

Ostia Antica

Art Direction: Yoann Minet & Spassky Fisher
Typeface design: Regular & Italic: Yoann Minet
& Hugo Anglade, others weights: Yoann Minet

Design date: Regular & Italic: 2013,
others weights: 2018
Published by: Bureau Brut

Initial release: Regular & Italic: 2015,
others weights: 2018
Current version: 7.1

6 styles



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
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Irreverent, tumultuous, and sometimes unsettling, Ostia Antica claims instability and friction.

It voluntarily plays with typographic conventions and shares its taste for criticizing the established order with Pier Paolo Pasolini ①, whom its name comes from ②.

The capitals were sketched independently of the lowercases; they have a different form and color.

— The capitals borrowed their proportion from the well-known eponymous characters of Edward Johnston, inherited from the Roman capital. Its structure confers a monumental presence to the capitals; particularly suited to headlines and large sizes.

— However, the lowercases are not logically lengthening the capitals. They find their roots in accidental and vibrating grotesques from the 19th century. Their forms are deliberately exaggerated. ③

Ostia Antica is not a smooth character: its rugosity can be seen in its vibrations and lively typographic color. Its matter is rich, from lowercase to capital.

Surely the italic is the most irreverent member of the family. Traditionally, sans-serifs have a 10° slope while Ostia Antica has a 35° slant. It makes fun of the excesses of the digital era and its most famous technique: the computing slant. We have made optical adjustments to guarantee legibility in small and big text sizes. This radical choice creates a material distinct from the Roman—a new type color—designed primarily for emphasis ④, while opening new compositional possibilities.

Ostia Antica is available in three weights, with no linear interpolation between them. Each weight has its own particularities; it strengthens the singular personality of the family as well as its complexity and diversity.

① Originally drawn in collaboration with Spassky Fischer for the Pasolini Roma exhibition catalog (Cinémathèque française, 2013). Ostia Antica was originally drawn in a single weight (for Regular and italic styles) for a size-9 text. The family has grown since, welcoming two thinner versions, enhancing its formal language.

② The name “Ostia Antica” refers to the beach of Ostia where Pier Paolo Pasolini was assassinated in 1975.

③ The “c” and “e”, for example, show a prognathic jaw, while the “s” unfolds in a strong pyramidal shape.

④ In the exhibition catalog, the use of italics was frequent to highlight quotes and references to Pier Paolo Pasolini’s work.

- 04 | Ostia Antica Light
- 07 | *Ostia Antica Light Italic*
- 10 | Ostia Antica Book
- 13 | *Ostia Antica Book Italic*
- 16 | Ostia Antica Regular
- 19 | *Ostia Antica Italic*

-
- 22 | Character set
 - 26 | OpenType features
 - 31 | Supported languages

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

An immense track,
of dazzling whiteness,
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of the animal

THE VOYAGE WAS
BEING ACCOMPLISHED
UNDER THE MOST
FAVOURABLE AUSPICES

20|28 pt

Small craft radiated in all directions round the Abraham Lincoln, and not leave a spot of the sea unexplored. But the night of the 4th of November arrived without the unveiling of this submarine mystery. The next day, the 5th of November, the delay would (morally speaking) expire; after that night the THE NIGHT OF THE 4TH OF NOVEMBER ARRIVED WITHOUT THE UNVEILING OF THIS SUBMARINE MYSTERY. THE NEXT DAY, THE 5TH OF NOVEMBER,

10|14 pt

The Shipping and Mercantile Gazette, the Lloyd's List, the Packet-Boat, and the Colonial Review, all papers devoted to insurance companies which their rates of premium, were unanimous on this point. Public opinion had been pronounced. The United States were the first in the field; and in New York they had announced their intentions 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; but, as it was at the moment it was decided to pursue the monster, the monster did not appear. For months no one heard it spoken of. No ship met with it. It seemed as if this unicorn were weaving the plots around it. It had been so much talked of, even through the THEY MADE PREPARATIONS FOR AN EXPEDITION DESTINED TO PURSUE THE MONSTER WITH A FRIGATE OF GREAT SPEED, THE ABRAHAM LINCOLN, WAS PUT IN COMMISSION AS SOON AS POSSIBLE. THE ARSENALS WERE OPENED TO COMMANDER FAR

I forgot all—fatigue, friends and colleagues, and with a moment's hesitation the offer of the American consul. "all roads lead back to Europe; and the consul would like to hurry me towards the coast of France. I will not bring back less than half a year's salary to the Museum of Natural History." But in the end I pursued the narwhal in the North Pacific Ocean, and I was taking the road to the antipodes. "Conseil was my servant, a true friend, and he HASTENED THE ARMING OF HIS FRIGATE. THE MOMENT IT WAS DECIDED TO PURSUE THE MONSTER DID NOT APPEAR. FOR TWO

7,5|10,5 pt

One magnificent evening, the 30th July (that is to say, weeks after our departure), the frigate was abreast of Patagonia, thirty miles to leeward of the coast of Patagonia. The St. Magellan had crossed the tropic of Capricorn, and the St. Magellan opened less than seven hundred miles south. Before eight days were over the Abraham Lincoln would be ploughing the waters of the Pacific. Seeing Ned Land and I were chatting of one thing or another, I NATURALLY LED UP THE CONVERSATION TO THE SUBJECT OF THE SUCCESS OR FAILURE OF THE EXPEDITION. BUT,

Capricorn, and the Straits of Magellan opened less than seven hundred miles to the south. Before eight days were over the Abraham Lincoln would be ploughing the waters of the Pacific. Seated on the poop, Ned Land and I were chatting of one thing or another as we looked at this mysterious sea, whose great depths had up to this time been unexplored by the eye of man. I naturally led up the conversation to the giant unicorn, and examined the various chances of the failure of the expedition. But, seeing that Ned Land let me speak without saying too much himself, I pressed him more closely. "Well, Ned," said I, "is it possible that you are not convinced of the existence of this cetacean?" He followed me for some moments before answering, struck his broad forehead with his hand (a habit of his), as if to collect his thoughts. "HAVE YOU ANY PARTICULAR REASON FOR BEING SO INCREDULOUS?" THE HARPOONER LOOKED AT ME FOR SOME MOMENTS BEFORE ANSWERING, STRUCK HIS BROAD FOREHEAD WITH HIS HAND (A HABIT OF HIS), AND SAID AT LAST, "PERHAPS I HAVE, MR. ARONNAX: "BUT, NED, YOU, A WHALF

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back! I forgot all—fatigue, friends and without hesitation the offer of the American thought I, "all roads lead back to Europe, and I will not bring my animal may allow itself to be caught (a particular benefit), and I will not bring my ivory halberd to the Museum of Natural History. I must seek this narwhal in the North Atlantic. France, was taking the road to the American impatient voice. Conseil was my servant. DER FARRAGUT, WHO HASTENED TO COMMISSION THE ABRAHAM LINCOLN, BUT, AS IT ALWAYS HAPPENS, THE MOMENT IT WAS DECIDED TO PURSUE THE MONSTER, THE MONSTER DID NOT APPEAR.

7,5|10,5 pt

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80|84 pt

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Black squared letters and figures

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Alternate squared letters and figures

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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
a α b c d e f g g h i j k l m n o p q r s t u v w x y z

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
www.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)
« Peut-être »**



**¿ NO? (YES)
« 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.NO000108

Order^{ORD.NO000109}



Order: ORD.NO000108

Order^{ORD.NO000109}

Tabular figures

001. Introduction 04'26"

002. Totentanz 07'11"

003. Reunited 08'59"



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Oldstyle figures

Le 14 juillet 1789



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Oldstyle tabular figures

Jacques 01 23 45 67 89

Nicolas 06 11 29 61 10

François 07 89 13 44 19



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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

1 8 Styles

Black circled figures

① ⑧ Styles

Black diamond-shaped figures

◆ 1 8 ◆ Styles

White squared figures

□ 1 8 □ Styles

White circled figures

○ ① ⑧ ○ Styles

White diamond-shaped figures

◇ 1 8 ◇ Styles

Alternate squared figures

⋮ 1 8 ⋮ Styles

Alternate circled figures

⊙ ① ⑧ ⊙ Styles

Alternate diamond-shaped figures

⋄ 1 8 ⋄ Styles

Black squared letters and figures

1 8 S t y l e s

Black circled letters and figures

① ⑧ S t y l e s

Black diamond-shaped letters and figures

◆ 1 8 ◆ S t y l e s ◆

White squared letters and figures

□ 1 8 □ S t y l e s □

White circled letters and figures

○ ① ⑧ ○ S t y l e s ○

White diamond-shaped letters and figures

◇ 1 8 ◇ S t y l e s ◇

Alternate squared letters and figures

⋮ 1 8 ⋮ S t y l e s ⋮

Alternate circled letters and figures

⊙ ① ⑧ ⊙ S t y l e s ⊙

Alternate diamond-shaped letters and figures

⋄ 1 8 ⋄ S t y l e s ⋄

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 COEUR DÉÇU
MAIS L'ÂME
PLUTÔT NAÏVE



LE COEUR DÈÇU
MAIS L'ÂMÈ
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
20/20



½ litre de lait
²⁰/₂₀

Numerators

1234/



¹²³⁴/

Denominators

/5678



/₅₆₇₈

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

1er étage - 123m²



1^{er} étage - 123m²

Subscript/Inferior

C₆H₁₀O₅



C₆H₁₀O₅

Ordinal

No 211088



N^o 211088

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

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

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