

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, WOFF, TTF
App: OTF

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 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’/-. ,

	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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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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00E6	00E7	00E8	00E9	00EA	00EB	00EC	00ED	00EE	00EF	00F0	00F1	00F2	00F3	00F4	00F5	00F6	00F7	00F8	00F9	00FA	00FB	00FC	00FD	00FE	00FF	0100	0101	
æ	ç	è	é	ê	ë	ì	í	î	ï		ñ	ò	ó	ô	õ	ö	÷		ù	ú	û	ü	ý		ÿ			
0102	0103	0104	0105	0106	0107	0108	0109	010A	010B	010C	010D	010E	010F	0110	0111	0112	0113	0114	0115	0116	0117	0118	0119	011A	011B	011C	011D	
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
 Octobre 2020 (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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Encoded Characters

194 Glyphs

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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015A	015B	015C	015D	015E	015F	0160	0161	0162	0163	0164	0165	0166	0167	0168	0169	016A	016B	016C	016D	016E	016F	0170	0171	0172	0173	0174	0175	
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0176	0177	0178	0179	017A	017B	017C	017D	017E	017F	0192	0218	0219	021A	021B	0237	02C6	02C7	02C9	02D8	02D9	02DA	02DB	02DC	02DD	0394	03A9	03BC	
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03C0	1E80	1E81	1E82	1E83	1E84	1E85	2013	2014	2018	2019	201A	201C	201D	201E	2020	2021	2022	2026	2030	2039	203A	2044	20A3	20A4	20A7	20AC	2113	
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2122	2126	212E	2202	2206	220F	2211	2212	2215	2219	221A	221E	222B	2248	2260	2264	2265	25CA	FB00	FB01	FB02	FB03	FB04	FB05	F8FF	0060	00A8	00AF	
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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
Extra Light 200	•	•	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Light 300	•	•	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Regular 400	•	•	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Medium 500	•	•	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Semi Bold 600	•	•	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Bold 700	•	•	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Extra Bold 800	•	•	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
Black 900	•	•	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.

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Blockstring Divekick Counter Hit Hitstun

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The first clash between two of boxing’s most talented fighters was a study in adaptation. Opening as expected, the Welterweight Title unification bout saw the lankier Hearns keeping his shorter opponent at a distance while scoring with long jabs at will. A brilliant strategist, Leonard knew the fight could not continue this way, so he changed up his game plan and aggressively went after “The Hit Man.” “Sugar” Ray’s assertiveness carried him through the 6th and 7th rounds, but soon Hearns adapted himself, swinging the fight back in his favor by boxing instead of brawling. The fight looked to be going the “Motor City Cobra’s” way until Leonard threw all caution to the wind and attacked his opponent, scoring a knockdown in the 13th before pounding Hearns until the official stopped fight in the...

Although it lasted for 12 thrilling rounds, this 1990 bout between Mexican hero Julio Cesar Chavez and Philadelphia prodigy Meldrick Taylor is remembered for two seconds. Fast-paced from the start, the bout was Taylor’s early on as he avoided many of Chavez’s blistering blasts and pulled ahead on points with his stick-and-move offense. Yet, towards the final rounds, the tough Mexican began to connect, punishing Taylor with endless shots.

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

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.

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Condensed Black Contrast (140pt)

Sovereign

Light Contrast (120pt)

Emperor

Expanded Semi Bold Contrast (120pt)

Monarch

**Captivates
the Reader!**

Condensed Black Contrast (110pt)

Spleen + Paris

Extra Bold Contrast (85pt)

Le Rouge Nuit

Extra Condensed Thin (80pt)

Le Comte de Monte-Cristo

Ultra Expanded Thin (120pt)

FLEURS

Reec.

M. Yourcenar

A. Camus

B. Vian

« Un subtil air
de parfum »»

new**glyph**