. 22, No. 1 (May 1989), pp. 5-31
- HUXLEY, Aldus. 'Typography for the Twentieth Century Reader.' In Bennett, ed., *Books and Printing: A Treasury for Typophiles*. Cleveland, Ohio: The World Publishing Company. 1963, pp. 344-9
- INGHAM, Ernest. 'Eric Gill—Printer.' *Penrose Annual*. Vol. 37 (1935), pp.28-31
- 'The Evolution of Display Types.' *Penrose Annual*. Vol. 38 (1936), pp.54-7
- JACKSON, Holbrook. 'The Nonage of Nineteenth Century Printing in England.' *The Fleuron Anthology*: London: Ernest Benn. 1973, pp. 101-9
- JACKSON, MacDonald P. 'Kendrick Smithyman.' In *In the Same Room: Conversations with New Zealand Writers*, ed. Elizabeth Alley and Mark Williams. Auckland: Auckland University Press. 1992, pp.121-39
- JOHNSON, A. F. *Type Designs: Their History and Development*, 3rd edition. London: André Deutsch, 1966
- JONES, Herbert, with a foreword by Sir William Emrys Williams, CBE, D. Litt. *Stanley Morison Displayed: An Examination of his Early Typographic Work*. London: Frederick Muller Limited, 1976
- JOSEPHY, Robert. 'Trade Bookmaking: Complaint in Three Dimensions.' In Bennett ed., *Books and Printing: A Treasury for Typophiles*. Cleveland, Ohio: The World Publishing Company, 1963, pp.169-74
- KALMAN, Tibor. see HEWARD, Tony. 'Revivalism and the Cultural Shift.'
- KING, Michael. *Sargeson: A Life*. Auckland: Viking, 1995
- KINROSS, Robin. *Modern Typography*. London: Hyphen Press, 1992
- KITCHING, Alan. see THRIFT, Julia. 'Marks on Paper.'
- LAWLOR, Pat. *Books and Bookmen*. Wellington: Whitcombe and Tombs, 1954
- *The Caxton Press*. Wellington: The Beltane Book Bureau, 1948
- LAWSON, Alexander. *Anatomy of a Typeface*. Boston: David R. Godine, 1990
- *Printing Types: An Introduction*. Boston: Beacon Press, 1971
- LAWSON, Alexander with Dwight Agner. *Printing Types: An Introduction*, revised and expanded edition. Boston: Beacon Press, 1990
- LAWSON, Nigella. 'Why are the Young so Hooked on the Past?', *The Times of London*. (9 May 1995), p.15
- LEVEL, Jeff. 'On Type: Face to Face with the Daily News.' *Fine Print*. Vol. 15, No. 1 (1989), pp. 23-30

- LEWIS, John. *A Handbook of Type and Illustration*. London: Faber and Faber, 1956
- *The Twentieth Century Book: Its illustration and design*. London: Studio Vista, 1967
- *Typography: Basic Principles: Influences and Trends since the 19th Century*. rev. ed. London: Studio Books; New York: Reinhold Publishing Corporation, 1966
- LOCKE, Elsie. *Student at the Gates*. Christchurch: Whitcoulls Publishers, 1981
- LONEY, Alan. 'Something of Moment: Caxton Typography in the 1950s.' *Landfall 185*. New Series, Vol.1, No. 1 (April, 1993) pp.137-49
- LOW, Peter. *Printing by the Avon: Unreliable Reminiscences of the Pegasus Press*. Christchurch: Little Bull Press, 1987
- LOWRY, Robert, ed. 'Ungrateful People.' *Here & Now*. Vol. 2, No. 3 (December 1951)
- LOWRY, Vanya. 'Fit to Print', *Listener*. (6 February 1999), pp. 42-3
- LUPTON, Ellen and J. Abbot Miller *Design, Writing, Research*. New York: A Kiosk Book, 1996
- MacCARTHY, Fiona. *Eric Gill*. London: Faber and Faber, 1989
- McCORMICK E. H. *Letters and Art in New Zealand*. Centennial Surveys, Volume X, Wellington: Department of Internal Affairs, 1940
- *New Zealand Literature: A Survey*. London: Oxford University Press, 1959
- 'Pattern of Culture.' *Arts Year Book 6: Sixth Annual Review of the Arts in New Zealand*. 1950, pp. 45-54
- McELDOWNEY, Dennis. *Frank Sargeson in His Time*. Dunedin: John McIndoe, 1976
- 'Publishing, Patronage, Literary Magazines.' *Oxford History of New Zealand Literature in English*, ed. Terry Sturm. Auckland: Oxford University Press, 1991, pp.543-600
- 'The Typographical Obsession', *Islands: Arts and Letters in New Zealand*. Vol. 8, No. 1 (March 1980), pp.59-70
- McKAY, Frank. *The Life of James K. Baxter*. Auckland: Oxford University Press, 1990
- McKAY, R. A., ed. *A History of Printing in New Zealand: 1830-1940*. Wellington: Wellington Club of Printing House Craftsmen, 1940
- McLEAN, Ruari. *Jan Tschichold: Typographer*. Boston: David R. Godine, 1975
- *The Thames and Hudson Manual of Typography*. London: Thames and Hudson, 1980
- McLINTOCK, A. D., ed. *An Encyclopaedia of New Zealand*, 3 volumes. Wellington, The Government Printer, 1966
- MacMILLAN, Fiona. *The Spread of Printing: Eastern Hemisphere: New Zealand*. Amsterdam: Vangendt & Co. 1969

- McNEISH, James and Helen. *Rex Fairburn: Walking on my Feet: A Kind of Biography*. Auckland: Collins, 1983
- MEIKLE, Phoebe. *Accidental Life*. Auckland: Auckland University Press, 1994
- MENCKEN, H.L. see SMYTHE. 'Distressed Typophiles'
- MEYNELL, Francis. 'The Reform of the Title Page.' *Penrose Annual*. Vol. 37 (1935), pp.32-3
- 'Some Collectors Read.' In Bennet, ed., *Books and Printing: A Treasury for Typophiles*. Cleveland: The World Publishing Company, Forum Books, 1963, pp.191-212
- MIDDLETON, O. E. 'Beginnings', *Landfall* 81. Vol. 21, No. 1 (March 1967), pp.53-9
- MILLER, J. Annott. 'The Idea is the Machine.' *Eye* 10 (1993), pp.59-65
- MILNER, Ian. *Intersecting Lines: The Memoirs of Ian Milner*. Edited and introduced by Vincent O'Sullivan. Wellington: Victoria University Press, 1993
- MORAN, James. *Stanley Morison: His Typographical Achievement*. London: Lund Humphries, 1971
- MORISON, Stanley. *A Tally of Types with Additions by Several Hands*, ed. Brooke Crutchley, Cambridge: Cambridge University Press, 1973
- *Cambridge Authors' and Printers' Guides I: First Principles of Typography*. Cambridge: The Syndics of the Cambridge University Press, 1951
- MURRAY-OLIVER, Anthony Audrey St Claire Murray. *Private Presses in New Zealand*. Wellington: Alexander Turnbull Library, 1957
- NASH, J. M. *Cubism, Futurism and Constructivism*. London: Thames and Hudson, 1974
- NICHOLLS, Charles Norman. *Fifty Years at Grammar*. Auckland: ESA Books, 1987
- OGILVIE, Gordon. *Denis Glover: His Life*. Auckland: Random House, 1999
- OLIVER, H. M. *Printing and Publishing in New Zealand*. Discussion Paper No. 22. Wellington: N.Z. Institute of Economic Research (inc.), 1976
- PARLEY, Norman Jerson. 'Type and Paper: Old and New Contrasts and Comparisons.' *Penrose Annual*. Vol. 31 (1924), pp.92-102
- PARTON, Hugh. *The University of New Zealand*. Auckland: Auckland University Press and Oxford University Press for the University of Auckland, 1979
- PAUL, Blackwood. 'Publishing and Bookselling.' In *Encyclopaedia of New Zealand*. Vol. 2, ed. A. H. McLintock. Wellington: Government Printer. 1966, pp.884-5
- PAUL, Janet and John Mansfield Thomson. *Landmarks in New Zealand Publishing: Blackwood and Janet Paul, 1945-1968*. Wellington: National Library Gallery, 1995
- PHILLIPS, Jock. 'Our History, Our Selves. The Historian and National Identity.' *The New Zealand Journal of History*. Vol. 30, No. 2 (October 1996), pp.107-23
- POYNER, Rick. 'What's This Thing called Graphic Design Criticism?' *Eye* 16 (1995), pp.56-59
- READ, Herbert. 'A Choice of Extremes.' *Penrose Annual*. Vol. 39 (1937), pp.21-4

- REED, A. H. & A. W. *The House of Reed: 50 Years of New Zealand Publishing*. Wellington: A. H. & A. W. Reed, 1959
- RICHARDS, Ian. *To Bed at Noon: The Life and Art of Maurice Duggan*. Auckland: Auckland University Press, 1997
- RICHARDSON, Tony and Nikos Stangos, eds. *Concepts of Modern Art*. Harmondsworth, Middlesex: Penguin Books, 1974
- RICHTER, Hans. *Dada: Art and Anti-art*. Thames and Hudson World of Art Series. London: Thames and Hudson, 1965
- ROBERTS, Raymond. *Typographic Design*. London: Ernest Benn, 1966
- ROBINSON, Roger and Nelson Wattie, eds. *The Oxford Companion to New Zealand Literature*. Melbourne: Oxford University Press, 1998
- ROGERS, Bernard. *Elementary Typography*. 2nd ed. London: Sir Isaac Pitman & Sons, Ltd., 1944
- ROGERS, Bruce. 'Paragraphs on Printing.' In Bennett, ed., *Books and Printing: A Treasury for Typophiles*. Cleveland: The World Publishing Company, Forum Books, 1963, pp.281-9
- ROTH, H. O. 'The University of Auckland as a Publisher.' *New Zealand Libraries*. Vol 26, No. 1 (Jan/Feb 1963), pp. 30-41.
- SARGESON, Frank. *Sargeson*. Auckland: Penguin, 1981
- SCHOLEFIELD, G. H., ed. *A Dictionary of New Zealand Biography*. 2 volumes. Wellington: Government Printer, 1940
- SIMON, Oliver. *Introduction to Typography*. Harmondsworth, Middlesex: Penguin Books for Faber and Faber, rev. ed., 1954
- SINCLAIR, Keith. *Halfway Round the Harbour*. Auckland: Penguin, 1993
- *A History of the University of Auckland: 1883-1983*. Auckland: Auckland University Press & Oxford University Press, 1953
- SMYTHE, Michael. 'Distressed Typophiles.' *ProDesign* (February/March 1989), pp. 32-4
- SOLO, Dan X. 'Decorative Types of the Nineteenth Century.' In *Graphic Arts Manual*, ed. Janet N. Field. New York: Arno Press, Musarts Publishing Corp., 1980, pp.149-51
- SPENCER, Herbert. *The Visible Word*. London: Royal College of Art, 1968; and London: Lund Humphries, 1969
- STEINBERG, S. H. with a foreword by Beatrice Warde. *Five Hundred Years of Printing*. London: Faber and Faber, new ed., 1959
- STORKERSON, Peter. 'Jan Tschichold and the Language of Modernism.' *Visible Language* 30.3 (1996), pp.314-39
- STURM, Terry, ed. *The Oxford History of New Zealand Literature in English*. Auckland: Oxford University Press, rev. ed., 1998

- TARR, John C.. *Printing Today*. With an introduction by Francis Meynell and a note on modern typography by Bertram Evans. London: Oxford University Press, 1949
- 'On Style in Typography.' *Penrose Annual*. Vol. 39 (1937), pp. 85-8
- 'The Swing of the Pendulum?.' *Penrose Annual*. Vol. 41 (1939), pp.65-7
- 'What are the Fruits of the New Typography?.' *Penrose Annual*. Vol. 37 (1935), pp. 38-40
- THOMSON, J. E. P. *Denis Glover*. Wellington: Oxford University Press, 1997
- THRIFT, Julia. 'Marks on Paper.' *Eye* 15 (1994), pp.54-61
- TISDALL, Caroline and Angelo Bozzolla. *Futurism*. London: Thames and Hudson, 1989.
- TRAUE, J.E. *Committed to Print: A Selection of Essays in Praise of the Common Culture of the Book*. Wellington: Victoria University Press, 1991
- 'The University of New Zealand Press.' *New Zealand Libraries*. Vol. 26, No. 1 (1963), pp.12-24
- TREMBATH, K. A. *Ad Augusta: a Centennial History of Auckland Grammar School*, with a chapter on the years 1935-1954 by Wynne Colgan. Auckland: Auckland Grammar School Old Boys' Association, 1969
- TRUSSELL, Denys. *A. R. D. Fairburn*. Auckland: Auckland University Press & Oxford University Press, 1984
- TSCHICHOLD, Jan. *Asymmetric Typography*. London: Faber & Faber, 1967
- 'Clay in the Potter's Hand. . .' *Penrose Annual*. Vol. 43 (1941), pp.21-22
- *Treasury of Alphabets and Lettering*. New York: Reinhold Publishing Corporation, 1966.
- TURNER BERRY, W. and Edmond H. Poole. *Annals of Printing: A Chronological Encyclopaedia from the Earliest Times to 1950*. London: Blanchard Press, 1966
- TWYMAN, Michael. 'Asymmetric Page Design in Lithographed Books of the Nineteenth Century: the Convergence of Manuscript and Printing.' *Journal of Design History*. Vol. 5, No. 1 (1992), pp.5-17
- *Printing 1770-1970: An Illustrated History of its Development and Uses in England*. London: Eyre & Spottiswoode, 1970
- UPDIKE, Daniel Berkeley. *Printing Types: Their History, Forms and Use: A Study in Survivals*. Vol. I and II. 3rd ed. Cambridge, Massachusetts: Harvard University Press, 1962
- VAN KRIMPEN, Guib. 'Type Design in the Netherlands and the Influence of the Enschedé Foundry.' *Fine Print*.. Vol. 15, No. 4 (1990) pp. 189- 97
- VENABLES, Mark. *By the Way, You're Fired: Reminiscences of Seddon Memorial Technical College: ATI Jubilee, 1985, also Years of Mount John Press*. Auckland, Mount John Press, 1985
- WARD, Maurice. *Applied Lettering*. London: Ward and Co., 1962
- WARDE, Beatrice. 'New Light on Typographic Legibility.' *Penrose Annual*. Vol. 50 (1956), pp.51-4

- 'Printing Should be Invisible.' In Bennett, ed., *Books and Printing: A Treasury for Typophiles*. Cleveland: The World Publishing Company, Forum Books, 1963, pp.109-14
- 'Size of Print.' *Penrose Annual*. Vol. 40 (1938), pp. 75-9
- 'The Platform of Print.' *Penrose Annual*. Vol. 42 (1940), pp.71-3
- 'What does "Modern" Mean in Typography?' *Penrose Annual*. Vol. 38 (1936), pp.44-47
- WYNN, Graeme. 'Reflections on the Writing of New Zealand History.' *The Journal of New Zealand History*. Vol. 18, No. 2 (October 1984), pp.104-16
- YATES, Percy. 'Mechanical Typesetting Machines.' *Penrose Annual*. Vol. 24 (1927), pp. 47-51

S p e c i m e n s

- BALDING AND MANSELL. *A Selection of Display Faces and Ornaments available at Balding and Mansell, Printers*. Wisbech, Cambridgeshire: Balding and Mansell, n.d.
- *Book Faces*. Wisbech, Cambridgeshire: Balding and Mansell, n.d.
- CAXTON PRESS. *A Specimen Book of Printing Types*. Christchurch: The Caxton Press, 1940
- . *Printing Types: A Second Specimen Book*. Christchurch: The Caxton Press: 1948
- *Printing Types: A Second Specimen Book*, new ed., incorporates *Meet Some Nice Types*. Christchurch: The Caxton Press: 1956
- CLOWES, WILLIAM. *A Book Printer's Display Material as used by William Clowes & Sons Ltd.* London and Beccles: William Clowes and Sons, 1954
- COWELL, W. S., LTD. *A Handbook of Printing Types with Notes on the Style of Composition and Graphic Processes Used by Cowells*. Butter Market, Ipswich: W. S. Cowell Ltd, n.d.
- *A Book of Typefaces With Some Illustrated Examples of Text and Display Setting*. Butter Market, Ipswich: W. S. Cowell Ltd, n.d.
- HADDON & CO. *Haddon's Types*. London: John Haddon & Co., n.d.
- HUTCHINGS, R. S. *A Manual of Decorated Typefaces*. London: Cory, Adams & Mackay, 1965
- JASPERT, W. Pincus, W. Turner and A. F. Johnson, A. F. *The Encyclopaedia of Typefaces*. London: Blandford, 1970
- KELLY, R. R. *American Wood Type, 1828-1900*. New York: Van Nostrand Reinhold, 1970
- LINOTYPE AND MACHINERY. *Book Faces*. London: Linotype and Machinery Ltd. n.d.
- MERGENTHALER TYPE LIBRARY. *Typefaces*. The Federal Republic of Germany: The Mergenthaler Linotype Ltd.. n,d,
- PELORUS PRESS LTD. *A Book of Type Specimens from the Pelorus Press*. Auckland: The Pelorus Press, n.d.

PRINTING INKS AND MACHINERY LTD. *A Catalogue of Type Faces, Ornaments, Borders, Rules.* Auckland, Wellington, Christchurch: Printing Inks and Machinery Ltd.

RYDER, John. *A Suite of Fleurons or A Preliminary Enquiry into the History & Combinable Natures of Vertain Printers' Flowers conducted by John Ryder.* London: Phoenix House Ltd, 1956

STEPHENSON, BLAKE. *Mazarin: A Series of Old Type Faces.* Sheffield; Stephenson, Blake & Co. Ltd., 1926

STUDIO LIMITED, The. *The Studio Book of Alphabets.* London; The Studio Publications,

VICTORIA AND ALBERT MUSEUM. *Early Printers' Marks.* Small Picture Book No. 56. London: Her Majesty's Stationery Office, 1962

WELLINGTON POLYTECHNIC TYPE CATALOGUE. *Type Catalogue.* Wellington: Wellington Polytechnic School of Design, n.d.

WESTERN PRINTING SERVICES. *The New Western Type Book.* London: Hamish Hamilton, 1980

M S S and Archives

Architecture Centre. Papers, MSS and Archives, 2278/31, Wellington: Alexander Turnbull Library NZNL. Notes within the text which read, e.g. 2278/31, refer to items within this collection.

Army Department. Papers, AAYO, Box 6 NZPFB Standing Committee Minutes, 1937-43. Wellington: National Archives, Te Whare Tohu Tuhituhinga O Aotearoa.

———AAYO, Box 7, Literature and General Reading Committee Minutes, 1939-40. Wellington: National Archives, Te Whare Tohu Tuhituhinga O Aotearoa.

———AAYO, Box 7, Method and Means Committee Minutes, 1939. Wellington: National Archives, Te Whare Tohu Tuhituhinga O Aotearoa.

———AAYO, Accession: W3120, Box 3, Clippings Book, 1942-44. Wellington: National Archives, Te Whare Tohu Tuhituhinga O Aotearoa.

———AD, Series 1, Ref., 358/5/4, Vol. 1. AEWS, Printing and distribution of current affairs bulletin. Wellington: National Archives, Te Whare Tohu Tuhituhinga O Aotearoa.

BURBIDGE, P. W. Papers, MSS and Archives, 81/267, Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 81/267, refer to items within this collection.

DE LA MARE, Frederick Archibald Papers, MSS and Archives, 3865-2/3/6C, Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 3865, refer to items within this collection.

Design Review. Papers, MSS and Archives, 2278, Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 2278//31, refer to items within this collection.

FRASER, George. Papers, MSS and Archives, 93/319. Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 93/319-1/3, refer to items within this collection.

GLOVER, D. J. M. Papers, MSS and Archives, 0418. Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 0418/003, refer to items within this collection.

HARDING, Robert Coupland. Papers, MSS and Archives, 1267. Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 1267, refer to items within this collection.

HOLCROFT, Montague. Papers, MSS and Archives, 91/325. Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 91/325-105, refer to items within this collection.

JOHNSON, Olive. Papers, MSS and Archives, 5567. Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 5567, refer to items within this collection.

LAWLOR, Pat. MSS and Archives, 77/067. Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 77/067-4/3, refer to items within this collection.

LAWLOR, Pat. MSS and Archives, 80/063. Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 80/063-066, refer to items within this collection.

LEE-JOHNSON, Eric. Papers, MSS and Archives, 5437. Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 5437/020, refer to items within this collection. *These papers are restricted and should not be published without reference to the Alexander Turnbull Library.*

LOWRY, R. W. Papers, MSS & Archives A-194, Boxes 1-20. Auckland: New Zealand and Pacific Collection, University of Auckland Library. Notes within the text which read, e.g. Box 1 Folder 6, refer to items within this collection

MURRAY-OLIVER, Anthony Audrey St Claire Murray. MSS and Archives, qMS-1404. Wellington: Alexander Turnbull Library. Notes within the text which read, e.g. qMS-1404, refer to items within his collection.

PAUL, David Blackwood. Papers, MSS and Archives, 5523. Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 5523/10, refer to items within this collection

PAUL, Janet Elaine (Dame). Papers, MSS and Archives, 0580. Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 0580/7, refer to items within this collection

Pauls' Book Arcade. Papers, MSS and Archives, 1502. Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 1502/2, refer to items within this collection

ROTH, Herbert Otto. Papers, MSS and Archives, 6164. Wellington: Alexander Turnbull Library, NZNL. Notes within the text which read, e.g. 6164/54, refer to items within this collection

RULE, Percy. Papers, MSS and Archives, 0002. Wellington: Alexander Turnbull Library NZNL. Notes within the text which read, e.g. 0002/01, refer to items within this collection

O b i t u a r i e s o f R . W . L O W R Y

Auckland Herald, 9 December 1963. ROTH papers, 6164/54

Auckland Star, 9 December 1963 ROTH papers, 6164/54

XXXX••

U n p u b l i s h e d M a n u s c r i p t s

HAYWARD, Margaret. Notes from proposed biography of Denis Glover

JAMES, Bryan. Biography of E. Mervyn Taylor

LOWRY, Vanya. 'One-eyed King'

OGILVIE, Gordon. Biography of Denis Glover [published, 1999]

C o r r e s p o n d e n c e

BEAGLEHOLE, Tim. *Fax*: 20 July 1998

BRADFIELD, Ann. *Letter*: 27 July 1999

COLE CATLEY, Christine. *Letter*: 5 May 1998

GORMACK, Bob. *Letter*: 18 February, 1998

HUGHES, Peter, *Letter*: 10 August 1999

JAMES, Bryan. *Letter*: 23 January, 2000

LOCKE, Elsie. *Letter*: 22 August, 1999

LONEY, Alan. *Letter*: 8 April 1998 (fax), 25 August, 1999, 18 September, 1999

LOW, Peter. *Letter*: 18 January, 2000

LOWRY, Vanya. *Letters*: 1 April, 1998, 12 September, 1999

LUSH, Robin. *Letters*: 11 September, 1999, 28 September, 1999, 23 November, 1999, 7 March 2000

McELDOWNEY, Dennis. *Letters*: 23 April, 1998, 21 May, 1998

OGILVIE, Gordon. *Letter*: (misaid) end of 1998

WAITE, Noel. *Letters*: 8 July 1998, 7 August 1998, 15 September 1998

I n t e r v i e w s

AVERY, Tony. *Telephone conversation*, 15 May 2000

BEAGLEHOLE, Tim. *Interview*. Karori, Wellington. 29 July, 1998

BRADFIELD, Ann. *Interview*, Panmure, Auckland, 22 June 1998

———*Interview*: Panmure, Auckland, 16 December, 1999

- BURNETT, R. I. M. (Bob). *Interview*: Thorndon, Wellington. 24 March, 1998
 ——— *Interview*: Thorndon, Wellington. 29 May, 1998
- HOLLOWAY, Kay. *Interview*, Panmure, Auckland, 22 June 1998
 ——— *Interview*: Panmure, Auckland, 16 December, 1999
- HOLLOWAY, Ron. *Interview*, Panmure, Auckland, 22 June 1998
 ——— *Interview*: Panmure, Auckland, 16 December, 1999
- HUGHES, Peter. *Interview*: Auckland College of Education, Auckland. 28 June 1998
- LOCKE, Elsie. *Interview*. Christchurch. 27 November 1999
- LONEY, Alan. *Interview*. Beckenham, Christchurch. 28 November, 1999
 ——— *Interview*. Holloway Press, University of Auckland, Tamaki Campus Auckland. 26 June 1998
- LOWRY, Vanya. *Interview*. Herne Bay, Auckland. 25 June 1998
- LUSH, Robin. *Interview*: Remuera, Auckland. 14 December, 1999
 ——— *Telephone conversation*. 21 January 2000
- McELDOWNEY, Dennis. *Interview*: St Heliers, Auckland. 24 June 1998
- PAUL, Janet. *Interview*: Thorndon, Wellington. 24 March, 1998
 ——— *Interview*. Thorndon, Wellington. 6 May 1998
 ——— *Interview*. Thorndon, Wellington. 13 May 1998
 ——— *Interview*. Thorndon, Wellington. 29 May 1998
 ——— *Interview*. Thorndon, Wellington. 16/17 June 1998
 ——— *Interview*. Thorndon, Wellington. 22 July 1998
 ——— *Interview*. Thorndon, Wellington. 1 August 1998
- QUEENIN, Ray. *Interview*. Epsom, Auckland. 13 December, 1999
- WAITE, Noel. *Interview*. Birkenhead, Auckland. 24 June 1998

P u b l i c a t i o n s p r i n t e d a n d / o r p u b l i s h e d b y L o w r y a n d
 c i t e d i n t h e t e x t

- 1929 *Opusculæ (Zip)*. Auckland: Auckland Grammar School 5A class
 Harper House Chronicle. Christchurch: Christ's College, Harper House
- 1932 *Phoenix* Volume One Number One. Auckland: Auckland University College Students'
 Association

- Phoenix* Volume One Number Two. Auckland: Auckland University College Students' Association
- The Carnival Programme*. Auckland: Auckland University College Carnival Committee
- Kiwi: Magazine of Auckland University College*. Auckland: Auckland University College
- 1933 *Phoenix* Volume Two Number One. Auckland: Auckland University College Students' Association
- Phoenix* Volume Two Number Two. Auckland: Auckland University College Students' Association
- The Jubilee Book*. Auckland: Auckland University College Students' Association
- Douglasism or Communism*. Syd Scott. Auckland: The New Zealand Communist Party
- Valley of Decision*. Allen Curnow. Auckland: Auckland University College
- Little Plays from Maori Legends*. Printed with Denis Glover at Canterbury University College, Caxton Club Press.
- 1934 *No New Thing*. R. A. K. Mason. Auckland: Unicorn Press
- Squire Speaks*. R. A. K. Mason. Auckland: Unicorn Press
- 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*. Auckland: Auckland University College
- 1935 *Academic Freedom in New Zealand, 1932-34*. Frederick de la Mare. Auckland: Unicorn Press
- House to House*. Harry Harker. Auckland: Unicorn Press
- 1936 *Lyttelton Harbour*. D'Arcy Cresswell. Auckland: Unicorn Press
- Katherine Mansfield: A Critical Essay*. Arthur Sewell. Auckland: Unicorn Press
- Conversations with my Uncle*. Frank Sargeson. Auckland: Unicorn Press
- Flashlight*. Auckland: Hotel Workers' Union.
- 1937 *Brown Man's Burden*. Roderick Finlayson. Auckland: Unicorn/Griffin Presses
- 1939 *The Sky is a Limpet [A Pollytickle Parrotty]*. A. R. D. Fairburn. Auckland: The Phillips Press
- 1941 *Manuka: Magazine of the Auckland Teachers' Training College*. Auckland: Auckland Teachers' Training College
- 1943-44 *Kiwi News*. Bourail, New Caledonia: Army Education Welfare Service
- 1945 *The Seddonian: Magazine of Seddon Memorial Technical College*. Auckland: Seddon Memorial Technical College

- 1946 *How to Ride a Bicycle in Seventeen Lovely Colours*. A. R. D. Fairburn. Auckland: Pelorus Press
- 1948-57 *Here & Now*. Auckland: Here & Now Ltd.
- 1948 began an intermittent printing of *Design Review*. Wellington: The Architectural Society
Kiwi: Magazine of the Auckland University College. Auckland: Auckland University College
- 1949 *These Dark Glasses*. Greville Texidor. Christchurch: Caxton Press
- 1950 *New Zealand Notables: Series Three*. R. M. Burdon. Christchurch: Caxton Press
- 1951 *Shadow of the Flame*. Hubert Witheford. Auckland: Pelorus Press
Arthur Liveredge: A Biography. Ormond Burton. Auckland: Forward Books
- 1952 *Ungrateful People*. George Fraser. Auckland: Pelorus Press
T. S. Eliot and Walt Whitman. Sydney Musgrove. Wellington: The New Zealand University Press
- 1954 *The Grey Government, 1877-9 An Episode in the Rise of Liberalism in New Zealand*. T. G. Wilson. Auckland: Auckland University College
- 1955-58 *Notornis: the Quarterly Bulletin of the Ornithological Society of New Zealand*. Auckland: The Ornithological Society of New Zealand
- 1956 *Immanuel's Land*. Maurice Duggan. Auckland: Pilgrim Press
Spring Fires. Ormond Burton. Auckland: Pilgrim Press
- 1956-57 *Pedagogue: Magazine of the Graduate Section of the Auckland Teachers' College*. Auckland: Auckland Teachers' College.
- 1957 *Forty Thousand Beers Ago*. John Yelash. Auckland: Pilgrim Press
- 1958 *Kiwi: Magazine of the Auckland University College*. Auckland: Auckland University College
Recorder: Magazine of the Students' Association of the Christchurch Teachers' College. Christchurch: Christchurch Teachers' College
Poetry Harbinger. A. R. D. Fairburn and Denis Glover. Auckland: Pilgrim Press
Manuka: Magazine of the Auckland Teachers' Training College. Auckland: Auckland Teachers' Training College
- 1958-59 *Image: A Magazine of Literature*. Auckland: Robert Thompson
- 1958-60 *Mate: a Literary Periodical*. Auckland: Robin Dudding.
- 1959 *The Stone and Other Stories*. O. E. Middleton. Auckland: Pilgrim Press
- 1960 *Thirty Poems*. Barry Mitcalfe. Auckland: Hurricane House
- 1962 *The Wakefield Press Type Specimen Book*. Auckland: The Wakefield Press

V e r s e i n t h e t e x t

GLOVER, Denis. [p.67]. Untitled ditty on the tardiness of the printer Lowry. Lowry papers, A-194, Box 16, Folder 1. Auckland: University of Auckland Library

LOWRY, Robert. [p.271]. 'Defeat (Lines written in dejection after two bottles of beer).' *Book 7*. Christchurch: Caxton Press, 1946

IRELAND, Kevin. [p.87] 'Threnody for Bob Lowry.' *Landfall* 70, Vol. 19, No. 3 (September 1965), p.

UNNAMED STUDENT. [p.205]. Untitled poem in complaint about workload and praise for Typo IV. *The Seddonian*. Auckland: Seddon Memorial Technical College, 1945

DE LA MARE, Walter. [p.139] 'The Printing of Poetry.'

T h e s e s

WAITE, Noel. *Adventure and Art: Literature Publishing in Christchurch, 1934-1996*. PhD thesis, University of Canterbury, 1997

E l e c t r o n i c M e d i a

Bookmarks. Radio New Zealand, National Programme, Sunday 10 October, 1999