

# Weights & Styles

	Roume Display	Roume Fine	Roume Text
Light	Aa Aa	Aa Aa	
Book		Aa Aa	Aa Aa
Regular	Aa Aa	Aa Aa	Aa Aa
Medium	Aa Aa	Aa Aa	Aa Aa
Bold	Aa Aa	Aa Aa	Aa Aa

Roume has three optical scales optimized for use size. Display for large size such as 60pt and 100pt, Fine for 30pt to 40pt from headline to title, and Text for text. In addition, each scale has four or five weights, bringing the total number of styles to 26 when combined with italics. The family system was based on a typeface foundry system, which is now called independent.

*Roume Display Light Italic 92pt*

*Dwiggins*

*Roume Display Medium Italic 66pt*

*C.H. Griffith*

*Roume Fine Book Italic 46pt*

*“Didn’t you like the*

*Firuski and Adler are keenly*

*Roume Fine Light Italic 18pt*

*How Dwiggins created the Streets in the Moon*

*Roume Text Medium Italic 12pt/14pt*

*My guess is that in drawing most of the design, he came to realize that it would be easier to assemble most of it from a set of existing parts, ones very different from the wooden stamps which he had largely based on natural elements like leaves.*

*Roume Text Book Italic 10pt/12pt*

*All of them are geometric in style, with only the ornament for “Corn Belt” having some botanical elements. Furthermore, they are among the first such designs where Dwiggins played with color, changing it for each divider with no two alike.*

*Roume Text Bold Italic 6pt/7pt*

*At his death, The New York Times said that, “Witty and erudite, Mr. Gaige excelled in many fields. He was known as a collector of first editions, gourmet and cook, Latin and Greek scholar, printer and binder of beautiful books, truck farmer, radio speaker, perfumist, machinestop and wood-carving enthusiast, cattle breeder, machinestop and wood-carving enthusiast, cattle distiller and patent model collector.”*

*Roume Text Book Italic 4pt/5pt*

*Having a very special feeling for the form and shape of a book, it was perhaps only natural that I gave expression to it by doing a little publishing of my own. The mid-Twenties were the heyday of book collecting, and I was one of the foremost, bringing out a series of books by well-known contemporaries, each limited in number, planned by a top-notch designer, and printed in shops equipped to do especially fine work. This seemed to me to be a much more interesting and useful form of limited-edition publishing than the practice of eternally issuing reprints of the classics in new dress. I have always thought flowers for the living, and in this case the living author, more graceful and fragrant than garlands for the dead.*

*Roume*

*Family*

*A redesigned typeface by Masaki Ando,*

*from Falcon by W.A.Dwiggins.*

*“S*OMETHING brisk and colorful to set a tale like *Treasure Island* in, e.g., picturesque, romantic, north-west wind, blue-sky, sea horizon, wide spaces, going somewhere new and thrilling. It is calligraphic — but not so much to be troublesome. The sharp finish will get it away from all the ‘art’ old-styles ... more nervous, more snap.

*William Addison Dwiggins”*

*Roume Text Bold 28pt*

*Firuski and Adler are keenly*

*Roume Fine Book 46pt*

*“Didn’t you like the*

*C.H. Griffith*

*Roume Display Medium 66pt*

*Dwiggins*

*Roume Fine Light 18pt*

*How Dwiggins created the Streets in the Moon*

*Roume Text Medium 12pt/14pt*

*My guess is that in drawing most of the design, he came to realize that it would be easier to assemble most of it from a set of existing parts, ones very different from the wooden stamps which he had largely based on natural elements like leaves.*

*Roume Text Book 10pt/12pt*

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