

# Laima

A brand-ready stencil formed  
by a flowing calligraphic brush  
instead of rigid machinery —  
lively, unexpected, and captivating.

DESIGNED BY

**Bogidar Mascareñas**

YEAR

2019

Laima is the brush-formed stencil from Bogidar Mascareñas that will create an ovation for branding, album art, upscale venues, and packaging. If wide appeal, attention to detail, or international reach is necessary for your brand, consider Laima's high-calibre design as your personal ambassador.

The general font user is accustomed to stencil typefaces that have a brute look to them — industrial, mechanical, restrictive, or even militarised. Stencils are commonly used because they serve a function, like spray-painting over template letters, giving the reader a warning that must be heeded for safety, or a command to follow immediately. Wooden crates and grunge art are the medium and black or red paint are the norm. Laima, instead, creates a stencil from the world of calligraphy to turn all this on its head.

Laima's 12 stencil styles (six roman and six italic) use the junctures of calligraphic strokes as an opportunity to achieve an uncommon stencil effect, shifting to create unexpected shapes and the illusion of twisted, disconnected overlaps. Inspired by *Arte Nueva de Escribir*, an engravings book published by Francisco

Palomares in 1776, Laima progressed well beyond its beginning as a Type and Media Master's project at KABK, The Hague (NL). It sometimes required completely new character shapes to accommodate the space needed for clear diacritic marks, and was further enhanced with flourishes and alternates for liveliness and variety in individual or branded work.

Laima's italic begins with swashes and uses OpenType features to automatically turn them off with more than two successive capital letters. Use one swashed character for a drop cap, two for ligatured fun, turn them on or off at your discretion, or change the ascender length and swash shape to suit your creative need. With two styles of numerals and stylistic sets for final forms, Laima's 12 styles and hundreds of Latin-based languages can turn simple words into an occasion that would immediately benefit high-class brands and special uses. Set that article title, release that new product, code your best-looking UI yet, letterpress that business card, and print that gourmet label. Whatever is next, Laima is the unexpected stencil partner to introduce it to an expectant world.

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#### STYLES

Hairline

*Hairline Italic*

Thin

*Thin Italic*

Light

*Light Italic*

Regular

*Regular Italic*

Bold

*Bold Italic*

All-Vegan  
*Palm-oil-free*  
Ecological  
Supernatural  
Organický  
*Biológico*  
De corral

*Dark Cocoa Hot Chocolate & Mint*

**KEFIR** 

*Naturally Tasty*

**VEGAN**

♥ vino ecológico ♥

**RESERVA**

**1234% Organic**

HAIRLINE 100-T

---

Thunder

THIN 100PT

---

Thunder

LIGHT 100PT

---

Thunder

REGULAR 100PT

---

Thunder

BOLD 60PT

---

Thunder

HAIRLINE 60PT

---

Murciélagos & *Bats*

THIN 60PT

---

Murciélagos & *Bats*

LIGHT 60PT

---

Murciélagos & *Bats*

REGULAR 60PT

---

Murciélagos & *Bats*

BOLD 60PT

---

**Murciélagos & *Bats***

HAIRLINE 45PT

---

*Rhythm & Reaction*

THIN 45PT

---

*Rhythm & Reaction*

LIGHT 45PT

---

*Rhythm & Reaction*

REGULAR 45PT

---

*Rhythm & Reaction*

BOLD 45PT

---

***Rhythm & Reaction***

HARILINE 30/36PT

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‘Rhythm & Reaction’ gets under the skin  
of a *British love* affair with *American jazz*.

THIN 30/36PT

---

‘Rhythm & Reaction’ gets under the skin  
of a *British love* affair with *American jazz*.

LIGHT 30/36PT

---

‘Rhythm & Reaction’ gets under the skin  
of a *British love* affair with *American jazz*.

REGULAR 30/36PT

---

‘Rhythm & Reaction’ gets under the skin  
of a *British love* affair with *American jazz*.

BOLD 30/36PT

---

‘Rhythm & Reaction’ gets under the skin  
of a *British love* affair with *American jazz*.



HARILINE 18/22PT

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Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could do *her yoga exercises*, he always took the same route. In fact the dog followed the

THIN 18/22PT

---

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LIGHT 18/22PT

---

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REGULAR 18/22PT

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BOLD 18/22PT

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**Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could do *her yoga exercises*, he always took the same route. In fact**

GERMAN 16/20PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert.

CZECH 16/20PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov,

POLISH 16/20PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana

ICELANDIC 16/20PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem

FRENCH 16/20PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses: lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une

SPANISH 16/20PT

Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de

TURKISH 16/20PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dal-

FINNISH 16/20PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa

## ALL CAPS

¿Para texto?  
1708 A-b [Ende] H@I

¿PARA TEXTO?  
1708 A-B [ENDE] H@I

## LIGATURES

Affiliate, offkey, bottle, francés, soggy

Affiliate, offkey, bottle, fly, francés, soggy

## DISCRETIONARY LIGATURES (ITALIC ONLY)

*Jazz*

*Jazz*

## HISTORICAL LIGATURES

Effort

Effort

## PROPORTIONAL OLDSTYLE (DEFAULT)

0123456789\$€¢£¥ƒ℥‰‰‰

0123456789\$€¢£¥ƒ℥‰‰‰

## PROPORTIONAL LINING FIGURES

0123456789\$€¢£¥ƒ℥‰‰‰

0123456789\$€¢£¥ƒ℥‰‰‰

## TABULAR OLDSTYLE &amp; SLASHED ZERO

00123456789\$€¢£¥ƒ℥

00123456789\$€¢£¥ƒ℥

## TABULAR LINING &amp; SLASHED ZERO

00123456789\$€¢£¥ƒ℥

00123456789\$€¢£¥ƒ℥

## NUMERATOR/DENOMINATOR

345/678 89/120

<sup>345</sup>/<sub>678</sub> <sup>89</sup>/<sub>120</sub>

## FRACTIONS

1/2 3/4 1/4

½ ¾ ¼

## SUPERIOR/INFERIOR

H<sub>2</sub>O x<sub>8</sub> y<sub>35</sub>

H<sub>2</sub>O x<sub>8</sub> y<sup>35</sup>

## ORDINALS

Ma No.

M<sup>a</sup> N<sup>o</sup>

## HISTORICAL FORMS

That is the question

That if the question

## STYLISTIC SET O1 (ALTERNATES)

a ɐ 4 4 & ¶ † ‡ ...  
*di dl li*

a ɐ 4 4 & ¶ † ‡ ...  
*dí dl lí*

## STYLISTIC SET O2 (ALTERNATES)

¶  
 £...

¶  
 £...

## STYLISTIC SET O3 (SYMBOLS)

a b c d e f g h i j k l m n

○ ● □ ■ ☞ ✚ ✛ ✞ ✟ ✠ ✡ ♥ ♡ ☺ ☻

## STYLISTIC SET O4 (SWASH, ITALIC ONLY)

*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 Æ Ð I J Ñ Ç È Þ Æ ...*  
*Th N°*  
*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 Æ Ð I J Ñ Ç È Þ Æ ...*  
*Th N°*  
*z ...*

## INITIAL FORMS / SWASH (ITALIC ONLY)

*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 Æ Ð I J Ñ Ç È Þ Æ ...*  
*Th N°*  
*p v w 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 Æ Ð I J Ñ Ç È Þ Æ ...*  
*Th N°*  
*p v w z ...*

## TERMINAL FORMS / SWASH (ITALIC ONLY)

*a d e h l m n r t z fr ffr ...*

*a d e h l m n r t z fr ffr ...*

## TURKISH/AZERI/CRIMEAN TATAR

Kirtasiye, KIRTASIYE

Kirtasiye, KIRTASIYE

## ROMANIAN/MOLDAVIAN

Timiş, MULȚUMESC

Timiş, MULȚUMESC

## CATALAN

Il·lusió, CAL·LIGRAFIA

IHusió, CAL·LIGRAFIA

## DUTCH

Bíjna, BÍJNA

Bíjna, BÍJNA

## CONTEXTUAL ALTERNATES

fñ fh fi fj fl fm fn fo fh fi fj fl fm fn fo fh fi fj fl fm fn fo fh fi fj  
 fñ fh fi fj fl fm fn fo fh fi fj fl fm fn fo fh fi fj  
 Qj qj ej ij uj ÷ j ÷ j ÷ j ÷ j  
 Qj qj ej ij uj ÷ j ÷ j ÷ j ÷ j

fñ fh fi fj fl fm fn fo fh fi fj fl fm fn fo fh fi fj  
 fñ fh fi fj fl fm fn fo fh fi fj fl fm fn fo fh fi fj  
 Qj qj ej ij uj ÷ j ÷ j ÷ j ÷ j  
 Qj qj ej ij uj ÷ j ÷ j ÷ j ÷ j

|| § ¶ © ® ™ ◇ # & @ \* † ‡ ^ ° ~ ¤

## DIACRITICAL MARKS

AAA VVV UUU - --- ~~~ : :: ;;; @ Q Q // // \ \ / / { { } }

S S S S S S



SUPPORTED LATIN LANGUAGES

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Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES:

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All caps, basic ligatures, case-sensitive forms, class kerning, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 4 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures), localised forms, ordinals, ornaments, stylistic sets (SSO1, SSO2, SSO3, etc), superiors & inferiors, slashed zero, ...

THE DESIGNER

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**Bogidar Mascareñas** is a Barcelona-based type designer and letterer, as well as a teacher of typography and type design.

Bogidar earned a BA degree in graphic design at Elisava, Barcelona, where he discovered his growing interest in calligraphy and lettering. He was accepted into Type@Cooper's Condensed Programme in New York, followed by graduating in 2016 from the Type and Media Master's programme at The Hague, The Netherlands. Bogidar's final project was Laima (previously named Lanka) and was the chosen winner of TypeTogether's 2017 Gerard Unger Scholarship (previously named Typeface Publishing Incentive Programme).

Laima was published by TypeTogether in 2019.

CREDITS

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*Lead design and concept*

**Bogidar Mascareñas**

*Engineering*

Joancarles Casasín

*Quality assurance*

Azza Alameddine

*Kerning*

Radek Sidun

*Graphic design*

Rabab Charafeddine

Elena Veguillas

*Copywriting*

Joshua Farmer

The Laima project started during Bogidar Mascareñas's studies at TypeMedia.



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LAIMA

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Design: Bogidar Mascareñas  
**[www.type-together.com/laima-font](http://www.type-together.com/laima-font)**  
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TEXT CREDITS

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*As I walked out one midsummer morning*,  
by Laurie Lee (London, 1969).  
*Wilt*, by Tom Sharpe (1976).  
*Foot-path way*, by Bradford Torrey (Boston, 1892).  
*Nineteen Eighty-Four*, by George Orwell (1949).  
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.  
[Wikipedia.org](https://en.wikipedia.org).

ABOUT THIS SPECIMEN

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