

THE NEW SAMPLES OF WEISS TYPES

The high quality of the type samples sent us by German type founders has made us very critical, but we cannot refrain from the devoting especial attention and praise to the samples of the Bauer Type-foundry of Frankfort on the Main, which strike us as a masterly specimen of typog-

raphy. This sample of Weiss types makes its appearance in a tasteful covering holder of stout grey parchment, enclosing three separate folders, each with a delicately tinted cover harmonizing excellently with its fellows. The first folder shows the various sets of type, Roman, italics, semi-fat Roman and two series of initials in various grades and sizes. The second folder is devoted to "Weiss Types in the Book Beautiful" and the third "... in Publicity Printing". The folder showing the possibilities of the type in fine book-printing begins with an interesting foreword by the designer of the type, E. R. Weiss, prefaced by his own portrait of himself and then reproduces a number of most excellent book pages and chapter headings, with and without illustrations. Any one of these examples, carried out as a whole book, would have a right to be classed among the "fifty most beautiful books of the year." In this folder we find title-pages and chapter-headings of a clarity and balanced harmony such as is still unfortunately most rare among the books printed annually in Germany. It would be well if the book printer would make far wider use than he is accustomed to do of the "typographer" as he is called in America. He would find most capable help. The third folder shows us the application of the lettering to advertising purposes. Since in book production hand-set type is being steadily replaced by mechanical setting, the extensive sphere of advertising determines the usefulness of a new type. It is really astonishing to see how admirably E. R. Weiss' Roman types, inspired by a classic will to form, also adapt themselves to the demands of modern advertising typography. The examples of publicity of all kinds gathered together in this folder, combined with photographs or drawings, prove that the dogmatic defenders of Grotesque type are in the wrong. Here they have the evidence that next to the beauty of the type itself, the creative power of the typographic artist is the determining factor. As to the Weiss types themselves it remains to be said that the Roman lettering is a script in mediaeval character, in which there is little difference between up and down strokes. The simplicity of form which distinguishes the individual letters renders the script particularly legible. The same may be said of the semi fat-faced type, which may be used both as headline type or as independent lettering for the main body of text. The italic type is reminiscent in form of old Italian italic types, such as those of Blado and Arrighi, but it has an entirely personal note and great refinement. A word must be devoted to the two pages of initials, which, as many examples reveal, cannot only be used separately, but when combined into words add something of the charm of a hand-written manuscript to the printed word. All in all, we would repeat that in this type and in the specimen booklets, printed with a technical excellence which is most admirable, the Bauer type-foundry has created a little masterpiece of graphic art. We echo the wish expressed by Professor Weiss at the close of his foreword: *Tantus labor non sit cassus.*

Translated by E. T. Scheffauer

E. R. WEISS
DREI MONATE
IN SPANIEN
Zeichnungen und Aufzeichnungen
eines Malers



BERLIN 1931

THE LIFE
and Strange surprising
ADVENTURES OF
ROBINSON
CRUSOE
of York, Mariner

Who lived Eight and Twenty Years all
alone in an un-inhabited Island on
the Coast of America, near the
Mouth of the Great River
of Oroonoke.

Having been cast on Shore
by Shipwreck, wherein all the Men
perished but himself. With an Account how
he was at last strangely deliver'd by Pirates

Written by Himself

