

estimated, would take a further fortnight. To cheer him up though, '15 lbs of brand-new modern book-face' that he had ordered, arrived: 'it's wonderful stuff, and there's heaps of it'.<sup>17</sup> Lowry had to diss his type 'after each [page] . . . since there wasn't enough type to set more than one page at a time'. But by late March the printing was completed: 'the fifty-odd pages were laid in separate piles on a table in a ground floor room of the Student's Association; I remember the excitement and seriousness with which our *Phoenix* committee filed around the table, gathering pages into sections . . . for stapling and binding'.<sup>18</sup>

It was, says Keith Sinclair, 'a miraculous moment' in 'the intellectual and literary history of the College'.<sup>19</sup> Typographically, *The Phoenix* fell far short of Lowry's own expectations, and a note inserted at his request commented on its 'somewhat bedraggled appearance', while the editorial itself mentioned 'typographical flaws and inconsistencies'. In Paeroa Lowry had been forced to use Century Expanded for text, Cheltenham italics for poetry and Artcraft italics for headings. They are all uninspiring faces. Once in Auckland, he put the £2 worth of 10 pt Garamond Roman and small caps to good use, but he still had to shop around for italics and bold headings. The result is an unsettling array of headings and text faces; 24 pt and 36 pt ATF Modernistic Titling caps; 16 pt Artcraft small caps, and 24 pt Italics; 10 pt Garamond; 10 pt Cheltenham italics and 10 pt Caslon Old Face italics (Plate II). The title-page too is undistinguished; the 36 pt Goudy Old Style Titling caps and 12 pt Garamond caps avoid each other at the top and bottom of the page, while a Phoenix block, in orange, lies stranded in between (Plate III). Some poems are crammed two to a page amidst ornaments while others languish in a sea of white. It is small wonder that the editorial promised that the next issue would 'have its own type; the format will be standardised and the layout improved and made uniform'. Again Lowry cannot be blamed. The erratic supply of copy meant effective layout was impossible. Indeed, that the issue appeared at all is testimony to Lowry's perseverance. As editors James Bertram, and later R. A. K. Mason declared, without Lowry there would have been no *Phoenix* at all.<sup>20</sup>

Lowry had aspirations beyond the printery. Like others at the time, he coveted the editorship of *Phoenix*. In fact, he felt that Bertram had 'snatched' it from him, and believed he would become editor once Bertram took up his Rhodes scholarship in 1933. In the meantime, however, and with the first *Phoenix* issue behind him, Lowry worked on promoting himself as the potential College printer. In May 1932 he tried to interest the Students' Executive in a scheme to buy a better press. He lobbied for a 'brand new flat bed rotary' which, without motor, would have cost £285. The money was to come from the Literary Club, Social Club, College Office, and the Carnival Committee which organised, among other things an annual play. In return, Lowry would