

Amazonia^[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 Amazonia

The name Amazon is said to arose from a war Francisco de Orellana fought with the Tapuyas and other tribes. As was their custom, the women of the tribe fought alongside the men. Hence, inspiring Orellana as he derived the name Amazonas from the Amazons of Greek mythology. Strong and refined, this French neoclassical didone typeface embodies the presence of the Amazons. The fonts powerful contrast between thick and thin strokes, make it ideal for print use in body text, such as book printing, magazines and newspapers. With its many variable possibilities, this typeface aspires to be the didone 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 divers 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 March 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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Encoded Characters

194 Glyphs

	0000	000D	0020	0021	0022	0023	0024	0025	0026	0027	0028	0029	002A	002B	002C	002D	002E	002F	0030	0031	0032	0033	0034	0035	0036	0037	0038	
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9	:	;	<	=	>	?	@	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	
0055	0056	0057	0058	0059	005A	005B	005C	005D	005E	005F	0060	0061	0062	0063	0064	0065	0066	0067	0068	0069	006A	006B	006C	006D	006E	006F	0070	
U	V	W	X	Y	Z	[\]		_	`	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	
0071	0072	0073	0074	0075	0076	0077	0078	0079	007A	007B	007C	007D	007E	00A0	00A1	00A2	00A3	00A4	00A5	00A6	00A7	00A8	00A9	00AA	00AB	00AC	00AD	
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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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013C	013D	013E	013F	0140	0141	0142	0143	0144	0145	0146	0147	0148	0149	014C	014D	014E	014F	0150	0151	0152	0153	0154	0155	0156	0157	0158	0159
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00B4	02C6	02C7	02D8	02D9	02DA	02DC	02DD	02C7	0326	02BC	030C	0237	-	-	-	-	-	-	-	-	-	-	-	-	-	-	

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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
Legendary

Thin (10pt)

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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 victim to his own over-enthusiasm, as he loses

balance while trying to land heavy shots, and hits the floor on a slip. Barrera quickly recovers.

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.

This is as epic a round as any in boxing history in which neither fighter hit the canvas. Barrera hurts Morales with a flush right hand, who steps back against the ropes, and then fights Marco off. Toward the middle of the round, it’s Morales who takes the initiative, landing all sorts of hooks and uppercuts on Barrera, making him step back. Barrera looks hurt, since...

Blockstring Divekick Counter Hit Hitstun

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

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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

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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 by the right hand cross, and then the left hand uppercut that pushes upwards and backwards Morales’s head. Barrera won rounds one and two clearly, since Morales is still struggling to match his opponent’s level of intensity.

Great counterpunching by Barrera in round three; when Morales plunges in, he gets caught with Barrera’s left hook to the body, which stops him temporarily in his tracks. However, when “El Terrible” reacts, he comes back even fiercer, throwing three punch combinations to the head, taking a step to the side, and doing it again.

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 victim to his own over-enthusiasm, as he loses balance while trying to land heavy shots, and hits the floor on a slip. Barrera quickly recovers.

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.

This is as epic a round as any in boxing history in which neither fighter hit the canvas. Barrera hurts Morales with a flush right hand, who steps back against the ropes, and then fights Marco off. Toward the middle of the round,

Blockstring Divekick Counter Hit Hitstun

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

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NIHON
KOKU.

Condensed Black Contrast (140pt)

Meiji

Light Contrast (120pt)

REIWA

Expanded Semi Bold Contrast (120pt)

Hakuichi

PROVOKE

TOKYO JP

Condensed Black Contrast (110pt)

Shizuoka

Extra Bold Contrast (85pt)

NAGANO

Extra Condensed Thin (80pt)

Miyazaki

Ultra Expanded Thin (120pt)

KUSHIRO



Tempura

unaggi

Sachimi

Chopsticks
Tempura

new**glyph**