

Atacama^[beta]

Summary

Encoded Characters 3–4
Axes 5
Weight 6–14
Specimen 15–21

Credit

Type Design: Ian Party

File formats

Desktop: OTF
Variable: TTF
Web: WOFF2

Version

1.000

About Atacama

The Atacama typeface name is derived from “El desierto de Atacama” located in South America and situated between two mountain chains, the Andes and the Chilean Coast Range. The typeface’s horizontal crossbars, peeks and humanist curves convey a more organic structure and approach to type design. A typeface of the Garalde classification, this font transports the reader between thick and thin strokes, bracketed serif and beautifully curved droplets accentuate a natural softness and strength that evoke the Atacama landscape, and wilderness. What captivates the readers eye is the wide and rounded apertures of the letters that make this font extremely legible and perfect for printing large amounts of body texts, such as books, newspapers and magazines. With its many variable possibilities, this font aspires to be the Garalde archetype font in your personal font catalogue.

Licensing

A contemporary license for all your visual communication needs. Our standard license package allows you unlimited desktops, websites, mobile apps, electronic publications, broadcasting, videos, films, merchandising and free updates. We also offer free trials and student discounts to help the next generation of designers. [\[Read more\]](#)

About Newglyph

We are a Lausanne based type design studio specializing in the research, design and development of fonts and variable font technology. Our multiculturally diverse team has years of experience in this uniquely creative and technologically driven design field. We strive to better understand our global visual communication needs, and to help protect our environment and global community. With your help we are donating 30% of our proceeds to non-profit organizations committed to protecting our planet and all life on earth. [\[Read more\]](#)

Supported languages

Afrikaans, Albanian, Basque, Bosnian, Breton, Catalan, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Finnish, Flemish, French, Frisian, German, Greenlandic, Hawaiian, Hungarian, Icelandic, Indonesian, Irish, Italian, Latin, Latvian, Lithuanian, Malay, Maltese, Maori, Moldavian, Norwegian, Polish, Portuguese, Provençal, Romanian, Romany, Sámi (Inari), Sámi (Luli), Sámi (Northern), Sámi (Southern), Samoan, Scottish Gaelic, Slovak, Slovenian, Sorbian, Spanish, Swahili, Swedish, Tagalog, Turkish, Welsh

Trial

Our variable fonts are in the developmental stages, but that’s not stopping us from sharing our work with you. Your feedback is very important to us, we want to develop the best possible fonts for our customers and their visual communication needs. The final products will arrive in Summer of 2021. [\[Read more\]](#)

The Trial version of a font is reduced. It contains Latin alphabet with basic punctuation:

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz’/-. ,

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011E	011F	0120	0121	0122	0123	0124	0125	0126	0127	0128	0129	012A	012B	012E	012F	0130	0131	0132	0133	0134	0135	0136	0137	0138	0139	013A	013B
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 All Empty Glyph will be available in Fall 2021 (Opentype Latin Pro)

All encoded characters should be accessible with every unicode capable application. For details about Unicode Blocks visit the [Unicode Website](https://unicode.org/).

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Axes

	Ultra Condensed / Contrast 1	Extra Condensed / Contrast 37	Condensed / Contrast 62.5	Standard / Contrast 100	Expanded / Contrast 150	Ultra Expanded / Contrast 200						
Hairline 1	●	●	●	●	●	●	●	●	●	●	●	●
Thin 100	●	●	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Extra Light 200	●	●	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Light 300	●	●	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Regular 400	●	●	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Medium 500	●	●	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Semi Bold 600	●	●	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Bold 700	●	●	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Extra Bold 800	●	●	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Black 900	●	●	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Extra Black 950	●	●	●	●	●	●	●	●	●	●	●	●

Thin (50pt)

Blockstring
Divekick
Counter Hit
Hitstun

Thin (35pt)

“The Hit Man”
Sugar Ray
Motor City Cobra’s
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Extra Light (50pt)

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By most estimations, Taylor was winning on paper going into the 12th, but his corner convinced him otherwise, he attacked instead of avoiding the dangerous brawler – a miscalculation that led the fighter right into a flurry of brutal punches. Destroyed after rounds of pummeling, Taylor looked dead on his feet, forcing Richard Steele to stop the bout only two seconds to go in the final round. Steele’s decision is still debated to this day.

The first round began with Barrera throwing combinations, leading with his trademark left hook to the body. Morales’s lanky, tall frame providing a perfect target against which to test Marco’s attack. Barrera is fierce, while Morales stands his ground, throwing back punishing combos, using his killer right hand to punctuate them. After the referee cautions Morales on a seemingly low blow towards the end of the round, Barrera refuses to touch gloves to Morales’s apology.

Round two begins at a slightly slower pace, but soon picks it up. The combos start flowing from Barrera, while Morales deems it wise to counter Marco’s violent onslaught by being even more violent himself. A particularly impressive combo from Barrera starts with the jab, followed

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All the while Barrera keeps his defense up and then goes on the attack himself. In round four, Morales lands a huge right hand on Barrera, and then falls

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There’s a sense that Barrera’s experience is carrying him through, while Morales is still trying to adapt to being on such a big stage with such a highly skilled enemy in the ring. As they trade ripping shots after three minutes, round four goes to Morales. And then, there was round five.

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Bold (50pt)

Blockstring Divekick Counter Hit Hitstun

Bold (35pt)

“The Hit Man” Sugar Ray Motor City Cobra’s Legendary

Bold (10pt)

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Emperor

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Ultra Expanded Thin (120pt)

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M. Yourcenar

A. Camus

B. Vian

« Un subtil air
de parfum »»

new**glyph**