

**Library of Narrative Types**  
**LNT Bea**  
**Type Specimen**

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**Released 15. 06. 2026**

## About the typeface

They *crawl, jump, swim, gaze, bite, float, dig and pace*... In LNT Bea animals are captured in motion, alive and animated, while they inhabit the spaces of letter-shapes and create magnificent Baroque typography. When I started designing this typeface I was wondering how animals could participate in typography? How could I represent animals following the ecofeminist principles of care ethics?

In search of responses to my own questions, I first dived into past examples of lettering and typography. I marvelled once again at pages of Medieval bestiaries and ornamented initials. Besides my amusement with the fascinating style of Medieval illustrations, I noticed an attitude of horror and struggle towards the animal-ness. Writer Olga Tokarczuk describes best what I read from the images, in her passage about animal suffering: “*Animals don’t know consolation or relief, because there is no resolution waiting for them. They have know understanding. They don’t own their body... Animal suffering is absolute, total.*”<sup>1</sup> Beside the struggling animal, we see the struggling human, often in conflict with the animal, often portrayed as the weaker one. At this time in history humans are already in struggle with nature, yet they are not yet the masters of it. As printing comes along in the fifteenth century, animated letters disappear from the repertoire of most printers. While symbolic floral patterns—however reduced to decorative elements in initials and border decorations—flourish on, animals only appear in rare, sporadic examples. Some initials with bucolic scenes, a painter’s signature crawling with insects (I think it was a joke!)<sup>2</sup> and a magnificent etched alphabet with mollusc-motives and bird-heads<sup>3</sup> appear, but no consistent presence can be established. With the new fashion of ornamented typography, the animal makes a comeback in the nineteenth century. We see it in one of Pouchée’s exuberant alphabets, and in the standard collections of clichés. However, this animal was cut of a different cloth metal than its Medieval counterpart. It’s instrumentalized, subjugated, monetized, capitalized. The very reason for cutting animals in type and ornaments was to pair them with sales advertisements. Animal was no longer horrifying but desirable, no longer symbolic but commodity.

Reviewing my conclusions and observing the beasts in my sketches, I understood that I wanted to bring back the animal-ness that animals deserve in their representation. I wanted to see animals as they were, scary or scared, cute and dangerous, friendly or hungry, resting or running. I wanted to see animals *do*. I wanted them animated. I wanted them bestial.

In Leiden one may visit the Dutch biodiversity center Naturalis. I went there to make the very first animal drawing sketches for this project. There is a permanent exhibition titled “Life”. As one walks through the rooms, one walks into a bestial manifestation from different landscapes and habitats. Even though the animals—being taxidermy animals—are static, the scenography is in a constant flux, pulling one along into an ever-growing admiration for life on Earth. This sensation of Baroque wonder was the one that sparked the final design idea for LNT Bea: a typeface in constant animated bestial flow.

The letter shapes of LNT Bea are based on Saggi, a revival of Nicholas Kis’s baroque letters. The Saggi project was initiated by Géza Sipos, and the font is collaboratively designed by Géza and myself. Saggi is a text typeface with an extensive character set and open type features, ideal for long reads and advanced typography. This makes LNT Bea and Saggi an ideal combination.

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1. Olga Tokarczuk: “Állatmaszkok.” In: *Az érzékeny narrátor*, 2020, L’Harmattan, Budapest. p. 40. Translation from Hungarian by Nóra Békés.

2. *Libellus Novus Elementorum Latinorum* (1645-1650) by Johan Christian Bierpfaff. Source: Rijksmuseum

3. Detail from *The continent of Europe* (1664) by Jan van Kessel the Elder.



**Technicalities**

Styles LNT Bea

File formats otf  
woff, woff2

Character set Basic Latin, 82 characters

Available licenses Desktop License, Web License,  
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Credits Design: Nóra Békés  
Type specimen: Nóra Békés  
Type specimen example texts from:  
The Aberdeen Bestiary  
<https://www.abdn.ac.uk/bestiary/>  
Collage: Nóra Békés based on  
Photography: © Giles Laurent,  
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Matching text typeface:  
Saggi by Géza Sipos & Nóra Békés  
<https://www.futurefonts.com/lapagelepage/saggi>

LNT Takje Carved

490 pt



LNT Takje Carved

180 pt



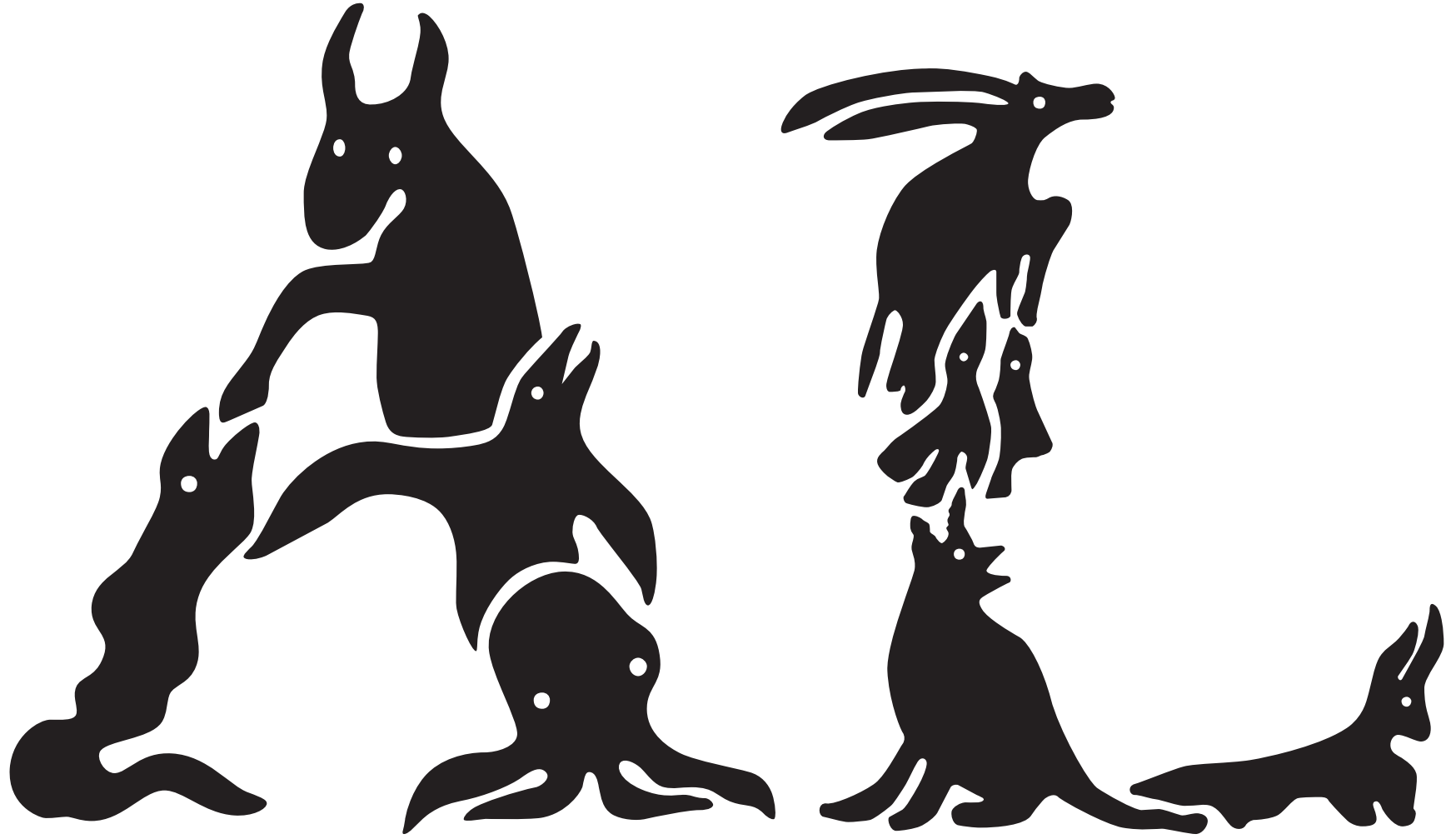
LNT Takje Carved

490 pt



LNT Takje Carved

490 pt



LNT Takje Carved

180 pt

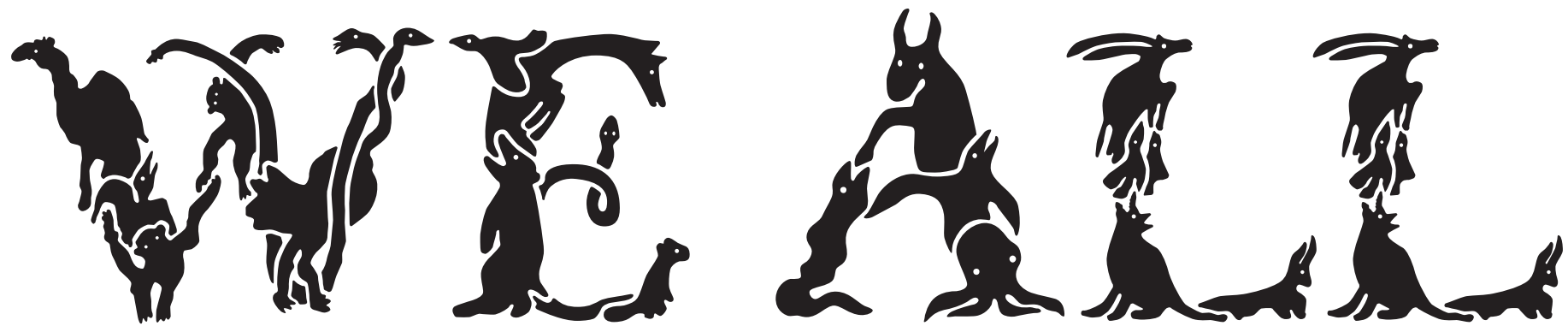
S T A R W E

S N I E E

D A N C E

LNT Takje Carved

180 pt



LNT Takje Carved

72 pt

THEIR IS POISON IS  
SO STRONG THAT IF  
YOU ARE BITTEN BY  
IT YOU DIE BEFORE

60 pt

THE TIGRESS, WHEN SHE  
FINDS HER LAIR EMPTY  
BY THE THEFT OF A CUB,

LNT Takje Carved

48 pt

THE TIGRESS, WHEN SHE  
FINDS HER LAIR EMPTY BY THE  
THEFT OF A CUB, FOLLOWS  
THE TRACKS OF THE THIEF AT  
ONCE. WHEN THE THIEF SEES

36 pt

CRANES ARE UNITED IN THEIR CON-  
CERN FOR THOSE WHO TIRE, TO SUCH  
AN EXTENT THAT IF ANY DROP OUT,  
THEY ALL SURROUND THE EXHAUST-  
ED BIRDS AND SUPPORT THEM UNTIL

LNT Takje Carved

24pt

CRANES ARE UNITED IN THEIR CONCERN FOR THOSE WHO TIRE, TO SUCH AN EXTENT THAT IF ANY DROP OUT, THEY ALL SURROUND THE EXHAUSTED BIRDS AND SUPPORT THEM UNTIL THEIR STRENGTH IS RESTORED BY THIS PERIOD OF REST...

14 pt

THE KITE SIGNIFIES THOSE WHO ARE TEMPTED BY EFFETE PLEASURES. IT FEEDS ON CORPSES, AS PLEASURE-SEEKERS TAKE DELIGHT IN CARNAL DESIRES. IT CONSTANTLY HOV-ERS AROUND KITCHENS AND MEAT-MARKETS SO THAT IF PIECES OF RAW MEAT ARE THROWN OUT FROM THEM, IT CAN SEIZE THEM QUICKLY. IN THIS THE KITE REPRESENTS TO US THOSE WHO ARE MOTIVATED BY CONCERN FOR THEIR STOMACH. THOSE WHO ARE OF THIS WORLD, THEREFORE, SEEK PLEASURE, FREQUENT MEAT-MARKETS AND GAZE WITH LONGING AT KITCHENS. THE KITE IS TIMID IN BIG MATTERS, BOLD IN SMALL. IT DARES NOT SEIZE WILD BIRDS BUT CUSTOMARILY PREYS ON DOMESTIC ONES. IT LIES IN WAIT TO SEIZE THEIR YOUNG AND WHEN IT ENCOUNTERS UNWARY YOUNGSTERS, IT KILLS THEM QUICKLY. IN THE SAME WAY, THE EFFETE AND PLEASURE-SEEKING SEIZE INFANTS OF TENDER YEARS, IN THE SENSE THAT

18 pt

WHICH BEAST DARES TO ROUSE THE LION, WHOSE VOICE, BY ITS NATURE, INSPIRES SUCH TERROR, THAT MANY LIVING THINGS WHICH COULD EVADE ITS ATTACK BY THEIR SPEED, GROW FAINT AT THE SOUND OF ITS ROAR AS IF DAZED AND OVERCOME BY FORCE. A SICK LION SEEKS OUT AN APE TO DEVOUR IT, IN ORDER TO BE CURED. THE LION FEARS THE COCK, ESPECIALLY THE WHITE ONE. KING OF THE BEASTS, IT IS TORMENTED BY THE TINY STING

12 pt

THE WORD ANGUIS IS APPLIED TO THE ENTIRE SPECIES OF SNAKE. BECAUSE THE SNAKE'S BODY CAN BE FOLDED AND BENT; AS A RESULT, IT IS CALLED ANGUIS BECAUSE IT FORMS A SERIES OF ANGLES, ANGULOSUS, AND IS NEVER STRAIGHT. THE SNAKE IS ALSO CALLED COLUBER, EITHER BECAUSE IT LIVES IN THE SHADOWS, COLERE UMBRAS, OR BECAUSE IT WRIGGLES ALONG IN A SLIPPERY WAY, IN SINUOUS COILS. FOR ANYTHING THAT SLITHERS WHEN YOU HOLD IT, LIKE A FISH OR A SNAKE, IS CALLED LUBRICUS, SLIPPERY. THE SNAKE GETS ITS NAME, SERPENS, BECAUSE IT CREEPS UP UNDER COVER, NOT BY VISIBLE STEPS, BUT CRAWLING ALONG BY THE TINIEST MOVEMENTS OF ITS SCALES. CREATURES WHICH GO ON FOUR FEET, LIKE LIZARDS AND NEWTS ARE CALLED NOT SNAKES BUT REPTILES. SNAKES ARE REPTILES TOO, BECAUSE THEY CRAWL, REPTARE, ON THEIR CHESTS AND BELLIES. THERE ARE AS MANY POISONOUS SNAKES AS THERE ARE SPECIES; AS MANY WHICH BRING DEATH OR SUFFERING, AS THERE ARE COLOURS AMONG THEM.

