

Roman Grotesque

Art Direction: Bureau Brut

Typeface design: Yoann Minet

Design date: 2019

Published by: Bureau Brut

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Current version: 2.1

16 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
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
&

Tradition or modernity?

Both coexist here.

Roman Grotesque originates from an ancient war, almost eternal: tradition against modernity. Face to face are serif characters, bearing a calligraphic and manual heritage; and sans-serif character, constructed and rational. Even if they seem to be worlds apart, Roman Grotesque is formed in this tension. This encounter is made possible thanks to the flexibility of the organic shapes and geometrical thoroughness. In this alliance, shapes are not in opposition: they are complementary and reveal each other.

This typeface is constructed with the general structure of a sans-serif—its mass, essence, color—with humanistic details borrowed from serif characters ①. It isn't really a grotesque—nor a serif. It is more like a serified grotesque.

Roman Grotesque is available in eight different weights with their italic equivalents. This variety helps to rank texts easily, and solves layout and running text problems. The character has been created for reading purposes, but it reveals a new side of itself in heavier weights. The heavier the font, the more discreet the serifs. The metrics squish and enhance the display text.

Get closer and then step back: Roman Grotesque looks different in micro and macro. A polymorph typography, born between yesterday and today's dialogue, between organic shapes and geometry, between human and construction.

① Originally created for the visual identity of the École Nationale Supérieure d'Architecture de Paris-Belleville, whose graphic concept centered on one idea—placing the human at the heart of construction — an idea we retained during our strategic study. Want to know more? Read the project.

04 | Roman Grotesque Extralight + *Italic*

07 | Roman Grotesque Light + *Italic*

10 | Roman Grotesque Book + *Italic*

13 | Roman Grotesque Regular + *Italic*

16 | Roman Grotesque Medium + *Italic*

19 | **Roman Grotesque Bold + *Italic***

22 | **Roman Grotesque Extrabold + *Italic***

25 | **Roman Grotesque Black + *Italic***

28 | Character set

32 | OpenType features

37 | Supported languages

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 the Abraham Lincoln leave a spot of the sea unexplored. But the night of the 4th of unveiling of this submarine mystery. The next day, the 5th of would (morally speaking) expire; after that time, Commander THE NIGHT OF THE 4TH OF NOVEMBER ARRIVED WITHOUT 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 threatened to rates of premium, were unanimous on this point. Public opinion had been pronounced United States were the first in the field; and in New York they made preparation tion destined to pursue this narwhal. A frigate of great speed, the Abraham Lincoln commission as soon as possible. The arsenals were opened to Commander Farragut; hastened the arming of his frigate; but, as it always happens, the moment it was pursue the monster, the monster did not appear. For two months no one heard if ship met with it. It seemed as if this unicorn knew of the plots weaving around it much talked of, even through the Atlantic back! I forgot all—fatigue, friends and THEY MADE PREPARATIONS FOR AN EXPEDITION DESTINED TO PURSUE THIS FRIGATE OF GREAT SPEED, THE ABRAHAM LINCOLN, WAS PUT IN COMMISSION POSSIBLE. THE ARSENALS WERE OPENED TO COMMANDER FARRAGUT, WHO I and accepted without hesitation the o “Besides,” thought I, “all roads lead bac amiable enough to hurry me towards t animal may allow itself to be caught in lar benefit), and I will not bring back le halberd to the Museum of Natural His seek this narwhal in the North Pacific I was taking the road to the antipodes.” voice. Conseil was my servant, a true, d accompanied me in all my travels. I lik ARMING OF HIS FRIGATE; BUT, AS IT A WAS DECIDED TO PURSUE THE MONS APPEAR. FOR TWO MONTHS NO ONE

7,5|10,5 pt

One magnificent evening, the 30th July (that is to s weeks after our departure), the frigate was abreast (Blanc, thirty miles to leeward of *the coast of Patago* crossed the tropic of Capricorn, and the Straits of M opened less than seven hundred miles to the south eight days were over the Abraham Lincoln would be the waters of the Pacific. Seated on the poop, Ned L were chatting of one thing and another as we looke I NATURALLY LED UP THE CONVERSATION TO THI UNICORN, AND EXAMINED THE VARIOUS CHANCI SUCCESS OR FAILURE OF THE EXPEDITION. BUT, SI

Capricorn, and the Straits of Magellan opened less than seven hundred miles to the south. Before eight day Abraham Lincoln would be ploughing the waters of the Pacific. Seated on the poop, Ned Land and I were cl and another as we looked at this mysterious sea, whose great depths had up to this time been inaccessible naturally led up the conversation to the giant unicorn, and examined the various chances of success or fail tion. But, seeing that Ned Land let me speak without saying too much himself, I pressed him more closely. ‘ it possible that you are not convinced of the existence of this cetacean that we are following? Have you any for being so incredulous?’ The harpooner looked at me fixedly for some moments before answering, struck with his hand (a habit of his), as if to collect himself, and said at last, “Perhaps I have, Mr. Aronnax.” “But, Ne HAVE YOU ANY PARTICULAR REASON FOR BEING SO INCREDULOUS?” THE HARPOONER LOOKED AT MI MOMENTS BEFORE ANSWERING, STRUCK HIS BROAD FOREHEAD WITH HIS HAND (A HABIT OF HIS), AS HIMSELF, AND SAID AT LAST, “PERHAPS I HAVE, MR. ARONNAX.” “BUT, NED, YOU, A WHALER BY PROFESS

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80|84 pt

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without hesitation the offer of the American Consul, I thought I, "all roads lead back to Europe, and I will not allow myself to be caught in the seas of Europe. I will not bring back less than half a year's worth of specimens of Natural History." But in the meanwhile, the frigate was in the North Pacific Ocean, which, to return to the point of departure, is the antipodes. "Conseil," I called in an impatient tone, "I want a true, devoted Flemish boy, who had a liking for the sea, and he returned the liking with interest." THE ARMING OF HIS FRIGATE; BUT, AS IT WAS DECIDED TO PURSUE THE MONSTER, THE MONSTER DID NOT APPEAR. FOR TWO MONTHS NO ONE HEARD

7,5 | 10,5 pt

One magnificent evening, the 30th July (that is to say, three weeks after our departure), the frigate was abreast Cape Horn, thirty miles to leeward of the coast of Patagonia. She crossed the tropic of Capricorn, and the Straits of Magellan opened less than seven hundred miles to the south. A few days were over the Abraham Lincoln would be ploughing the waters of the Pacific. Seated on the poop, Ned Land was talking of one thing and another as we looked at the horizon. I NATURALLY LED UP THE CONVERSATION TO THE SUBJECT OF THE UNICORN, AND EXAMINED THE VARIOUS CHANCES OF SUCCESS OR FAILURE OF THE EXPEDITION. BUT, SEE

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Scientific symbols

+ - ± × ÷ = ≠ ~ ≈ < > ≡ ≢ ¬ ≡ ≢ ∅
+ - ± × ÷ = ≠ ~ ≈ < > ≡ ≢ ¬ ≡ ≢ ∅
+ - ± × ÷ = ≠ ~ ≈ < > ≡ ≢ ¬ ≡ ≢ ∅
^ ° °C °F ′ ″ μ π ∂ Σ ∏ ∫ Ω Δ

Fractions

/ 1/4 1/2 3/4 1/3 1/8 3/8 5/8 7/8 % ‰

Numerators

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ ₣ £ ¥

Denominators

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ ₣ £ ¥

Superscript/Superior figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ ₣ £ ¥

Subscript/Inferior figures

0 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 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
. , ! ? ()

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 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
. , ! ? ()

Abbreviations

¾ ⅔ % ¼

Black squared figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ ₣ £ ¥
+ - × = < ↑ → ↓ ↖ ↗ ↘ ↙ ! ?

Black circled figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ ₣ £ ¥
+ - × = < ↑ → ↓ ↖ ↗ ↘ ↙ ! ?

Black diamond-shaped figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ ₣ £ ¥
+ - × = < ↑ → ↓ ↖ ↗ ↘ ↙ ! ?

White squared figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ ₣ £ ¥
+ - × = < ↑ → ↓ ↖ ↗ ↘ ↙ ! ?

White circled figures

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White diamond-shaped figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ ₣ £ ¥
+ - × = < ↑ → ↓ ↖ ↗ ↘ ↙ ! ?

Alternate squared figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ ₣ £ ¥
+ - × = < ↑ → ↓ ↖ ↗ ↘ ↙ ! ?

Alternate circled figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ ₣ £ ¥
+ - × = < ↑ → ↓ ↖ ↗ ↘ ↙ ! ?

Alternate diamond-shaped figures

0 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 10 11 12 13 14 15 16 17 18 19
€ \$ % & ' () * + , - . / : ;
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 10 11 12 13 14 15 16 17 18 19
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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 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 10 11 12 13 14 15 16 17 18 19
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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 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 10 11 12 13 14 15 16 17 18 19
€ \$ % & ' () * + , - . / : ;
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

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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
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White diamond-shaped 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 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 10 11 12 13 14 15 16 17 18 19
€ \$ % & ' () * + , - . / : ;
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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Alternate circled letters and figures

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€ \$ % & ' () * + , - . / : ;
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Alternate diamond-shaped letters and figures

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19
€ \$ % & ' () * + , - . / : ;
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

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"



001. Introduction 04'26"

002. Totentanz 07'11"

003. Reunited 08'59"

Oldstyle figures

Le 14 juillet 1789



Le 14 juillet 1789

Oldstyle tabular figures

Jacques 01 23 45 67 89

Nicolas 06 11 29 61 10

François 07 89 13 44 19



Jacques 01 23 45 67 89

Nicolas 06 11 29 61 10

François 07 89 13 44 19

Lining figures adjusted 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 CŒUR DÉÇU
MAIS L'ÂME
PLUTÔT NAÏVE



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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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