

Le Rosart Text

A typeface family inspired by the works of 18th century punchcutter Jacques-François Rosart.

Le Rosart is a revival of the types cut by Rosart. The contemporary interpretation is informed by extensive research into period sources. In addition to consulting various type specimens, this included studying Rosart's original punches and matrices which are held at the library of the Museum Plantin-Moretus in Antwerp. Just like the work of his rival Fleischmann, Rosart's designs exhibit a vertical contrast axis, long bracketed serifs, and bulbous terminals. The digital version adopts these features, together with baroque characteristics such as the 'g' with antenna, the bearded 'G', or the exposed fangs in 'E'.

The fonts are drawn in two optical sizes. The Display styles are complemented by a humbler Text variant. Optimized for smaller sizes, Le Rosart Text is distinguished by sturdier hairlines, blunt serifs, and a more generous set width. The Display and Text families both include a range of ligatures, alternate forms, various sets of numerals including fractions, arrows and other symbols, as well as elements for composing braces. They each come in five weights with roman and italic styles.

STYLES

DESIGNER

Light, Light Italic, Regular, Italic, Medium, Medium Italic, Semibold, Semibold Italic, Bold, Bold Italic

Based on the work of punchcutter Jacques-François Rosart. Digitally reinterpreted by Lukas Schneider from 2015 to 2020. Release date: 10/2020

SUPPORTED LANGUAGES

Afar	Gaelic (Irish)	Malay	Silesian
Afrikaans	Gaelic (Manx)	Maltese	Slovak
Albanian	Gaelic (Scottish)	Maori	Slovenian
Azerbaijani	Gagauz	Marquesan	Somali
Basque	German	Moldovan/Moldovian/	Sorbian
Bislama	Gikuyu	Romanian	Sotho
Breton	Gilbertese/Kiribati	Nauruan	Spanish
Catalan	Greenlandic	Ndebele	Swahili
Chamorro	Haitian_Creole	Norwegian	Swedish
Chichewa	Hawaiian	Oromo	Tahitian
Comorian	Hungarian	Palauan/Belauan	Tetum
Croatian	Icelandic	Polish	Tok_Pisin
Czech	Indonesian	Portuguese	Tongan
Danish	Irish	Quechua	Tsonga
Dutch	Italian	Romanian	Tswana
English	Javanese	Romansh	Turkish
Esperanto	Kashubian	Sami	Turkmen
Estonian	Kinyarwanda	Samoan	Tuvaluan
Faroese	Kirundi	Sango	Uzbek/Usbek
Fijian	Latvian	Sesotho	Wallisian
Filipino/Tagalog	Lithuanian	Setswana/Sitswana/	Walloon
Finnish	Luba/Ciluba/Kasai	Tswana	Welsh
Flemish	Luxembourgish	Seychellois_Creole	Xhosa
French	Malagasy	SiSwati/Swati/Swazi	Zulu

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Le Rosart Text Semibold Italic

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Artificial Intelligence
Extraordinary Magazine
Fractional Coordinate

Exclusive Gazettes
The Travellers Organism
Smithonian Museum

Contemporary Artists
Radioactive International
Neoclassical Realism

Introverted Androids
Experimental Dimensions
Magnetic Formations

Innovation Ephemera
Respiration Enchantment
Amplitude Definition

Artificial Intelligence
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Neoclassical Realism
The Metropolitan Gallery

Countryside

Grandfather

Highhanded

Needlepoint

Secondhand

Understated

Microcosmic

Bookbinding

Grotesquery

Outbrazened

Technocracy

Obliqueness

BLACKBALLED

SUPERLUXURY

TRANSPARENT

PITCHFORKED

MICROCOSMIC

VULKANISMUS

WELTRAUMSCHROTTPLATZ

The Milky Way is the galaxy that contains our Solar System.

Neutron star collision

GRAVITATION

Un système planétaire est un système composé de planètes.

NATURAL SATELLITE

Angular momentum dimensions

PLANETOIDEN

The Galactic Center is the rotational center of the Milky Way.

Black Hole Sunshine

A digital reinterpretation of an analog object in our hemisphere.

The isotropic universe

The Sun is, of all the heavenly bodies, the most impressive, and has necessarily, at all times, attracted the chief attention of men. *There are only two of the heavenly bodies that appear to be more than points of light*, only two that show a surface to the naked eye, and the Sun, being so much the brighter of the two, and the obvious source of all our light and heat, and the fosterer of vegetation, readily takes the premier place in interest. In the present day we of

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VENUS AND SATURN — But in the telescope Venus appears less satisfying. It is a pretty spectacle indeed to watch the phases of the gleaming little globe of silver, for, like the MOON under varying *illumination* from the Sun, it undergoes change of apparent shape. But the surface of the planet yields little detail, and that little is illusive and ill-defined. The clear-cut outlines and *black shadows* of the Moon have no place here, nor do the ruddy plains and blue-grey “seas” of MARS find any *analogues*. All that can be observed beyond the changes of phase are a few faint, ill-defined patches, where the molten silver of the general surface is slightly dimmed and tarnished, and perhaps one or two spots, not less evasive and difficult to fix, that exceed the rest of the surface in brightness.

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BOLD + LIGHT 10 PT

BOLD + LIGHT 8 PT

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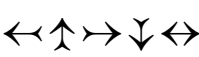
L'ardente lumière du soir flottait dans l'atmosphère comme un prodigieux rayonnement d'or. Des hauteurs de Passy, la vue s'étendait sur l'immense cité qui, alors plus que jamais, était non pas une ville, mais un monde. L'Exposition universelle de 1867 avait réuni en ce Paris impérial toutes les attractions et toutes les séductions du siècle. Les fleurs de la civilisation y brillaient de leurs plus vives couleurs et s'y consumaient dans l'ardeur même de leurs parfums, mourant en pleine fièvre d'adolescence. Les souverains de l'Europe venaient d'y entendre une éclatante fanfare, qui fut la dernière de la monarchie; les sciences, les arts, l'industrie semaient leurs créations nouvelles avec une prodigalité inépuisable. C'était comme une ivresse générale des êtres et des choses. Des régiments marchaient, musique en tête; des chars rapides s'entre-croisaient de toutes parts; des millions d'hommes s'agitaient dans la poussière des avenues, des quais, des boulevards; mais cette poussière même, dorée par les rayons du soleil couchant, semblait une auréole couronnant la ville splendide. Les hauts édifices, les dômes, les tours, les clochers, s'illuminaient des reflets de l'astre enflammé; on en-

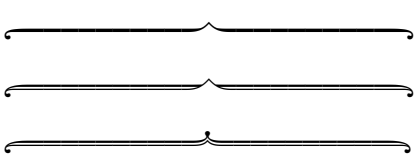
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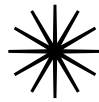
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SMALL CAPS	lowercase	▶ LOWERCASE
FRACTIONS	1/4 5/8 2/3	▶ ¼ ⅝ ⅔
SUPERSCRIPT	0123456789	▶ 0 ¹ 2 ³ 4 ⁵ 6 ⁷ 8 ⁹
SUBSCRIPT	0123456789	▶ 0 ₁ 2 ₃ 4 ₅ 6 ₇ 8 ₉
CASE SENSITIVE FORMS	(H) [H] {H}-H¿	▶ (H) [H] {H}-H¿
TABULAR LINING FIGURES	0123456789	▶ 0123456789
LINING FIGURES	0123456789	▶ 0123456789
STYLISTIC SET 01	W	▶ W
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STYLISTIC SET 05	?	▶ ?
STYLISTIC SET 08	o	▶ o

PICTOGRAMS 

ARROWS 

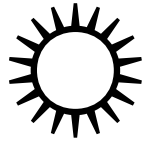
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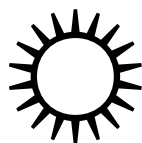
The Contemporary Art Review Magazine

The atmosphere of planet Mars is relatively deeper than that of the Earth, so that we, in observing the details of its surface, are looking down through an immense thickness of an obscuring medium.

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**THE CORE
OF SATURN IS
SURROUNDED
BY A LAYER
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HYDROGEN.**



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LEFT & EASTWEST GALLERY
INTERN [ROYAL] ↑ UPSTAIRS
MODERNISM ↔ COLLECTION

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