

appears to be fractionally to the left of the upper one at the beginning, and marginally to the right at the end. The visual effect is uneven but this could have been corrected by more careful use of space. Given such a limited selection of point sizes, the more experienced Meynell or Beaglehole might have chosen not to attempt to justify the lines, or perhaps applied a finer eye to the question of the somewhat ragged visual justification. Directly beneath these lines, also set to full measure, is the line stating volume/number/date, between each component of which is a colon flanked by extra space, solving the spacing problem neatly, but not entirely addressing that of careless justification.

Lowry retained the Caslon face, set solid and justified, for the body of the magazine and, with the exception of some of the paragraph openings, set the text blocks in the revived classical, symmetrical style. The heading for 'NOTES', the first section, in which social and political comments were aired, is in Gill Sans 18-point spaced caps, ranged left on the first line of the text. The style, though not its position, is the exemplar for all the headings in the issue. The first lines of text are indented approximately 15 ems (about 63 mm), though carelessly varying a little from block to block. This was patently done for effect as one or two ems was more usual. The wide indent also creeps into Lowry's handwritten correspondence, so was something of a personal idiosyncrasy. An extra line space between each commentary in 'Notes' gives the impression of immediacy, a 'Stop Press' feel about the page. Eric McCormick commented that the '[b]old typography . . . matched the challenging tone of the magazine evident in the Notes on this page'.<sup>19</sup> Form, indeed, followed function.

The first sentence in most of the articles begins with a 24-point initial letter that extends above the line of type but does not reach the baseline, and so is left floating in space. This was a widespread practice among trade printers at the time and, while Lowry may have aspired always to be guided by men such as Morison, to expect him not to be influenced in some way by what he saw around him would be unfair and unrealistic. Later in his career, he abandoned the use of initial letters altogether, preferring to use small caps as opening devices for chapters and the like. However, in this *Phoenix* the opening is emphasised by the initial letter, then re-emphasised, perhaps over-emphasised, by the following short phrase in 12-point unspaced caps which visually form a thick grey line. The 'Review' section reverts to a more classical opening style, eschewing the visual tricks but displaying still the loose-fitting initial letter.

Numbers within the text are lining, giving them more prominence than they warrant textually; hanging numerals are more desirable in text setting as their forms mimic the ascenders and descenders of the lower case alphabet and therefore maintain consistency with the text. Conversely the pagination numbers are hanging numerals, neatly centred in square brackets, one line space beneath the text.

In the printing of poetry, the verses themselves are centred on the longest line within the print area of the page. This follows the practice laid down in the early