

TYPOGRAPHY - CASE STUDY

Bruta

A grotesk with nothing to hide.

A custom type family — a raw, wide grotesk and a companion monospace, drawn as one system for a studio that ships everywhere.

SCOPE	Type design · 8 weights · Grotesk + Mono
IDEA	Ink traps you can see
SYSTEM	One skeleton, two voices

Loli Mari Montalvo
Type design · lolimari.com

BRUTA GROTESK

R

Rg

AaBbCc 0123 &?!

Bruta

OVERVIEW

Bruta is a custom type family — a raw, wide grotesk with a companion monospace, drawn as a single system. I designed the whole thing: the letterforms and their anatomy, eight weights with italics, the OpenType features, and the specimen that shows it working from a code editor to a festival wall.

CHALLENGE

A studio that ships everywhere — screens, print, code, signage — was renting three unrelated fonts that never quite agreed. The brief I set: one family with a strong display voice and a genuinely useful text and code cut, drawn on a shared skeleton so the headline, the paragraph and the terminal all look like the same hand.

STRATEGIC THINKING

I gave Bruta one skeleton and two voices: a wide, low-contrast grotesk that turns brutal at display sizes and stays quiet at text sizes, plus a fixed-width mono for code, data and captions. Deliberate ink traps read as crisp corners on screen and open up in print — the same forms, tuned for where they live.

Type specimen

BRUTA GROTESK

8 WEIGHTS · ROMAN & ITALIC

REGULAR
Aa

BLACK / LIGHT
Rg

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 &@#%\$

!?.,:;(/) — *

The quick brown fox jumps over the lazy dog — 1234567890

Set at text sizes Bruta stays wide, even, and quiet; at display it turns brutal.

THE FAMILY

The family

THE FAMILY

One skeleton, two voices

Raw material

Raw material

Raw material

BRUTA MONO

```
for(let i=0;i<10;i++){ ship(i); }
```

0011I · tabular · fixed-width companion for code, data & captions

WEIGHTS



Thin

Bruta Grotesk Black



Light

Bruta Grotesk Regular



Regular



Medium

Bruta Grotesk Light



Bold



Black

Letterform anatomy

LETTERFORM

Drawn to be read, then abused



Wide sidebearings, low contrast, and deliberate ink traps that read as crisp corners on screen and open up in print.

OPENTYPE FEATURES

OpenType features

OPENTYPE

The details that do the work

LIGATURES

ff fi fl ffi

ALTERNATES

a g R / a g R

TABULAR NUMS

1,204.50
9,880.00

OLDSTYLE

0123456789

CASE-SENSITIVE

(BRUTA) [24]

LANGUAGE

ñ á ü ç ø ß

IN USE

In use

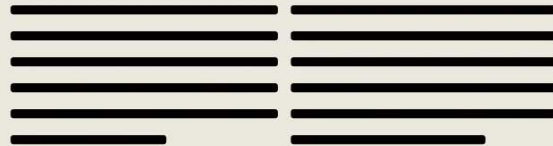
IN USE

From a code editor to a festival wall

**RAW
FORM**

TYPE FESTIVAL / 2026

**The wide grotesk
revival**



BRUTA GROTESK · EDITORIAL

main.rs

```
fn ship(){  
  let n = 42;  
  render (n)
```

BRUTA MONO · UI & CODE

GATE B

12 ▶

WAYFINDING

OUTCOMES & REFLECTION

The outcome

FINAL SOLUTION

One family that does the studio's whole job. Black cuts carry posters and wayfinding, the regular sets editorial, and the mono handles code and UI — all unmistakably Bruta. The specimen shows it in a poster, an editorial spread, a code editor and a signage panel, from the same forms.

RESULTS

Three rented fonts became one owned system. The studio's work reads as one voice across every medium, licensing is simplified to a single family, and new applications start from a specimen that already answers most questions — the type stops being a decision made per project.

LESSONS LEARNED

A typeface is infrastructure. The interesting part isn't a clever letter; it's a skeleton disciplined enough to carry a display cut, a text cut and a monospace without any of them feeling like a compromise. Draw the system, and the letters follow.

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