

Huma

Huma is a humanist typeface built on rational principles and available in two families: Huma, a sans serif, and Huma Flare, which sports subtle flared serifs. Designed by Teo Schifferli and Martin Lostis, the families offer weights spanning from Thin to Black with their corresponding italics as well as a comprehensive choice of OpenType features ranging from functional alternates, cases and fractions to expressive stylistic sets, terminal forms and discretionary ligatures.

Font Information

At the heart of this dual family lies the unusual (and slightly anachronistic) pairing of two traditions: Huma offers a rational reading of humanist characteristics. On the one hand, the shapes reference letters made by hand (such as in calligraphy) and give the family a warm and vibrant silhouette. On the other, its construction is firmly rational, which is evidenced in modern proportions and details creating a balanced rhythm in layouts and giving Huma a contemporary feel.

The family borrows humanist features from two distinct points in history: canonized capitals and mid-twentieth-century lettering. Canonized capitals, also known somewhat disparagingly as 'rustic capitals', were an ancient Roman calligraphic script used for secular texts. They were distinct from Roman square capitals, on which our current uppercase letters are based, and which were usually found on stone carvings such as Trajan's Column. By contrast, canonized capitals were used mostly when writing with pen and ink on papyrus or parchment, and their shapes are accordingly less rigid. The second range of references jumps forward in time. The designers were inspired by various hand-drawn letterings from the 1960s, such as the covers designed by Georg Hotop for the publisher C.H. Beck, the inscriptions on the façade of a church near Zurich, as well as Adrian Frutiger's *Gespannte Grotesk* (1962).

Huma's rational construction underpins the typeface, which remains warm thanks to its open forms. It shares an approachability with many other humanist designs, including Hans Eduard Meier's *Syntax* (1969) and Hermann Zapf's *Optima* (1958). And, like Matthew Carter's *Verdana* (1996), Huma bridges the world of analogue and digital by optimizing its shapes for both print and the screen. Its wide proportions and high x-height make it an extremely comfortable text typeface. Its open endings create a pleasantly sharp optical effect in running text; the typeface has been extensively tested at smaller sizes to ensure a uniform texture. The regular and medium cuts therefore have a true workhorse quality; they can handle anything thrown at them. On the other hand, Huma also has a warm voice. The Black cut is particularly refined, with the serif version's oblique endings lending it a slightly more decorative quality.

Huma Flare brings an element of surprise with its sharp serifs, which add another dimension to the typeface. Both families were built on the same skeleton and are therefore exceedingly harmonious. The overall voice thus makes it an attractive and versatile choice for titles and wordmarks as well as running text, thanks to distinctive letters stemming from its visual references, such as the 'C', 'Z' and 'R', which inherit historical shapes. The continuum between Huma and Huma Display offers the potential for a programmatic application across a wide range of media—the perfect balance between rationality and a human touch.



- [1] Hand-drawn letterings by Georg Hotop for a book series published by C.H. Beck, 1960.
- [2] Hermann Zapf's sketch for Optima on an Italian banknote, 1958.

Huma Thin

Huma Light

Huma Regular

Huma Medium

Huma Bold

Huma Heavy

Huma Black

Italic

Italic

Italic

Italic

Italic

Italic

Italic

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
1 2 3 4 5 6 7 8 9 0
(; " # € \$ @ ! ? & *)

Huma Thin
Huma Light
Huma Regular
Huma Medium
Huma Bold
Huma Heavy
Huma Black

Huma Flare Thin
Huma Flare Light
Huma Flare Regular
Huma Flare Medium
Huma Flare Bold
Huma Flare Heavy
Huma Flare Black

Huma

470 pt

R

Black

Huma Flare

R

www.maxitype.com

Huma

320 pt

Er

ca

Huma Flare

Er

ca

Bold

www.maxitype.com

Real

clas

siste

Real

clas

siste

Sun Prote
Laborato
tradition
Two com
encourag
still know

Sun Prote
Laborato
traditions
Two com
encourag
still know

Traditionally, text is composed to create a re
coherent, and visually satisfying block of typ
works invisibly, without the awareness of the
Even distribution of typeset material, with a
mum of distractions and anomalies, aims to
duce clarity and transparency. Choice of typ

Traditionally, text is composed to create a re
coherent, and visually satisfying block of typ
works invisibly, without the awareness of th
Even distribution of typeset material, with a
mum of distractions and anomalies, aims to
clarity and transparency. Choice of typeface

**Traditionally, text is composed to create a r
coherent, and visually satisfying block of ty
works invisibly, without the awareness of t
Even distribution of typeset material, with
of distractions and anomalies, aims to prod
and transparency. Choice of typefaces is th**

Traditionally, text is composed to create a re
coherent, and visually satisfying block of typ
invisibly, without the awareness of the read
distribution of typeset material, with a minir
distractions and anomalies, aims to produce
transparency. Choice of typefaces is the pri

Traditionally, text is composed to create a re
coherent, and visually satisfying block of typ
invisibly, without the awareness of the read
distribution of typeset material, with a minir
distractions and anomalies, aims to produce
transparency. Choice of typefaces is the pri

**Traditionally, text is composed to create a r
coherent, and visually satisfying block of ty
works invisibly, without the awareness of t
Even distribution of typeset material, with
distractions and anomalies, aims to produc
transparency. Choice of typefaces is the pr**

a

a

a

S

S

S

96

72

60

48

36

30

24

18

14

12

10

9

8

7

6

Phantom of the

Phantom of the C

Phantom of the Ope

Phantom of the Opera be

Phantom of the Opera began prev

Phantom of the Opera began previews at

Phantom of the Opera began previews at the Majes

Phantom of the Opera began previews at the Majestic Theatre

Phantom of the Opera began previews at the Majestic Theatre

Phantom of the Opera began previews at the Majestic Theatre

Phantom of the Opera began previews at the Majestic Theatre

Phantom of the Opera began previews at the Majestic Theatre

Phantom of the Opera began previews at the Majestic Theatre

Phantom of the Opera began previews at the Majestic Theatre

Phantom of the Opera began previews at the Majestic Theatre

THE NEW
OUT OF
BODY
ESSENCE

When does
information
become
experience?

**When does
information
become
experience?**

Velvet Aura
Petal breeze
Adaptability
a pleasant
Silk Mirage

Ritual infusion

Skin bloom

Glow of luxury

Floral scent

Eau des Vignes

1619 1948 2075

0123456789

1 Fl. Oz./30 mL

100% $\frac{1}{8}$ $\frac{1}{4}$ $\frac{1}{3}$ $\frac{1}{2}$

MMXXVI

ORGAN

Flüssig

anti-oxid

Glaçon

SEEK

ORGAN

Fl^eüssig

anti-oxid

Glaçon

SEEK

Musik.

Licht.

Zeit.

Zürich is

Live Life

Musik.

Licht.

Zeit.

Zürich is

Live Life

Traditionally, text is composed to create a re
coherent, and visually satisfying block of typ
works invisibly, without the awareness of the
Even distribution of typeset material, with a
mum of distractions and anomalies, aims to
duce clarity and transparency. Choice of typ

Traditionally, text is composed to create a re
coherent, and visually satisfying block of typ
works invisibly, without the awareness of the
Even distribution of typeset material, with a
mum of distractions and anomalies, aims to
duce clarity and transparency. Choice of typ

Traditionally, text is composed to create a re
coherent, and visually satisfying block of typ
works invisibly, without the awareness of th
Even distribution of typeset material, with a
mum of distractions and anomalies, aims to
clarity and transparency. Choice of typeface

**Traditionally, text is composed to create a re
coherent, and visually satisfying block of ty
works invisibly, without the awareness of th
Even distribution of typeset material, with a
distractions and anomalies, aims to produc
transparency. Choice of typefaces is the pri**

**Traditionally, text is composed to create a r
coherent, and visually satisfying block of ty
works invisibly, without the awareness of t
Even distribution of typeset material, with
distractions and anomalies, aims to produc
transparency. Choice of typefaces is the pri**

**Traditionally, text is composed to create a r
coherent, and visually satisfying block of t
works invisibly, without the awareness of t
Even distribution of typeset material, with
of distractions and anomalies, aims to proc
and transparency. Choice of typefaces is th**

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type. It works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be composed to create a readable, coherent, and visually satisfying block of type.

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type. It works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type.

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type. It works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be composed to create a readable, coherent, and visually satisfying block of type.

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type. It works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type.

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type. It works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be composed to create a readable, coherent, and visually satisfying block of type.

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type. It works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type.

Huma Thin 9 pt Traditionally, text is composed to create a readable, coherent, visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce complete transparency. Choice of typefaces is the primary aspect of typography—prose fiction, non-fiction, editorial, educational, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their styles). For historic material, established text typefaces frequently chosen according to a scheme of historical genre acquired through a process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with the state-of-the-art “text romans” or “book romans” typefaces with serif design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact	Huma Light 9 pt Traditionally, text is composed to create a readable, coherent, visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce complete transparency. Choice of typefaces is the primary aspect of typography—prose fiction, non-fiction, editorial, educational, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their styles). For historic material, established text typefaces frequently chosen according to a scheme of historical genre acquired through a process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with the state-of-the-art “text romans” or “book romans” typefaces with serif design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact	Huma Regular 9 pt Traditionally, text is composed to create a readable, coherent, visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce complete transparency. Choice of typefaces is the primary aspect of typography—prose fiction, non-fiction, editorial, educational, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their styles). For historic material, established text typefaces frequently chosen according to a scheme of historical genre acquired through a process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with the state-of-the-art “text romans” or “book romans” typefaces with serif design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact
Huma Medium 9 pt Traditionally, text is composed to create a readable, coherent, visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce complete transparency. Choice of typefaces is the primary aspect of typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have characteristics and requirements of appropriate typeface fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact	Huma Bold 9 pt Traditionally, text is composed to create a readable, coherent, visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce complete transparency. Choice of typefaces is the primary aspect of typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have characteristics and requirements of appropriate typeface fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact	Huma Heavy 9 pt Traditionally, text is composed to create a readable, coherent, visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce complete transparency. Choice of typefaces is the primary aspect of typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typeface fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact

[illegible]

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines use compact, tightly fitted styles of text typefaces with serifs specially designed for the task, which offer maximum flexibility, readability, legibility, and efficient use of page space. Sans serif text typefaces (without serifs) often are used for introductory paragraphs, incidental text, and whole short articles. A fashion at the end of the twentieth century was to pair a sans-serif typeface for headings with a high-performance serif typeface of matching style for the text of an article. Typesetting conventions are modulated by orthography and linguistics, word structures, word frequencies, morphology, phonetic constructs and linguistic syntax. Typesetting conventions also are subject to specific cultural conventions. For example, in French it is customary to insert a non-breaking space before a semicolon (;) in a sentence, while in English it is not. In typesetting, color is the overall design of the page, determined mainly by the typeface, but also by the word spacing, leading, and the margins. Text layout, tone, or color of the set text, and the interplay of text with the white space on the page in combination with other graphic elements impart a “feel” or “resonance” to the subject matter. With printed media, typographers also are concerned with binding margins, paper selection, and printing methods when determining the correct color of the page. Three fundamental aspects of typography are legibility, readability, and aesthetics. Although in a non-technical sense “legible” and “readable” are often used synonymously, typographically they are separate but related concepts. Legibility describes how easily individual characters can be distinguished from one another. It is described by W. A. Dinsdale as “the quality of being decipherable and recognisable”.[45] For instance, if a b and an h, or a k and an l, are difficult to distinguish at small sizes, this is a problem of legibility.[45] Typographers are concerned with legibility insofar as it is their job to select the correct font to use. Brush script is an example of a font containing many characters that might be difficult to distinguish. The selection of typefaces influences the legibility of typography because using only uppercase letters (all-caps) reduces legibility. Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines use compact, tightly fitted styles of text typefaces with serifs specially designed for the task, which offer maximum flexibility, readability, legibility, and efficient use of page space. Sans serif text typefaces (without serifs) often are used for introductory paragraphs, incidental text, and whole short articles. A fashion at the end of the twentieth century was to pair a sans-serif typeface for headings with a high-performance serif typeface of matching style for the text of an article. Typesetting conventions are modulated by orthography and linguistics, word structures, word frequencies, morphology, phonetic constructs and linguistic syntax. Typesetting conventions also are subject to specific cultural conventions. For example, in French it is customary to insert a non-breaking space before a semicolon (;) in a sentence, while in English it is not. In typesetting, color is the overall design of the page, determined mainly by the typeface, but also by the word spacing, leading, and the margins. Text layout, tone, or color of the set text, and the interplay of text with the white space on the page in combination with other graphic elements impart a “feel” or “resonance” to the subject matter. With printed media, typographers also are concerned with binding margins, paper selection, and printing methods when determining the correct color of the page. Three fundamental aspects of typography are legibility, readability, and aesthetics. Although in a non-technical sense “legible” and “readable” are often used synonymously, typographically they are separate but related concepts. Legibility describes how easily individual characters can be distinguished from one another. It is described by W. A. Dinsdale as “the quality of being decipherable and recognisable”.[45] For instance, if a b and an h, or a k and an l, are difficult to distinguish at small sizes, this is a problem of legibility.[45] Typographers are concerned with legibility insofar as it is their job to select the correct font to use. Brush script is an example of a font containing many characters that might be difficult to distinguish. The selection of typefaces influences the legibility of typography because using only uppercase letters (all-caps) reduces legibility.

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines use compact, tightly fitted styles of text typefaces with serifs specially designed for the task, which offer maximum flexibility, readability, legibility, and efficient use of page space. Sans serif text typefaces (without serifs) often are used for introductory paragraphs, incidental text, and whole short articles. A fashion at the end of the twentieth century was to pair a sans-serif typeface for headings with a high-performance serif typeface of matching style for the text of an article. Typesetting conventions are modulated by orthography and linguistics, word structures, word frequencies, morphology, phonetic constructs and linguistic syntax. Typesetting conventions also are subject to specific cultural conventions. For example, in French it is customary to insert a non-breaking space before a semicolon (;) in a sentence, while in English it is not. In typesetting, color is the overall design of the page, determined mainly by the typeface, but also by the word spacing, leading, and the margins. Text layout, tone, or color of the set text, and the interplay of text with the white space on the page in combination with other graphic elements impart a “feel” or “resonance” to the subject matter. With printed media, typographers also are concerned with binding margins, paper selection, and printing methods when determining the correct color of the page. Three fundamental aspects of typography are legibility, readability, and aesthetics. Although in a non-technical sense “legible” and “readable” are often used synonymously, typographically they are separate but related concepts. Legibility describes how easily individual characters can be distinguished from one another. It is described by W. A. Dinsdale as “the quality of being decipherable and recognisable”.[45] For instance, if a b and an h, or a k and an l, are difficult to distinguish at small sizes, this is a problem of legibility.[45] Typographers are concerned with legibility insofar as it is their job to select the correct font to use. Brush script is an example of a font containing many characters that might be difficult to distinguish. The selection of typefaces influences the legibility of typography because using only uppercase letters (all-caps) reduces legibility. Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines use compact, tightly fitted styles of text typefaces with serifs specially designed for the task, which offer maximum flexibility, readability, legibility, and efficient use of page space. Sans serif text typefaces (without serifs) often are used for introductory paragraphs, incidental text, and whole short articles. A fashion at the end of the twentieth century was to pair a sans-serif typeface for headings with a high-performance serif typeface of matching style for the text of an article. Typesetting conventions are modulated by orthography and linguistics, word structures, word frequencies, morphology, phonetic constructs and linguistic syntax. Typesetting conventions also are subject to specific cultural conventions. For example, in French it is customary to insert a non-breaking space before a semicolon (;) in a sentence, while in English it is not. In typesetting, color is the overall design of the page, determined mainly by the typeface, but also by the word spacing, leading, and the margins. Text layout, tone, or color of the set text, and the interplay of text with the white space on the page in combination with other graphic elements impart a “feel” or “resonance” to the subject matter. With printed media, typographers also are concerned with binding margins, paper selection, and printing methods when determining the correct color of the page. Three fundamental aspects of typography are legibility, readability, and aesthetics. Although in a non-technical sense “legible” and “readable” are often used synonymously, typographically they are separate but related concepts. Legibility describes how easily individual characters can be distinguished from one another. It is described by W. A. Dinsdale as “the quality of being decipherable and recognisable”.[45] For instance, if a b and an h, or a k and an l, are difficult to distinguish at small sizes, this is a problem of legibility.[45] Typographers are concerned with legibility insofar as it is their job to select the correct font to use. Brush script is an example of a font containing many characters that might be difficult to distinguish. The selection of typefaces influences the legibility of typography because using only uppercase letters (all-caps) reduces legibility.

Traditionally, text is composed to create a re
coherent, and visually satisfying block of typ
works invisibly, without the awareness of the
Even distribution of typeset material, with a
mum of distractions and anomalies, aims to
duce clarity and transparency. Choice of typ

Traditionally, text is composed to create a re
coherent, and visually satisfying block of typ
works invisibly, without the awareness of the
Even distribution of typeset material, with a
mum of distractions and anomalies, aims to
duce clarity and transparency. Choice of typ

Traditionally, text is composed to create a re
coherent, and visually satisfying block of typ
works invisibly, without the awareness of the
Even distribution of typeset material, with a
mum of distractions and anomalies, aims to
clarity and transparency. Choice of typeface

**Traditionally, text is composed to create a re
coherent, and visually satisfying block of ty
works invisibly, without the awareness of tl
Even distribution of typeset material, with a
distractions and anomalies, aims to produc
transparency. Choice of typefaces is the pri**

**Traditionally, text is composed to create a re
coherent, and visually satisfying block of ty
works invisibly, without the awareness of t
Even distribution of typeset material, with
distractions and anomalies, aims to produc
transparency. Choice of typefaces is the pr**

**Traditionally, text is composed to create a
coherent, and visually satisfying block of t
works invisibly, without the awareness of
Even distribution of typeset material, with
of distractions and anomalies, aims to proc
and transparency. Choice of typefaces is th**

Huma Flare Thin 12 pt

Traditionally, text is composed to create a re coherent, and visually satisfying block of typ works invisibly, without the awareness of the Even distribution of typeset material, with a of distractions and anomalies, aims to produ and transparency. Choice of typefaces is the aspect of text typography—prose fiction, no editorial, educational, religious, scientific, spi commercial writing all have differing charac and requirements of appropriate typefaces (fonts or styles). For historic material, establis typefaces frequently are chosen according t scheme of historical genre acquired by a lon of accretion, with considerable overlap amo cal periods. Contemporary books are more l

Huma Flare Medium 12 pt

Traditionally, text is composed to create a re coherent, and visually satisfying block of typ works invisibly, without the awareness of tl Even distribution of typeset material, with a of distractions and anomalies, aims to prod and transparency. Choice of typefaces is th aspect of text typography—prose fiction, n editorial, educational, religious, scientific, s commercial writing all have differing charac and requirements of appropriate typefaces fonts or styles). For historic material, estab typefaces frequently are chosen according scheme of historical genre acquired by a lon of accretion, with considerable overlap amo cal periods. Contemporary books are more

Huma Flare Light 12 pt

Traditionally, text is composed to create a re coherent, and visually satisfying block of typ works invisibly, without the awareness of th Even distribution of typeset material, with a of distractions and anomalies, aims to produ and transparency. Choice of typefaces is the aspect of text typography—prose fiction, no editorial, educational, religious, scientific, sp commercial writing all have differing charac and requirements of appropriate typefaces fonts or styles). For historic material, establis typefaces frequently are chosen according t scheme of historical genre acquired by a lon of accretion, with considerable overlap amo cal periods. Contemporary books are more l

Huma Flare Bold 12 pt

Traditionally, text is composed to create a re coherent, and visually satisfying block of typ invisibly, without the awareness of the read distribution of typeset material, with a min distractions and anomalies, aims to produc and transparency. Choice of typefaces is the pr of text typography—prose fiction, non-fict educational, religious, scientific, spiritual, a cial writing all have differing characteristic ments of appropriate typefaces (and their f styles). For historic material, established te frequently are chosen according to a schen genre acquired by a long process of accreti siderable overlap among historical periods. Contemporary books are more likely to be s

Huma Flare Regular 12 pt

Traditionally, text is composed to create a re coherent, and visually satisfying block of typ works invisibly, without the awareness of th Even distribution of typeset material, with a of distractions and anomalies, aims to produ and transparency. Choice of typefaces is the aspect of text typography—prose fiction, no editorial, educational, religious, scientific, sp commercial writing all have differing charac and requirements of appropriate typefaces fonts or styles). For historic material, establis typefaces frequently are chosen according t scheme of historical genre acquired by a lon of accretion, with considerable overlap amo cal periods. Contemporary books are more l

Huma Flare Heavy 12 pt

Traditionally, text is composed to create a re coherent, and visually satisfying block of t works invisibly, without the awareness of t Even distribution of typeset material, with of distractions and anomalies, aims to prod and transparency. Choice of typefaces is th aspect of text typography—prose fiction, r editorial, educational, religious, scientific, and commercial writing all have differing c tics and requirements of appropriate typef their fonts or styles). For historic material, text typefaces frequently are chosen acco scheme of historical genre acquired by a lo of accretion, with considerable overlap amo cal periods. Contemporary books are more

Huma Flare	Thin	9 pt	Huma Flare	Light	9 pt	Huma Flare	Regular	9 pt
Traditionally, text is composed to create a readable, coherent, visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of typography—prose fiction, non-fiction, editorial, educational, scientific, spiritual, and commercial writing all have different characteristics and requirements of appropriate typefaces (and their styles). For historic material, established text typefaces frequently chosen according to a scheme of historical genre acquired over a process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with the-art “text romans” or “book romans” typefaces with serif design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for many typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact			Traditionally, text is composed to create a readable, coherent, visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of typography—prose fiction, non-fiction, editorial, educational, scientific, spiritual, and commercial writing all have different characteristics and requirements of appropriate typefaces (and their styles). For historic material, established text typefaces frequently chosen according to a scheme of historical genre acquired over a process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with the-art “text romans” or “book romans” typefaces with serif design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for many typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact			Traditionally, text is composed to create a readable, coherent, visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of typography—prose fiction, non-fiction, editorial, educational, scientific, spiritual, and commercial writing all have different characteristics and requirements of appropriate typefaces (and their styles). For historic material, established text typefaces frequently chosen according to a scheme of historical genre acquired over a process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with the-art “text romans” or “book romans” typefaces with serif design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for many typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact		
Huma Flare	Medium	9 pt	Huma Flare	Bold	9 pt	Huma Flare	Heavy	9 pt
Traditionally, text is composed to create a readable, coherent, visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of typography—prose fiction, non-fiction, editorial, educational, scientific, spiritual, and commercial writing all have different characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for many Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact			Traditionally, text is composed to create a readable, coherent, visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have different characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for many Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact			Traditionally, text is composed to create a readable, coherent, visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have different characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for many Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact		

Huma Flare	Thin	8 pt	Huma Flare	Light	8 pt	Huma Flare	Regular	8 pt	Huma Flare	Regular Italic	8pt
Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond.									<i>Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles).</i> For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond.		
Huma Flare	Medium	8 pt	Huma Flare	Bold	8 pt	Huma Flare	Heavy	8 pt	Huma Flare	Black	8 pt
Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond.									Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond.		

Font Specification

Name: Huma
Designer: Teo Schifferli & Martin Lostis
Year: 2023–2026
Styles: 30 styles, 2 packages
Features: 6 stylistic sets
Glyphs: 770 glyphs
Kerning Pairs: 10291
Formats: OTF, TTF, WOFF, WOFF2,
Variable Font (beta version)
Mastering: Office for Typography
Type Foundry: Maxitype

OpenType Features

Access All Alternates
Contextual Alternates
Case-Sensitive Forms
Denominators
Fractions
Glyph Composition/Decomposition
Localised Forms
Numerators
Proportional Figures
Stylistic Alternates
Scientific Inferiors
Standard Ligatures
Stylistic Set 01 – G Alternate
Stylistic Set 02 – Dieresis Alternate
Stylistic Set 03 – Hyphen Alternate
Stylistic Set 04 – Round Punctuation
Stylistic Set 05 – Cedilla Alternate
Stylistic Set 06 – K Swash
Subscript
Superscript
Swash
Tabular Figures

Supported Languages

Afrikaans, Albanian, Asturian, Asu, Basque, Bemba, Bena, Breton, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hawaiian, Hungarian, Icelandic, Igbo, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Lakota, Langi, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Maltese, Manx, Meru, Morisyen, Northern Sami, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Prussian, Quechua, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Tongan, Turkish, Upper Sorbian, Uzbek (Latin), Volapük, Vunjo, Walser, Welsh, Western Frisian, Yoruba, Zulu.

Maxitype

Maxitype Sàrl
Rue Fendt 10
CH-1201 Geneva
Switzerland

Maxitype is a collaborative and independent Swiss type foundry founded in 2020 to encourage type design research. The team includes designers and studios connected by the common aim of creating, promoting and distributing new and relevant typefaces. We offer retail and bespoke typefaces, paying special attention to contemporary visual languages and historical knowledge. The current version of the platform (1.1) was released in 2022. Subscribe to our newsletter for occasional news and access to early trials.

©2026 Maxitype Sàrl. All rights reserved.

Get in touch for bespoke licenses and/or custom typefaces: info@maxitype.com

Unicode

Basic Latin
Latin-1 Supplement
Latin Extended-A
General Punctuation
Superscripts And Subscripts
Currency Symbols
Arrows

MAXITYPE