

Le Rosart Textura

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

Le Rosart Textura is a revival of the types cut by Rosart. The contemporary interpretation is informed by extensive research into period sources. In a similar fashion to his romans, Rosart's blackletter types are characterized by a vertical contrast axis and sharp silhouettes, with relatively wide capitals and spruce details. Details like the 's' that flexes its ball terminals and especially the decorative "feelers" on the extenders of 'b' or 'p' reveal its origin in the baroque period. Research of Rosart's Textura, originally called Flamande, proved to be difficult, as only few printed examples have survived. In order to fill the gaps, the blackletter types cut by Rosart's contemporary Fleischmann were used as a secondary reference.

Le Rosart Textura was produced in two styles. Named A and B, they are distinguished by the amount of contrast. The one with finer hairlines is suited for larger applications, and the darker version for smaller sizes. With more than 550 glyphs per style, the fonts support most Latin-based European languages.

STYLES

DESIGNER

Textura A
Textura B

Lukas Schneider, Jacques-François Rosart

Release date: 11/2021

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

Le Rosart
Textura A

Le Rosart
Textura B

Extroverted Grandeur
Agencies of Intelligence

Birmingham Magazine
Fractional Coordinate

Bondage Referendum
The Crabelling Organ

Birthday Revolution
Modern Harmonium

Magma Formations
Dimension Shifters

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

Neutron star collision

Revelations

Un système planétaire est un système composé de planètes.

Natural satellite

Angular momentum dimensions

Planetoids

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

Black Hole Sunshine

Microcosmic

Bookbinding

Gratesquere

Outbrazened

Cechmocracy

Obliqueness

Microcosmic

Bookbinding

Gratesquerie

Outbrazened

Technocracy

Obliqueness

We are still a long way off from being able to state with perfect confidence what the Corona is. It is certainly a complex phenomenon, and the various streamers which we see are not, as was at one time imagined, a simple manifestation of one radiant light. The true corona appears to be a triple phenomenon. First, there are the polar rays, nearly straight throughout their visible extent. Gradually, as these rays start out from points on the solar disc farther and farther removed from the poles, they acquire increasing curvature, and very probably extend into the equatorial regions, but are with great difficulty traceable there, because projected upon and confused with the filaments having their origin remote from the poles. Then there is the inner equatorial corona, apparently connected intimately with truly solar phenomena, quite like the polar rays; while the third element in the composite is the outer equatorial corona, made up of the long ecliptic streamers, for the most part visible only to the naked eye, also existing as a solar ap-

Capitulum

Relativum

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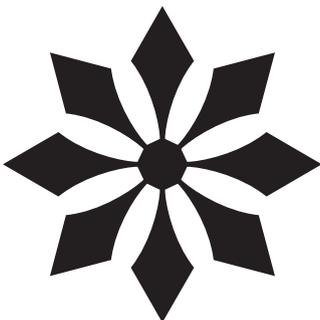
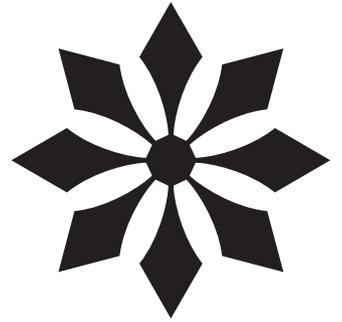
Cashmere

Black All

Defensive

Argument

Eternalist



Amsterdam
Brewing
Corporation

Antwerpen
Brussels
Copenhagen

FRACTIONS	I/4 5/8 2/3	▶ ¼ ⅝ ⅔
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SUPERSCRIPT	O123456789	▶ 0123456789
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SUBSCRIPT	O123456789	▶ 0123456789
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STYLISTIC SET 01 (HYPHEN)	-	▶ ¯
STYLISTIC SET 02 (LC S 1)	ſ	▶ ſ
STYLISTIC SET 03 (LC S 2)	ſ	▶ ſ
STYLISTIC SET 04 (LC S 3)	ſ	ſ
STYLISTIC SET 05 (UC G)	G	▶ G
STYLISTIC SET 06 (UC H)	H	H
STYLISTIC SET 07 (UC V)	V	V
STYLISTIC SET 08 (UC Y)	Y	Y
STYLISTIC SET 09 (ZERO)	O	O

CASE SENSITIVE FORMS	(U) [U] {U}-U	(U) [U] {U}-U
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ARROWS	↔ ↔ ↕ ↕ ↔	
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