TipoType

# Humant specimen

ffi 36 19 a 0 ½ 1º

**HUMANT**
18 STYLES

DESIGNED BY:
**TIPOTYPE TEAM**

**Humant** is a geometric typeface inspired by the iconic Bauhaus design movement. It features clean, minimalist lines and circular shapes, emphasizing balance and symmetry.

With its modular structure, Humant conveys a modern yet timeless aesthetic, making it ideal for branding, posters, and editorial design. The typeface combines functionality and art, evoking the Bauhaus principle of merging art and technology.



Hum

TipoType

# Humant specimen

**HUMANT**
18 STYLES

DESIGNED BY:
**TIPOTYPE TEAM**

Bauhaus Dessau Werkstatt

*Form Follows Function*

***Kunst und Technik***

**Die Brücke über den Fluss**

**Le café du coin à Paris**

***Kraków: złota jesień***

Příliš žluťoučký kůň

*São Paulo, avenida Paulista*

**Árvíztűrő tükörfúrógép**

**İstanbul'da Boğaz rüzgârı**

***Smørrebrød i København***

TipoType

# Humant specimen

**HUMANT**
18 STYLES

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## Humant® & {TipoType}
## 18# New [Styles]©Release!
## OpenType »» Glyphs †716
## 156 Lang.+Latin Support!

ORIGINAL

# Quartz Gallery

ALTERNATES

# Quartz Gallery

ORIGINAL

His aunt Polly stood surprised a moment, and then broke into a gentle laugh. "Hang the boy, can't I never learn anything? Ain't he played me tricks enough like that for me to be looking out for him by this time? But old fools is the biggest fools there is. Can't learn an old dog new tricks, as the saying is. But my goodness, he never plays them alike, two days, and how is a body to know what's coming? He 'pears to know just how long he can torment me before I get my dander up, and he knows if he can make out to put me off for a minute or make me laugh, it's all down again and I can't hit him a lick. I ain't doing my duty by that.

ALTERNATES

His aunt Polly stood surprised a moment, and then broke into a gentle laugh. "Hang the boy, can't I never learn anything? Ain't he played me tricks enough like that for me to be looking out for him by this time? But old fools is the biggest fools there is. Can't learn an old dog new tricks, as the saying is. But my goodness, he never plays them alike, two days, and how is a body to know what's coming? He 'pears to know just how long he can torment me before I get my dander up, and he knows if he can make out to put me off for a minute or make me laugh, it's all down again and I can't hit him a lick. I ain't doing my duty by that.

# Opentype features 1/2

**HUMANT FAMILY**
BY TIPOTYPE TEAM

**AVAILABLE IN ALL VARIANTS**

LIGATURES — ffi

offrir ▸ offrir
fino ▸ fino
flaco ▸ flaco

OLD STYLE FIGURES — 36

1234567890 ▸ 1234567890

TABULAR FIGURES — 19

111111 ▸ 111111
999999 ▸ 999999

A ALTERNATE — a

agora ▸ agora
gamer ▸ gamer
Fuego ▸ Fuego

A HUMANIST I AND J ALTERNATE — a

agora ▸ agora
gamer ▸ gamer
Kilo ▸ Kilo

K AND K ALTERNATES — K

Kilo ▸ Kilo
Mike ▸ Mike
Whiskey ▸ Whiskey

G ALTERNATE — g

agora ▸ agora
gamer ▸ gamer
Fuego ▸ Fuego

T ALTERNATE — t

Juliet ▸ Juliet
Waltz ▸ Waltz
ultra ▸ ultra

# Opentype features 2/2

**HUMANT FAMILY**
BY TIPOTYPE TEAM

**AVAILABLE IN ALL VARIANTS**

T Y AND W ALTERNATE — t

Whiskey ▸ Whiskey
Juliet ▸ Juliet
Waltz ▸ Waltz

G AND M ALTERNATE — G

Mike ▸ Mike
Goal ▸ Goal

I AND J ALTERNATE — I

Juliet ▸ Juliet
India ▸ India
Ironic ▸ Ironic

Q ALTERNATE — Q

Quebec ▸ Quebec

NUMBERS ALTERNATES — 1

1347 ▸ 1347

STYLISTIC ALTERNATES — 1

agora ▸ agora
gamer ▸ gamer
Fuego ▸ Fuego

SLASHED ZERO — 0

100 Oscars ▸ 100 Oscars

ORDINALS — 1º

1a 2o Nº ▸ 1º 2º Nº

SUPERIORS — $x^2$

x2 + y3 = z4 ▸ $x^2 + y^3 = z^4$

SCIENTIFIC INFERIORS — $H_2$

H2O CO2 ▸ $H_2O$ $CO_2$

FRACTIONS — ½

1/2 3/4 5/8 7/16 ▸ ½ ¾ ⅝ ⁷⁄₁₆

# English sample text

**HUMANT REGULAR**
BY TIPOTYPE TEAM

**ENGLISH**
THE ADVENTURES OF TOM SAWYER
MARK TWAIN

20/21 His aunt Polly stood surprised a mome
then broke into a gentle laugh. "Hang
can't I never learn anything? Ain't he p
me tricks enough like that for me to be

19/20 out for him by this time? But old fools is
biggest fools there is. Can't learn an old
tricks, as the saying is. But my goodness
never plays them alike, two days, and h

18/19 body to know what's coming? He 'pears to
just how long he can torment me before I
dander up, and he knows if he can make
me off for a minute or make me laugh, it's

17/18 again and I can't hit him a lick. I ain't doing m
that boy, and that's the Lord's truth, goodnes
Spare the rod and spile the child, as the Goo
says. I'm a laying up sin and suffering for us b

16/17 know. He's full of the Old Scratch, but laws-a-m
own dead sister's boy, poor thing, and I ain't go
to lash him, somehow. Every time I let him off, r
conscience does hurt me so, and every time I hi

15/16 old heart most breaks. Well-a-well, man that is bo
woman is of few days and full of trouble, as the Sc
and I reckon it's so. He'll play hookey this evening,
be obleeged to make him work, tomorrow, to punis

14/15 mighty hard to make him work Saturdays, when all th
having holiday, but he hates work more than he hates
else, and I've got to do some of my duty by him, or I'll b
ruination of the child." Tom did play hookey, and he ha

13/14 good time. He got back home barely in season to help Jim
colored boy, saw next-day's wood and split the kindlings b
—at least he was there in time to tell his adventures to Jim
did three-fourths of the work. Tom's younger brother (or ra

# Spanish sample text

**HUMANT REGULAR**
BY TIPOTYPE TEAM

**SPANISH**
DON QUIJOTE DE LA MANCHA
MIGUEL DE CERVANTES

20/21 En un lugar de la Mancha, de cuyo no
quiero acordarme, no ha mucho tiemp
vivía un hidalgo de los de lanza en ast
adarga antigua, rocín flaco y galgo co

19/20 Una olla de algo más vaca que carnero,
las más noches, duelos y quebrantos los
sábados, lantejas los viernes, algún palo
añadidura los domingos, consumían las

18/19 partes de su hacienda. El resto della conc
de velarte, calzas de velludo para las fiest
sus pantuflos de lo mesmo, y los días de
entresemana se honraba con su vellorí de

17/18 fino. Tenía en su casa una ama que pasaba d
cuarenta, y una sobrina que no llegaba a los
un mozo de campo y plaza, que así ensillaba
como tomaba la podadera. Frisaba la edad d

16/17 hidalgo con los cincuenta años; era de complex
seco de carnes, enjuto de rostro, gran madruga
amigo de la caza. Quieren decir que tenía el sob
de Quijada, o Quesada, que en esto hay alguna

15/16 en los autores que deste caso escriben; aunque, p
conjeturas verosímiles, se deja entender que se lla
Quejana. Pero esto importa poco a nuestro cuento
en la narración dél no se salga un punto de la verd

14/15 de saber que este sobredicho hidalgo, los ratos que es
que eran los más del año, se daba a leer libros de caba
tanta afición y gusto, que olvidó casi de todo punto el
la caza, y aun la administración de su hacienda. Y lleg

13/14 curiosidad y desatino en esto, que vendió muchas hanega
sembradura para comprar libros de caballerías en que lee
su casa todos cuantos pudo haber dellos; y de todos, ning
parecían tan bien como los que compuso el famoso Felici

# German sample text

**HUMANT REGULAR**
BY TIPOTYPE TEAM

**GERMAN**
BUDDENBROOKS
THOMAS MANN

20/21 Alle hatten in sein Lachen eingestimm
hauptsächlich aus Ehrerbietung gege
Familienoberhaupt. Mme. Antoinette
Buddenbrook, geborene Duchamps, k

19/20 genau derselben Weise wie ihr Gatte. Si
eine korpulente Dame mit dicken, weiße
über den Ohren, einem schwarz und hel
gestreiften Kleide ohne Schmuck, das

18/19 Einfachheit und Bescheidenheit verriet, ur
noch immer schönen und weißen Händen
sie einen kleinen, sammetnen Pompadour
Schoße hielt. Ihre Gesichtszüge waren im

17/18 Jahre auf wunderliche Weise denjenigen ihr
ähnlich geworden. Nur der Schnitt und die le
Dunkelheit ihrer Augen redeten ein wenig vo
romanischen Herkunft; sie stammte

16/17 großväterlicherseits aus einer französisch-
schweizerischen Familie und war eine geboren
Hamburgerin. Ihre Schwiegertochter, die Konsu
Elisabeth Buddenbrook, eine geborene Kröger,

15/16 Krögersche Lachen, das mit einem pruschenden L
begann, und bei dem sie das Kinn auf die Brust drü
war, wie alle Krögers, eine äußerst elegante Ersch
war sie auch keine Schönheit zu nennen, so gab si

14/15 ihrer hellen und besonnenen Stimme, ihren ruhigen, sic
sanften Bewegungen aller Welt ein Gefühl von Klarhe
Vertrauen. Ihrem rötlichen Haar, das auf der Höhe des
einer kleinen Krone gewunden und in breiten künstlich

13/14 über die Ohren frisiert war, entsprach ein außerordentlich
Teint mit vereinzelten kleinen Sommersprossen. Das Charc
an ihrem Gesicht mit der etwas zu langen Nase und dem k
war, daß zwischen Unterlippe und Kinn sich durchaus kein

# French sample text

**HUMANT REGULAR**
BY TIPOTYPE TEAM

**FRENCH**
LA MAISON DU CHAT-QUI-PELOTE
HONORÉ DE BALZAC

20/21 Au milieu de la rue Saint-Denis, presq
coin de la rue du Petit-Lion, existait n
une de ces maisons précieuses qui do
aux historiens la facilité de reconstrui

19/20 analogie l'ancien Paris. Les murs menaç
cette bicoque semblaient avoir été bari
d'hiéroglyphes. Quel autre nom le flâne
pouvait-il donner aux X et aux V que tra

18/19 la façade les pièces de bois transversales
diagonales dessinées dans le badigeon p
petites lézardes parallèles ? Evidemment,
passage de toutes les voitures, chacune d

17/18 solives s'agitait dans sa mortaise. Ce vénéra
était surmonté d'un toit triangulaire dont au
modèle ne se verra bientôt plus à Paris. Cett
couverture, tordue par les intempéries du cli

16/17 parisien, s'avançait de trois pieds sur la rue, aut
garantir des eaux pluviales le seuil de la porte,
abriter le mur d'un grenier et sa lucarne sans ap
dernier étage était construit en planches cloué

15/16 l'autre comme des ardoises, afin sans doute de ne
cette frêle maison. Par une matinée pluvieuse, au
mars, un jeune homme, soigneusement enveloppé
manteau, se tenait sous l'auvent de la boutique qu

14/15 en face de ce vieux logis, et paraissait l'examiner avec
enthousiasme d'archéologue. A la vérité, ce débris de
bourgeoisie du seizième siècle pouvait offrir à l'observ
d'un problème à résoudre. Chaque étage avait sa sing

13/14 premier, quatre fenêtres longues, étroites, rapprochées l'u
avaient des carreaux de bois dans leur partie inférieure, af
ce jour douteux, à la faveur duquel un habile marchand pr
étoffes la couleur souhaitée par ses chalands. Le jeune ho

# English sample family text

**HUMANT FAMILY**
BY TIPOTYPE TEAM

**ENGLISH**
THE ADVENTURES OF TOM SAWYER
MARK TWAIN

20/21 His aunt Polly stood surprised a mome
then broke into a gentle laugh. "Hang
can't I never learn anything? Ain't he p
me tricks enough like that for me to be

19/20 *out for him by this time? But old fools is*
*biggest fools there is. Can't learn an old*
*tricks, as the saying is. But my goodness*
*never plays them alike, two days, and h*

18/19 **body to know what's coming? He 'pears to**
**just how long he can torment me before I**
**dander up, and he knows if he can make o**
**me off for a minute or make me laugh, it's**

17/18 ***again and I can't hit him a lick. I ain't doing m***
***that boy, and that's the Lord's truth, goodnes***
***Spare the rod and spile the child, as the Good***
***says. I'm a laying up sin and suffering for us b***

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own dead sister's boy, poor thing, and I ain't go
to lash him, somehow. Every time I let him off, r
conscience does hurt me so, and every time I hi

15/16 **old heart most breaks. Well-a-well, man that is bor**
**is of few days and full of trouble, as the Scripture s**
**reckon it's so. He'll play hookey this evening, and I'l**
**obleeged to make him work, tomorrow, to punish h**

14/15 ***mighty hard to make him work Saturdays, when all th***
***having holiday, but he hates work more than he hates***
***else, and I've got to do some of my duty by him, or I'll b***
***ruination of the child." Tom did play hookey, and he ha***

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boy, saw next-day's wood and split the kindlings before su
least he was there in time to tell his adventures to Jim whi
three-fourths of the work. Tom's younger brother (or rather

# Hamburgefontsiv·123

**HUMANT THIN**
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789 ¶ 00

FRACTIONS ¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏĐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜ
ĞĠĢĤĦĨĪĬĮIJĴĶĹĻĽĿŁŃŅŇŊŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹ
ŻŽƏƝĞǪǺÆǾȘȚȲẀẂẄẞẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóô
õöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩīĭįijĵķĸĺļľŀłńņňʼnŋōŏőœŕŗřśŝ
şšţťŧũūŭůűųŵŷźżžƒǧǫǻǽǿșțȳɘɲɱπẁẃẅọẹẽịọụỳỹﬀﬁﬂﬃﬄ

PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‚“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷⁄←↑→↓−/·≈≠≤≥ ¶ +<=>|~¬±×÷⁄←↑→↓−/·≈≠≤≥

MONETARY SIGNS $¢£¤¥₿€

OTHER SIGNS ¦©ª®º℠™℮↖↗↘↙◯⬤

STANDARD LIGATURES ffi ffl ff fi fl

ALTERNATES auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT THIN ITALIC**
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789 ¶ 00

FRACTIONS ¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

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PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥ ¶ +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥

MONETARY SIGNS $¢£¤¥฿€

OTHER SIGNS ¦©ª®ºº™℮↖↗↘↙○●

STANDARD LIGATURES ffi ffl ff fi fl

ALTERNATES auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT EXTRA LIGHT**
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789 ¶ 00

FRACTIONS ¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜ
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ŻŽƏƝĞǪÅǼǾȘȚȲŴŴŴẞẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóô
õöøùúûüýþÿāăąćĉċčďđēěėęěĝğġģĥħĩĩĩĭıijĵķκĺĺľłńņňʼnŋōŏőœŕŗřśŝ
şšţťŧũūŭůűųŵŷźżžƒğǫåǽǿșțȳȷəɲɲπὼώϋạẹẽịọụỳỹfffiflffiffl

PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥ ¶ +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥

MONETARY SIGNS $¢£¤¥฿€

OTHER SIGNS ¦©ª®ºº™℮↖↗↘↙◯●

STANDARD LIGATURES ffi ffl ff fi fl

ALTERNATES auijlKkgtwyGMIJQ123457

# *Hamburgefontsiv·123*

**HUMANT EXTRA LIGHT ITALIC**
BY TIPOTYPE TEAM

UPPERCASE
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

LOWERCASE
*abcdefghijklmnopqrstuvwxyz*

NUMBERS
*0123456789 ¶ 0123456789*

TABULAR NUMBERS
*0123456789 ¶ 0123456789 ¶ 00*

FRACTIONS
*¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝*

DIACRITICS
*ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏĐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜ ĞĠĢĤĦĨĪĬĮİIJĴĶĹĻĽĿŁŃŅŇŊŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹ ŻŽƏƝǦǪǺǼǾȘȚȲẀẂẄẞẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóô õöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩīĭįıijĵķĸĺļľŀłńņňʼnŋōŏőœŕŗřśŝ şšţťŧũūŭůűųŵŷźżžƒǧǫǻǽǿșțȳɘɲɱπẁẃẅọẹẽịọụỳỹﬀﬁﬂﬃﬄ*

PUNCTUATION
*!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›*

MATH SIGNS
*+<=>|~¬±×÷/←↑→↓−/·≈≠≤≥ ¶ +<=>|~¬±×÷/←↑→↓−/·≈≠≤≥*

MONETARY SIGNS
*$¢£¤¥฿€*

OTHER SIGNS
*¦©ª®º℠™℮↖↗↘↙◯⬤*

STANDARD LIGATURES
*ffi ffl ff fi fl*

ALTERNATES
*auijlKkgtwyGMIJQ123457*

# Hamburgefontsiv·123

**HUMANT LIGHT**
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789 ¶ 00

FRACTIONS ¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

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MONETARY SIGNS $¢£¤¥฿€

OTHER SIGNS ¦©ª®ºº™℮↖↗↘↙◯●

STANDARD LIGATURES ffi ffl ff fi fl

ALTERNATES auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT LIGHT ITALIC**
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789 ¶ 00

FRACTIONS ¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠĢĤĦĨĨĬĮİIJĴĶĹĻĽĿŁŃŅŇŊŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƏŊĞǪǺǼǾȘȚȲŸŴŶŸŴẞẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēěėęěĝğġģĥħĩĩĩįiijĵķκĺļľłńņň'nŋōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžƒğǫǻǽǿșțȳȷəɲµπὼώϋạẹẽịọụỳỹfffiflffiffl

PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥ ¶ +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥

MONETARY SIGNS $¢£¤¥฿€

OTHER SIGNS ¦©ª®ºº™℮↖↗↘↙◯●

STANDARD LIGATURES ffi ffl ff fi fl

ALTERNATES auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT REGULAR**
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789 ¶ 00

FRACTIONS ¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠĢĤĦĨĬĮİIJĴĶĹĻĽĿŁŃŅŇŊŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƏŊĞǪǺǼǾȘȚȳŴẀẄẞẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩĭĭĭĵiijĵķĸĺĻľŀłńņňʼnŋōŏőœŕŗřśŝşšţťŧũūŭůűŵŷźżžƒǧǫǻǽǿșțȳəɲɯπὼώẅạẹẽịọụỳỹffffiflffiffl

PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷/←↑→↓−/·≈≠≤≥ ¶ +<=>|~¬±×÷/←↑→↓−/·≈≠≤≥

MONETARY SIGNS $¢£¤¥฿€

OTHER SIGNS ¦©ª®ºº™℮↖↗↘↙◯●

STANDARD LIGATURES ffi ffl ff fi fl

ALTERNATES auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT ITALIC**
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789 ¶ 00

FRACTIONS ¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠĢĤĦĨĨĬĮİIJĴĶĹĻĽĿŁŃŅŇŊŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƏƝĞǪǺǼǾȘȚȲŸŴŸŴẞẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩĩĩĭiijĵķκĺļľłńņň'nŋōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžƒğǫǻǽǿșțȳɘɲµπὼώẅạẹẽịọụỳỹffffiflffiffl

PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥ ¶ +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥

MONETARY SIGNS $¢£¤¥฿€

OTHER SIGNS ¦©ª®ºº™℮↖↗↘↙◯●

STANDARD LIGATURES ffi ffl ff fi fl

ALTERNATES auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT MEDIUM**
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789 ¶ 00

FRACTIONS ¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠĢĤĦĨĪĬĮİIJĴĶĹĻĽĿŁŃŅŇŊŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƏŊĞǪǺǼǾȘȚȲŸŴŸŴẞẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩĩĩįıijĵķκĺļľłńņň'nŋōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžƒğǫǻǽǿșțȳȷəɲµπὼώϋạẹẽịọụỳỹffffiflffiffl

PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’,“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥ ¶ +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥

MONETARY SIGNS $¢£¤¥฿€

OTHER SIGNS ¦©ª®ºº™℮↖↗↘↙◯●

STANDARD LIGATURES ffi ffl ff fi fl

ALTERNATES auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT MEDIUM ITALIC**
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

TABULAR NUMBERS
0123456789 ¶ 0123456789 ¶ 00

FRACTIONS
¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜ
ĞĠĢĤĦĨĪĬĮİIJĴĶĹĻĽĿŁŃŅŇŊŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹ
ŻŽƏǴǦǪǺÆØȘȚȲẀẂẄßẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóô
õöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩīĭįıijĵķĸĺļľŀłńņňʼnŋōŏőœŕŗřśŝş
šţťŧũūŭůűųŵŷźżžƒǧǫǻǽøșțȳɘɲμπὼώẅọẹẽịọụỳỹﬀﬁﬂﬃﬄ

PUNCTUATION
!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS
+<=>|~¬±×÷⁄←↑→↓−/·≈≠≤≥ ¶ +<=>|~¬±×÷⁄←↑→↓−/·≈≠≤≥

MONETARY SIGNS
$¢£¤¥฿€

OTHER SIGNS
¦©ªº®℗™℮↖↗↘↙◯⬤

STANDARD LIGATURES
ffi ffl ff fi fl

ALTERNATES
auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT BOLD**
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789 ¶ 00

FRACTIONS ¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠĢĤĦĨĨĬĮİIJĴĶĹĻĽĿŁŃŅŇŊŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƏŊĞǪǺǼǾȘȚȲŸŴŴŴßẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩĩĩįıijĵķκĺļľłńņň'nŋōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžƒğǫǻǽǿșțȳȷəɲµπὼώϋạẹẽịọụỳỹfffiflffiffl

PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‘’‘’„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥ ¶ +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥

MONETARY SIGNS $¢£¤¥฿€

OTHER SIGNS ¦©ª®ºº™℮↖↗↘↙◯●

STANDARD LIGATURES ffi ffl ff fi fl

ALTERNATES auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT BOLD ITALIC**
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789 ¶ 00

FRACTIONS ¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠĢĤĦĨĪĬĮİIJĴĶĹĻĽĿŁŃŅŇŊŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƏŊĞǪǺǼǾȘȚȲŸŴŸŴẞẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩĩĩįıijĵķκĺļľłńņň'ŋōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžƒǧǫǻǽǿșțȳȷəɲµπὼώϋạẹẽịọụỳỹfffiflffiffl

PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥ ¶ +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥

MONETARY SIGNS $¢£¤¥฿€

OTHER SIGNS ¦©ª®ºº™℮↖↗↘↙◯●

STANDARD LIGATURES ffi ffl ff fi fl

ALTERNATES auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT EXTRA BOLD**
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789 ¶ 00

FRACTIONS ¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠĢĤĦĨĪĬĮİIJĴĶĹĻĽĿŁŃŅŇŊŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƏƝĞǪǺǼǾȘȚȲŸŴŸŴẞẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩĩĩįıijĵķκĺļľłńņň'ŋōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžƒǧǫǻǽǿșțȳȷəɲµπὼώϋạẹẽịọụỳỹffififlffiffl

PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥ ¶ +<=>|~¬±×÷/←↑→↓–/·≈≠≤≥

MONETARY SIGNS $¢£¤¥฿€

OTHER SIGNS ¦©ª®ºº™℮↖↗↘↙◯●

STANDARD LIGATURES ffi ffl ff fi fl

ALTERNATES auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT EXTRA BOLD ITALIC**
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

TABULAR NUMBERS
0123456789 ¶ 0123456789 ¶ 00

FRACTIONS
¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜ
ĞĠĢĤĦĨĪĬĮİIJĴĶĹĻĽĿŁŃŅŇŊŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹ
ŻŽƏǴǦǪǺǼǾȘȚȲẀẂẄẞẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóô
õöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩīĭįıijĵķĸĺļľŀłńņňʼnŋōŏőœŕŗřśŝ
şšţťŧũūŭůűųŵŷźżžƒǧǫǻǽǿșțȳȷəɲμπẁẃẅọẹẽịọụỳỹﬀﬁﬂﬃﬄ

PUNCTUATION
!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‚“”„†‡•…‰‹›

MATH SIGNS
+<=>|~¬±×÷⁄←↑→↓−/·≈≠≤≥ ¶ +<=>|~¬±×÷⁄←↑→↓−/·≈≠≤≥

MONETARY SIGNS
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OTHER SIGNS
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STANDARD LIGATURES
ffi ffl ff fi fl

ALTERNATES
auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT BLACK**
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

TABULAR NUMBERS
0123456789 ¶ 0123456789 ¶ 00

FRACTIONS
¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜ
ĞĠĢĤĦĨĪĬĮİIJĴĶĹĻĽĿŁŃŅŇŊŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹ
ŻŽƏǴǦǪǺǼǾȘȚȲẀẂẄẞẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóô
õöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩīĭįıijĵķĸĺļľŀłńņňʼnŋōŏőœŕŗřśŝ
şšţťŧũūŭůűųŵŷźżžƒǧǫǻǽǿșțȳjəɲμπẁẃẅọẹẽịọụỳỹﬀﬁﬂﬃﬄ

PUNCTUATION
!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‚“”„†‡•…‰‹›

MATH SIGNS
+<=>|~¬±×÷/←↑→↓−/·≈≠≤≥ ¶ +<=>|~¬±×÷/←↑→↓−/·≈≠≤≥

MONETARY SIGNS
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OTHER SIGNS
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STANDARD LIGATURES
ffi ffl ff fi fl

ALTERNATES
auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT BLACK ITALIC**
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

TABULAR NUMBERS
0123456789 ¶ 0123456789 ¶ 00

FRACTIONS
¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜ
ĞĠĢĤĦĨĪĬĮİIJĴĶĹĻĽĿŁŃŅŇŊŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹ
ŻŽƏǴǦǪǺǼǾȘȚȲẀẂẄẞẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóô
õöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩīĭįıijĵķĸĺļľŀłńņňʼnŋōŏőœŕŗřśŝ
şšţťŧũūŭůűųŵŷẁẃẅẹẽịọụỳỹﬀﬁﬂﬃﬄ

PUNCTUATION
!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‚“”„†‡•…‰‹›

MATH SIGNS
+<=>|~¬±×÷/←↑→↓−/·≈≠≤≥ ¶ +<=>|~¬±×÷/←↑→↓−/·≈≠≤≥

MONETARY SIGNS
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OTHER SIGNS
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STANDARD LIGATURES
ffi ffl ff fi fl

ALTERNATES
auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT EXTRA BLACK**
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

TABULAR NUMBERS
0123456789 ¶ 0123456789 ¶ 00

FRACTIONS
¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜ
ĞĠĢĤĦĨĪĬĮİIJĴĶĹĻĽĿŁŃŅŇŊŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹ
ŻŽƏǴǦǪǺÆØȘȚŶẀẂẄßẠẸẼỊỌỤỲỸ ¶ ßàáâãäåæçèéêëìíîïðñòóô
õöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩīĭįıijĵķĸĺļľŀłńņňʼnŋōŏőœŕŗřśŝ
şšţťŧũūŭůűųŵŷźżžƒǧǫǻǽøșțȳȷəɲμπẁẃẅọẹẽịọụỳỹﬀﬁﬂﬃﬄ

PUNCTUATION
!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‚“”„†‡•…‰‹›

MATH SIGNS
+<=>|~¬±×÷/←↑→↓−/·≈≠≤≥ ¶ +<=>|~¬±×÷/←↑→↓−/·≈≠≤≥

MONETARY SIGNS
$¢£¤¥฿€

OTHER SIGNS
¦©ªº®℠™℮↖↗↘↙◯⬤

STANDARD LIGATURES
ffi ffl ff fi fl

ALTERNATES
auijlKkgtwyGMIJQ123457

# Hamburgefontsiv·123

**HUMANT EXTRA BLACK ITALIC**
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ o123456789

TABULAR NUMBERS
0123456789 ¶ o123456789 ¶ 00

FRACTIONS
¼ ½ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜ
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OTHER SIGNS
¦©ªº®℠™℮↖↗↘↙◯⬤

STANDARD LIGATURES
ffi ffl ff fi fl

ALTERNATES
auijlKkgtwyGMIJQ123457

# Language Support

Afar
Afrikaans
Albanian
Aragonese
Asu
Azerbaijani
Baluchi
Basque
Bemba
Bena
Betawi
Bosnian
Catalan
Cebuano
Chiga
Colognian
Cornish
Corsican
Croatian
Czech
Danish
Dutch
Embu
English
Esperanto
Estonian
Faroese
Filipino
Finnish
French
Friulian
Galician
Ganda
German
Gusii
Haitian Creole
Hindi (Latin)
Hungarian
Icelandic
Ido
Inari Sami
Indonesian
Interlingua
Interlingue
Inuktitut
Irish
Italian
Javanese
Jola-Fonyi
Kabuverdianu
Kaingang
Kalaallisut
Kalenjin
Kamba
Kikuyu
Kinyarwanda
Konkani
Koyra Chiini
Koyraboro Senni
Kurdish
Ladin
Latgalian
Latvian
Ligurian
Lithuanian
Lojban
Lombard
Low German
Lower Sorbian
Lule Sami
Luo
Luxembourgish
Luyia
Machame
Makhuwa
Makhuwa-Meetto
Makonde
Malagasy
Malay
Maltese
Manx
Meru
Morisyen
Mòcheno
Māori
Navajo
Nheengatu
Nigerian Pidgin
North Ndebele
Northern Frisian
Northern Sami
Northern Sotho
Norwegian
Norwegian Bokmål
Norwegian Nynorsk
Nyanja
Nyankole
Occitan
Oromo
Papiamento
Piedmontese
Pijin
Polish
Portuguese
Romanian
Romansh
Rombo
Rundi
Rwa
Saho
Samburu
Sango
Sangu
Sardinian
Scottish Gaelic
Sena
Serbian
Shambala
Shona
Silesian
Slovak
Slovenian
Soga
Somali
South Ndebele
Southern Sami
Southern Sotho
Spanish
Sundanese
Swahili
Swati
Swedish
Swiss German
Taita
Tasawaq
Teso
Tok Pisin
Toki Pona
Tsonga
Tswana
Turkish
Turkmen
Upper Sorbian
Venetian
Volapük
Vunjo
Walloon
Walser
Warlpiri
Welsh
Western Frisian
Wolof
Xhosa
Zarma
Zhuang
Zulu

TipoType

Humant specimen