

# Droulers

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Typeface design: Yoann Minet

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2 styles

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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  
 1 2 3 4 5 6 7 8 9 0 0  
 a a b o d e f g g h i  
 j k l m n o o p q r s  
 t u v w x y z  
*a a b o d e f g g h i*  
*j k l m n o o p q r s*  
*t u v w x y z*  
 1 2 3 4 5 6 7 8 9 0 0  
 ? W & N° 2/3

Get in the DeLorean. We are going to the 19th century to witness the birth of the first typewriters!

This is where Droulers starts. The family is inspired by typewritten documents ①, and, more broadly, by the archetype of the “typewriter aesthetic.” However, it is not an imitation, but a contemporary interpretation of its shapes, rhythms and restraints.

Its main characteristics come from the imperfections happening when using a typewriter: the ink filling the letters, closed counterpunches, serifs sticking together, etc. ② These accidents are becoming drawing rules, reviewed in a vectorial style as refined as possible.

Droulers keeps the morphological markers of its genre: monospace, a relatively light weight with no contrasts, rectangular serifs and a few distinctive shapes (“a”, “g”, “R”, “Q”).

The italic is not a simple slant of the Roman, but a real italic with calligraphic elements, where each letter finds its own angle and rhythm.

① This character was originally designed for a retrospective publication on Pierre Drouler’s career in dancing and choreographing. This typeface is inspired by his archives, and specifically the typewritten ones.

② In essence, the deformations are created by the type bar, which hits the ink ribbon on the typewriter to write on the paper.

04 | Droulers Regular

07 | *Droulers Italio*

- 
- 10 | Character set
  - 14 | OpenType features
  - 19 | Supported languages

80|84 pt

However,  
I admitted the  
existence of  
the “MONSTER.”

An immense track,  
of dazzling whiteness,  
marked the passage  
of the animal

THE VOYAGE WAS  
BEING ACCOMPLISHED  
UNDER THE MOST  
FAVOURABLE AUSPICES

20|28 pt

Small craft radiated in all directions round  
 as she lay to, and did not leave a spot of  
 But the night of the 4th of November arriv  
 ling of this submarine mystery. The next da  
 THE NIGHT OF THE 4TH OF NOVEMBER ARRIVED W  
 OF THIS SUBMARINE MYSTERY. THE NEXT DAY, TI

10|14 pt

The Shipping and Mercantile Gazette, the Lloyd's List, t the monster did not appear.  
 Boat, and the Maritime and Colonial Review, all papers d heard it spoken of. No ship  
 insurance companies which threatened to raise their rate as if this unicorn knew of  
 mium, were unanimous on this point. Public opinion had b it. It had been so much tal  
 nounced. The United States were the first in the field; an Atlantic back! I forgot all  
 York they made preparations for an expedition destined t collections—and accepted w  
 this narwhal. A frigate of great speed, the Abraham Linc offer of the American Govern  
 put in commission as soon as possible. The arsenals were I, "all roads lead back to  
 Commander Farragut, who hastened the arming of his friga may be amiable enough to hu  
 it always happens, the moment it was decided to pursue t of France. This worthy anim  
 THEY MADE PREPARATIONS FOR AN EXPEDITION DESTINED TO PUR DER FARRAGUT, WHO HASTENED  
 NARWHAL. A FRIGATE OF GREAT SPEED, THE ABRAHAM LINCOLN, GATE; BUT, AS IT ALWAYS HAP  
 COMMISSION AS SOON AS POSSIBLE. THE ARSENALS WERE OPENED DECIDED TO PURSUE THE MONST

7,5|10,5 pt

One magnificent evening, the 30th Jul Capricorn, and the Straits of Magellan opened less than seven hundred miles  
 is to say, three weeks after our depa Before eight days were over the Abraham Lincoln would be ploughing the water  
 the frigate was abreast of Cape Blan Pacífico. Seated on the poop, Ned Land and I were chatting of one thing and  
 thirty miles to leeward of the coast looked at this mysterious sea, whose great depths had up to this time been  
 Patagonia. We had crossed the tropic to the eye of man. I naturally led up the conversation to the giant unicorn  
 Capricorn, and the Straits of Magell the various chances of success or failure of the expedition. But, seeing th  
 opened less than seven hundred mile let me speak without saying too much himself, I pressed him more closely. '  
 south. Before eight days were over t said I, "is it possible that you are not convinced of the existence of this  
 I NATURALLY LED UP THE CONVERSATION HAVE YOU ANY PARTICULAR REASON FOR BEING SO INCREDULOUS?" THE HARPOONER LOC  
 GIANT UNICORN, AND EXAMINED THE VARI FIXEDLY FOR SOME MOMENTS BEFORE ANSWERING, STRUCK HIS BROAD FOREHEAD WITH I  
 CHANCES OF SUCCESS OR FAILURE OF THE HABIT OF HIS), AS IF TO COLLECT HIMSELF, AND SAID AT LAST, "PERHAPS I HAVE,

*However,*  
*I admitted the*  
*existence of*  
*the “MONSTER.”*

*An immense track,  
of dazzling whiteness,  
marked the passage  
of the animal*

*THE VOYAGE WAS  
BEING ACCOMPLISHED  
UNDER THE MOST  
FAVOURABLE AUSPICES*

20|28 pt

*Small craft radiated in all directions round as she lay to, and did not leave a spot of*  
*But the night of the 4th of November arriv*  
*ling of this submarine mystery. The next day*  
**THE NIGHT OF THE 4TH OF NOVEMBER ARRIVED WITH**  
**OF THIS SUBMARINE MYSTERY. THE NEXT DAY, THE**

10|14 pt

*The Shipping and Mercantile Gazette, the Lloyd's List, the Boat, and the Maritime and Colonial Review, all papers and insurance companies which threatened to raise their premiums, were unanimous on this point. Public opinion had been pronounced. The United States were the first in the field; and in New York they made preparations for an expedition destined to pursue this narwhal. A frigate of great speed, the Abraham Lincoln, was put in commission as soon as possible. The arsenals were opened to Commander Farragut, who hastened the arming of his frigate. It always happens, the moment it was decided to pursue the*  
**THEY MADE PREPARATIONS FOR AN EXPEDITION DESTINED TO PURSUE THE NARWHAL. A FRIGATE OF GREAT SPEED, THE ABRAHAM LINCOLN, WAS PUT IN COMMISSION AS SOON AS POSSIBLE. THE ARSENALS WERE OPENED**  
*the monster did not appear. I had heard it spoken of. No ship as if this unicorn knew of it. It had been so much talked Atlantic back! I forgot all collections—and accepted the offer of the American Government. I, “all roads lead back to may be amiable enough to him of France. This worthy animal*  
**DER FARRAGUT, WHO HASTENED THE FRIGATE; BUT, AS IT ALWAYS HAPPENED, IT DECIDED TO PURSUE THE MONSTER**

7,5|10,5 pt

*One magnificent evening, the 30th July is to say, three weeks after our departure the frigate was abreast of Cape Blanco thirty miles to leeward of the coast of Patagonia. We had crossed the tropic of Capricorn, and the Straits of Magellan opened less than seven hundred miles south. Before eight days were over the*  
**I NATURALLY LED UP THE CONVERSATION TO THE GIANT UNICORN, AND EXAMINED THE VARIOUS CHANCES OF SUCCESS OR FAILURE OF THE**  
*Capricorn, and the Straits of Magellan opened less than seven hundred miles. Before eight days were over the Abraham Lincoln would be ploughing the waters of Pacific. Seated on the poop, Ned Land and I were chatting of one thing and another, and I looked at this mysterious sea, whose great depths had up to this time been hidden from the eye of man. I naturally led up the conversation to the giant unicorn, and examined the various chances of success or failure of the expedition. But, seeing that I let me speak without saying too much of myself, I pressed him more closely. ‘*  
**HAVE YOU ANY PARTICULAR REASON FOR BEING SO INCREDULOUS?’ THE HARPOONER LOOKED FIXEDLY FOR SOME MOMENTS BEFORE ANSWERING, STRUCK HIS BROAD FOREHEAD WITH THE**  
*HABIT OF HIS), AS IF TO COLLECT HIMSELF, AND SAID AT LAST, “PERHAPS I HAVE,*



Scientific symbols

+ - ± × ÷ = ≠ ~ ≈ < > ≤ ≥ ¬ □ ∞ ∅
+ - ± × ÷ = ≠ ~ ≈ < > ≤ ≥ ¬ □ ∞ ∅
+ - ± × ÷ = ≠ ~ ≈ < > ≤ ≥ ¬ □ ∞ ∅
^ ° °C °F °I °II °III °IV °V °VI °VII °VIII °IX °X °XI °XII

Fractions

/ 1/4 1/2 3/4 1/6 1/8 5/8 3/8 7/8 % ∞

Numerators

0 1 2 3 4 5 6 7 8 9 # € \$ % & ' ( ) \* +

Denominators

0 1 2 3 4 5 6 7 8 9 # € \$ % & ' ( ) \* +

Superscript/Superior figures

0 1 2 3 4 5 6 7 8 9 # € \$ % & ' ( ) \* +

Subscript/Inferior figures

0 1 2 3 4 5 6 7 8 9 # € \$ % & ' ( ) \* +

Superscript/Superior letters

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

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

. , ! ? ( )

Subscript/Inferior letters

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

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

. , ! ? ( )

Abbreviations

% ‰ ‰ ‰

Black squared figures

0 1 2 3 4 5 6 7 8 9 # € \$ % & ' ( ) \* +

Black circled figures

0 1 2 3 4 5 6 7 8 9 # € \$ % & ' ( ) \* +

Black diamond-shaped figures

0 1 2 3 4 5 6 7 8 9 # € \$ % & ' ( ) \* +

White squared figures

0 1 2 3 4 5 6 7 8 9 # € \$ % & ' ( ) \* +

White circled figures

0 1 2 3 4 5 6 7 8 9 # € \$ % & ' ( ) \* +

White diamond-shaped figures

0 1 2 3 4 5 6 7 8 9 # € \$ % & ' ( ) \* +

Alternate squared figures

0 1 2 3 4 5 6 7 8 9 # € \$ % & ' ( ) \* +

Alternate circled figures

0 1 2 3 4 5 6 7 8 9 # € \$ % & ' ( ) \* +

Alternate diamond-shaped figures

0 1 2 3 4 5 6 7 8 9 # € \$ % & ' ( ) \* +

Black squared letters and figures

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9  
# € \$ % & ' ( ) \* + , - . / : ;  
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  
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

Black circled letters and figures

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9  
# € \$ % & ' ( ) \* + , - . / : ;  
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  
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

Black diamond-shaped letters and figures

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9  
# € \$ % & ' ( ) \* + , - . / : ;  
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  
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

White squared letters and figures

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9  
# € \$ % & ' ( ) \* + , - . / : ;  
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  
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

White circled letters and figures

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9  
# € \$ % & ' ( ) \* + , - . / : ;  
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  
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

White diamond-shaped letters and figures

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9  
# € \$ % & ' ( ) \* + , - . / : ;  
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  
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

Alternate squared letters and figures

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9  
# € \$ % & ' ( ) \* + , - . / : ;  
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  
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

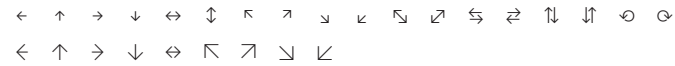
Alternate circled letters and figures

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9  
# € \$ % & ' ( ) \* + , - . / : ;  
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  
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

Alternate diamond-shaped letters and figures

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9  
# € \$ % & ' ( ) \* + , - . / : ;  
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  
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

Arrows



Triangles



Squares



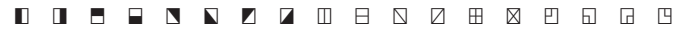
Circles



Diamonds



Large squares



Large circles



Large diamonds



Eyes



User interface symbols



Dice & playing card symbols



Miscellaneous symbols



Ligatures are a more harmonious design for some letter combinations. Standard ligatures are activated by default whereas discretionary ones can be activated on the OpenType panel.

Standard ligatures

Il fit un sifflement  
effrayant → Il fit un sifflement  
effrayant

Discretionary ligatures

Théâtre  
www.bureaubrut.com → Théâtre  
ww.bureaubrut.com

When activating the “small caps” option, lowercase letters will be transformed in small capitals and lining figures in oldstyle figures. You can also access the “all small caps” option on the OpenType panel that will also transform uppercase letters. The height and spacing of the punctuation is automatically adapted when you select the “all caps” or “small caps” option.

Lowercase in small caps

Monsieur  
le Président → MONSIEUR  
LE PRÉSIDENT

“All small caps” option

Monsieur  
le Président → MONSIEUR  
LE PRÉSIDENT

Case sensitive punctuation

¿ No ? (Yes) → ¿ NO ? (YES)  
« Peut-être » → « PEUT-ÊTRE »

An alternate slashed zero is available for all sets.

The default setting for figures is the lining set.

Tabular figures have an identical width and are useful for the composition of charts.

You can access the others sets on the

OpenType panel. Height corrected currency and mathematical symbols are automatically activated on all sets of figures.

Slashed zero

Order: ORD.N0000108      Order: ORD.N0000108  
 Order 0RD.N0000109      Order 0RD.N0000109

Tabular figures

001. Intro      04'26"      001. Intro      04'26"  
 002. Totentanz 07'11"      002. Totentanz 07'11"  
 003. Reunited  08'59"      003. Reunited  08'59"

Oldstyle figures

Le 14 juillet 1789      Le 14 juillet 1789

Oldstyle tabular figures

Jacques 01 23 45 67 89      Jacques 01 23 45 67 89  
 Nioolas 06 11 29 61 10      Nioolas 06 11 29 61 10  
 François 07 89 13 44 19      François 07 89 13 44 19

Lining figures ajusted for small caps

Le 14 juillet 1789      LE 14 JUILLET 1789

Stylistics sets from 1 to 9 activate a range of alternates sets for numbers and basic arrows. Numbers from 10 to 18 activate other alternates that contains letters in addition.

18 Styles



Black squared figures

18 Styles

Black circled figures

18 Styles

Black diamond-shaped figures

18 Styles

White squared figures

18 Styles

White circled figures

18 Styles

White diamond-shaped figures

18 Styles

Alternate squared figures

18 Styles

Alternate circled figures

18 Styles

Alternate diamond-shaped figures

18 Styles

Black squared letters and figures

18 Styles

Black circled letters and figures

18 Styles

Black diamond-shaped letters and figures

18 Styles

White squared letters and figures

18 Styles

White circled letters and figures

18 Styles

White diamond-shaped letters and figures

18 Styles

Alternate squared letters and figures

18 Styles

Alternate circled letters and figures

18 Styles

Alternate diamond-shaped letters and figures

18 Styles

Stylistics sets 19 and 20 activate  
a and g alternate.

a alternate

Gare au gorille → Gare au gorille

---

g alternate

Gare au gorille → Gare au gorille

---

a and g alternate

Gare au gorille → Gare au gorille

---

Titling Alternates.

This feature replaces accented capitals with  
stacked accents, better suited for large sizes,  
such as in title compositions with tight leading.

Stacked capitals

LE CŒUR DÉÇU  
MAIS L'ÂME  
PLUTÔT NAÏVE → LE CŒUR DÉÇU  
MAIS L'ÂME  
PLUTÔT NAÏVE

Some fractions are build-in glyphs but the fraction option can transform any two series of numbers separated by a slash into a fraction. You can also access the numerators and denominators options separately.

## Fractions

1/2 litre de lait → ½ litre de lait  
20/20 → ² ⁰/₂ ⁰

## Numerators

1234/ → ¹ ² ³ ⁴/

## Denominators

/5678 → /₅ ₆ ₇ ₈

Superscript, subscript and ordinal can all be activated on the OpenType panel. For example superscripts are used on some abbreviations and subscripts on formulas. Ordinals are usually useful for abbreviations in Spanish (segunda, segundo...).

## Superscript/Superior

1<sup>er</sup> étage - 123m<sup>2</sup> → 1<sup>º</sup> étage - 123m<sup>²</sup>

## Subscript/Inferior

C6H10O5 → C<sub>6</sub>H<sub>10</sub>O<sub>5</sub>

## Ordinal

No 211088 → N<sup>º</sup> 211088

<b>A</b>	<b>G</b>	<b>M</b>	<b>S</b>
Afrikaans	Galician	Machame	Samburu
Albanian	Ganda	Makhuwa-Meetto	Sango
Asu	German	Makonde	Sangu
	Gusii	Malagasy	Scottish Gaelic
<b>B</b>		Malay	Sena
Basque	<b>H</b>	Maltese	Shambala
Bemba	Hungarian	Manx	Shona
Bena		Meru	Slovak
Bosnian	<b>I</b>	Morisyen	Slovenian
	Icelandic		Soga
<b>C</b>	Inari Sami	<b>N</b>	Somali
Catalan	Indonesian	North Ndebele	Spanish
Chiga	Irish	Northern Sami	Swahili
Colognian	Italian	Norwegian Bokmål Norwegian Nynorsk	Swedish
Cornish		Nyankole	Swiss German
Croatian	<b>J</b>		
Czech	Jola-Fonyi	<b>O</b>	<b>T</b>
		Oromo	Taita
<b>D</b>	<b>K</b>	Occitan	Teso
Danish	Kabuverdianu		Turkmen
	Kalaallisut	<b>P</b>	
<b>E</b>	Kalenjin	Polish	<b>U</b>
Embu	Kamba	Portuguese	Upper Sorbian
English	Kikuyu		
Esperanto	Kinyarwanda	<b>R</b>	<b>V</b>
Estonian		Romansh	Vunjo
	<b>L</b>	Rombo	
<b>F</b>	Latvian	Rundi	<b>W</b>
Faroese	Lithuanian	Rwa	Walser
Filipino	Lower Sorbian		Welsh
Finnish	Luo		
French	Luxembourgish		<b>Z</b>
Friulian	Luyia		Zulu

Bureau Brut ©

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Texts of this specimen are extracts from *Twenty  
Thousand Leagues Under the Sea*  
by Jules Verne.

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25|04|2026



BUREAU

The image features a large, bold, black rounded rectangle containing the word "BUREAU" in a white, highly stylized, blackletter-style font. The letters are thick and have sharp, decorative serifs, giving it a classic, authoritative appearance.