

This title page and the covers of the first three issues reflect the Modernist principles of typography introduced at the German school for art and design, the Bauhaus, which was, ironically, being closed down by the Nazis the year after Lowry began putting the dicta into practice. 'Purpose is the leading principle in typographic work in Germany,' declared Otto Bettmann in his 1930 article on the new German typography.¹⁷ 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 revivalist typography which had its foundations in classical aesthetics, he was able, equally, to embrace this modern, aesthetically formalist, purely functional style. The German experience was historically, culturally and politically outside anything familiar to his own, but it could be expressed in visual terms, immediately identifiable with Modernist concepts of freedom, purity of form, a kind of sanitised order, and a simplicity bordering on asceticism. This was a new order of things, which New Zealand society was itself establishing, albeit through the agonies of Depression politics and repressive emergency measures. Lowry may not have fully understood the movement as it expressed itself in the wider context of European Modernism, but he was certainly able to appreciate its ability to apply an uncompromising visual rhetoric to a social and political construct in his own troubled country. The absence of historicism in the asymmetric layouts, the sans serif types, and the purely functional, undecorated character of a Modernist page spoke to the cult of the new, the young and the dynamic. Unable through lack of materials to fully embrace this doctrine typographically (and there is no evidence that he wished to do so), Lowry was able, at least partially, to employ its semiotic connotations to situate the magazine in the Modernist context, with all that movement's references to the elimination of the past and an embracing of the future.

The larger format of this third *Phoenix* created space for generous margins which allow for what Morison called 'distributing the space and controlling the type'.¹⁸ The text, for example on the contents page, is set within this dictum to the full measure of 30 ems, with titles and headings ranged left, followed by the authors' names separated by just over 2 ems, and lining page numbers ranged right, the latter producing a solid vertical mass evocative of the 4-point rule on the title page. This contents page is beginning to show the signs of an attention to detail absent in the previous issues; Lowry made very fine adjustments ('kerning') to the extra inherent space caused by the diagonal strokes between, for example, the letters 'W' and 'A' when contiguous.

The masthead (p.5) suffers somewhat, as does its counterpart on the cover, from excessive space between the words in the line 'A QUARTERLY MAGAZINE' (18-point) below 'THE PHOENIX' (36-point), both lines set to full measure. The ranging of the two lines—though both are set justified to the actual measure—is constrained from being visually justified by the nature of their respective first (T and A) and last (X and E) letters. The lower line thus