



# PTL ROLETTA SPECIMEN BOOK

**TYPE SPECIMEN BOOK**

PTL Roletta Sans, Slab  
and Ornaments

Designed by Andrea Tinnes

Published by primetype

[www.primetype.com](http://www.primetype.com)

## CONTENT

**01 /** PTL Roletta Info

- 003 Process
- 004 Information
- 005 Design
- 010 Characters
- 013 Specifications

**02 /** PTL Roletta Sans

- 015 Specimen
- 016 Design
- 017 Characters
- 020 OpenType Features
- 022 Weights
- 027 Alphabets and Samples

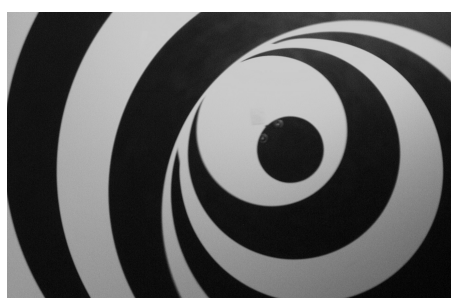
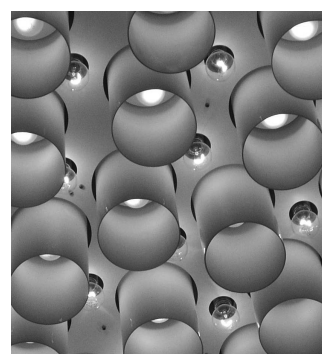
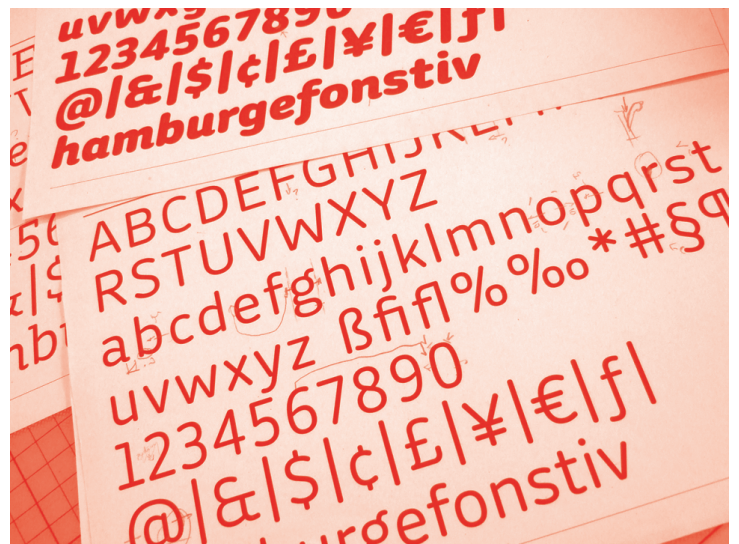
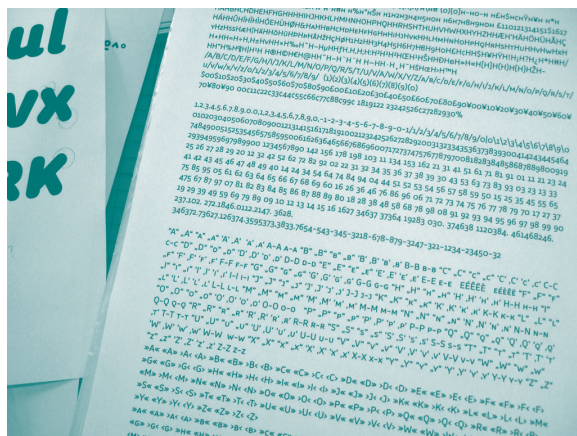
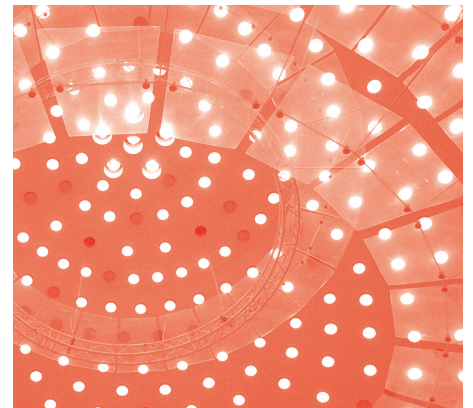
**03 /** PTL Roletta Slab

- 057 Specimen
- 058 Design
- 059 Characters
- 062 OpenType Features
- 064 Weights
- 069 Alphabets and Samples

**04 /** PTL Roletta Ornaments

- 099 Specimen
- 100 Info
- 101 Fonts
- 102 Ornament Samples

## PROCESS





**DESIGN**

Andrea Tinnes

**YEAR**

2004–2010

**STYLES**Sans, Slab and  
Ornaments**WEIGHTS**

5 weights, italics

**FORMATS**OTF Features  
Mac and PC TTF**CHARACTERS**

628 per font

**FOUNDRY**

primetype

PTL Roletta is a comprehensive round family consisting of a sans and a slab variant, combining functionality and playfulness. Originally designed for the use on screen, the typeface works equally well as a text face on paper.

While Roletta's round shapes are discreet and barely visible at small sizes, they give the typeface its distinctive character with many refined details when used at display sizes.

With five weights per style, including caps and italics, PTL Roletta Sans and Slab are excellent companions, well-suited for a wide range of text uses.

The OpenType version includes many advanced layout features with various figure sets, alternate characters and geometric symbols. The basic TrueType version contains the normal range of characters.

PTL Roletta also comes with a set of six ornament fonts, offering an endless range of decorative composites and patterns. All ornament fonts play with the notion of roundness: either dotted ornaments, circular forms and outlines or roundish floral shapes.

In 2007 the betaversion of PTL Roletta was chosen as main typeface for the typography special edition of Eye Nr. 64, Vol. 16, summer issue. In 2009 PTL Roletta Sans was chosen by the design studio Weiss-heiten/Berlin as the corporate typeface for the German year in Vietnam 2010. For this purpose all diacritical marks of the vietnamese alphabet were drawn and a new light version was especially designed for the accompanying logotype.

PTL Roletta will be extended with more family members.



DESIGN | ROLETTA SANS | 330 & 180 pt

Rol

abgny

ASNOQ

DESIGN | ROLETTA SLAB | 330 & 180 pt

Rol

abgny

ASNQ

CHARACTERS | ROLETTA SANS/SLAB AND ITALIC | 330 &amp; 180 pt

516

*aegkn*

& € &'



## CHARACTERS AND SYSTEM | ROLETTA ORNAMENTS







CHARACTERSET TRUETYPE | ROLETTA SANS REGULAR | 25 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 €\$£¥¢ƒ¼/(|)\[.]{.}|||

&amp;ß@#'"\$%?!?¿¡%‰\*†‡®©®™ªº^°

,.;:..., “” “” «»&lt;&gt; \_ - — ‘ ’ „ ^ ~ - ~ . ° “ ” ˇ

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0123456789,.,+--=x()[ ] 0123456789,.,+--=x()[ ]

ÁÀÂÃÄÅÆÇÈÉÊËÌÍÎĲŃÓÔÕÖØŒŠ

ÚÛÜÛŸŸŽĐǼàâãäåæçéèêëîĩłĩñ

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← ↑ → ↓ ↖ ↗ ↘ ↙ ↻ ↺ ↻ ↻ ↻ ■ □ ▲ △ ► ▶ ▼ ▽ ◀ ◁ ○ ●

CHARACTERSET TRUETYPE | ROLETTA SLAB REGULAR | 25 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 €\$£¥¢ƒ¼/(|)\[.]{.}|||

&amp;ß@#'"\$%?!?¿¡%‰\*†‡®©®™ªº^°

,.;:..., “” “” «»&lt;&gt; \_ - — ‘ ’ „ ^ ~ - ~ . ° “ ” ˇ

= + - ÷ &lt; &gt; ± ≅ ≈ ≠ ≤ ≥ ¬ ~ ∞ ∫ ∫ ∆ ∆ Ω μ ∂ ∏ ∏ √ √ Σ

0123456789,.,+--=x()[ ] 0123456789,.,+--=x()[ ]

ÁÀÂÃÄÅÆÇÈÉÊËÌÍÎĲŃÓÔÕÖØŒŠ

ÚÛÜÛŸŸŽĐǼàâãäåæçéèêëîĩłĩñ

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**ABOUT THE DESIGNER**

Andrea Tinnes is a type and graphic designer based in Berlin. Her design practice is focused on client-based as well as self-initiated projects. Through her own label, *typecuts*, she publishes as well as promotes all her type designs. After several years of teaching at Norway's Bergen Academy of the Arts she took on a professorship of type and typography at Burg Giebichenstein University of Art and Design in Halle in 2008. She has a degree in communication design from the University of Applied Sciences Mainz and an MFA in graphic design from the California Institute of the Arts. Andrea's work has been featured in several publications, such as *Area\_2*, *Graphic Design for the 21st Century*, *etapes*: and *EYE magazine* and in several exhibitions including the *22annual 100Show*, the *TDC53 exhibition* and *Chaumont 2007*. She holds awards from the *American Center for Design, red dot* (2001/2002) as well as a *Certificate of Typographic Excellence* (TDC53 2007).

PTL Skopex was selected as Typographica's favourite fonts 2006.

Published fonts: via *primetype*: PTL Skopex Gothic (2006), PTL Skopex Serif (2006), PTL Roletta Sans (2010), PTL Roletta Slab (2010), PTL Roletta Ornaments (2010); via *typecuts*: Type Jockey (2005), Switch (2001), Wedding Sans (2002), Volvox (2001), DasDeck (2001), Haircrimes (2001); custom: Viceroy (2007), Trivium (2005), Eastern Columbia (2005), Broadway Hollywood (2005)

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**CONTACT**

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<http://www.primetype.com>

**LANGUAGE SUPPORT**

Information about languages is mainly based on the Unicode Common Locale Data Repository. For details visit the Unicode CLDR Project:

Albanian, Basque, Cornish, Dutch, Danish, English, Faroese, Filipino, Finnish, French, Frisian West, Galician, German, Icelandic, Indonesian, Interlingua, Irish, Italian, Kinyarwanda, Malay, Manx, Norwegian (Bokmål and Nynorsk), Oromo, Portuguese, Somali, Sotho (Northern and Southern) Spanish, Swahili, Swedish, Tsonga, Xhosa, Zulu

**CODEPAGES**

MacOS: MacOS Icelandic, MacOS Roman

MS Windows: MS Windows 1252 Western (ANSI)

ISO: ISO 8859-1 Latin 1 (Western)

IBM: IBM 37 United States EBCDIC (IBM-28709), IBM 273 Germany EBCDIC, IBM 278 Finland, Sweden EBCDIC, IBM 280 Italy EBCDIC, IBM 284 Spain, Latin America EBCDIC, IBM 285 United Kingdom EBCDIC, IBM 297 France EBCDIC, IBM 500 International EBCDIC, IBM 871 Icelandic EBCDIC, IBM 1047 Open Systems EBCDIC

# PTL ROLETTA SANS



*landscape patch*

Nitrogen is a chemical element that

{dictionary}

**SANS EXTRA BOLD SMALL CAPS**

Interplanetary Internet

**ROUTE 51**

**TOPOGRAPHICAL INFORMATION**

*lamert conformal conic projection*

statistical geography

*type of volcanic oceanic islands*

**GEOGRAPHY**

DESIGN | ROLETTA SLAB | 330 &amp; 180 pt

Rel 51

abgnosty

AKQYHS

BCEHJNORSZ

abefgiknosv

BASIC ALPHABET WITH ALTERNATES | ROLETTA SANS REGULAR | 51 pt

A B C D E F G H I I J K L M  
N O P Q R S T U V W X Y Z  
a b c d e f f g g h i i j j k l m  
n o p q r r s t u v w x y y z  
A B C D E F G H I I J K L M N  
O P Q R S T U V W X Y Z

---

1 1 2 3 4 5 6 7 8 9 0 \$ € £ ¥ ¤  
1 1 2 3 4 5 6 7 8 9 0 ' "

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& & & & @ # \$ % & ! ? % \*  
, . ; . . . , , “ ” “ ” « » < > \_ - - -

BASIC ALPHABET WITH ALTERNATES | ROLETTA SANS REGULAR | 51 pt

fbfbffbfhfhffhfnfnff  
 fjfjffjflflfflflfkfkffkftft  
 fftcbchcbchckclcpctit  
 gisbsishskslspstttwww

∫◊ΔΩμ∂Ππ√Σ=+-÷

←↑→↓↖↗↘↙

↖↗↘↙←→↔↔

■□▲△▶▷▼▽◀◁○●

└┐┌┐≡≡≡≡≡≡≡≡≡≡

□÷××+

▢▣▤▥▦▧▨▩

## ROLETTA SANS CHARACTERS

UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
SMALL CAPS	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
NUMERALS Proportional and tabular	1234567890 123456789o 1234567890 123456789o
LIGATURES	f b f b f b f f f h f h f f h i f i f f i j f f j k f k f f k l t f t f t c b c h c b c h c k d c p c t g i n s b s h s k s l s p s t t w w w
PUNCTUATION, SYMBOLS, ACCENTS	& @ # " ' \$ % ! ? ; , : . / \ [ ] { }   _ - + * & © ® ™ ª ¬ ^ ° ´ ` ~ ¨ ¯ ¸ · ° “ ” „ « » ‹ › – —
STYLISTIC ALTERNATES	a f g y I r i j r l l l l l & € ¶    [] {} §
ACCENTED CHARACTERS	Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ł Ń Ó Ô Ö Ø Õ Ñ Š Ú Û Ü Ý Ž Đ Þ á â ã ä å æ ç è é ê ë ì í î ï ĺ ŀ ó ô õ ö ø œ š ú û ü ý ž đ þ Á À Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ł Ń Ó Ô Ö Ø Õ Ñ Š Ú Û Ü Ý Ž Đ Þ
CURRENCY SYMBOLS Proportional and tabular	€ \$ £ ¥ ¤ ₧ Ɑ
NUMERATORS, DENOMINATORS SUPERSCRIFT, SUBSCRIPT	0 1 2 3 4 5 6 7 8 9 , . : + − × () [] 0 1 2 3 4 5 6 7 8 9 , . : + − × = () [] 0 1 2 3 4 5 6 7 8 9 , . : + − × () [] 0 1 2 3 4 5 6 7 ...
FRACTIONS	¼ ½ ¾
MATHEMATICAL SYMBOLS	= + − ÷ < > ± ≅ ≈ ≠ ≤ ≥ ∞ ∫ ∂ Δ Ω μ ρ θ π ν Σ
ARROWS	← ↑ → ↓ ↖ ↗ ↘ ↙ ⇐ ⇒ ↔ ➔ ➡ 🔍
GRAPHIC SYMBOLS	■ □ ▲ △ ▴ ▾ ▿ ◄ ◓ ○ ● └┒┓┑≡≡≡≡     ∕≈□+×X+▮▮◻⊠○✳️

OPENTYPE FEATURES	DEACTIVATED	ACTIVATED
<b>CASE SENSITIVE</b> upward shifted Guillemets and Dashes	»Hamburge-fontives«	→ »HAMBURGE-FONTIVES«
<b>ALL CAPS</b>	Hamburgetfontives	→ HAMBURGEFONTIVES
<b>STANDARD LIGATURES</b>	Hamburgetfintifles	→ Hamburgetfintifles
<b>DISCRETIONARY LIGATURES</b>	speichel ist oft gift affin attest action www.site	→ speichel ist oft gift → affin attest action www.site
<b>PROPORTIONAL LINING</b> default figures	13.05.1984	→ 13.05.1984
<b>TABULAR LINING</b>	13.05.1984	→ 13.05.1984
<b>PROPORTIONAL OLDSTYLE</b>	13.05.1984	→ 13.05.1984
<b>TABULAR OLDSTYLE</b>	13.05.1984	→ 13.05.1984
<b>SUPERSCRIPT/SUPERIOR</b>	Handglove <sup>2(N+X)</sup>	→ Handglove <sup>2(N+X)</sup>
<b>SUBSCRIPT/SCIENTIFIC INFERIORS</b>	H <sub>2</sub> O CO <sub>2</sub>	→ H <sub>2</sub> O CO <sub>2</sub>
<b>NUMERATORS</b>	Handglove <sup>123</sup>	→ Handglove <sup>123</sup>
<b>DENOMINATORS</b>	Handglove <sub>123</sub> ABC	→ Handglove <sub>123</sub> ABC
<b>FRACTIONS</b>	123/456	→ 123/456



OPENTYPE FEATURES	DEACTIVATED	ACTIVATED
<b>ALTERNATES/STYLISTIC SET 1</b> Alternate »a« Variant	Hamburgetfontives alive and kicking	→ Hamburgetfontives → alive and kicking
<b>ALTERNATES/STYLISTIC SET 2</b> Alternate »g« and »y« Variants	Hamburgetfontyves typographic gymnastics	→ Hamburgetfontyves typographic gymnastics
<b>ALTERNATES/STYLISTIC SET 3</b> Alternate »l«, »i«, »j«, »r«, »i« and »1« Variants	lamburgetfontiv IAM 11 Interface design job FIRM	→ Iamburgetfontiv IAM 11 → Interface design job FIRM
<b>ALTERNATES/STYLISTIC SET 4</b> Alternate »f« Variant	Hamburgetfontives featuring films on craft	→ Hamburgetfontives featuring films on craft
<b>ALTERNATES/STYLISTIC SET 5</b> Alternate »¶«, »[« and »]« Variant	¶ [Hamburgetfontives]	→ ¶ [Hamburgetfontives]
<b>ALTERNATES/STYLISTIC SET 6</b> Alternate »{« and »}« Variant	{Hamburgetfontives}	→ {Hamburgetfontives}
<b>ALTERNATES/STYLISTIC SET 7</b> Alternate » « Variant	Hamburgetfontives	→  Hamburgetfontives
<b>ALTERNATES/STYLISTIC SET 8</b> Alternate »&« Variant	Hamburge & fontives	→ Hamburge & fontives
<b>ALTERNATES/STYLISTIC SET 9</b> Alternate »&« Variant	Hamburge & fontives	→ Hamburge & fontives

## WEIGHTS

# Sans Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%'

# *Sans Regular Italic*

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%'

# Sans Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%'

# *Sans Medium*

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%'

# Sans Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%'

# *Sans Bold Italic*

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%'

# Sans Extrabold

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%'

# *Sans Extrabold Italic*

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%'

# Sans Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%'

# *Sans Black Italic*

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%'

WEIGHTS | ROLETTA SANS | 120 pt

introduce  
monsieur  
adjustive  
hacienda  
shocking

WEIGHTS | ROLETTA SANS | 120 pt

*introduce*  
*monsieur*  
*adjustive*  
*hacienda*  
*shocking*

WEIGHTS | ROLETTA SANS | 120 pt

BURKING  
INVENTS  
JOINDER  
HELICON  
DEMONS

WEIGHTS | ROLETTA SANS | 120 pt

*BURKING*  
*INVENTS*  
*JOINDER*  
*HELICON*  
*DEMONS*







TEXTSAMPLES | ROLETTA SANS REGULAR | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps, Bold and Medium

**The Amateur and Printing:** For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. *In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in the cold, revenge himself. The rules and devices and technicalities* fall into their place as the mere material of the true purpose, which is the making and enjoying of beautiful things. THE ARTIST TREATS THE RULE AS HE PLEASES, BECAUSE THEY ARE NOW ABSORBED INTO HIS CONSCIOUSNESS: the amateur may drive clean through them, be they rules even against consecutive fifths, or so-

TEXTSAMPLES | ROLETTA SANS REGULAR | ALTERNATES | | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps, Bold and Medium

**The Amateur and Printing:** For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. *In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in the cold, revenge himself. The rules and devices and technicalities* fall into their place as the mere material of the true purpose, which is the making and enjoying of beautiful things. THE ARTIST TREATS THE RULE AS HE PLEASES, BECAUSE THEY ARE NOW ABSORBED INTO HIS CONSCIOUSNESS: the amateur may drive clean through them, be they rules even against consecutive fifths, or solil-

## TEXTSAMPLES | ROLETTA SANS REGULAR | 9/12 pt

The Amateur and Printing: For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in the cold, revenge himself. The rules and devices and technicalities fall into their place as the mere material of the true purpose, which is the making and enjoying of beautiful things. The artist treats the rule as he pleases, because they are now absorbed into his consciousness: the amateur may drive clean through them, be they rules even against consecutive fifths, or soliloquies, or want of »truth to purpose«, to the final test, which is whether he likes the things or does not like it. Is should not dare to write an article for The Fleuron were I not still closely shut up, so far as the art of printing is concerned, in the first stage, and only beginning to peep eagerly over the high wall between

## TEXTSAMPLES | ROLETTA SANS REGULAR | ALTERNATES | 9/12 pt

The Amateur and Printing: For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in the cold, revenge himself. The rules and devices and technicalities fall into their place as the mere material of the true purpose, which is the making and enjoying of beautiful things. The artist treats the rule as he pleases, because they are now absorbed into his consciousness: the amateur may drive clean through them, be they rules even against consecutive fifths, or soliloquies, or want of »truth to purpose«, to the final test, which is whether he likes the things or does not like it. Is should not dare to write an article for The Fleuron were I not still closely shut up, so far as the art of printing is concerned, in the first stage, and only beginning to peep eagerly over the high

## TEXTSAMPLES | ROLETTA SANS REGULAR PLUS ITALIC | 9/12 pt

The Amateur and Printing: For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of *the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS.* It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in the cold, revenge himself. The rules and devices and technicalities fall into their place as the mere material of the true purpose, which is the making and enjoying of beautiful things. The artist treats the rule as he pleases, because they are now absorbed into his consciousness: the amateur may drive clean through them, be they rules even against consecutive fifths, or soliloquies, or want of »truth to purpose«, to the final test, which is whether he likes the things or does not like it. Is should not dare to write an article for The Fleuron were I not still closely shut up, so far as the art of printing is concerned, in the first stage, and only beginning to peep eagerly over the high wall between

TEXTSAMPLES | ROLETTA SANS REGULAR | 12/16 pt

The Amateur and Printing: For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in the cold, revenge himself. The rules and

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TEXTSAMPLES | ROLETTA SANS REGULAR | ALTERNATES | 12/16 pt

The Amateur and Printing: For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in the cold, revenge himself.

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TEXTSAMPLES | ROLETTA SANS REGULAR PLUS ITALIC | 12/16 pt

The Amateur and Printing: For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of *the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in the cold, revenge himself. The rules*







TEXTSAMPLES | ROLETTA SANS MEDIUM | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps, Bold and Extrabold

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TEXTSAMPLES | ROLETTA SANS MEDIUM | ALTERNATES | | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps, Bold and Extrabold

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TEXTSAMPLES | ROLETTA SANS MEDIUM | 9/12 pt

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TEXTSAMPLES | ROLETTA SANS MEDIUM | ALTERNATES | 9/12 pt

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TEXTSAMPLES | ROLETTA SANS MEDIUM PLUS ITALIC | 9/12 pt

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TEXTSAMPLES | ROLETTA SANS MEDIUM | ALTERNATES | 12/16 pt

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**WEIGHTS** | ROLETTA SANS BOLD ITALIC | 102 pt, 40 pt, 11 pt

*Sans\**  
*Bold* ↓

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TEXTSAMPLES | ROLETTA SANS BOLD | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps, ExtraBold and Black

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TEXTSAMPLES | ROLETTA SANS BOLD | ALTERNATES | | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps, Extrabold and Black

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TEXTSAMPLES | ROLETTA SANS BOLD | 9/12 pt

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TEXTSAMPLES | ROLETTA SANS BOLD | 12/16 pt

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TEXTSAMPLES | ROLETTA SANS EXTRABOLD | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps and Black

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TEXTSAMPLES | ROLETTA SANS BOLD | ALTERNATES | | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps and Black

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TEXTSAMPLES | ROLETTA SANS EXTRABOLD | 9/12 pt

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TEXTSAMPLES | ROLETTA SANS BOLD EXTRABOLD ITALIC | 9/12 pt

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TEXTSAMPLES | ROLETTA SANS EXTRABOLD | 12/16 pt

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**WEIGHTS** | ROLETTA SANS BLACK ITALIC | 102 pt, 40 pt, 11 pt

***Sans\****  
***Black*** ↓

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TEXTSAMPLES | ROLETTA SANS BLACK | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps and Black

**The Amateur and Printing: For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. *In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in the cold, revenge himself. The rules and devices and technicalities fall into their place as the mere material of the true purpose, which is the making and enjoying of beautiful things. THE ARTIST TREATS THE RULE AS HE PLEASES, BECAUSE THEY ARE NOW ABSORBED INTO HIS CONSCIOUSNESS: the amateur may drive clean***

TEXTSAMPLES | ROLETTA SANS BLACK | ALTERNATES | | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps and Black

**The Amateur and Printing: For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. *In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in the cold, revenge himself. The rules and devices and technicalities fall into their place as the mere material of the true purpose, which is the making and enjoying of beautiful things. THE ARTIST TREATS THE RULE AS HE PLEASES, BECAUSE THEY ARE NOW ABSORBED INTO HIS CONSCIOUSNESS: the amateur may drive***

TEXTSAMPLES | ROLETTA SANS BLACK | 12/16 pt

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TEXTSAMPLES | ROLETTA SANS BLACK | ALTERNATES | 12/16 pt

**The Amateur and Printing: For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in**

TEXTSAMPLES | ROLETTA SANS BLACK PLUS ITALIC | 12/16 pt

**The Amateur and Printing: For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out**

# PTL ROLETTA SLAB



*landscape patch*

Nitrogen is a chemical element that

{dictionary}

**SLAB EXTRA BOLD SMALL CAPS**

Interplanetary Internet

**ROUTE 51**

**TOPOGRAPHICAL INFORMATION**

*lamBERT conformal conic projection*

statistical geography

*type of volcanic oceanic islands*

**GEOGRAPHY**

DESIGN | ROLETTA SLAB | 330 &amp; 180 pt

Re 51

abeginst

AIQYHS

BCEHTNORS

abefgknosv

BASIC ALPHABET WITH ALTERNATES | ROLETTA SLAB REGULAR | 51 pt

A B C D E F G H I I J K L M  
N O P Q R S T U V W X Y Z

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BASIC ALPHABET WITH ALTERNATES | ROLETTA SANS REGULAR | 51 pt

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## ROLETTA SANS CHARACTERS

[illegible]

OPENTYPE FEATURES	DEACTIVATED	ACTIVATED
<b>CASE SENSITIVE</b> upward shifted Guillemets and Dashes	»Hamburge-fontives«	→ »HAMBURGE-FONTIVES«
<b>ALL CAPS</b>	Hamburgetfontives	→ HAMBURGEFONTIVES
<b>STANDARD LIGATURES</b>	Hamburgetfintifles	→ Hamburgetfintifles
<b>DISCRETIONARY LIGATURES</b>	speichel ist oft gift affin attest action www.site	→ speichel iſt oft gift affin attest action www.site
<b>PROPORTIONAL LINING</b> default figures	13.05.1984	→ 13.05.1984
<b>TABULAR LINING</b>	13.05.1984	→ 13.05.1984
<b>PROPORTIONAL OLDSTYLE</b>	13.05.1984	→ 13.05.1984
<b>TABULAR OLDSTYLE</b>	13.05.1984	→ 13.05.1984
<b>SUPERSCRIPT/SUPERIOR</b>	Handglove2(N+X)	→ Handglove <sup>2</sup> (N+X)
<b>SUBSCRIPT/SCIENTIFIC INFERIORS</b>	H20 CO2	→ H <sub>2</sub> 0 CO <sub>2</sub>
<b>NUMERATORS</b>	Handglove123	→ Handglove <sup>123</sup>
<b>DENOMINATORS</b>	Handglove123ABC	→ Handglove <sub>123</sub> ABC
<b>FRACTIONS</b>	123/456	→ <sup>123</sup> / <sub>456</sub>

OPENTYPE FEATURES	DEACTIVATED	ACTIVATED
<b>ALTERNATES/STYLISTIC SET 1</b> Alternate »a« Variant	Hamburgetfontives alive and kicking	→ Hamburgetfontives → alive and kicking
<b>ALTERNATES/STYLISTIC SET 2</b> Alternate »g« and »y« Variants	Hamburgetfontyves typographic gymnastics	→ Hamburgetfontyves typographic gymnastics
<b>ALTERNATES/STYLISTIC SET 3</b> Alternate »l« and »1« Variants	lamburgetfontiv IAM 11 Interface design job FIRM	→ lamburgetfontiv IAM l1 → Interface design job FIRM
<b>ALTERNATES/STYLISTIC SET 4</b> Alternate »f« Variant	Hamburgetfontives featuring films on craft	→ Hamburgetfontives featuring films on craft
<b>ALTERNATES/STYLISTIC SET 5</b> Alternate »¶«, »[« and »]« Variant	¶ [Hamburgetfontives]	→ ¶ [Hamburgetfontives]
<b>ALTERNATES/STYLISTIC SET 6</b> Alternate »{« and »}« Variant	{Hamburgetfontives}	→ {Hamburgetfontives}
<b>ALTERNATES/STYLISTIC SET 7</b> Alternate » « Variant	Hamburgetfontives	→  Hamburgetfontives
<b>ALTERNATES/STYLISTIC SET 8</b> Alternate »&« Variant	Hamburge & fontives	→ Hamburge & fontives
<b>ALTERNATES/STYLISTIC SET 9</b> Alternate »&« Variant	Hamburge & fontives	→ Hamburge & fontives

## WEIGHTS

# Slab Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%¶

## *Slab Regular Italic*

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%¶

# Slab Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%¶

## *Slab Medium*

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%¶

# Slab Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%¶

## *Slab Bold Italic*

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%¶

# Slab Extrabold

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%¶

## *Slab Extrabold Italic*

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%¶

# Slab Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%¶

## *Slab Black Italic*

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 11234567890 01123456789 ,.; !?@&\$%¶



investors

jumbling

proverbs

umbrage

eyewear

*investors*

*jumbling*

*proverbs*

*umbrage*

*eyewear*

ENOUGH

HEXONE

OPERON

SNATCH

ZONERS

*ENOUGH*

*HEXONE*

*OPERON*

*SNATCH*

*ZONERS*





TEXTSAMPLES | ROLETTA SLAB REGULAR | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps, Bold and Medium

**The Amateur and Printing:** For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. *In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in the cold, revenge himself. The rules and devices and technicalities* fall into their place as the mere material of the true purpose, which is the making and enjoying of beautiful things. THE ARTIST TREATS THE RULE AS HE PLEASES, BECAUSE THEY ARE NOW ABSORBED INTO HIS CONSCIOUSNESS: the amateur may drive clean through them, be they rules even against

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## TEXTSAMPLES | ROLETTA SLAB REGULAR | 9/12 pt

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## TEXTSAMPLES | ROLETTA SLAB REGULAR | ALTERNATES | 9/12 pt

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TEXTSAMPLES | ROLETTA SLAB REGULAR | 12/16 pt

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TEXTSAMPLES | ROLETTA SLAB REGULAR PLUS ITALIC | 12/16 pt

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TEXTSAMPLES | ROLETTA SLAB MEDIUM | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps, Bold and Extrabold

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TEXTSAMPLES | ROLETTA SLAB MEDIUM | ALTERNATES | | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps, Bold and Extrabold

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TEXTSAMPLES | ROLETTA SLAB MEDIUM PLUS ITALIC | 9/12 pt

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TEXTSAMPLES | ROLETTA SLAB BOLD | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps, ExtraBold and Black

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**WEIGHTS** | ROLETTA SLAB EXTRABOLD ITALIC | 102 pt, 40 pt, 11 pt

***Slab\****

***Ex. Bold*** ↓

***A B C D E F G H I I J K L M N O***

***PQRSTUVWXYZ***

***abcdefghijklmno***

***pqrstuvwxyz***

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TEXTSAMPLES | ROLETTA SLAB EXTRABOLD | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps and Black

**The Amateur and Printing:** For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, **SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS.** It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. *In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in the cold, revenge himself. The rules and devices and technicalities fall into their place as the mere material of the true purpose, which is the making and enjoying of beautiful things.* **THE ARTIST TREATS THE RULE AS HE PLEASES, BECAUSE THEY ARE NOW ABSORBED INTO HIS CONSCIOUS-**

TEXTSAMPLES | ROLETTA SLAB BOLD | ALTERNATES | | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps and Black

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TEXTSAMPLES | ROLETTA SLAB EXTRABOLD | 9/12 pt

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TEXTSAMPLES | ROLETTA SLAB EXTRABOLD | ALTERNATES | 9/12 pt

**The Amateur and Printing: For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art in produced, in painting, acting, building, and whatever else. In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in the cold, revenge himself. The rules and devices and technicalities fall into their place as the mere material of the true purpose, which is the making and enjoying of beautiful things. The artist treats the rule as he pleases, because they are now absorbed into his consciousness: the amateur may drive clean through them, be they rules even against consecutive fifths, or soliloquies, or want of »truth to purpose«, to the final test, which is whether he likes the things or does not like it. Is should not dare to write an article for The Fleuron were I not still**

TEXTSAMPLES | ROLETTA SLAB BOLD EXTRABOLD ITALIC | 9/12 pt

**The Amateur and Printing: For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art in produced, in painting, acting, building, and whatever else. In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in this stage the amateur, left out in the cold, revenge himself. The rules and devices and technicalities fall into their place as the mere material of the true purpose, which is the making and enjoying of beautiful things. The artist treats the rule as he pleases, because they are now absorbed into his consciousness: the amateur may drive clean through them, be they rules even against consecutive fifths, or soliloquies, or want of »truth to purpose«, to the final test, which is whether he likes the things or does not like it. Is should not dare to write an article for The Fleuron were I not still closely shut**

TEXTSAMPLES | ROLETTA SLAB EXTRABOLD | 12/16 pt

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TEXTSAMPLES | ROLETTA SANS EXTRABOLD | ALTERNATES | 12/16 pt

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TEXTSAMPLES | ROLETTA SLAB EXTRABOLD PLUS ITALIC | 12/16 pt

**The Amateur and Printing: For the amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In the second he is learning, and is so full of the consciousness (perhaps also of the pride) of his growing knowledge that he is prone to transfer his affection from the art to the detail and processes of the art, SOMETIMES DOING OR PRAISING BAD WORK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. It is in this second stage that all really bad art is produced, in painting, acting, building, and whatever else. In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared, by the profane; and in**





TEXTSAMPLES | ROLETTA SLAB BLACK | 22/28 pt | Mixed with Ligatures, Italics, Small Caps, All Caps and Black

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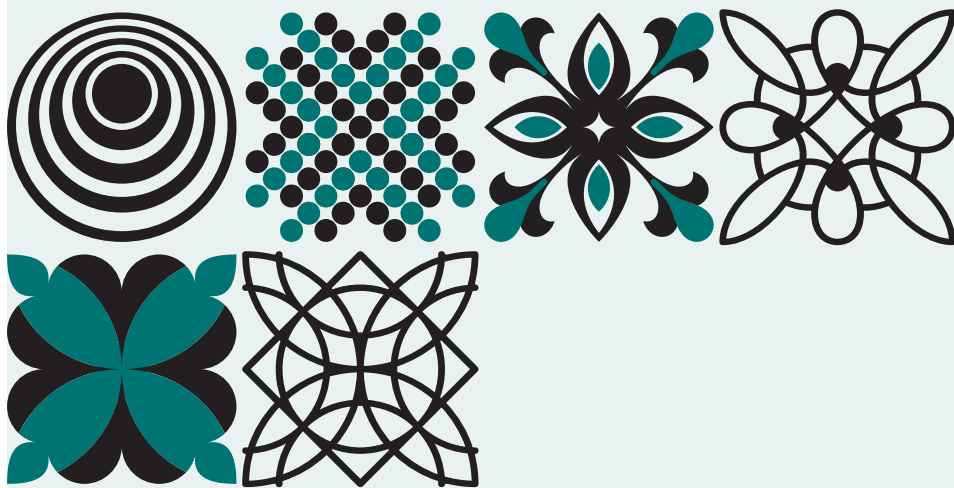
TEXTSAMPLES | ROLETTA SLAB BLACK | ALTERNATES | 12/16 pt

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TEXTSAMPLES | ROLETTA SLAB BLACK PLUS ITALIC | 12/16 pt

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# PTL ROLETTA





**DESIGN**

Andrea Tinnes

**YEAR**

2004–2010

**FORMATS**

6 fonts

**FORMATS**

OpenType

**CHARACTERS**

52 per font

**FOUNDRY**

primetype

PTL Roletta Ornaments is a system of six decorative fonts that create a variety of ornamental composites and patterns by combining and superimposing. They all play with the notion of roundness: either dotted ornaments, circular forms and outlines or roundish floral shapes.

Each font contains a set of 52 ornaments. Upper and lower-case of one letter always correlate: they can be superimposed or combined to create more complex forms. Since all designs are based on a so called *em square*, they create seamless patterns when the pointsize equals the lineheight. This also means that the various fonts can be combined among themselves to create an endless variety of patterns and forms. Some ideas of Repeat, a *pattern-to-go font* from 2004 which never was finished, have ultimately contributed to the design of PTL Roletta Ornaments.

PTL Roletta Ornaments consists of following fonts:

**Dots:** all ornaments consist of dots, similar to pixels

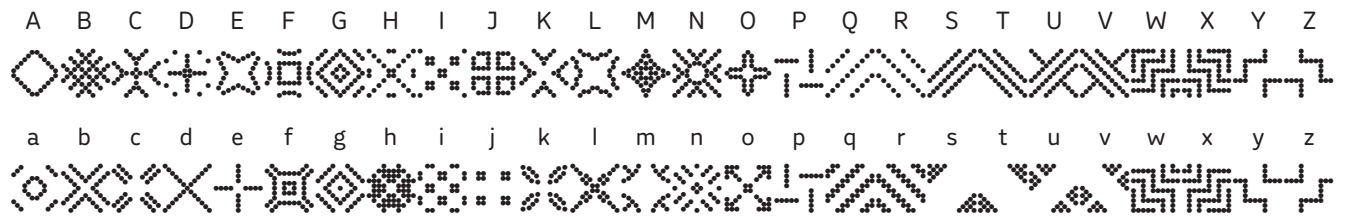
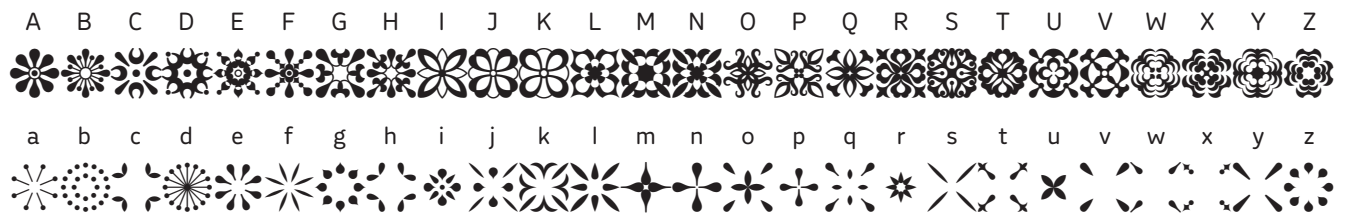
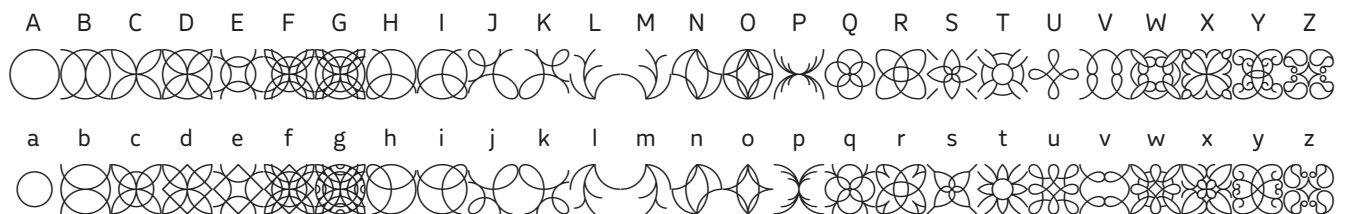
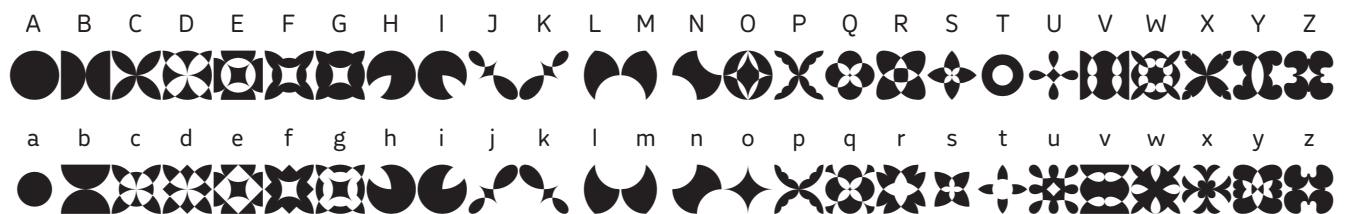
**Floral:** all ornaments use elements of circles and rounded forms

**Outline:** all ornaments consist of linear circular forms, from simple geometric to decorative floral shapes

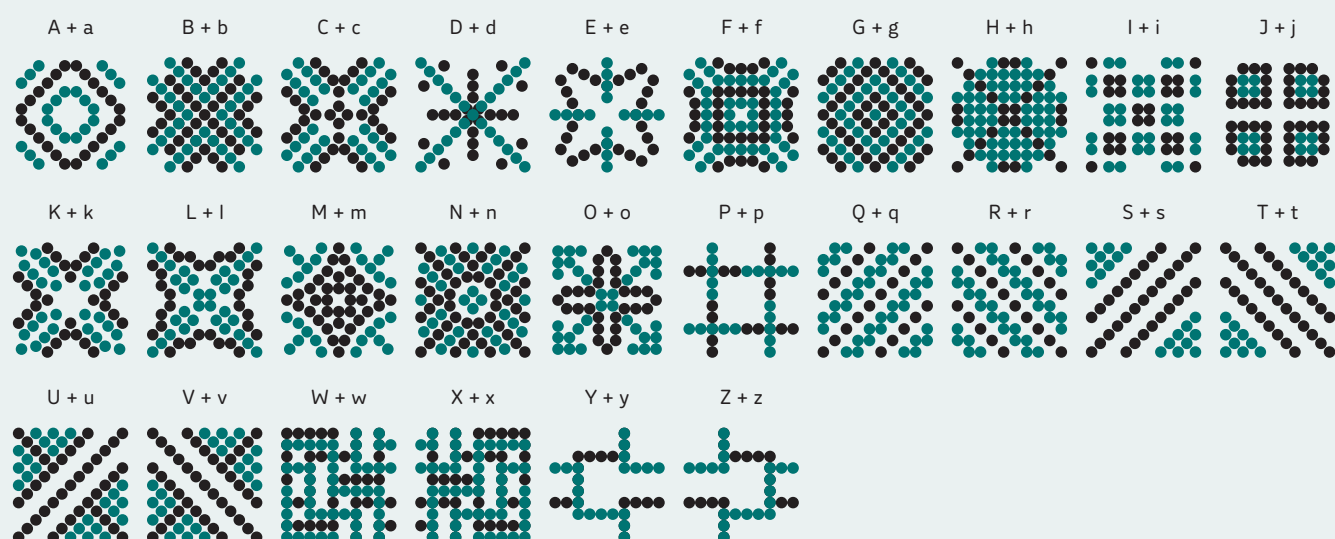
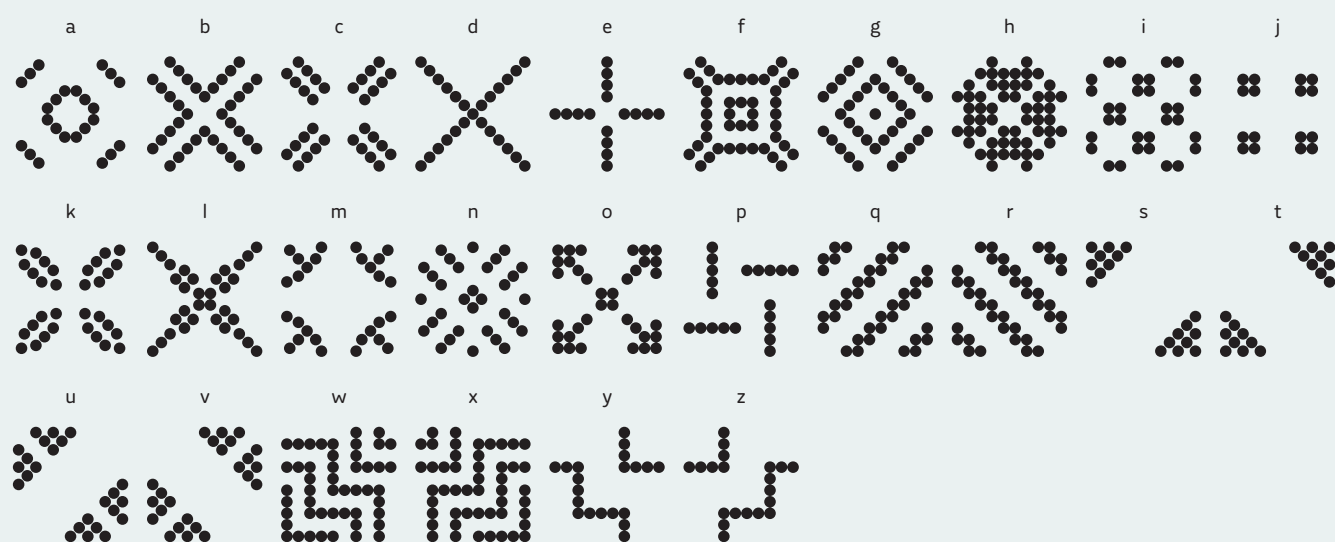
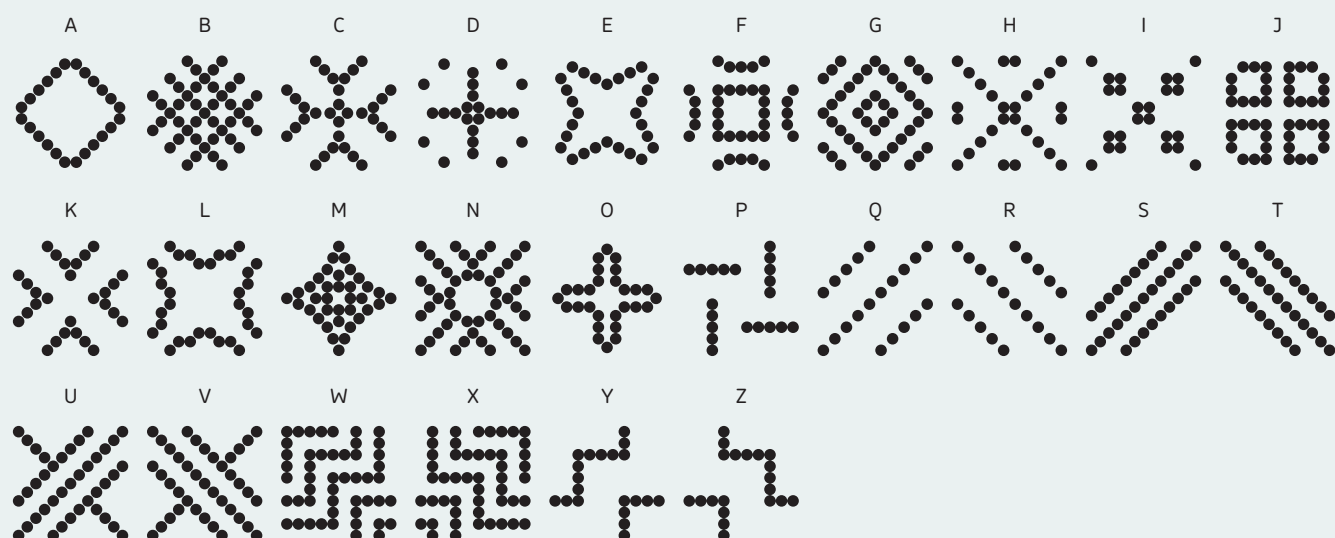
**Outline and Dots:** this is basically Roletta Ornaments Outline with additional dots

**Outline Background:** this font contains background shapes (fillings) for Roletta Ornaments Outline

**Circular:** all ornaments are based on a circle

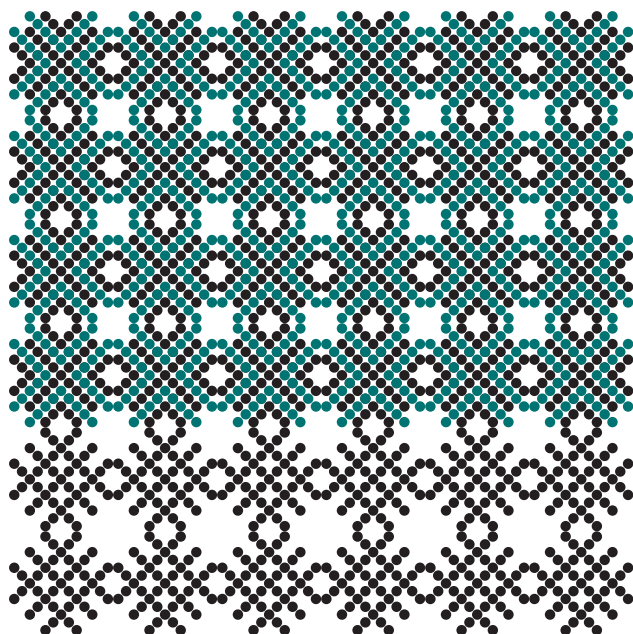
ROLETTA ORNAMENTS | **DOTS** | 18 ptROLETTA ORNAMENTS | **FLORAL** | 18 ptROLETTA ORNAMENTS | **OUTLINES DOTS** | 18 ptROLETTA ORNAMENTS | **OUTLINE** | 18 ptROLETTA ORNAMENTS | **BACKGROUND OUTLINE** | 18 ptROLETTA ORNAMENTS | **CIRCULAR** | 18 pt

## SYSTEM | ROLETTA ORNAMENTS DOTS | 43 pt

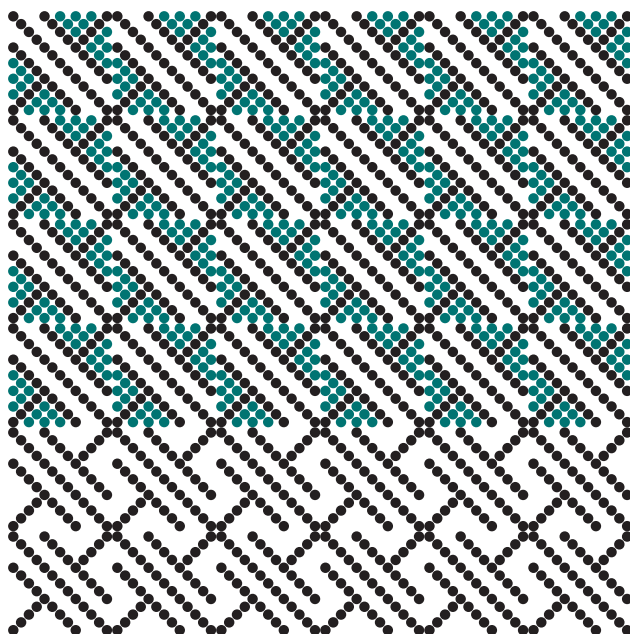




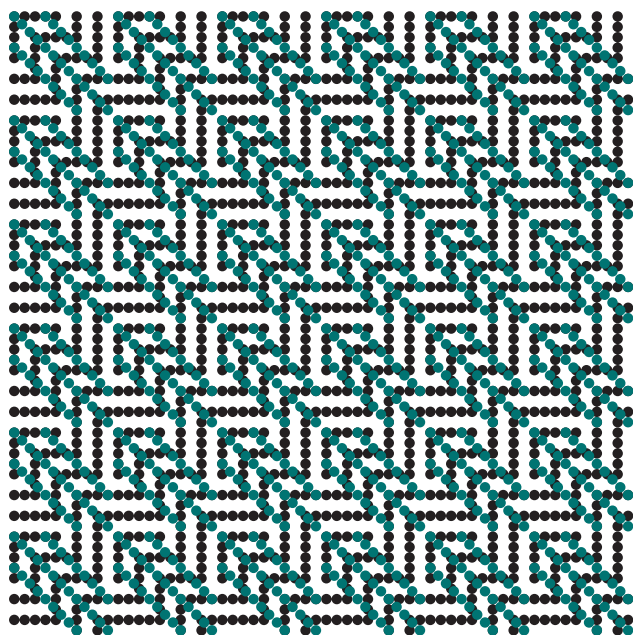
## ROLETTA ORNAMENTS DOTS | 39 pt



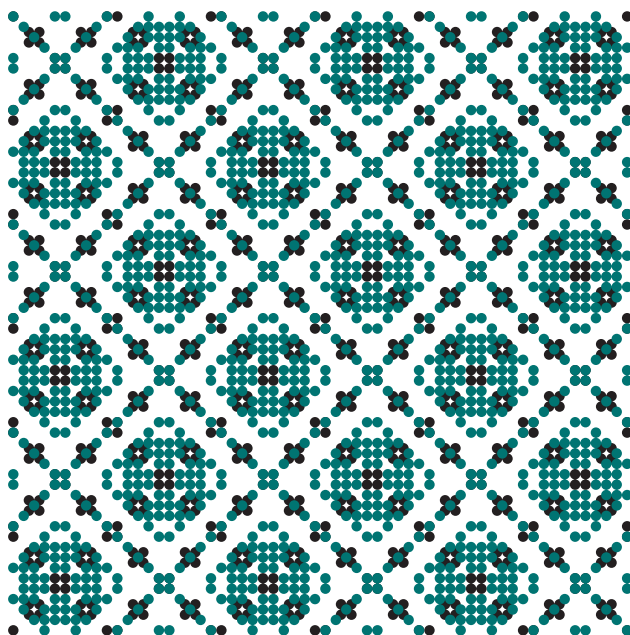
BBBBB + bbbbb



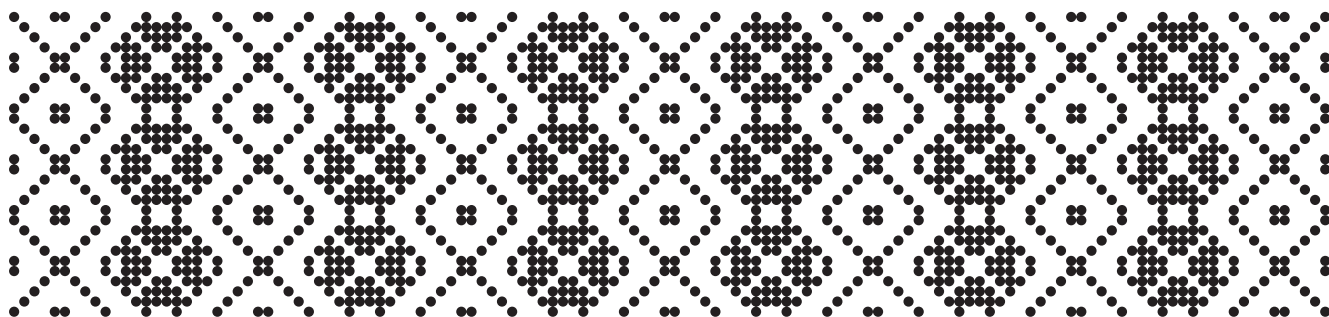
VVVVV + vvvvv



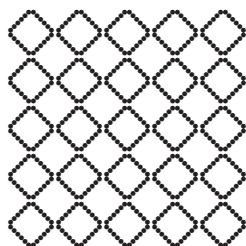
WWWWW + TTTTT



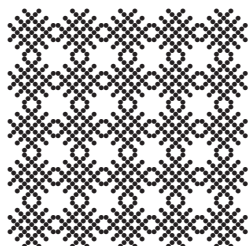
IIIII + HhHhH



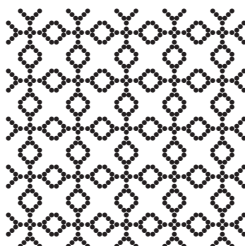
HhHhHhHhHhHh



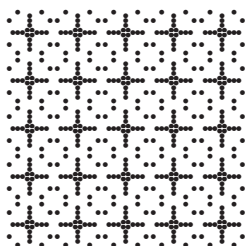
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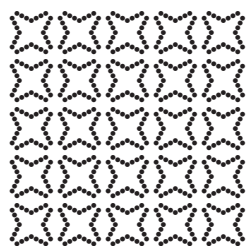
BBBBB



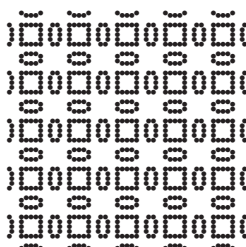
CCCCC



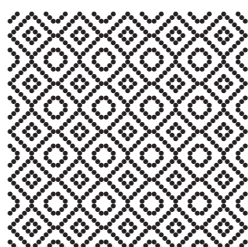
DDDDD



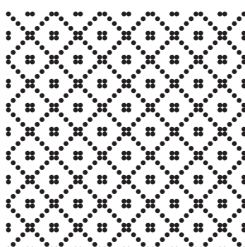
EEEEE



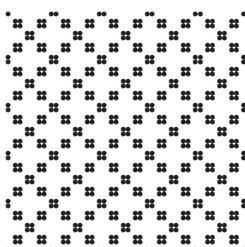
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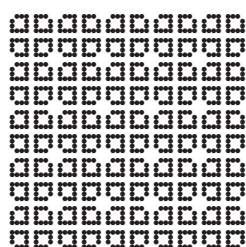
GGGGG



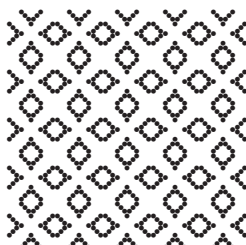
HHHHH



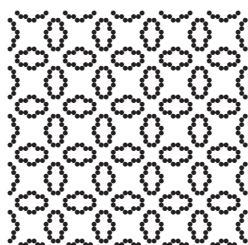
IIIII



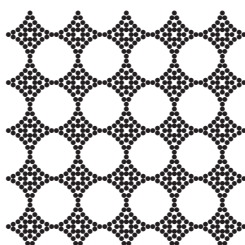
JJJJJ



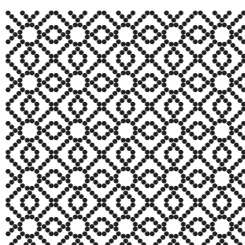
KKKKK



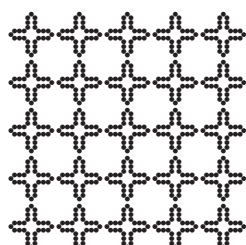
LLLLL



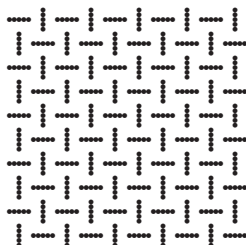
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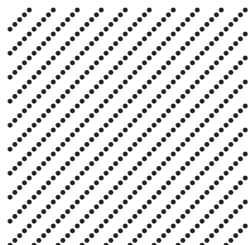
NNNNN



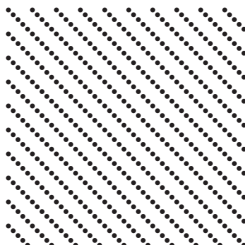
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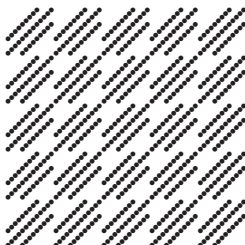
PPPPP



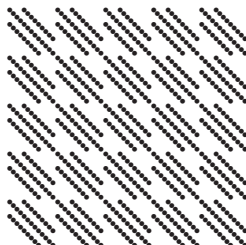
QQQQQ



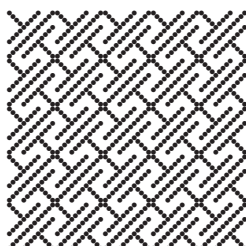
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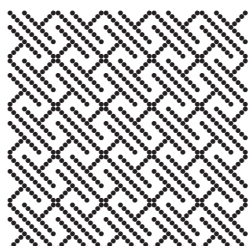
SSSSS



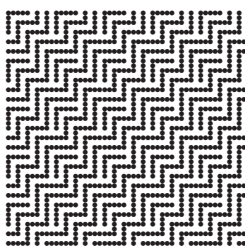
TTTTT



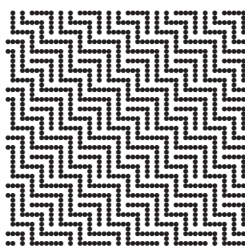
UUUUU



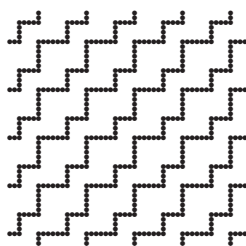
VVVVV



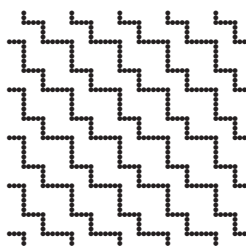
WWWW



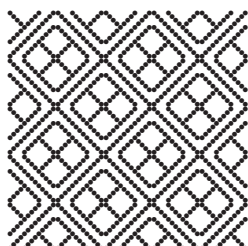
XXXXX



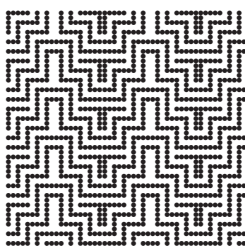
YYYYY



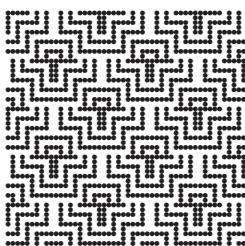
ZZZZZ



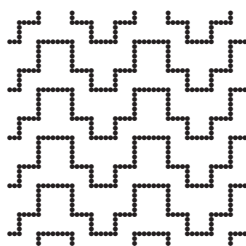
UVUVU + VUVUV



WXXW

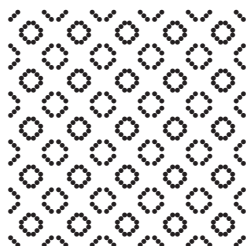


WXXW + XWXX

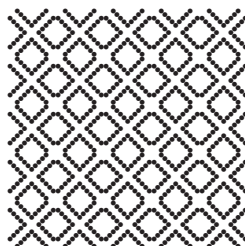


YZY

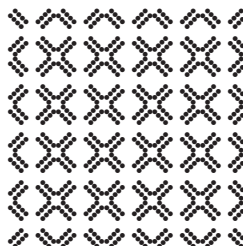




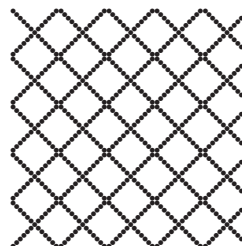
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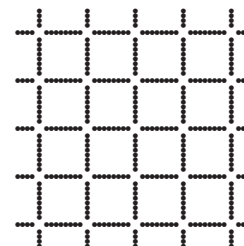
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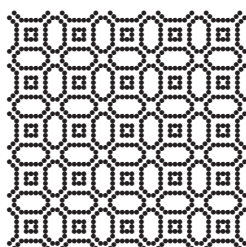
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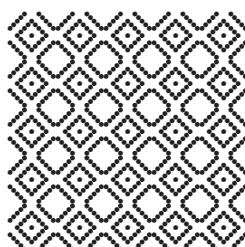
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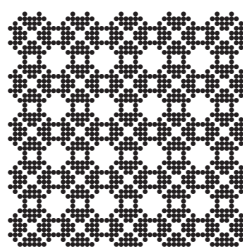
eeee



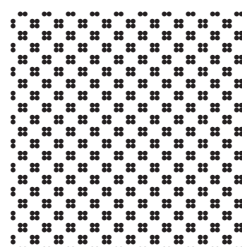
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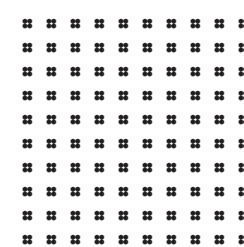
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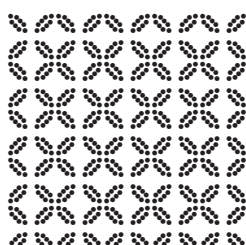
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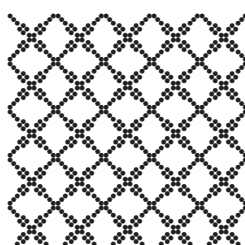
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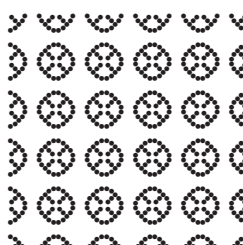
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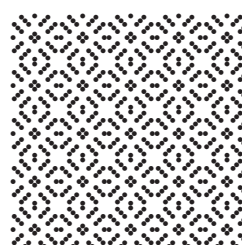
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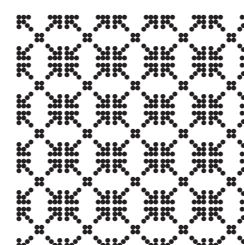
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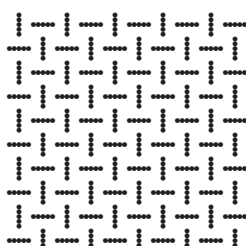
mmmm



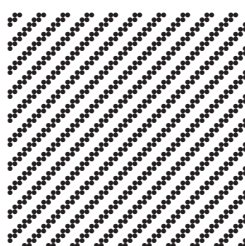
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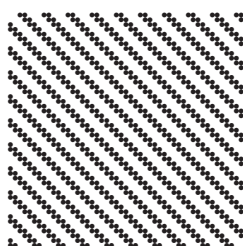
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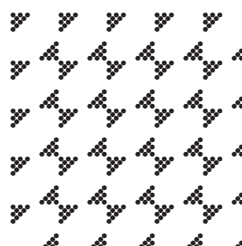
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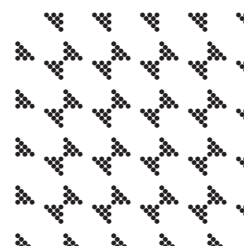
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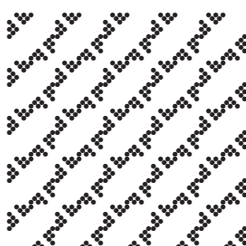
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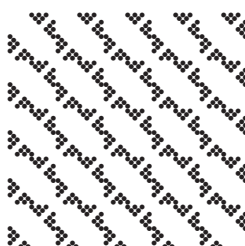
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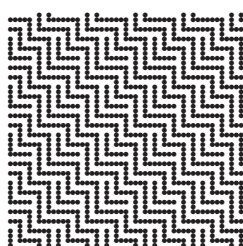
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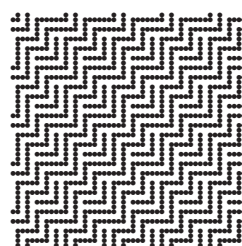
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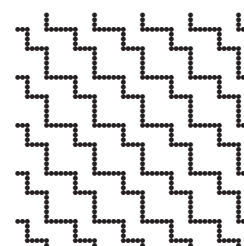
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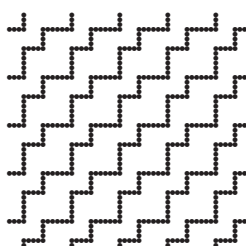
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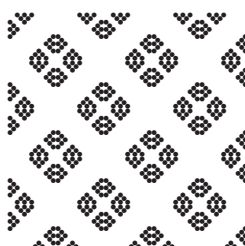
xxxx



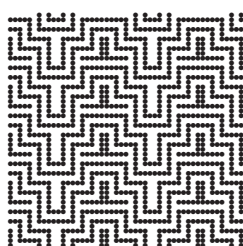
yyyy



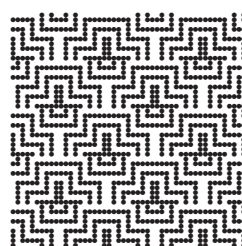
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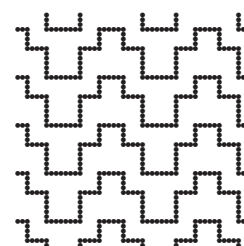
uvuv + vuvu



wxwx

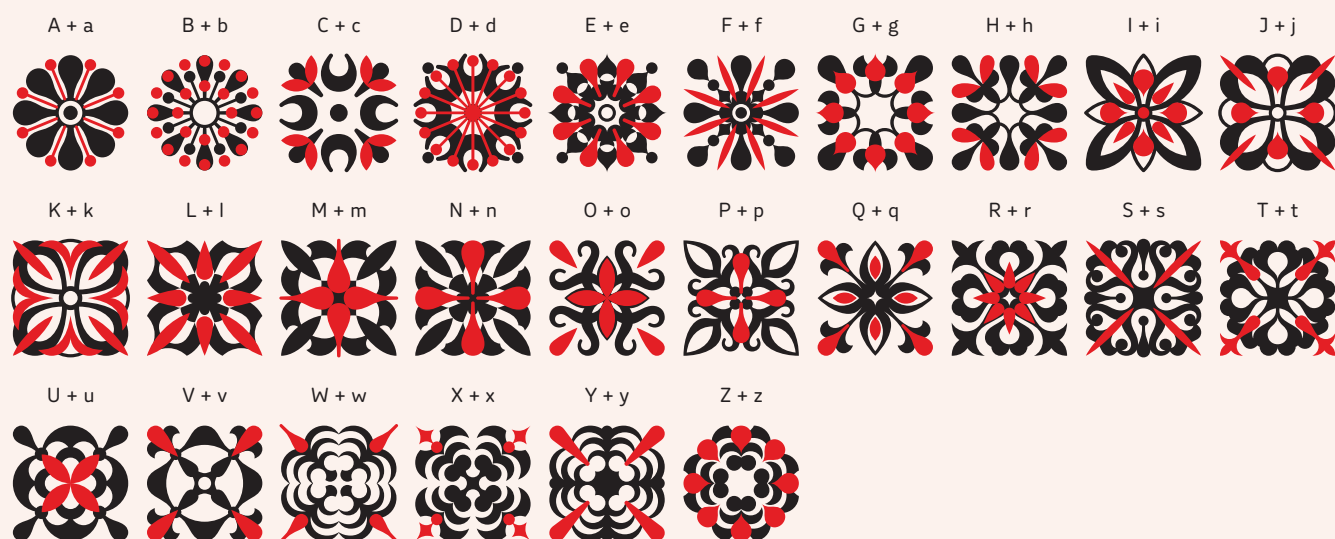
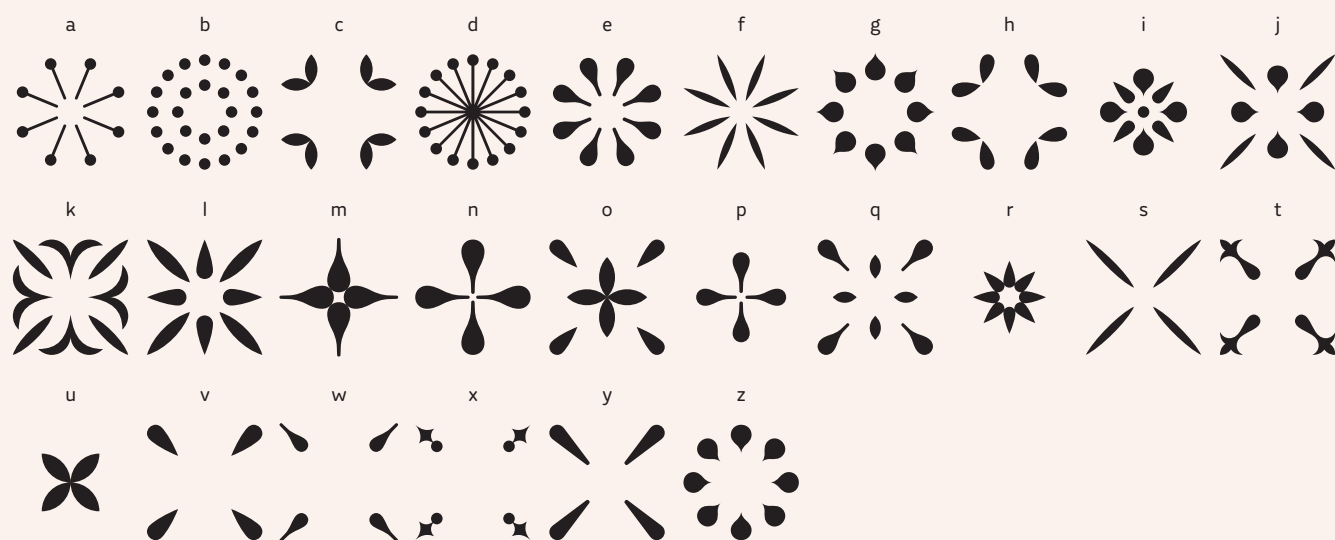
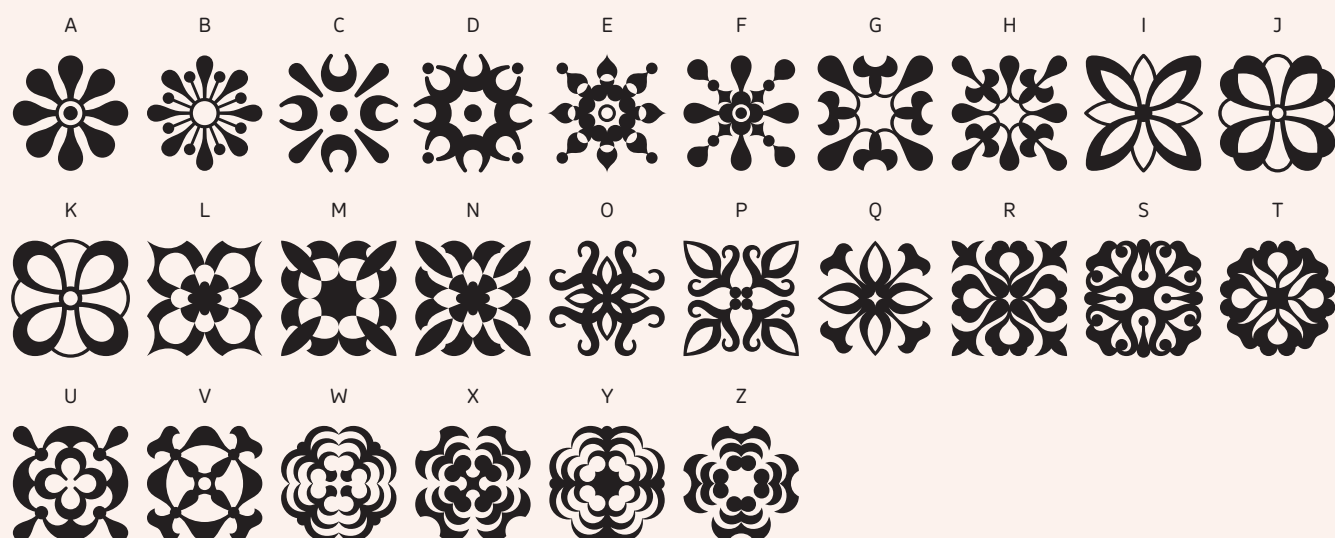


wxwx + xwxw

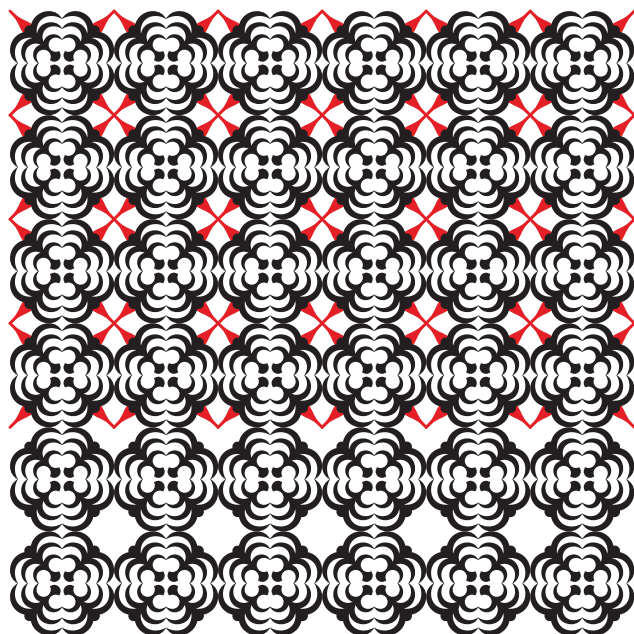


zyzy

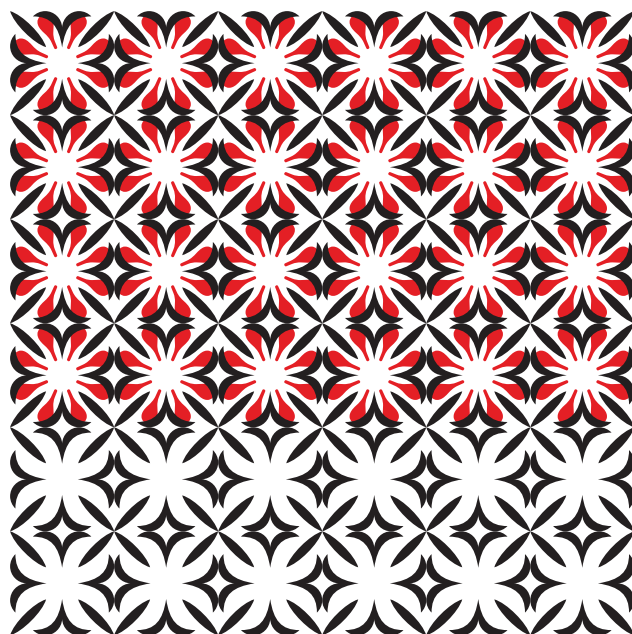
## SYSTEM | ROLETTA ORNAMENTS FLORAL | 43 pt



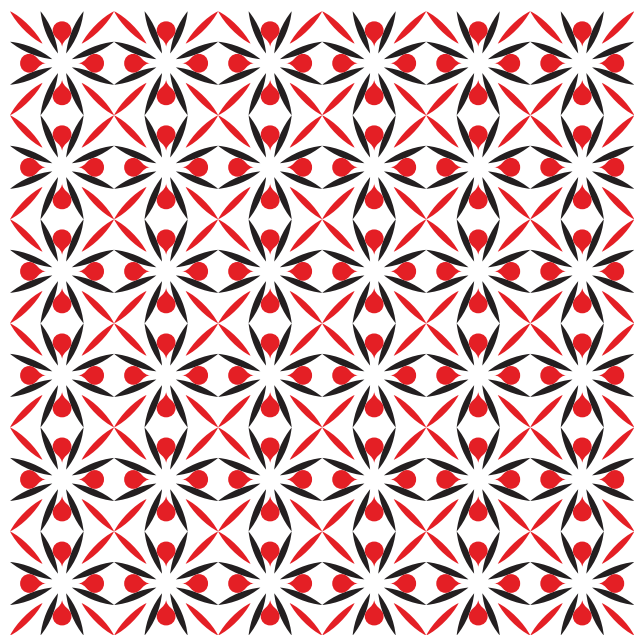
## ROLETTA ORNAMENTS FLORAL | 39 pt



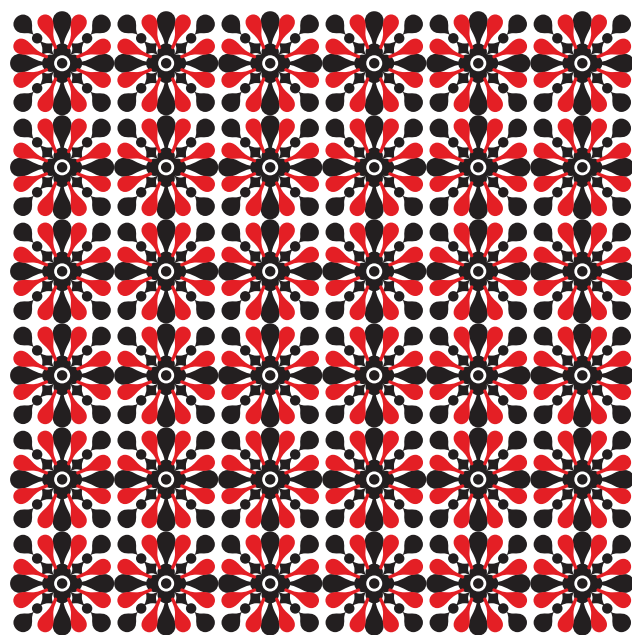
wwwww + WWWW



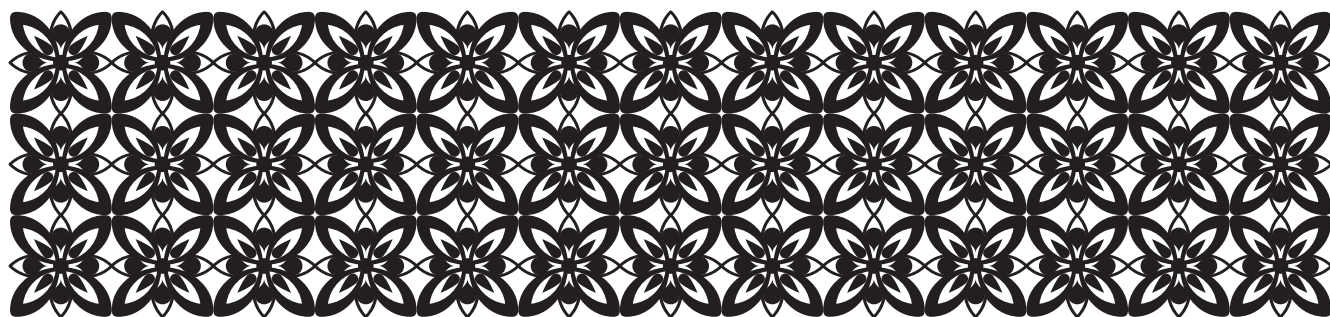
eeee + kkkk



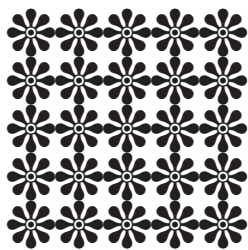
jjjjj + fffff



FFFFF + eeeee



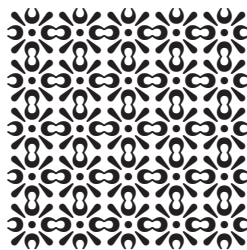
iiiiiiii + llllllll



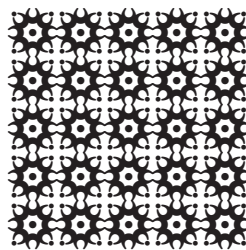
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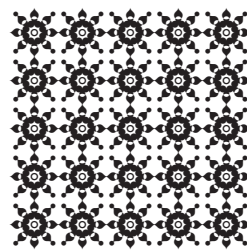
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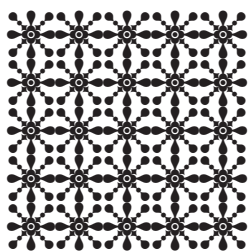
CCCCC



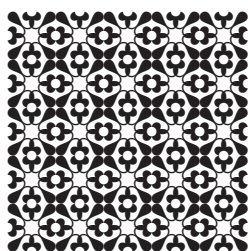
DDDDD



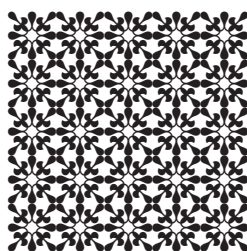
EEEE



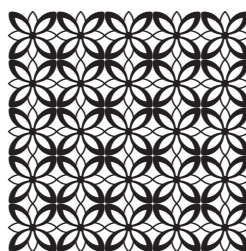
FFFFF



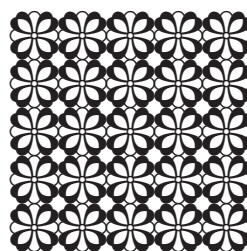
GGGGG



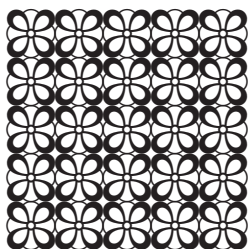
HHHHH



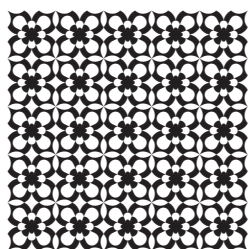
IIIII



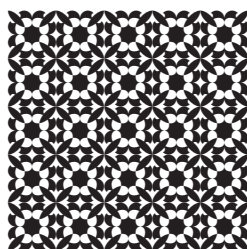
JJJJJ



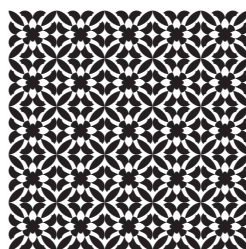
KKKKK



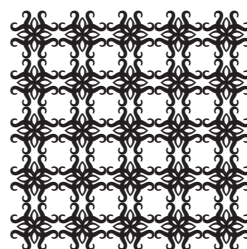
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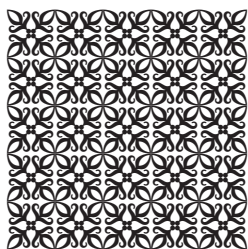
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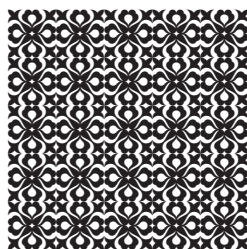
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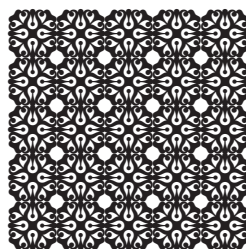
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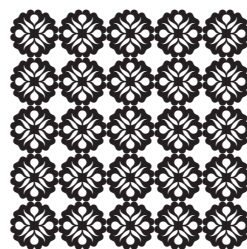
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RRRRR



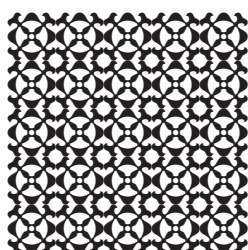
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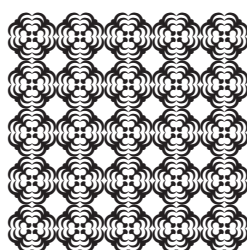
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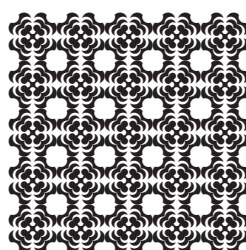
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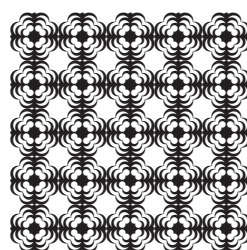
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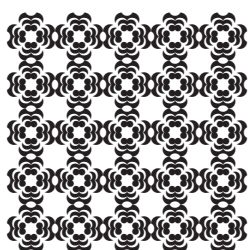
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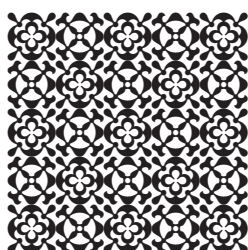
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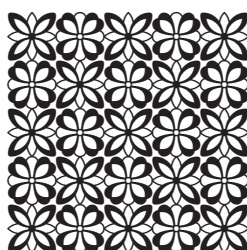
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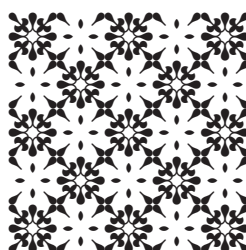
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UVUVU + VUVUV



IJJI + JIJJ

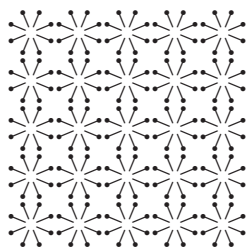


HqHqH + qHqHq

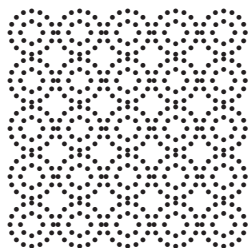


PwPwP + wPwPw





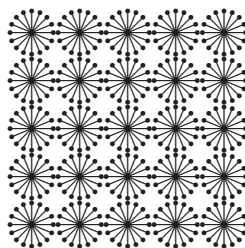
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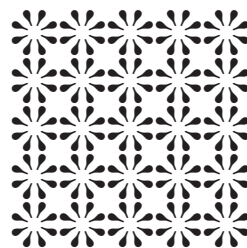
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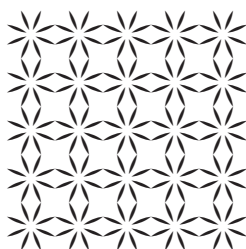
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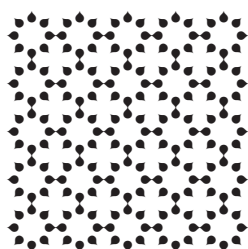
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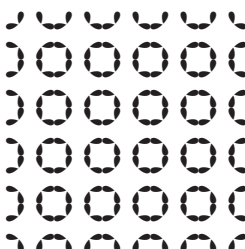
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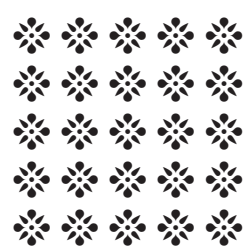
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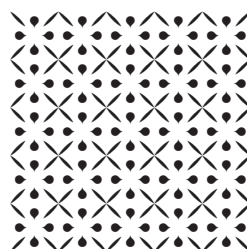
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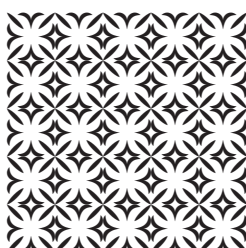
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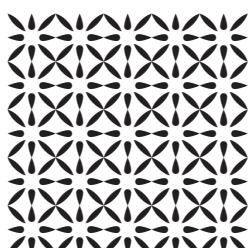
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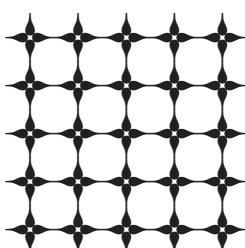
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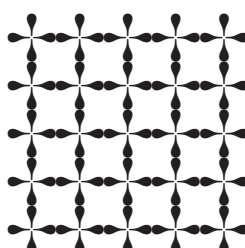
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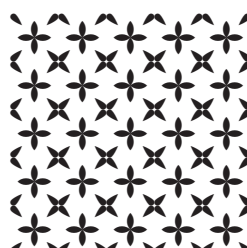
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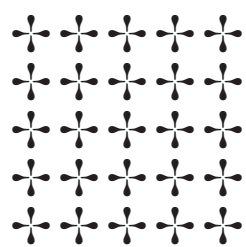
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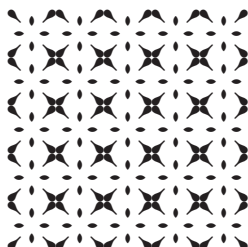
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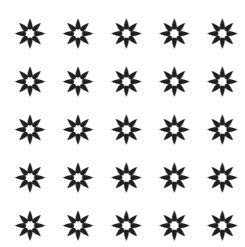
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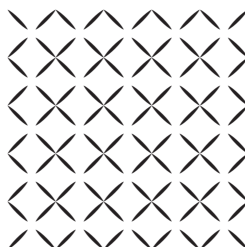
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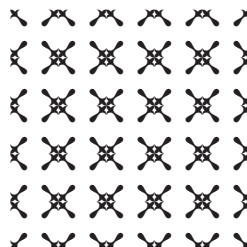
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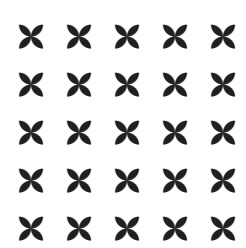
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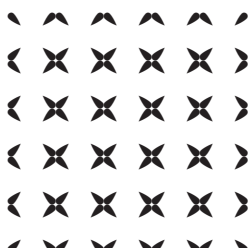
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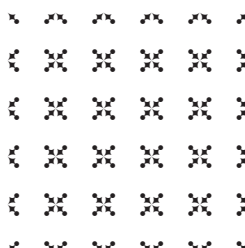
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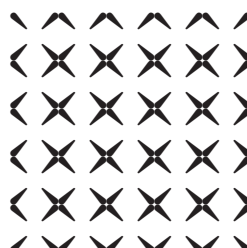
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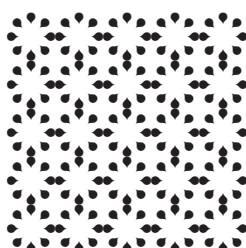
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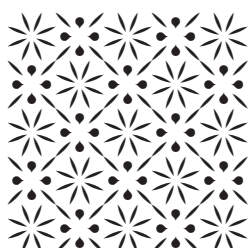
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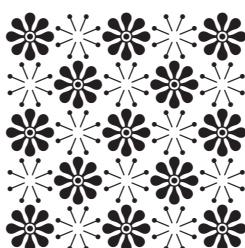
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zzzzz



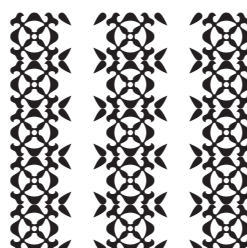
fj fjf + jf fj



AaAaA + aAaAa

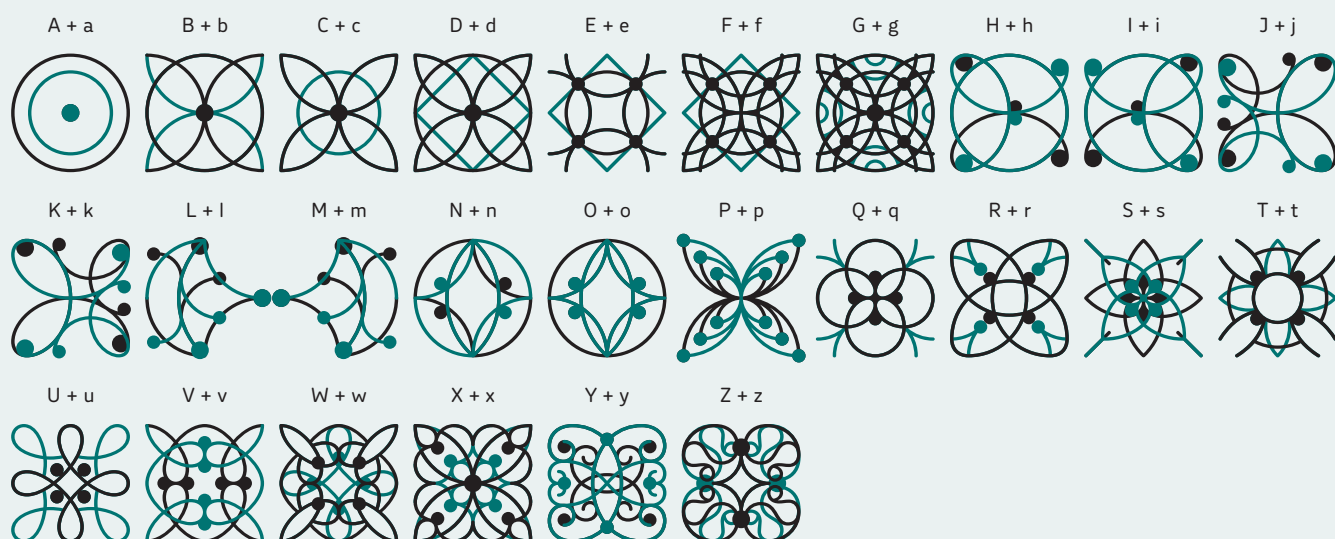
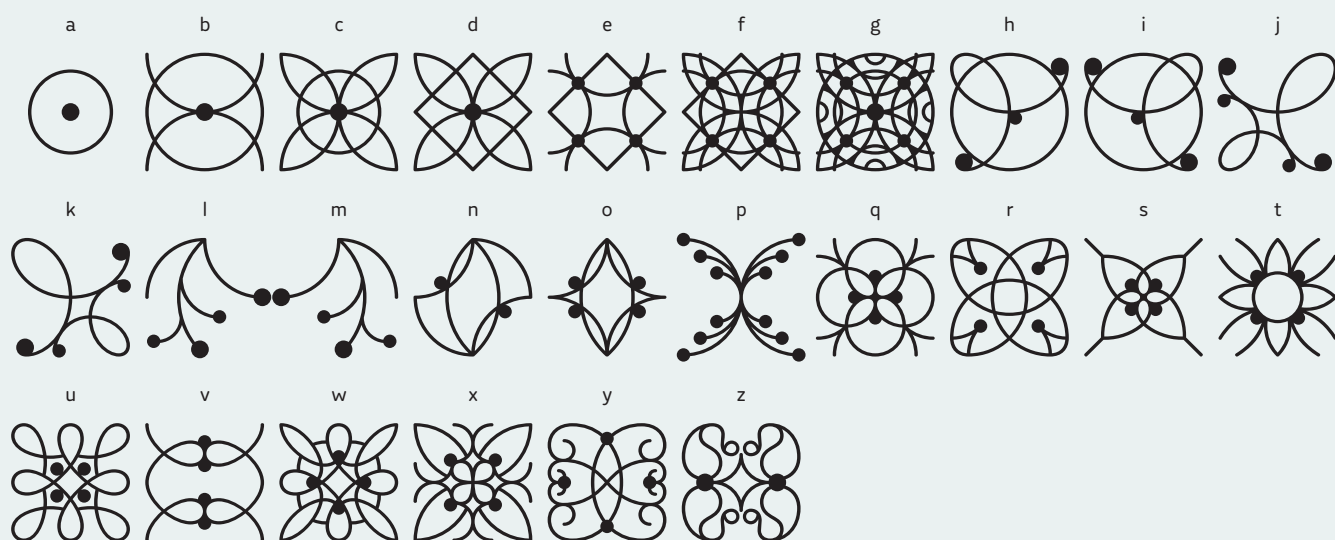
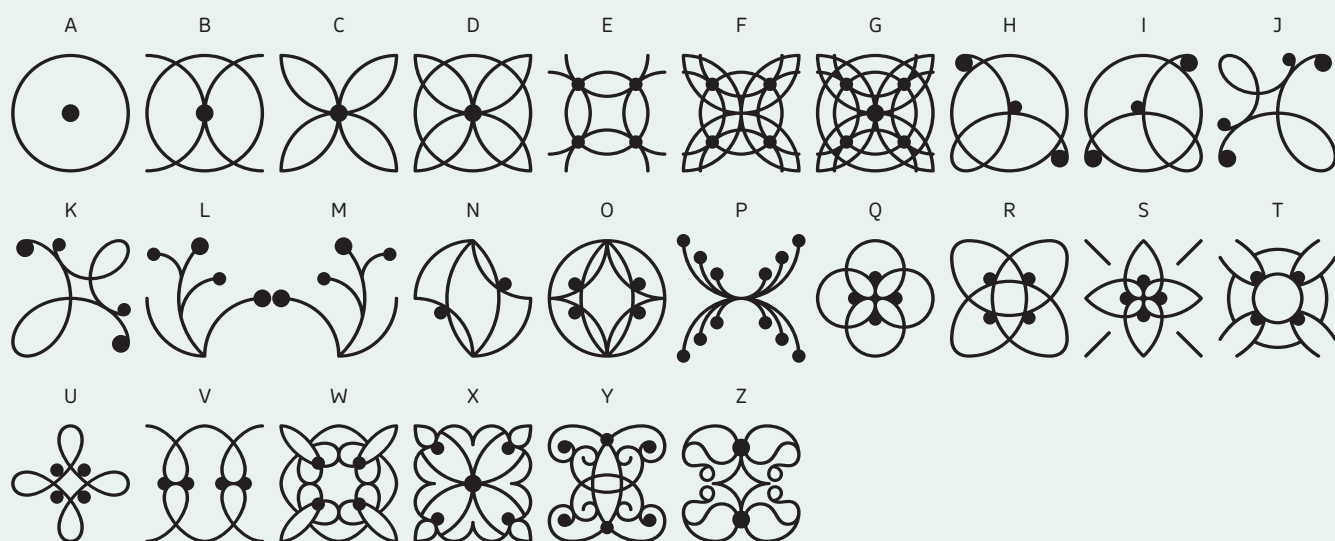


QqQqQ + qQqQq

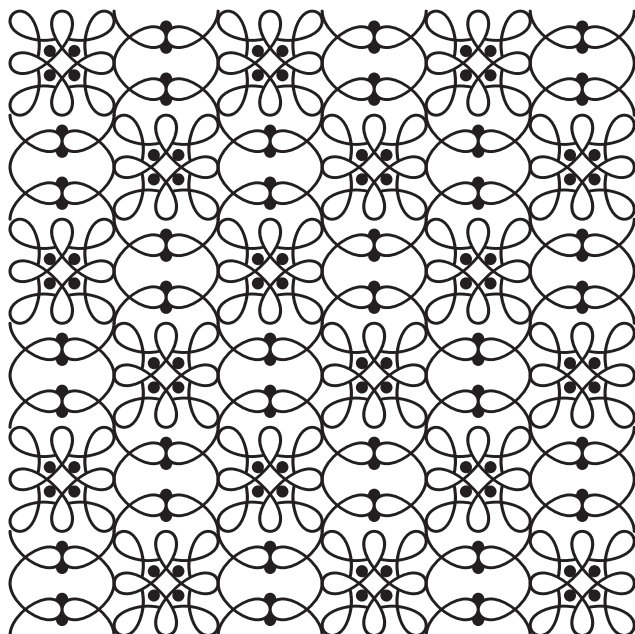


VvVvV

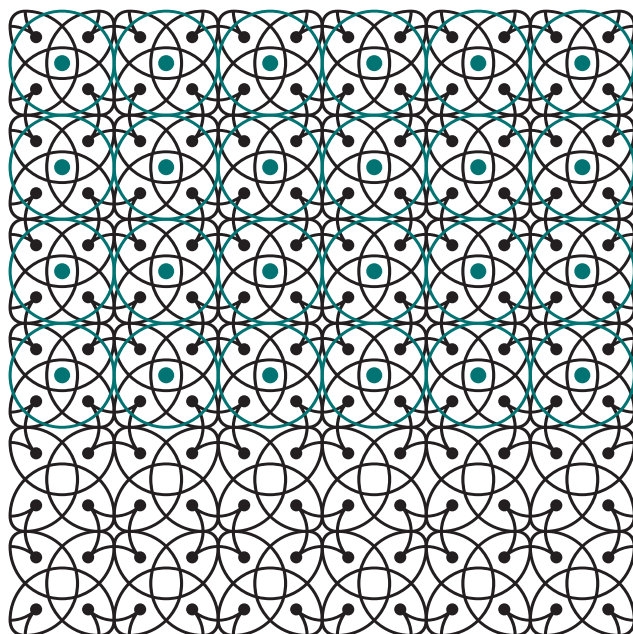
SYSTEM | ROLETTA ORNAMENTS OUTLINE DOTS | 43 pt



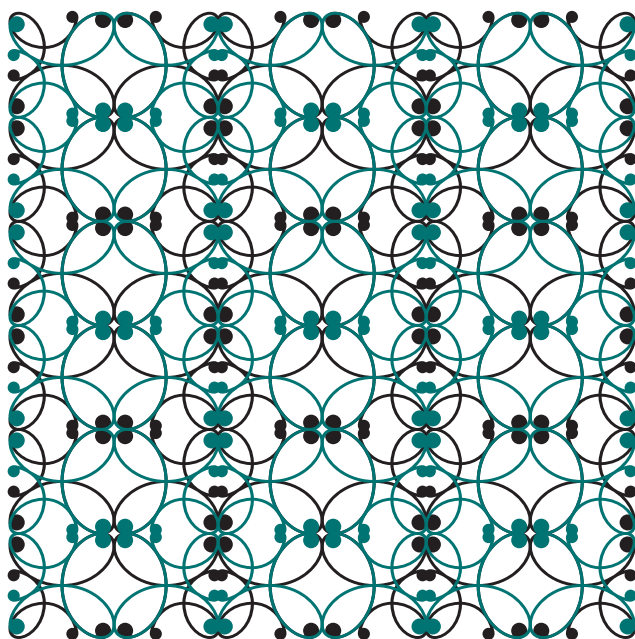
ROLETTA ORNAMENTS OUTLINE DOTS | 39 pt



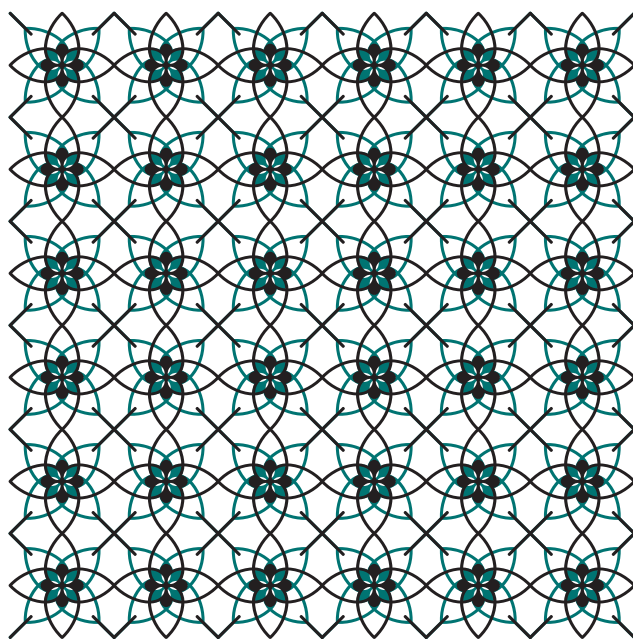
uvuvuv + vuvuvu



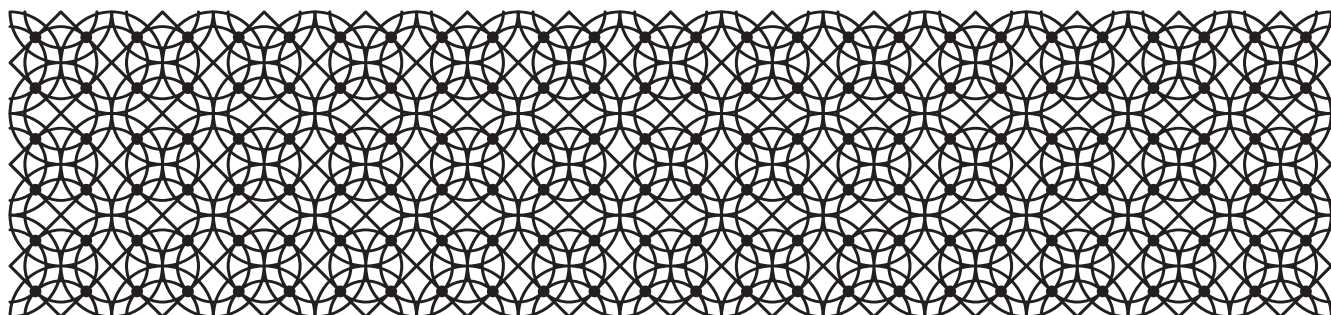
rrrrrr + AAAAAA



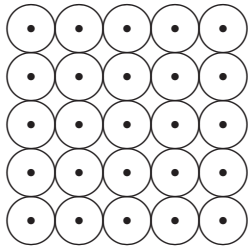
JKJKJK + jkjkjk + jkjkjk + JKJKJK



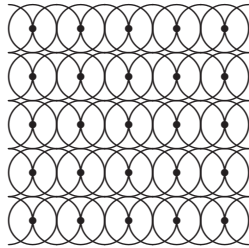
ssssss + SSSSSS



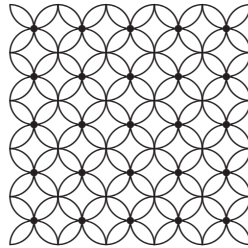
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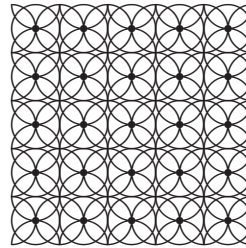
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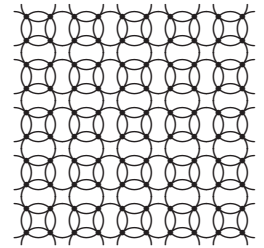
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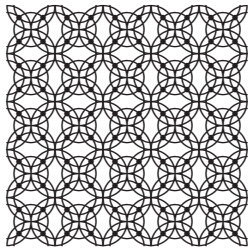
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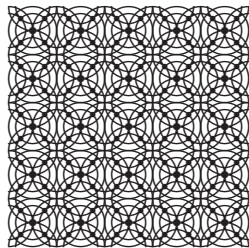
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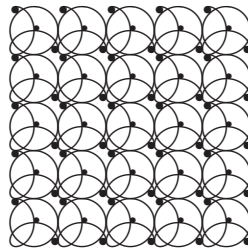
EEEE



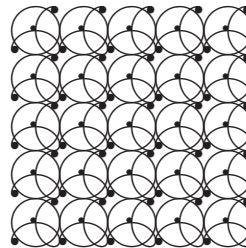
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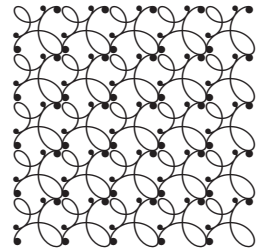
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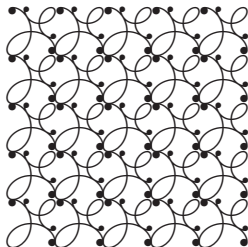
HHHHH



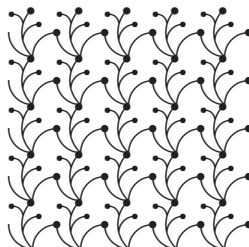
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JJJJJ



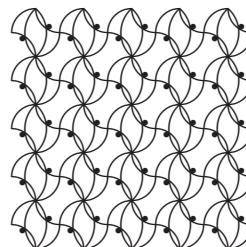
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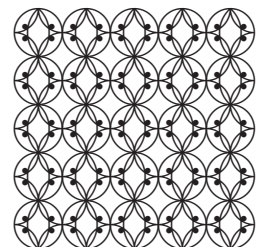
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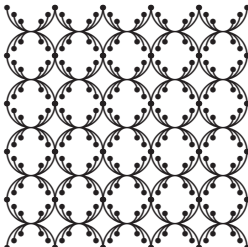
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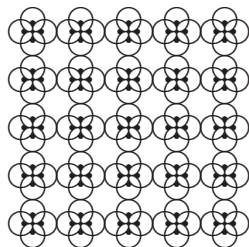
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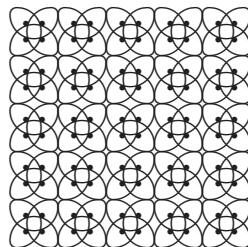
OOOOO



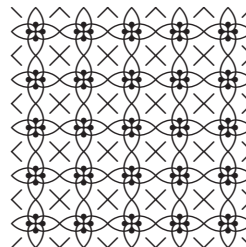
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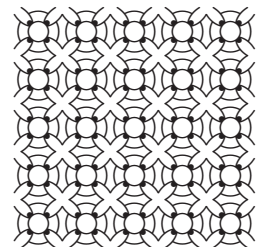
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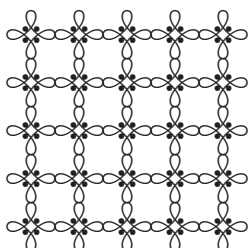
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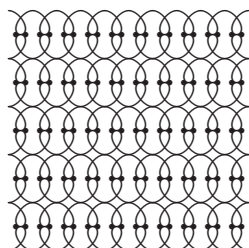
SSSSS



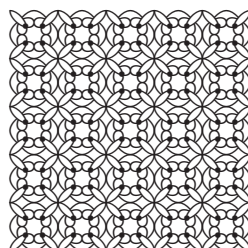
TTTTT



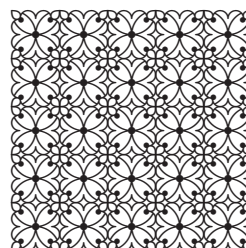
UUUUU



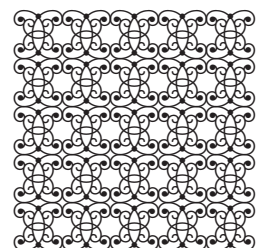
VVVVV



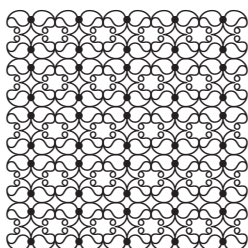
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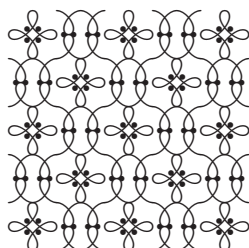
XXXXX



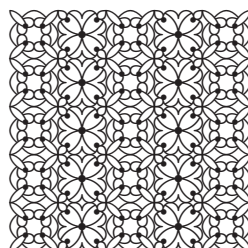
YYYYY



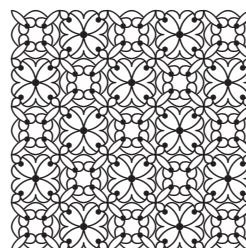
ZZZZZ



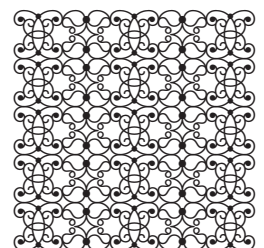
UVUVU + VUVUV



WXXW

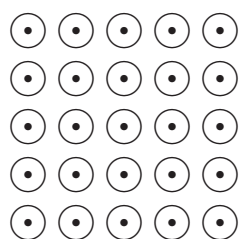


WXXW + XWXX

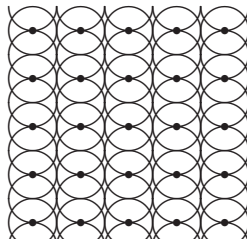


YZYZY

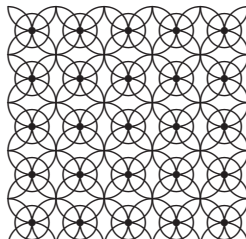




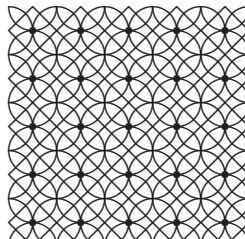
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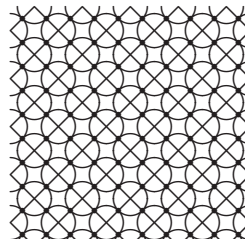
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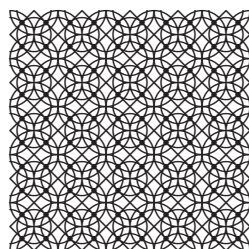
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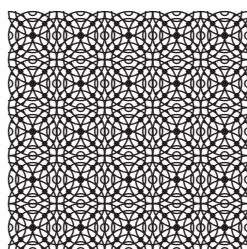
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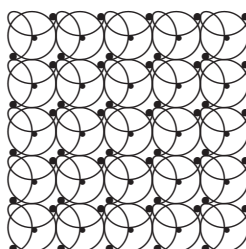
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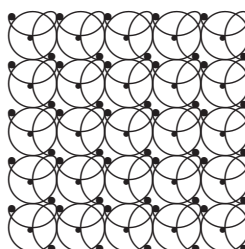
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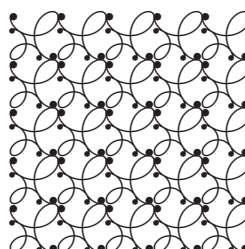
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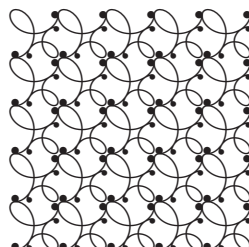
hhhh



iiii



jjjj



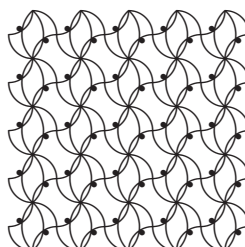
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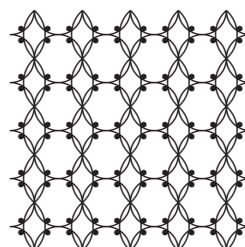
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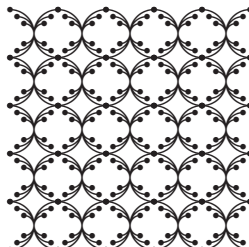
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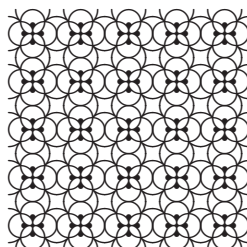
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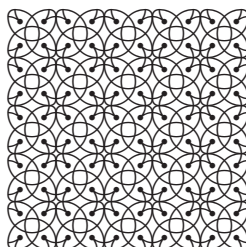
oooo



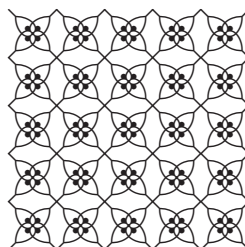
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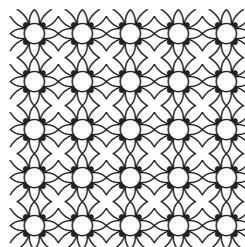
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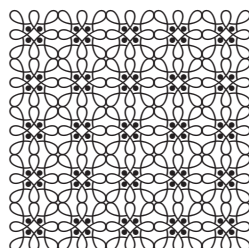
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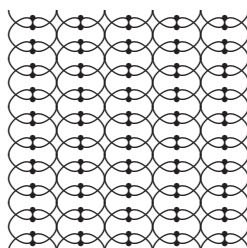
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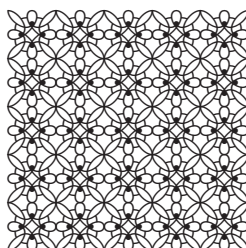
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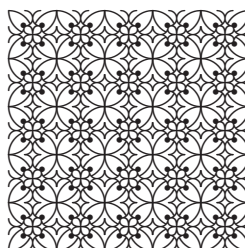
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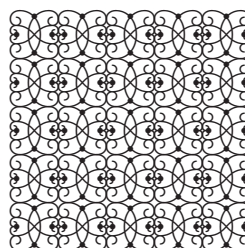
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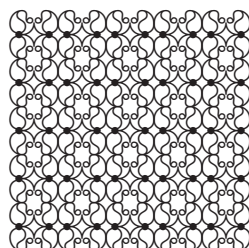
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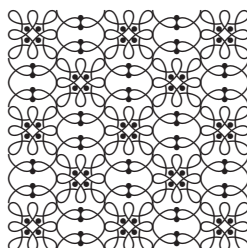
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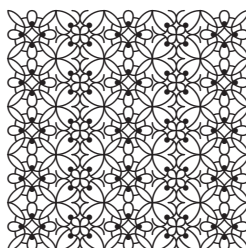
yyyy



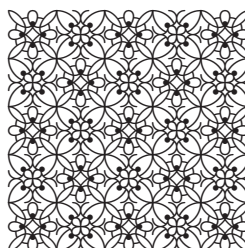
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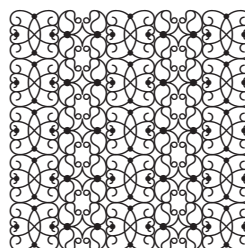
uvuv + vuvv



wxwx

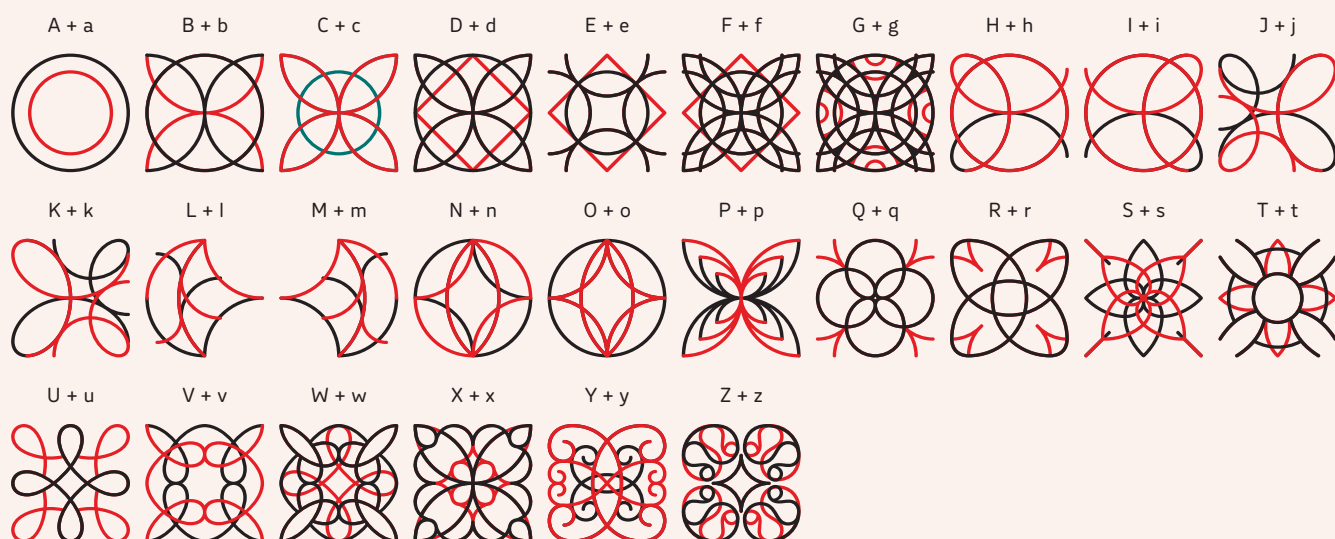
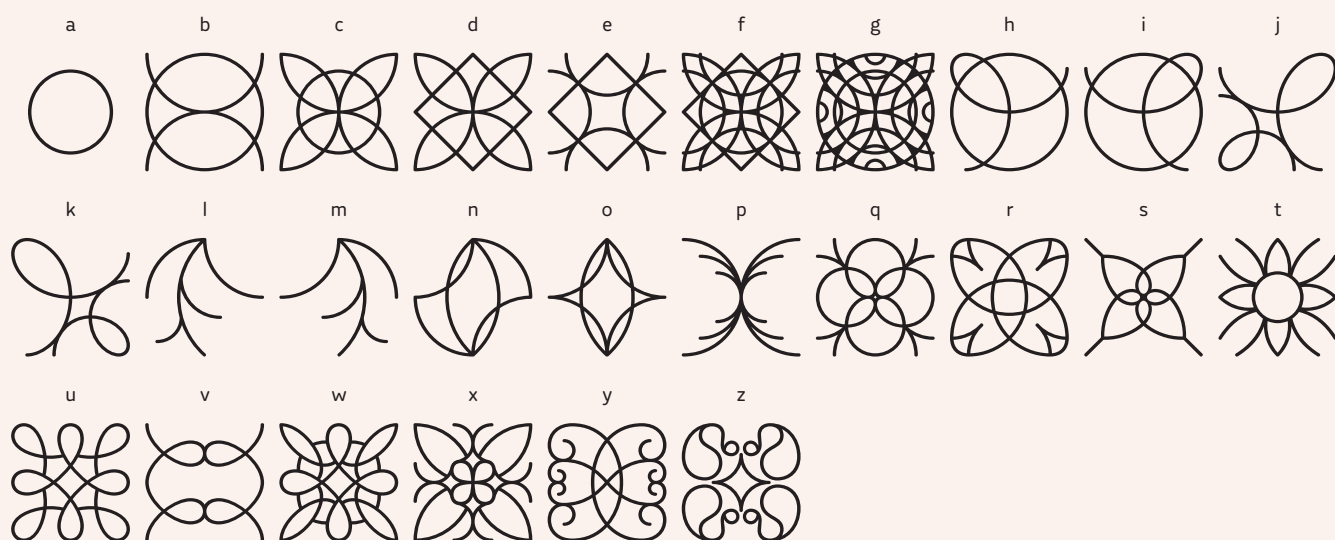
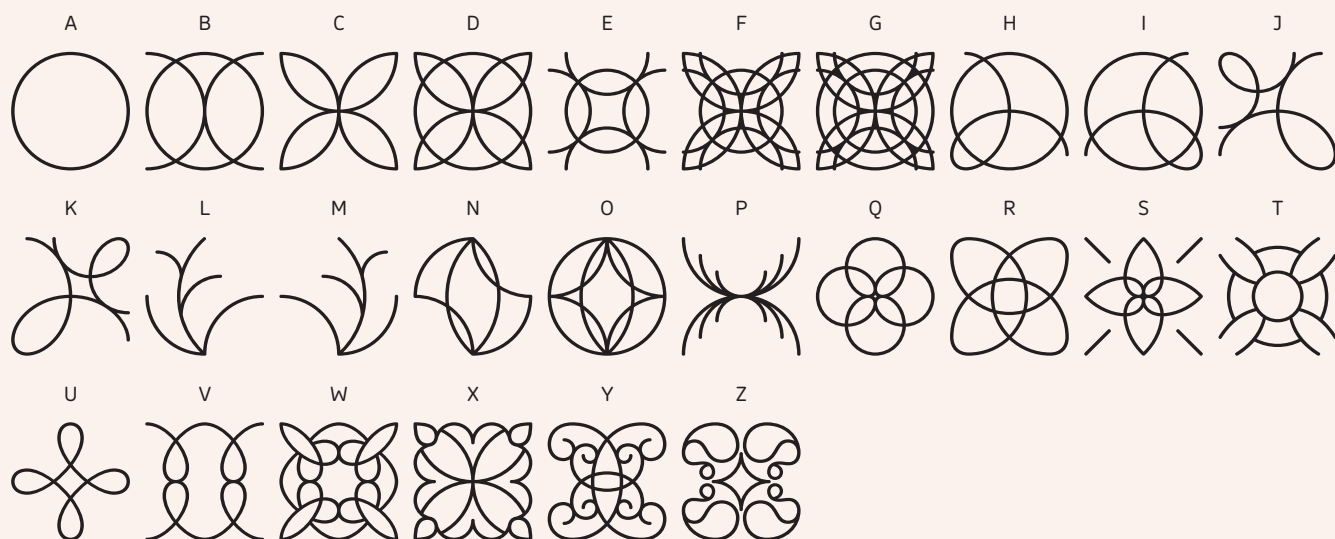


wxwx + xwxw

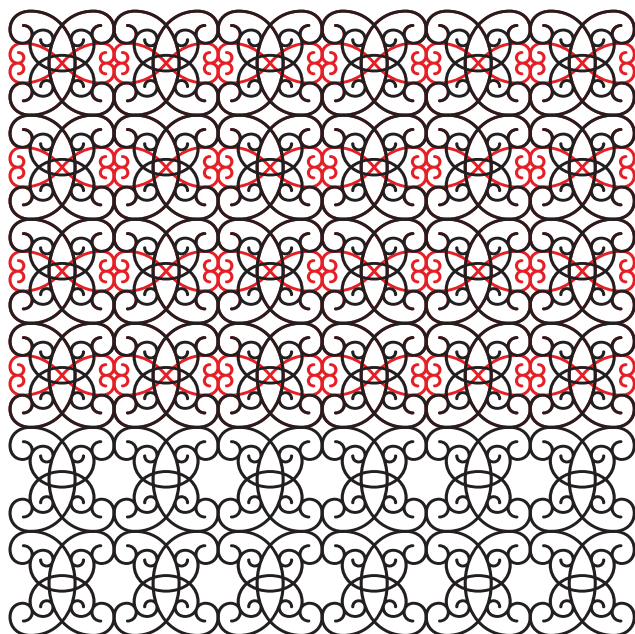


zyzy

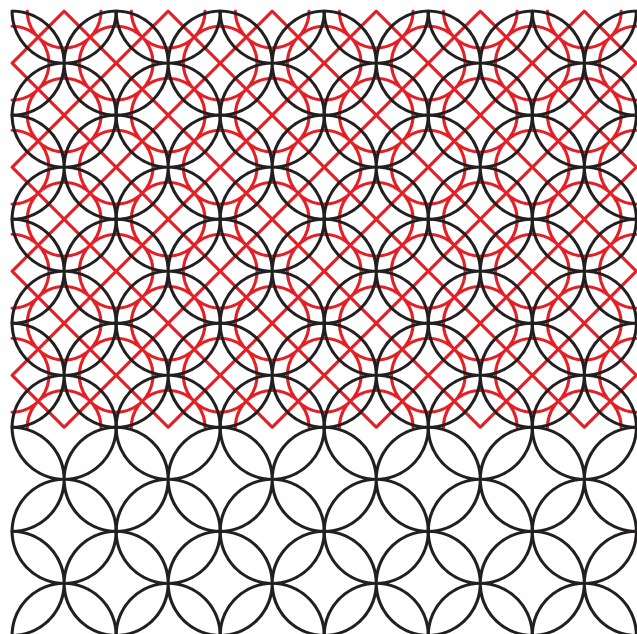
## SYSTEM | ROLETTA ORNAMENTS OUTLINE | 43 pt



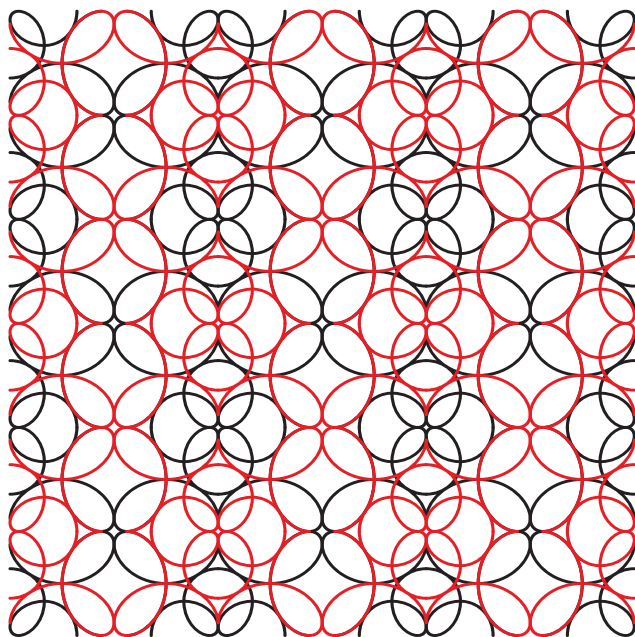
ROLETTA ORNAMENTS OUTLINE | 39 pt



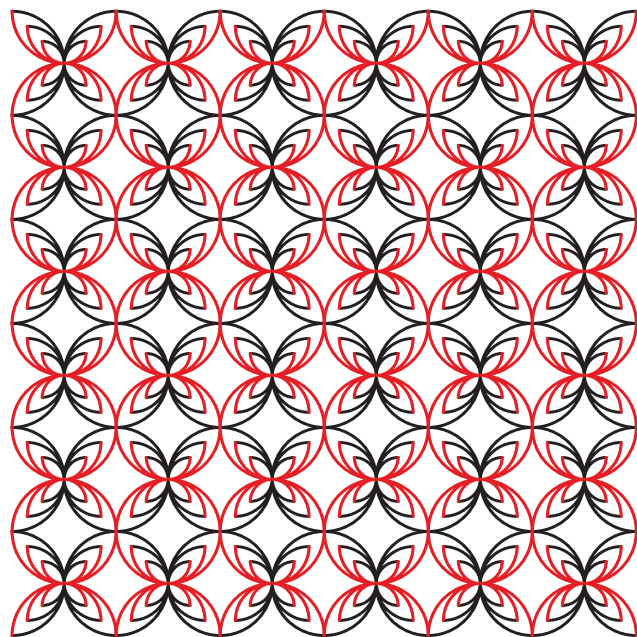
yyyyyy + YYYYYY



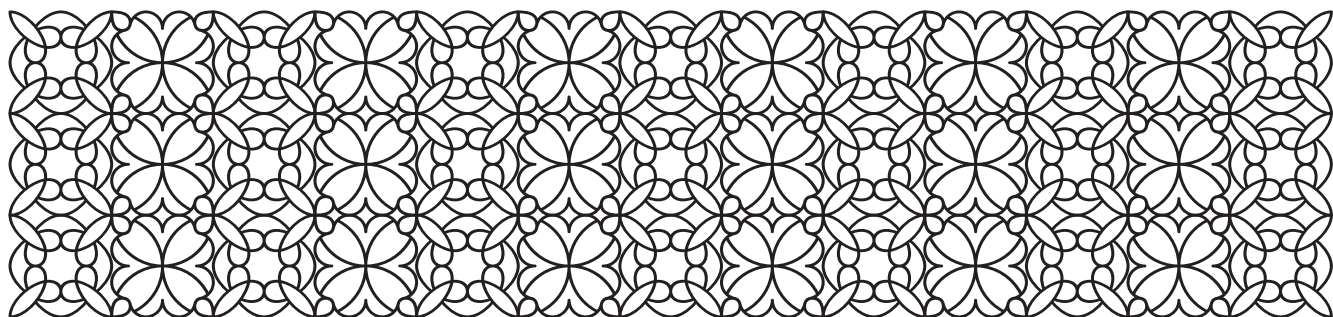
eeeeee + CCCCCC



JKJKJK + jkjkkj + jkjkjk + JKJKJK

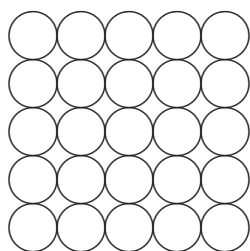


pppppp + PPPPPP

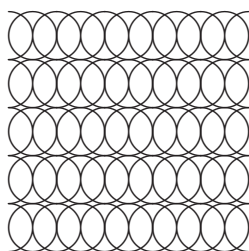


WXWXWXWXWXW

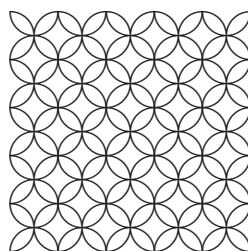




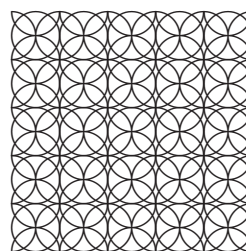
AAAAA



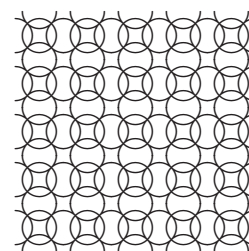
BBBBB



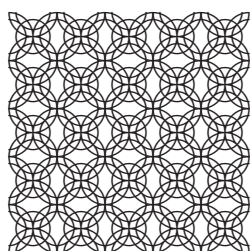
CCCCC



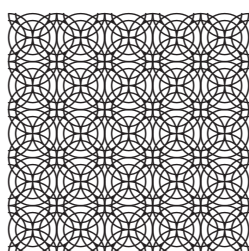
DDDDD



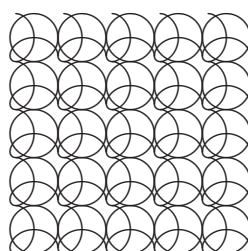
EEEEE



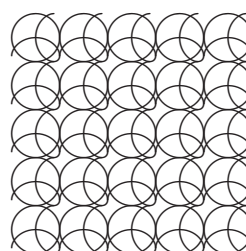
FFFFF



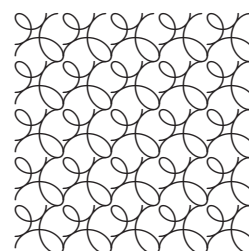
GGGGG



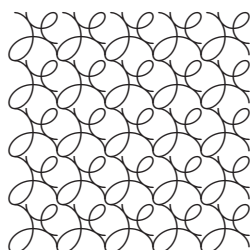
HHHHH



IIIII



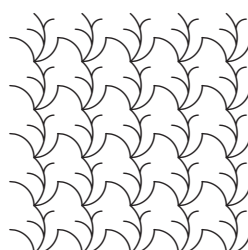
JJJJJ



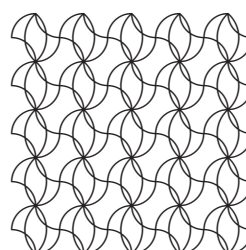
KKKKK



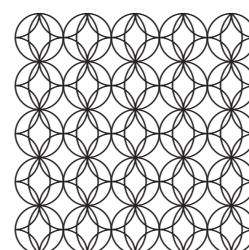
LLLLL



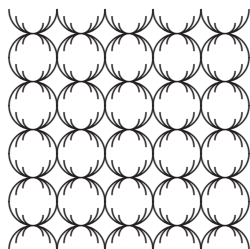
MMMMM



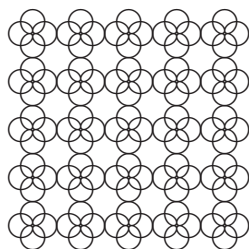
NNNNN



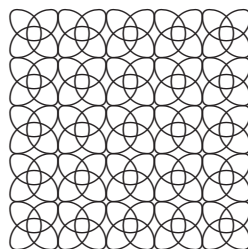
OOOOO



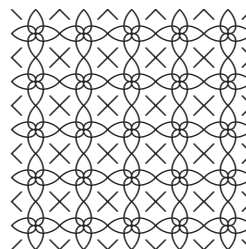
PPPPP



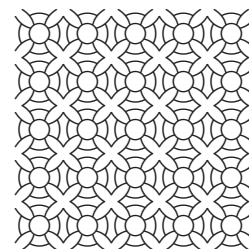
QQQQQ



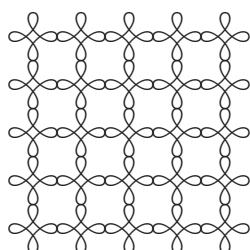
RRRRR



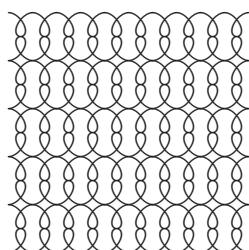
SSSSS



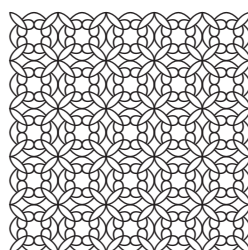
TTTTT



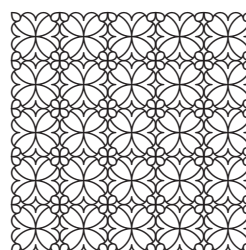
UUUUU



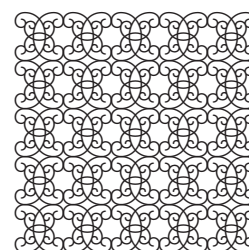
VVVVV



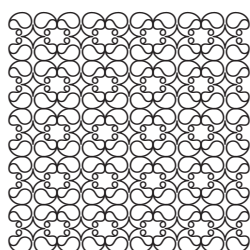
WWWWW



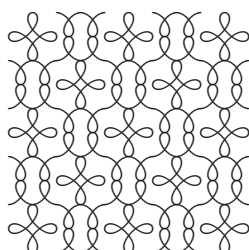
XXXXX



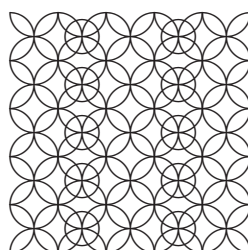
YYYYY



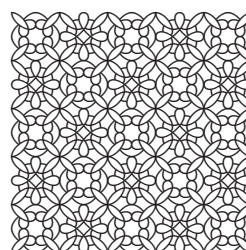
ZZZZZ



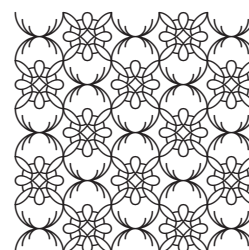
UVUVU + VUVUV



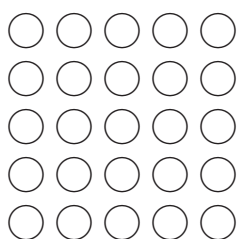
CcCcC + CcCcC



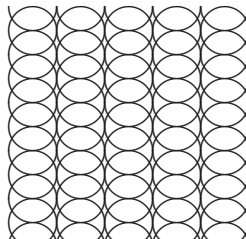
WwWwW + wWwWw



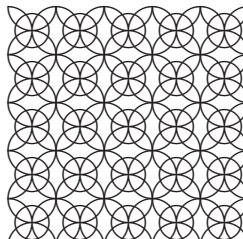
PwPwP + wPwPw



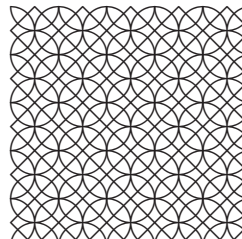
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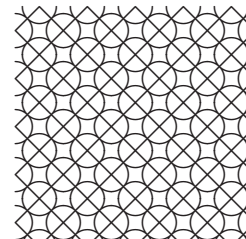
bbbbb



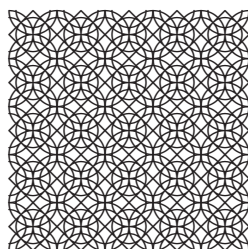
ccccc



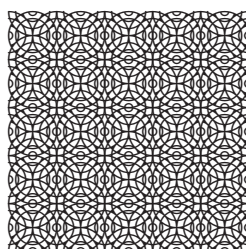
ddddd



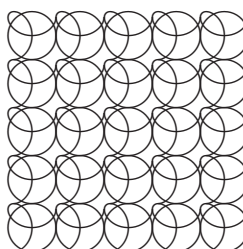
eeeeee



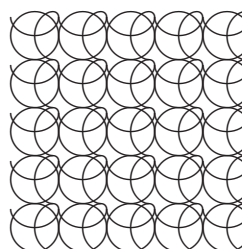
ffffff



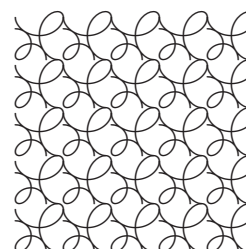
ggggg



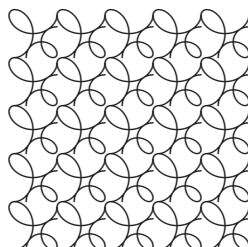
hhhhh



iiiiii



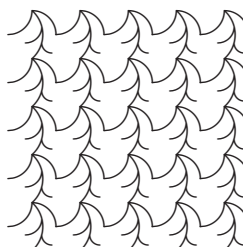
jjjjj



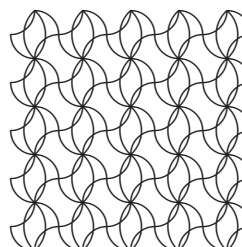
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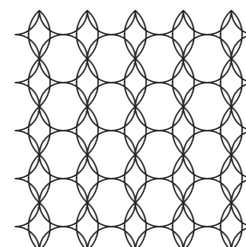
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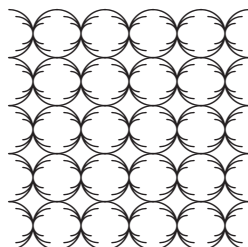
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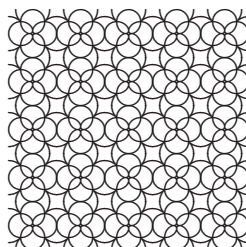
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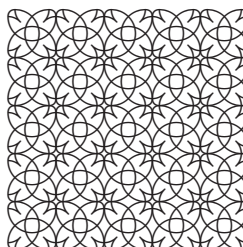
ooooo



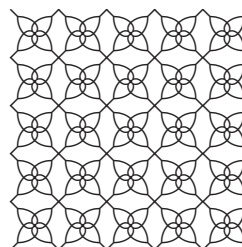
ppppp



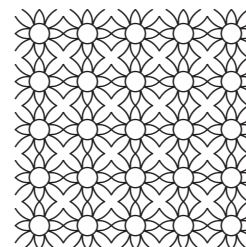
qqqqq



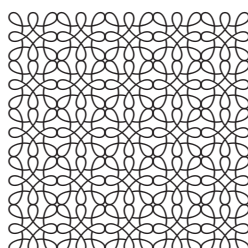
rrrrr



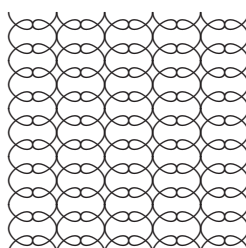
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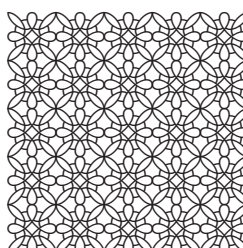
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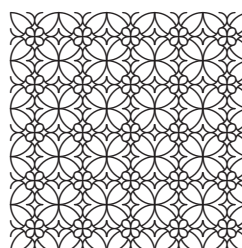
uuuuu



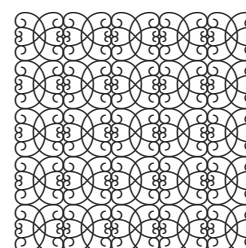
vvvvv



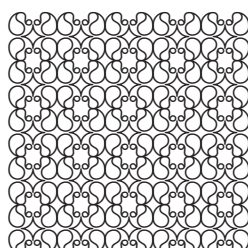
wwwww



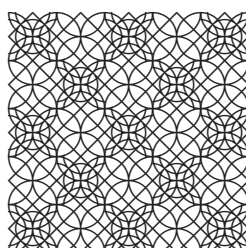
xxxxx



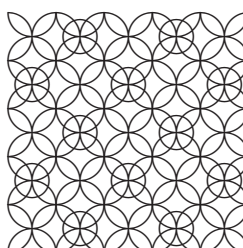
yyyyy



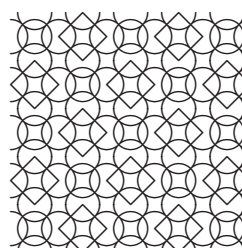
zzzzz



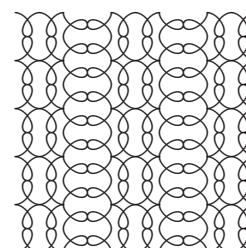
fdfdf + dfdfd



CcCcC + cCcCc

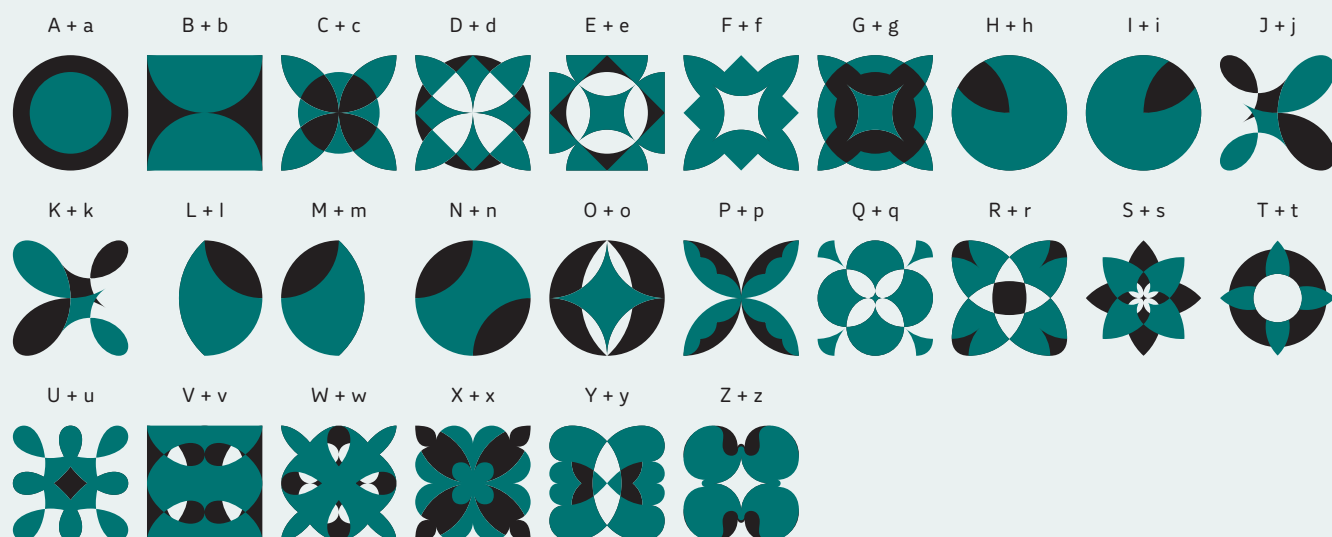
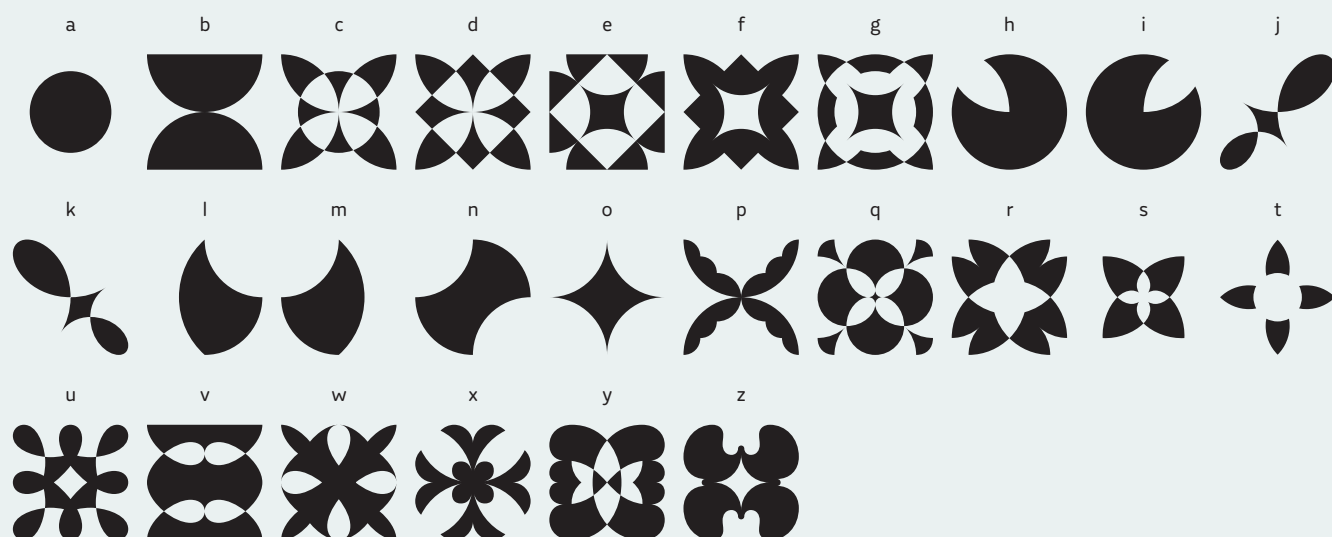
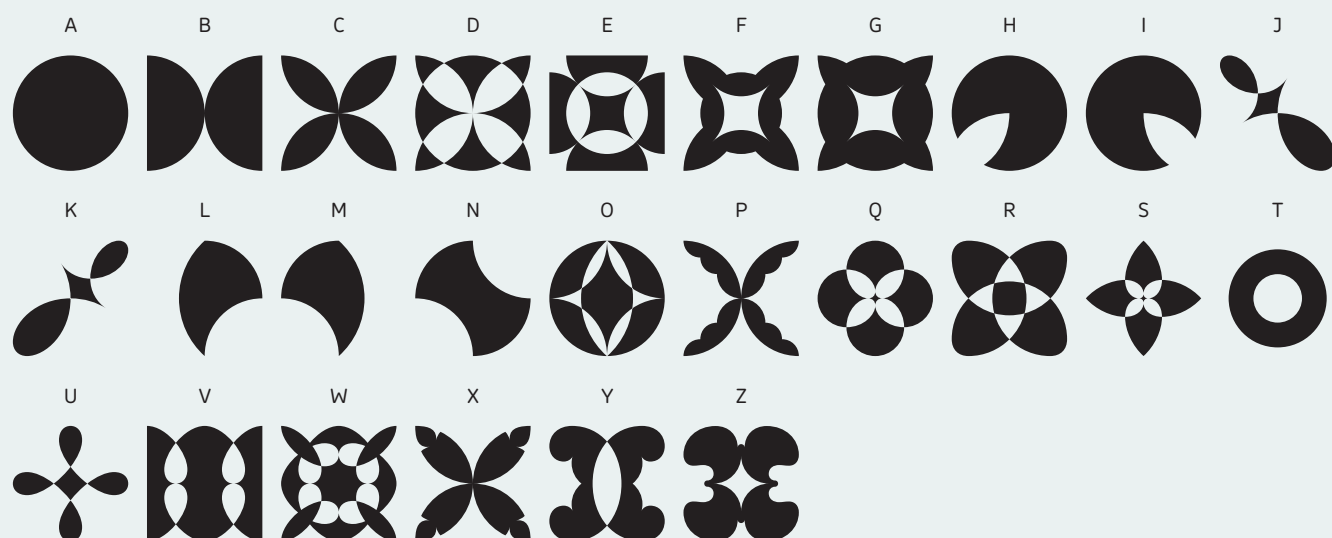


EeEeE + eEeEe

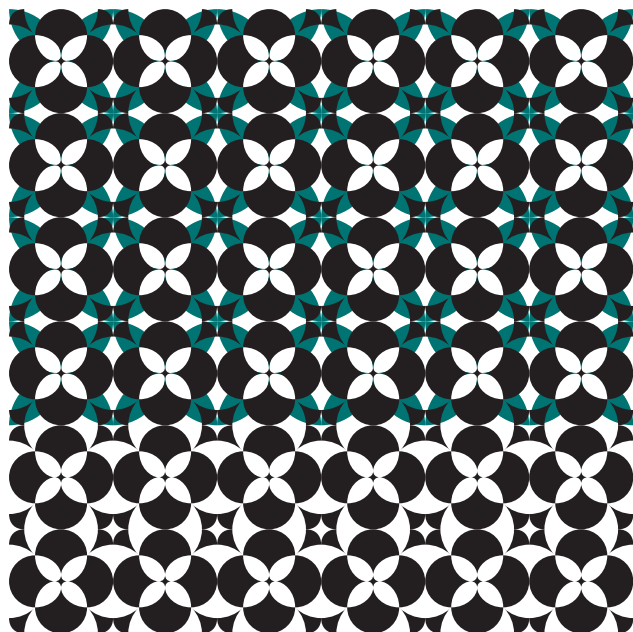


VvVvV

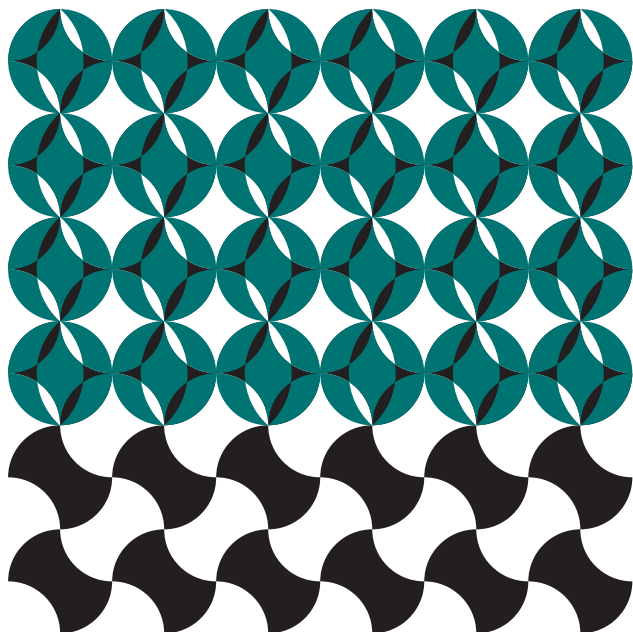
## SYSTEM | ROLETTA ORNAMENTS OUTLINE BACKGROUND | 43 pt



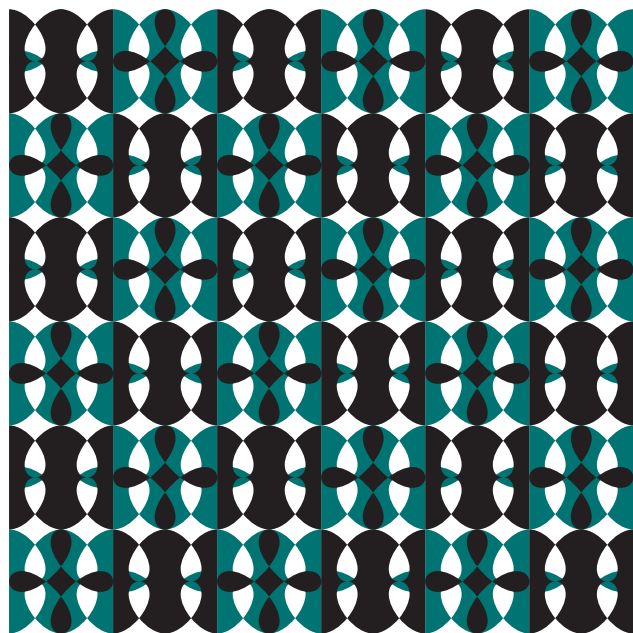
## ROLETTA ORNAMENTS OUTLINE BACKGROUND | 39 pt



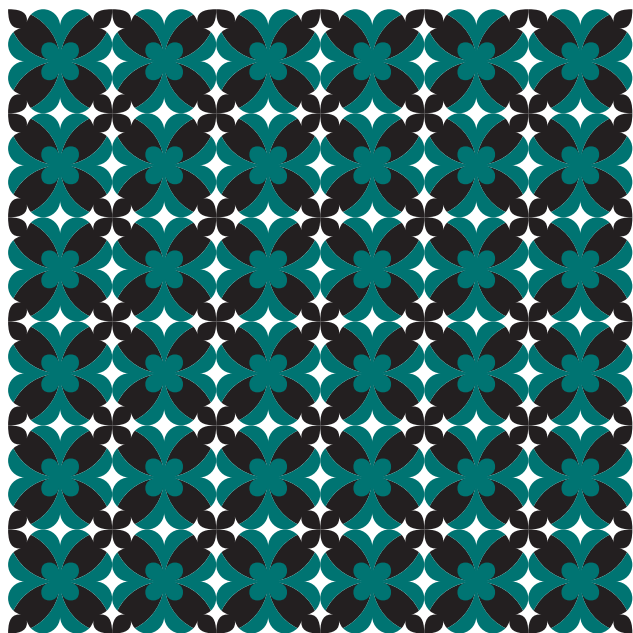
ccccc + qqqqq



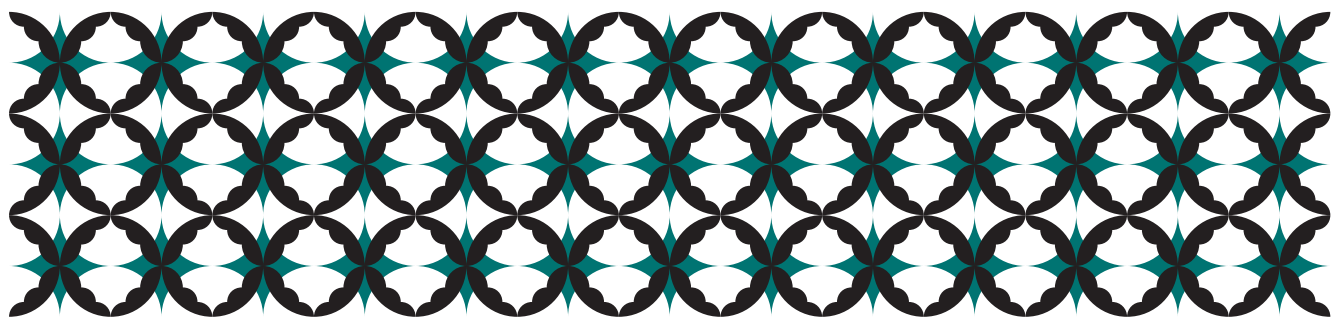
NNNNN + OOOOO



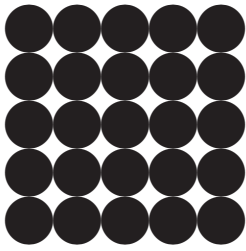
UVUVUV + VUVUVU + VUVUVU + UVUVUV



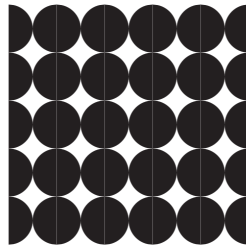
XXXXX + xxxxx



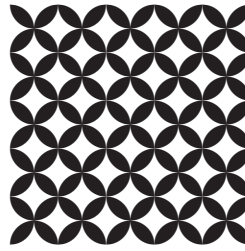
PPPPPPPPPPPP + ooooooooooooo



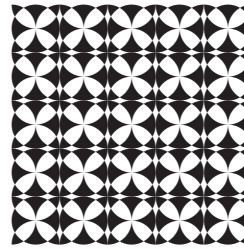
AAAAA



BBBBB



CCCCC



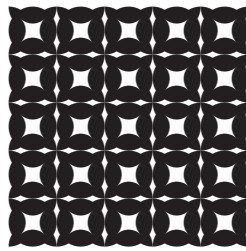
DDDDD



EEEE



FFFFF



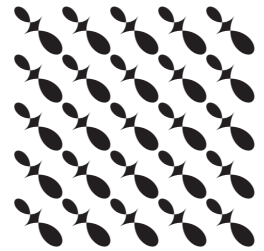
GGGGG



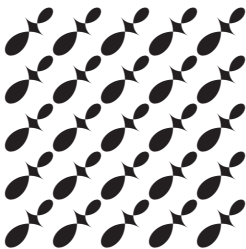
HHHHH



IIIII



JJJJJ



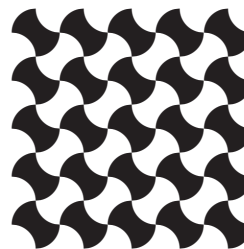
KKKKK



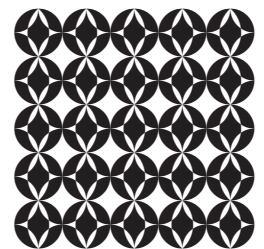
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MMMMM



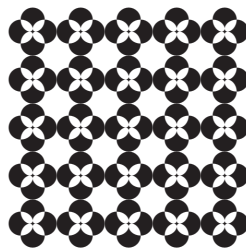
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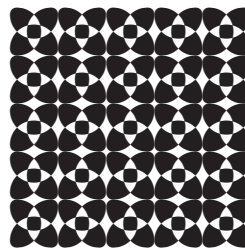
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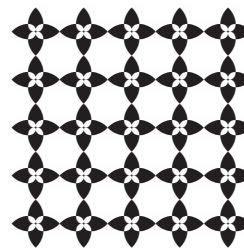
PPPPP



QQQQQ



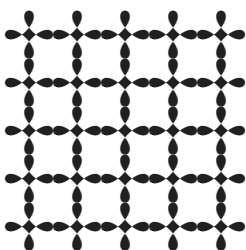
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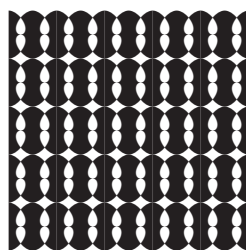
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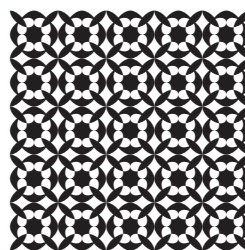
TTTTT



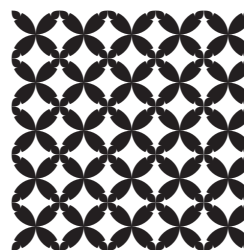
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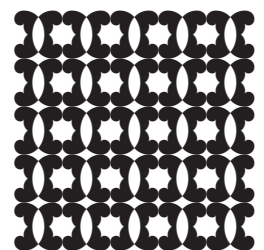
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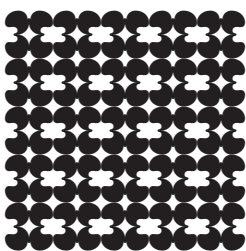
WWWWW



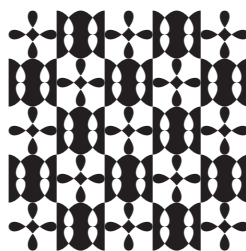
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YYYYY



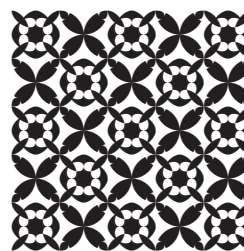
ZZZZZ



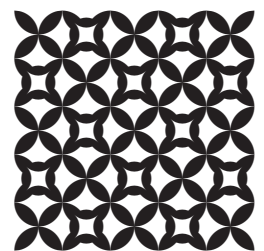
UVUVU + VUVUV



BTBTB

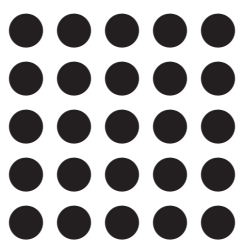


WXWXW + XWXWX

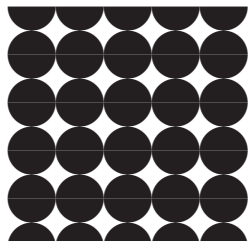


CFCFC + FCFCF

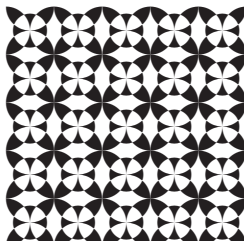




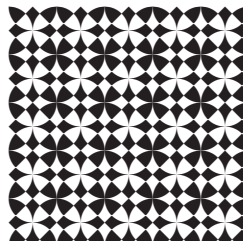
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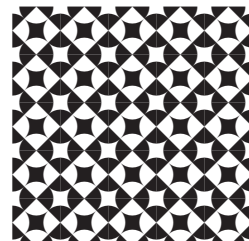
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ccccc



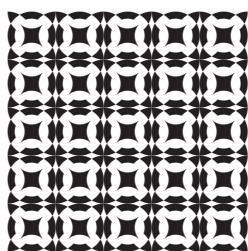
ddddd



eeeee



fffff



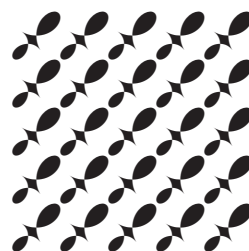
ggggg



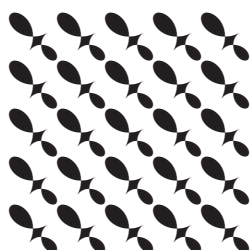
hhhhh



iiiiii



jjjjj



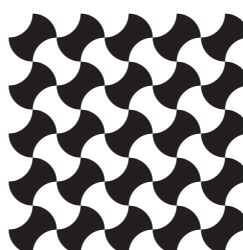
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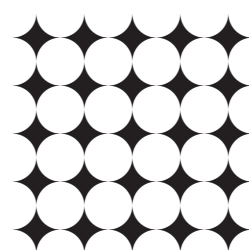
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mmmmm



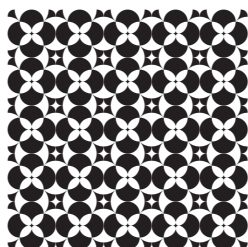
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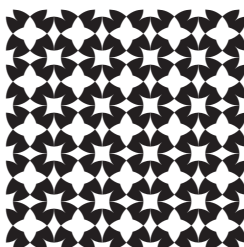
ooooo



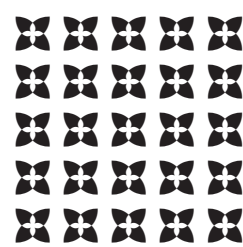
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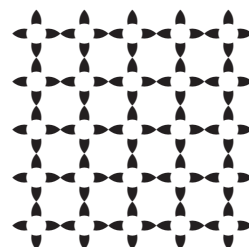
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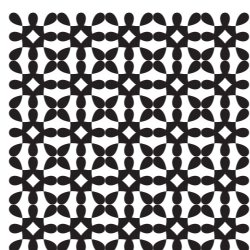
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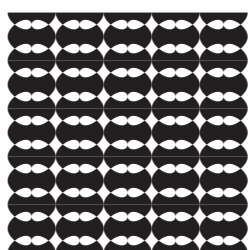
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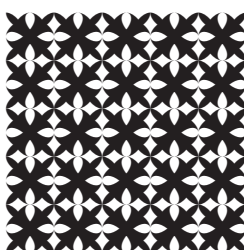
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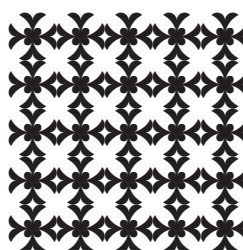
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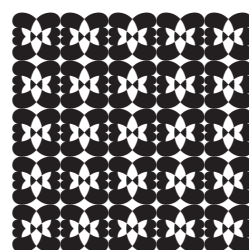
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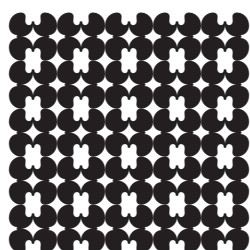
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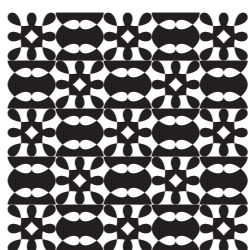
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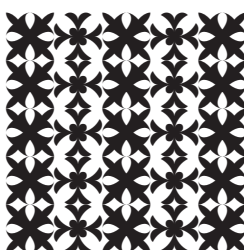
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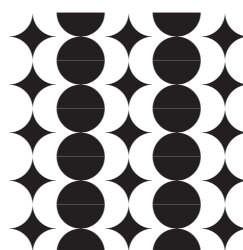
zzzzz



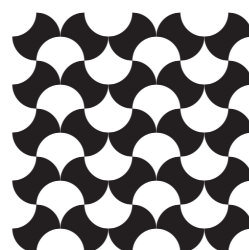
uvuvu + vuvuv



wxwxw

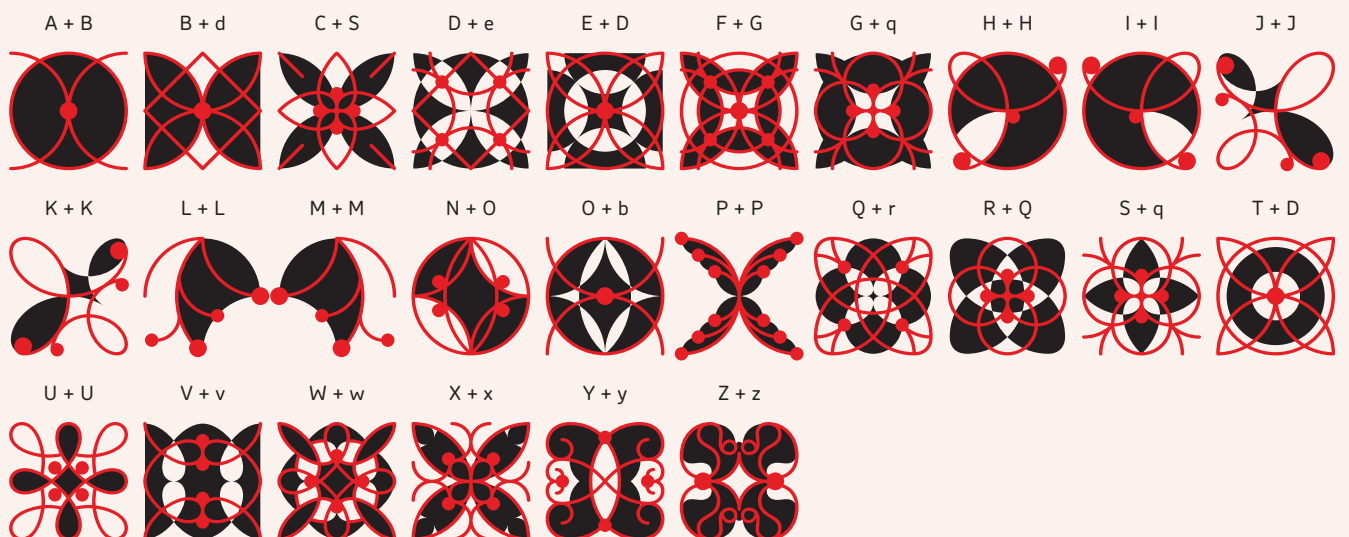
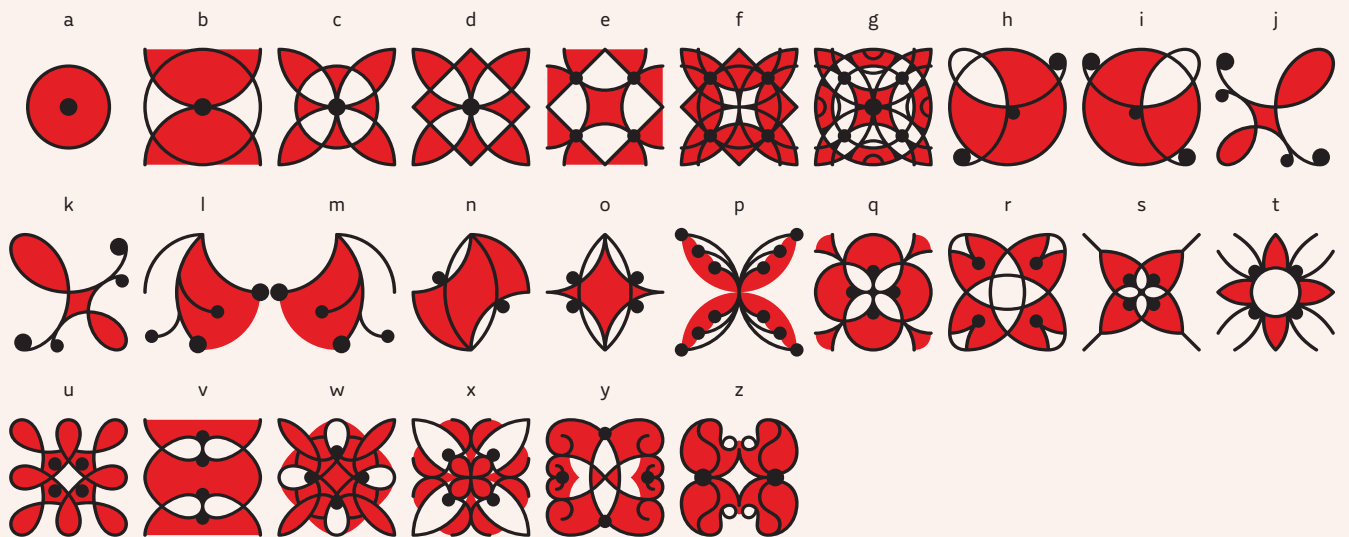
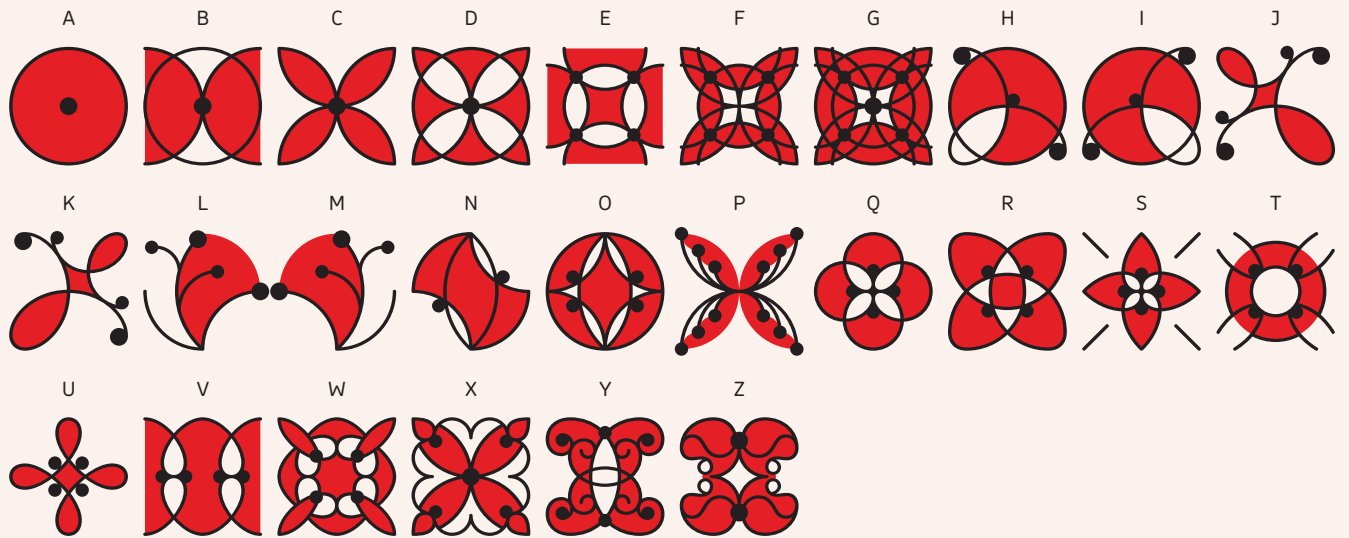


obobo

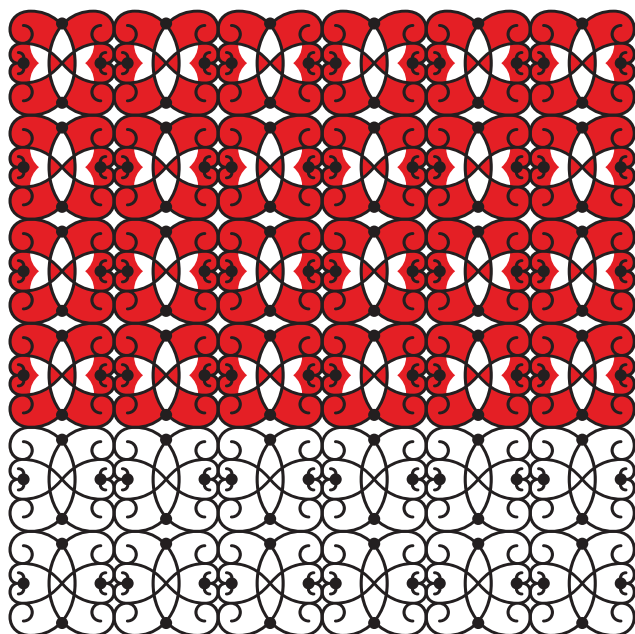


NnNnN

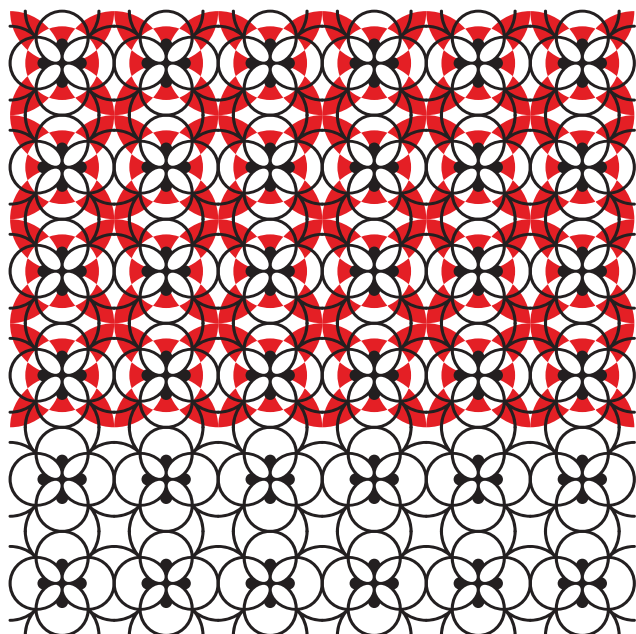
SYSTEM | ROLETTA ORNAMENTS OUTLINE DOTS + BACKGROUND | 43 pt



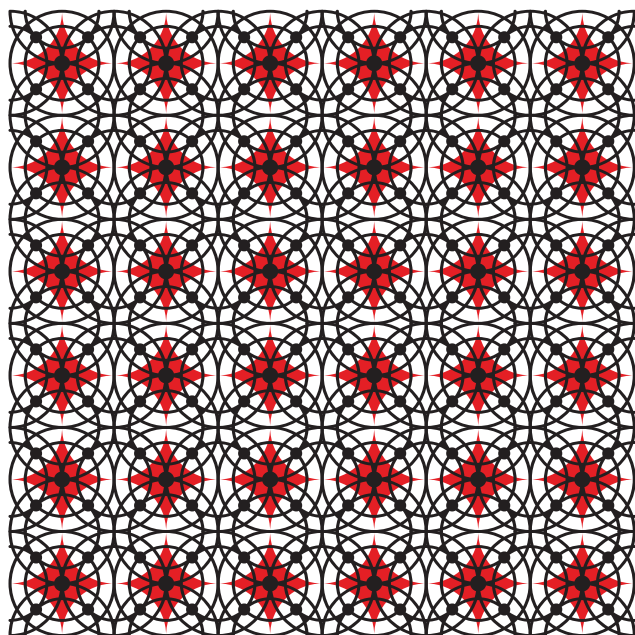
ROLETTA ORNAMENTS OUTLINE DOTS + BACKGROUND | 39 pt



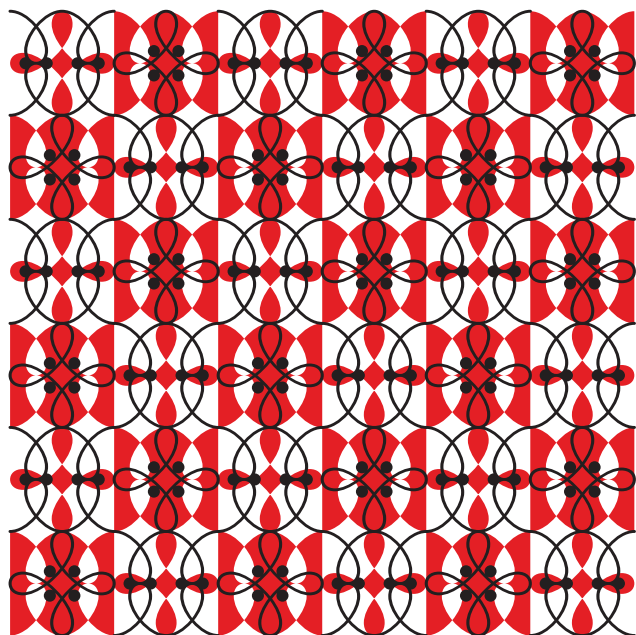
yyyyyy + YYYYYY



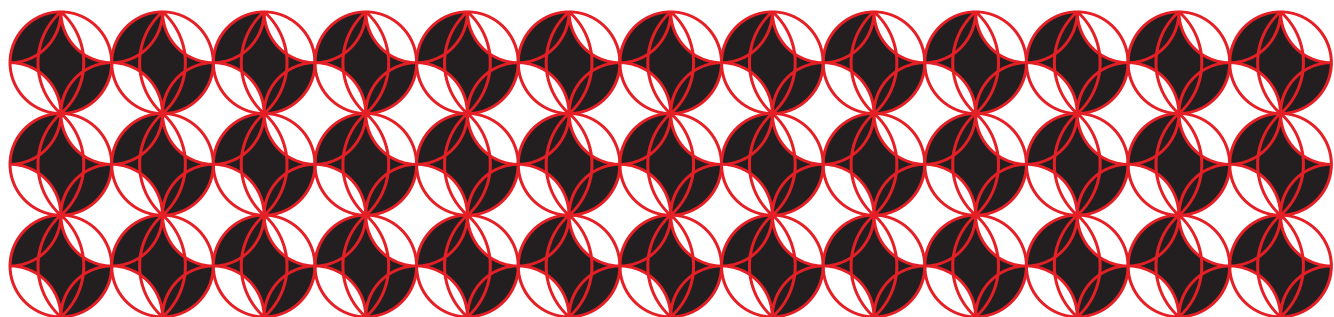
ccccc + qqqqqq



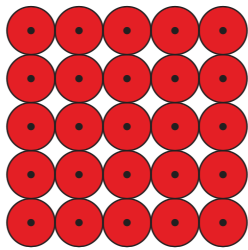
ooooo + GGGGGG



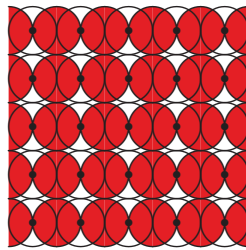
VUVUVU + UVUVUV + UVUVUV + VUVUVU



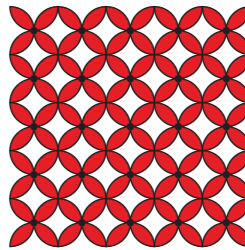
NNNNNNNNNNNN + oooooooooo



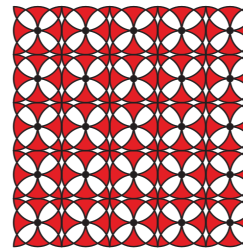
AAAAA



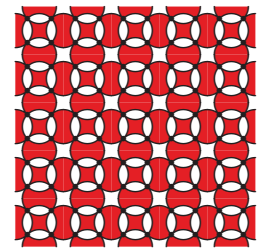
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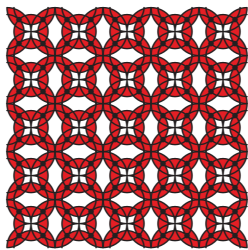
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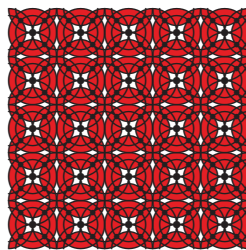
DDDDD



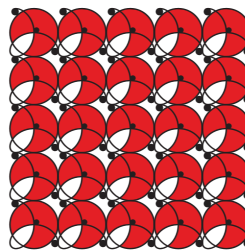
EEEEE



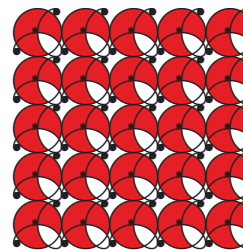
FFFFF



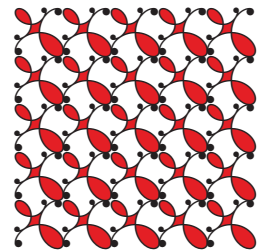
GGGGG



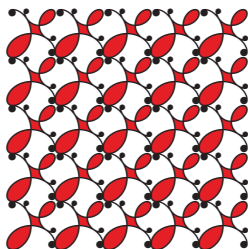
HHHHH



IIIII



JJJJJ



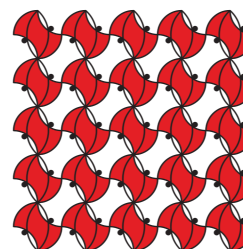
KKKKK



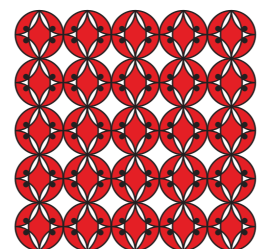
LLLLL



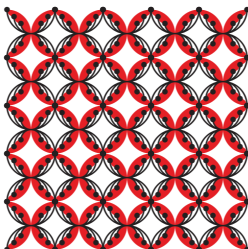
MMMMM



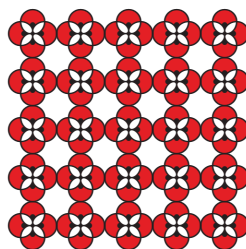
NNNNN



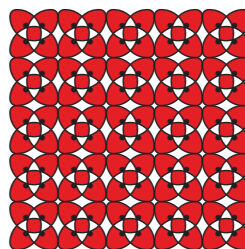
OOOOO



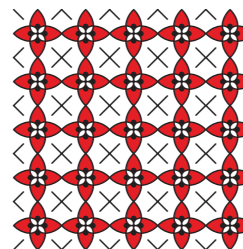
PPPPP



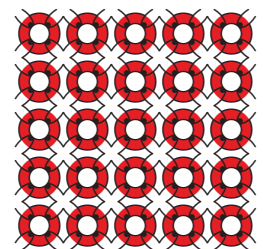
QQQQQ



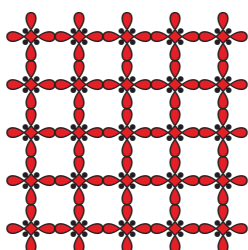
RRRRR



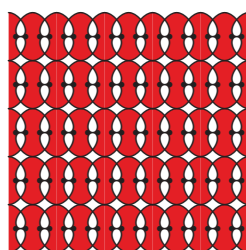
SSSSS



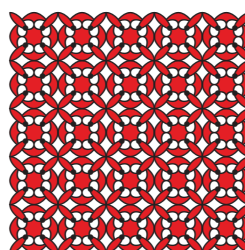
TTTTT



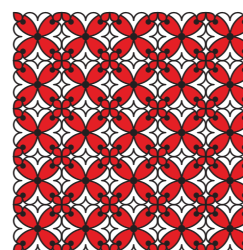
UUUUU



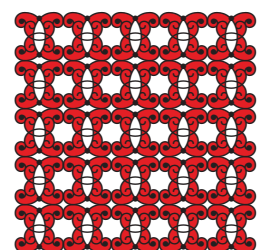
VVVVV



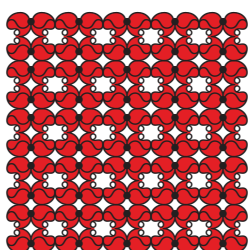
WWWWW



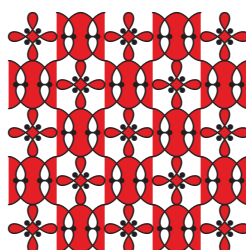
XXXXX



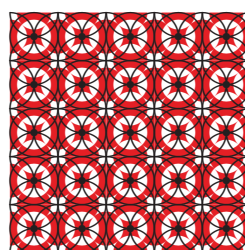
YYYYY



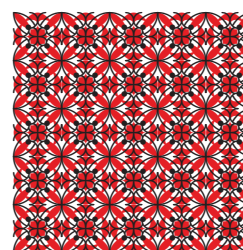
ZZZZZ



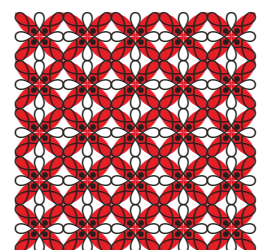
UVUVU + VUVUV



EEEE + DDDDD

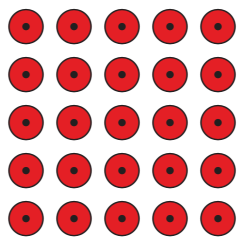


WXWXW + xxxxx

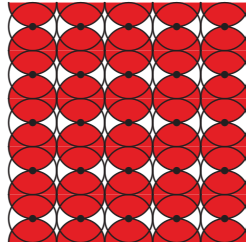


CCCC + UUUUU

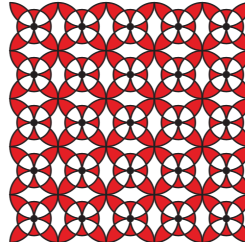




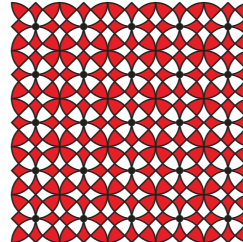
aaaaa



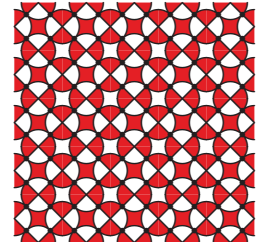
bbbbb



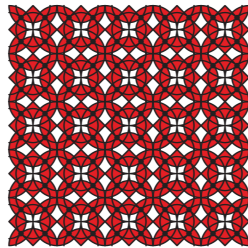
ccccc



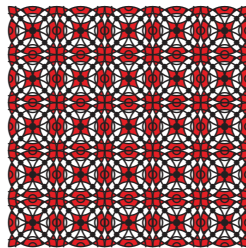
dddd



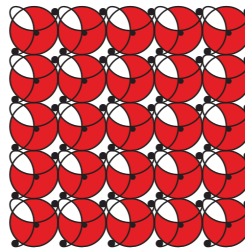
eeee



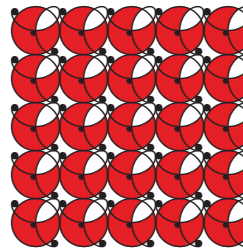
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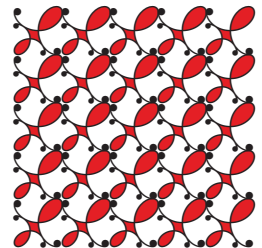
gggg



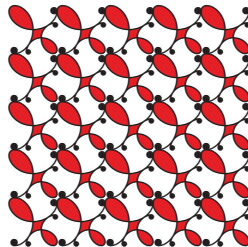
hhhh



iiii



jjjj



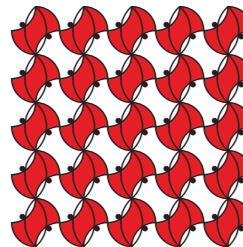
kkkk



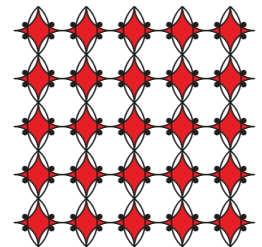
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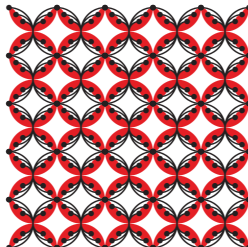
mmmm



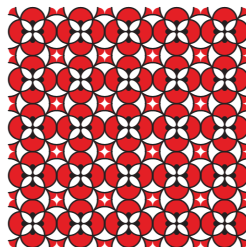
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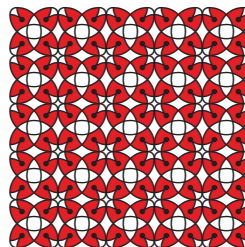
oooo



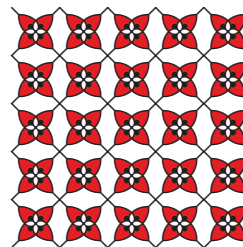
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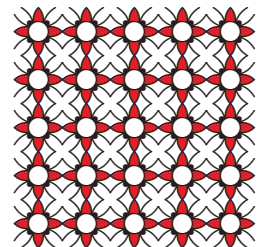
qqqq



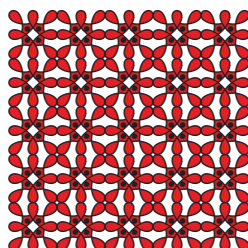
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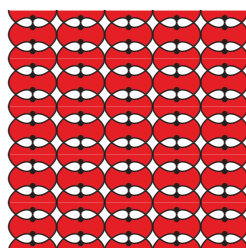
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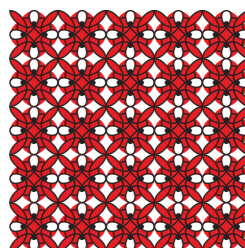
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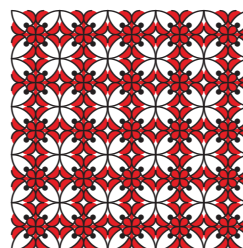
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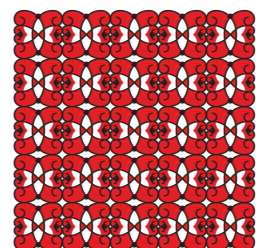
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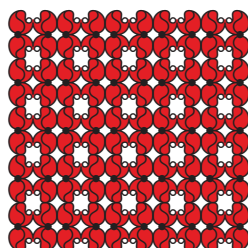
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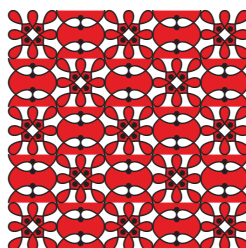
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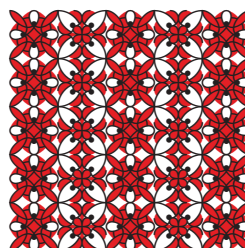
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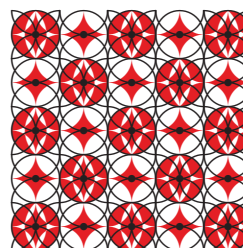
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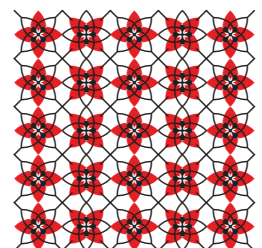
uvuv + vuvv



wxwx

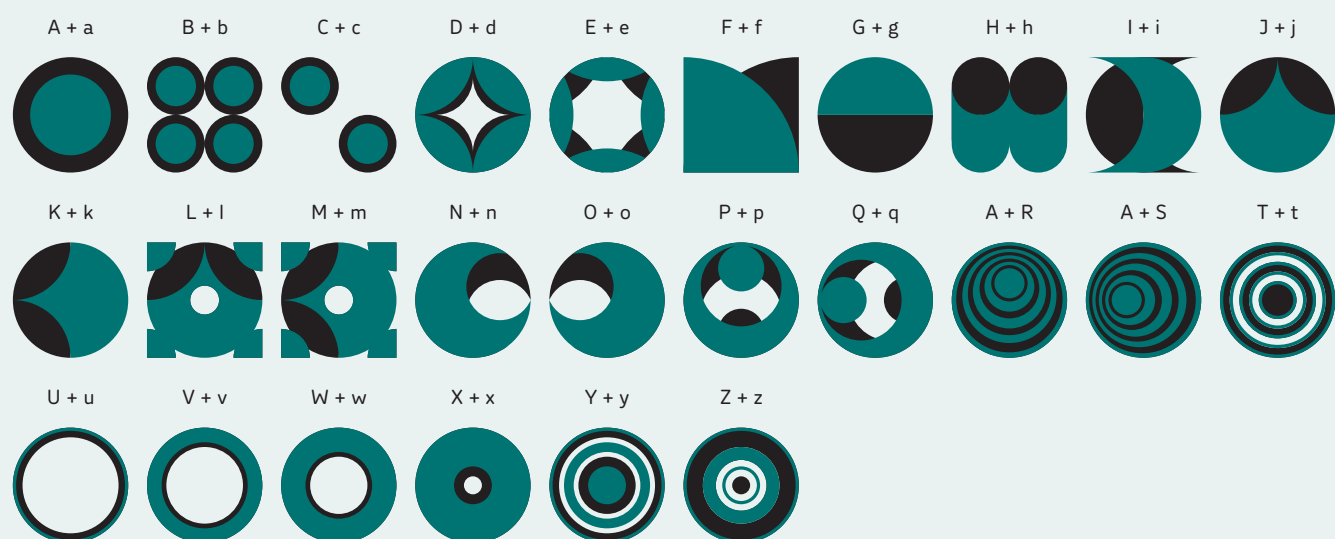
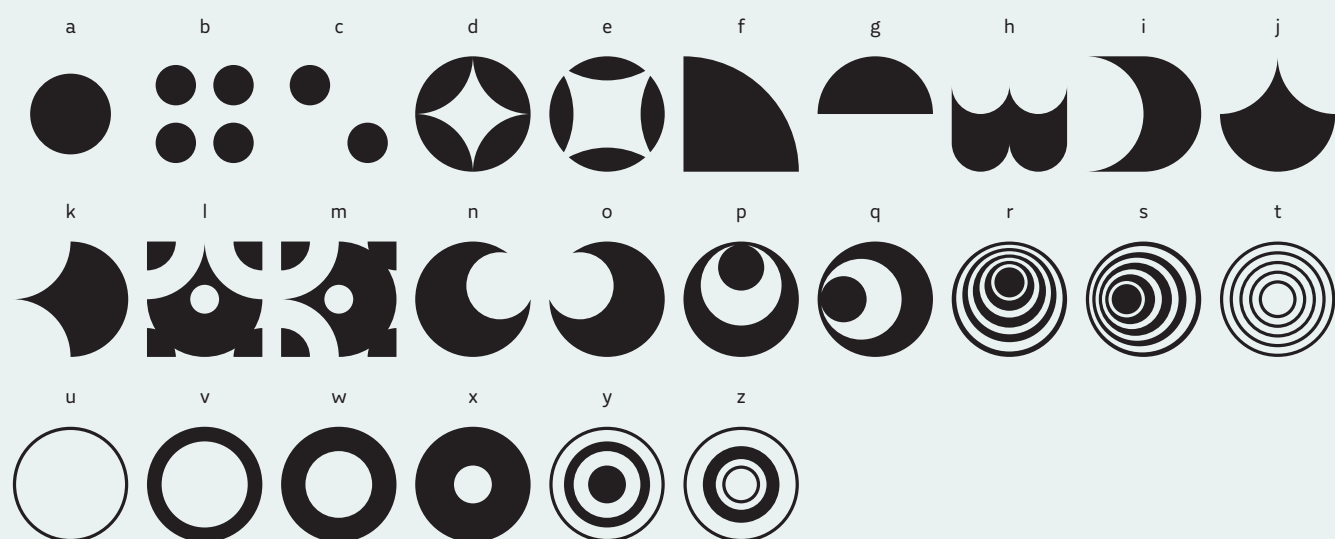
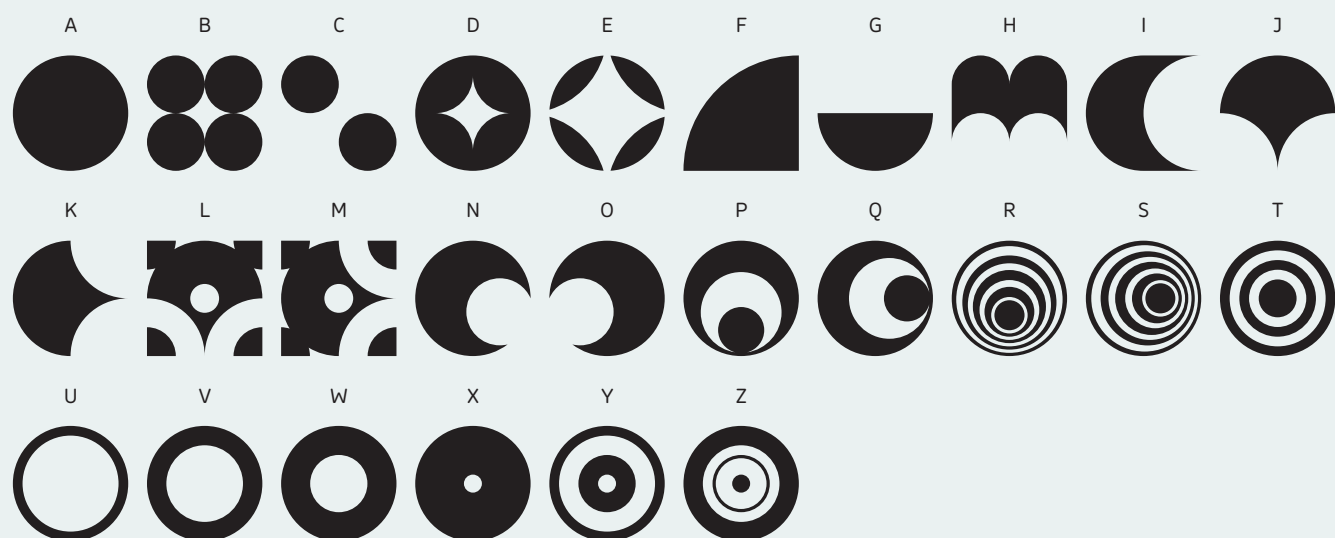


OoOo + DbDb

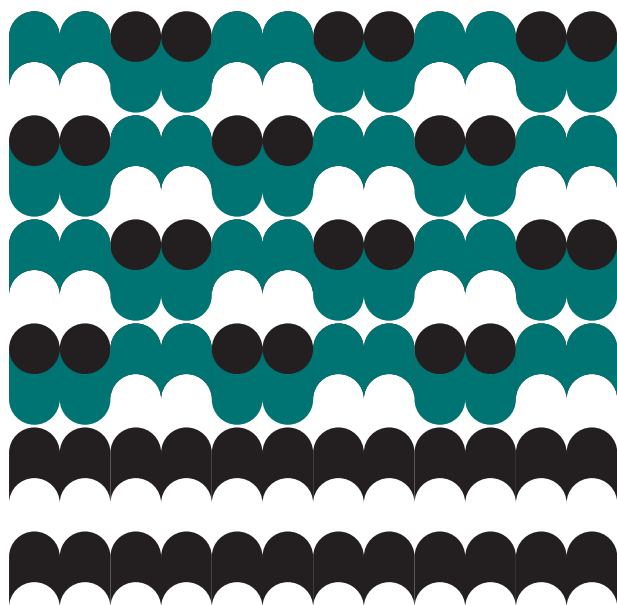


SsSs + sSsS

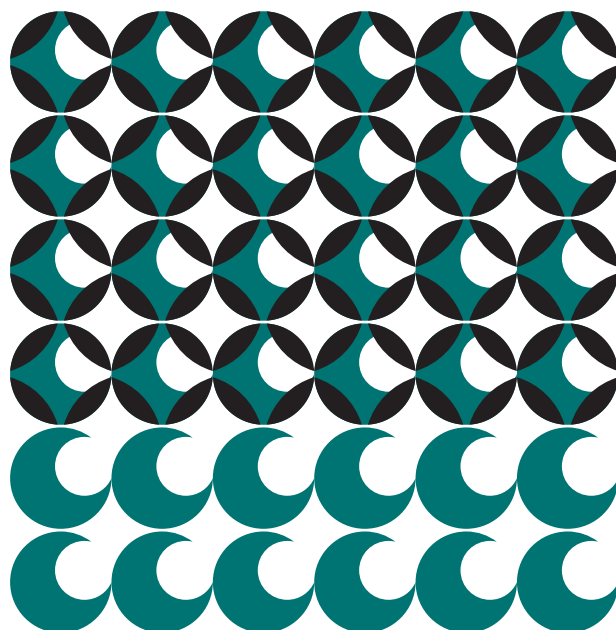
## SYSTEM | ROLETTA ORNAMENTS CIRCULAR | 43 pt



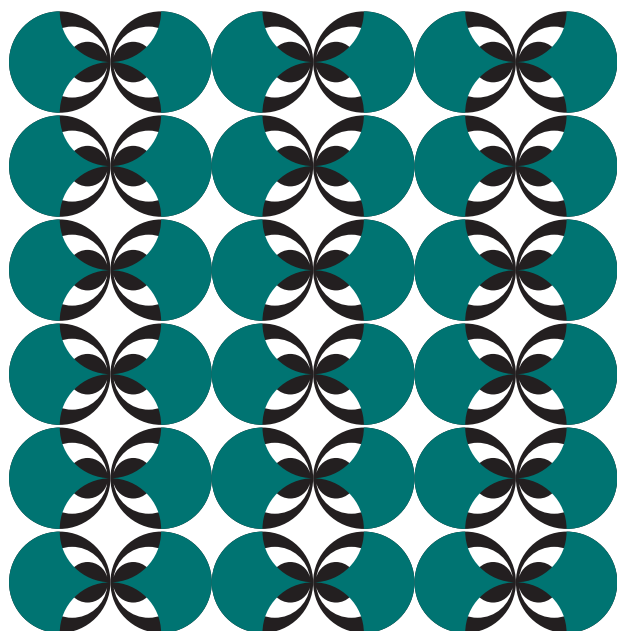
## ROLETTA ORNAMENTS CIRCULAR | 39 pt



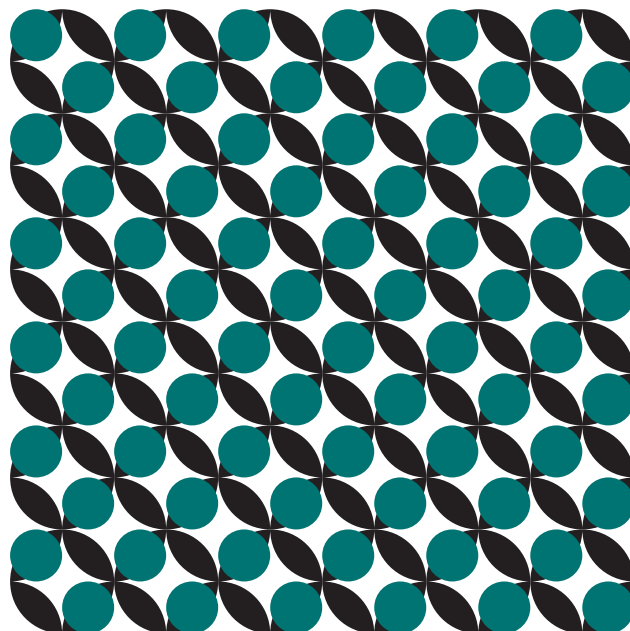
HHHHHH + HhHhH + hHhHh



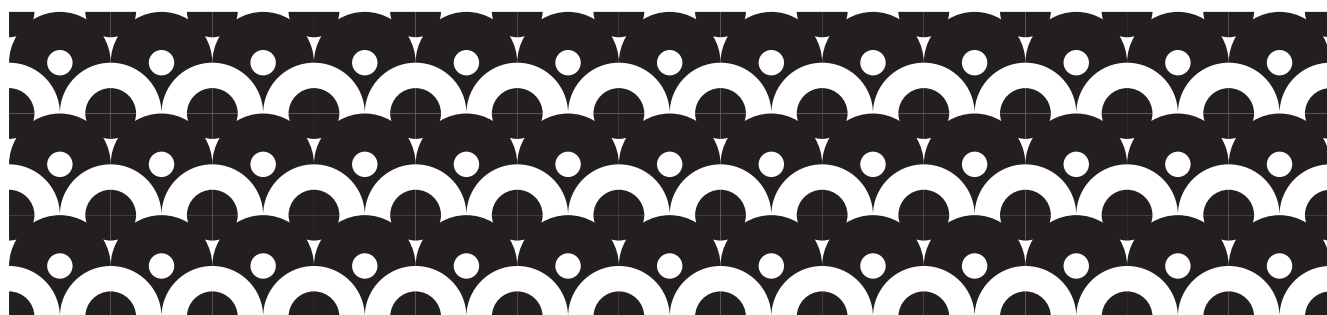
nnnnnn + EEEEE



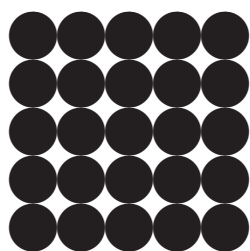
QqQqQq + KkKkKk



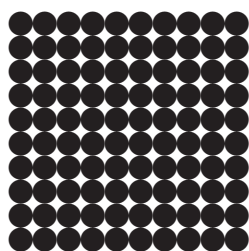
ddddd + CCCCC



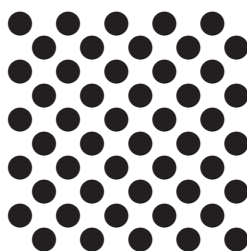
LLLLLLLLLLLLLL



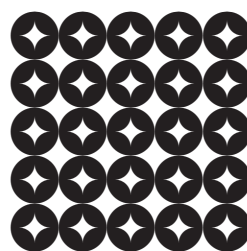
AAAAA



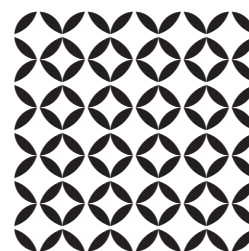
BBBBB



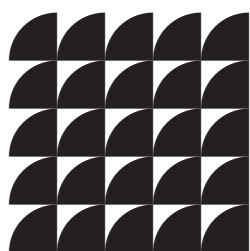
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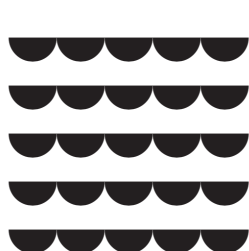
DDDDD



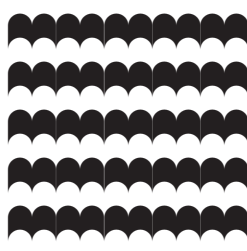
EEEEE



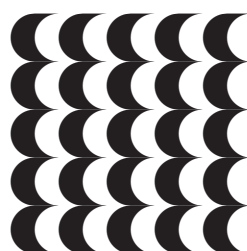
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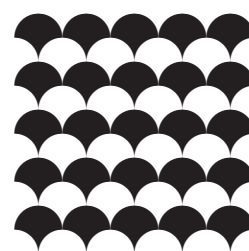
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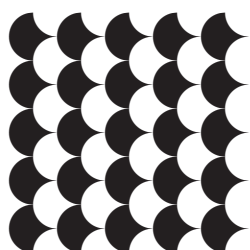
HHHHH



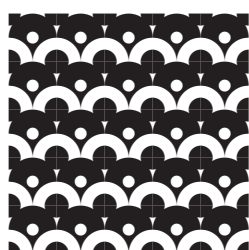
IIIII



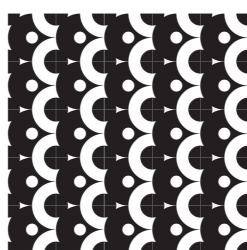
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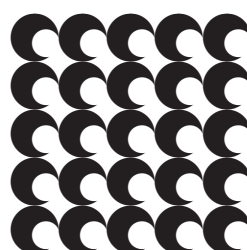
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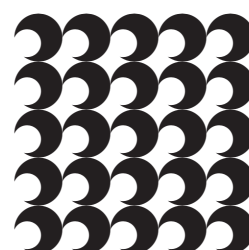
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MMMMM



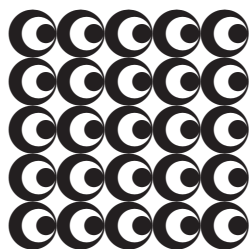
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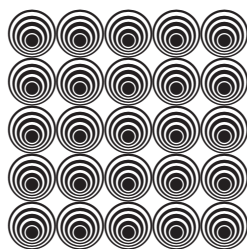
OOOOO



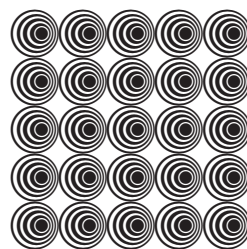
PPPPP



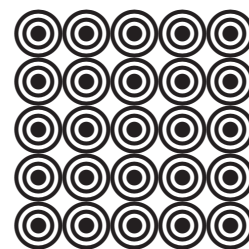
QQQQQ



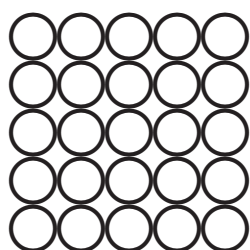
RRRRR



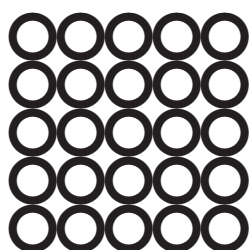
SSSSS



TTTTT



UUUUU



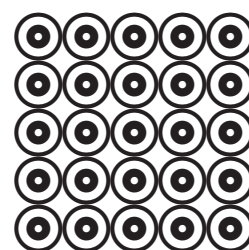
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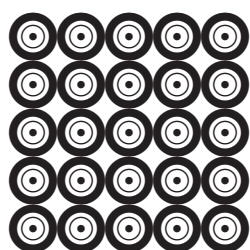
WWWWW



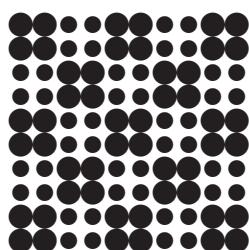
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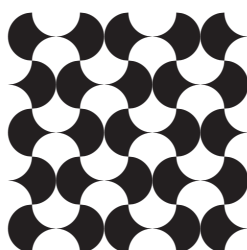
YYYYY



ZZZZZ



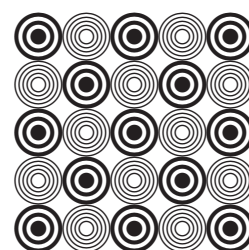
BbBbB + bBbBb



KkKkK + kKkKk

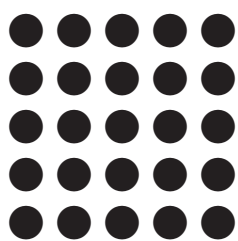


PpPpP + pPpPp

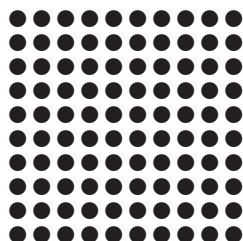


TtTtT + tTtTt

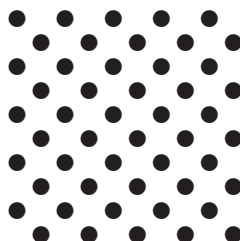




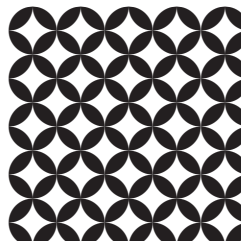
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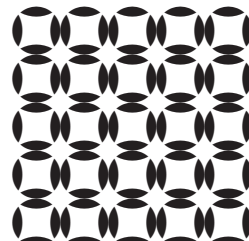
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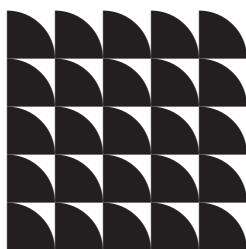
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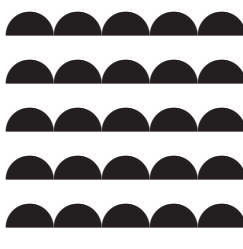
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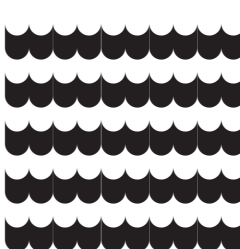
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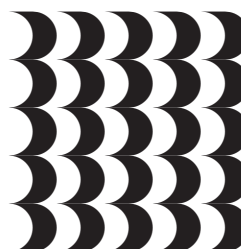
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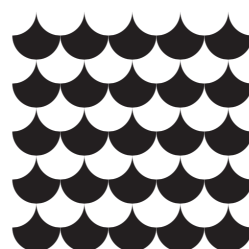
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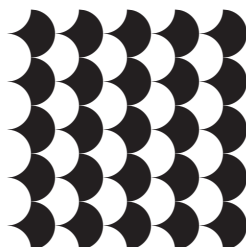
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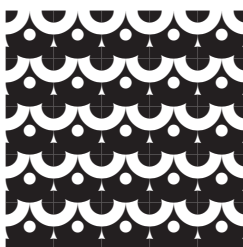
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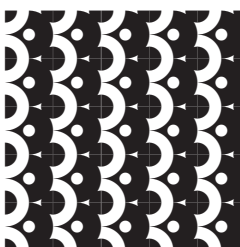
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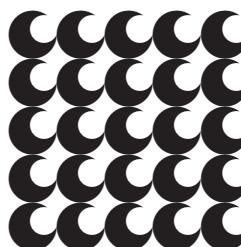
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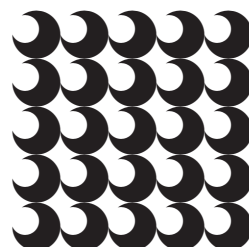
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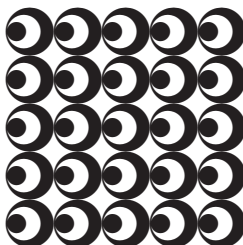
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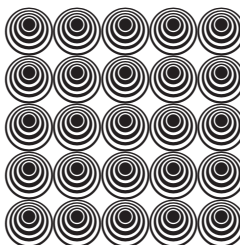
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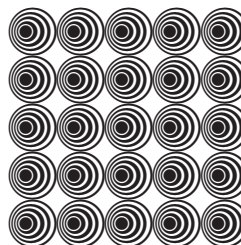
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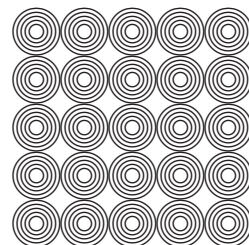
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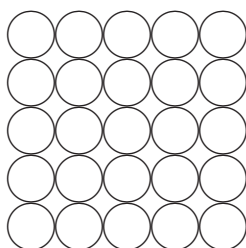
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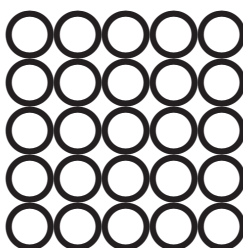
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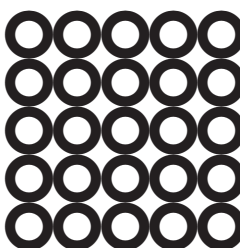
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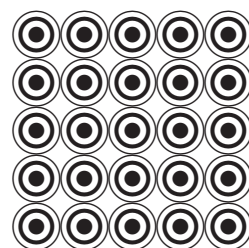
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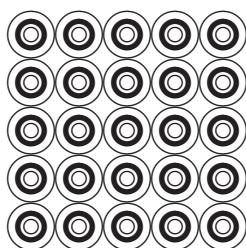
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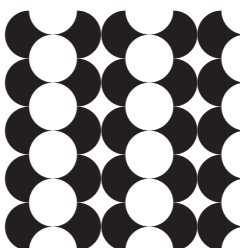
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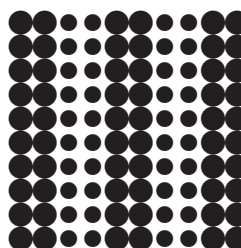
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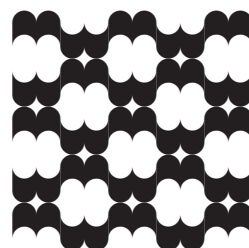
LILIL + ILILI



KkKkk



BbBbB



HhHhH + hHhHh

# PTL ROLETTA SPECIMEN BOOK

**TYPE SPECIMEN BOOK**

PTL Roletta Sans, Slab  
and Ornaments

Designed by Andrea Tinnes

Published by primetype

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