

Certainly the reception of the content of *The Phoenix* overshadowed any consideration of its typographical merits. These showed a further quantum leap in confidence. As if to foreshadow the radical content within, the title-page was set in Eric Gill's Roman Sans, and the bold vertical rule, which binds the engraved block of the phoenix to the right-justified text, is derivative of contemporary asymmetric German typography (Plate VII). The ink used on the title page is a rust brown. The text headings make consistent use of Gill Sans, while Lowry still adhered to 12 pt Caslon Old Face for body text. Interestingly, this title-page was the one Glover later singled out for criticism. '[It] consists of three asymmetrical [sic] dollops of Gill Sans standing round like people who haven't been introduced at a party.'⁶⁷

Amidst the rumpus, one publication pleased the authorities. A *Jubilee Book* had been planned to coincide with the fiftieth anniversary of the College in 1933. It had been mooted in 1932, with Eric Blow as editor. In March 1933 Blow sent out circulars, printed by Lowry, soliciting the contributions necessary to cover the costs of publication. This was done, and early in May Lowry began printing the *Book*. It is now not known who was responsible for its typography and layout. An acknowledgement thanks Lowry 'by whom the book was arranged and printed', but this ambiguity, together with mention of T. V. Gulliver and Len Morrison, suggests that typographic responsibility was at best shared. Caslon was once again used extensively: the title-page is a mixture of ATF and Monotype Old Face and roman fonts in sizes from 18 pt to 36 pt (Plate VIII). Lowry was congratulated by the Executive, and they, in turn, by the Registrar. Typically though, the *Book* was late. It appeared a month after the Jubilee celebrations had ended and many remained unsold.⁶⁸

In retrospect, this period can be seen as the turning point in the Student authorities' attitude to Lowry and the press. From May 1933 they slowly reasserted control over the delinquent *Phoenix* and its ebullient printer. This reassertion of control took two forms; the Executive wrestled with the tortuous constitutions of the Literary and Dramatic Club, and the *Phoenix* Committee; and it heard alternative proposals for publishing *Phoenix* that Mason put forward.

The clubs were told to submit their constitutions. 'Apparently there is some irregularity which will require action on [our] part'.⁶⁹ The Literary and Dramatic Club responded unsatisfactorily, for the Executive at its June 9 meeting asked to see 'a full copy' of their rules. These were quickly forwarded to the mid-June meeting where it was agreed that they be 'entirely amended'.⁷⁰ With this, the Club took fright, and a combined meeting reconstructed the 'lost' clauses of the constitution, and discussed 'the whole of that portion of the constitution referring to *Phoenix*'.⁷¹ Minutes of the mid-June Executive meeting state baldly a request by Sullivan that 'the special meeting held on Wednesday