

design that was very sound. Programme designs that are almost certainly his are notable for their adherence to 'classic' symmetrical typography, to their use of the 'new' typefaces and the restrained use of colour in titling (Plate V). Such typographical flair was rare in New Zealand, and Lowry must have been impressed. A number of Gulliver's programmes, each signed by Gulliver, survive in Lowry's own collection.³⁵

There were also the influences from England and the United States, particularly those coming from the master typographer Stanley Morison. In 1922 Morison had been appointed as typographic adviser to the Monotype Corporation, and he initiated and supervised the recutting of many of the 'classic' typefaces. A necessary ally in this project was 'a printer of high quality to do credit to the types produced' and, from 1925, 'the Cambridge University Press under Walter Lewis' fulfilled this role 'in a campaign which was to cause so profound a change in the appearance of books all over the world'.³⁶

Morison and the Monotype Corporation certainly provided the materials for enthusiasts to use. And Lowry was one. He would have seen the Monotype advertisements in *The Adelphi*, which the Literary Club received from 1931. Earlier, he had 'perused and rhapsodised [sic]' over the famous 1928 *Times Printing Supplement* which Morison had written.³⁷ Morison's influence was evident also in *The Fleuron*, a *Journal of Typography* published between 1923 and 1930, and available in the Auckland Public Library. This had printed Morison's 'First Principles of Typography', an important series which was later published in book form. Lowry thought *The Fleuron* 'A marvellous piece of work'. He also knew other similar journals — *The British Printer* and the *Inland Printer*.

So the ideas and ideals of this typographical 'renaissance' could be tapped. But what of the materials, the typographical 'etceteras'? Most local trade printers used Linotype machines but Monotype too was available. As Lowry informed Glover:

Try Whitcombes for Monotype (especially in sizes above 12 pt). It's much cheaper than typefounders stuff, and in the larger sizes anyhow, every bit as good. You might also try Morrison and Morrison for Monotype . . . you couldn't go wrong by sticking to the Garamond faces in all sizes, Roman and Italic and Small Caps. It's highly legible, very beautiful in Italic and has a sound tradition behind it for classic printing.³⁸

The second *Phoenix* then, shows an emerging typographical discipline and the lessons that Lowry learned he carried over to *Kiwi* 1932, with the exception of the title-page. This uses many styles of Caslon to parody the title-pages of seventeenth century books and as a result sits uncomfortably against the text of the magazine (plate VI).

This was a happy time for Lowry. At the Annual General Meeting of the Literary Club he had been elected 'typographical adviser' amidst