

**Armada** <sup>[beta]</sup>

## • Newglyph

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### Summary

Encoded Characters  
Axes  
Weight  
Specimen

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### Credit

Type Design: Ian Party

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### File formats

Desktop: OTF  
Variable: TTF  
Web: WOFF2

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### Version

1.000

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### About Armada

Our Armada Beta font fleet is sailing the creative seas accompanied by our design Ambassadors. This font was designed for them to explore the innovative waves across all mediums and digital platforms. The font exists in four weights. - Regular, Medium, Bold, Extra Black, and has some very interesting visual features, the horizontal peaks of the uppercase A, and W descend and ascend across the vertical lines of the font. The Bold and Extra Black weights, also features a unique closed uppercase G. This font will accompany our Ambassadors on their design exploration.

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### 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](#)

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### 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](#)

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### 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 (Lule), Sámi (Northern), Sámi (Southern), Samoan, Scottish Gaelic, Slovak, Slovenian, Sorbian, Spanish, Swahili, Swedish, Tagalog, Turkish, Welsh

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### Ambassador

Armada beta is available in exclusivity to Newglyph's Ambassadors.

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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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| 0039 | 003A | 003B | 003C | 003D | 003E | 003F | 0040 | 0041 | 0042 | 0043 | 0044 | 0045 | 0046 | 0047 | 0048 | 0049 | 004A | 004B | 004C | 004D | 004E | 004F | 0050 | 0051 | 0052 | 0053 | 0054 |   |
|      | 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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| 00AE | 00AF | 00B0 | 00B1 | 00B2 | 00B3 | 00B4 | 00B5 | 00B6 | 00B7 | 00B8 | 00B9 | 00BA | 00BB | 00BC | 00BD | 00BE | 00BF | 00C0 | 00C1 | 00C2 | 00C3 | 00C4 | 00C5 | 00C6 | 00C7 | 00C8 | 00C9 |   |
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|      | Ê    | Ë    | Ì    | Í    | Î    | Ï    |      | Ñ    | Ò    | Ó    | Ô    | Õ    | Ö    | ×    |      | Ù    | Ú    | Û    | Ü    | Ý    |      |      | à    | á    | â    | ã    | ä    | å |
| 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 Winter 2020 (Opentype Latin Pro)

All encoded characters should be accessible with every unicode capable application. For details about Unicode Blocks visit the [Unicode website](#).

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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 |
|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|
|      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      | œ    |      |      |      |      |      |      |
| 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 |
|      |      |      |      |      |      | Š    | š    |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |
| 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 |
|      |      |      |      |      |      |      | –    | —    | '    | '    | ,    | "    | "    | "    |      |      | •    | ...  |      | <    | >    |      |      |      |      |      | €    |
| 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 |
|      |      |      |      |      |      |      | —    |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |
| 00B4 | 02C6 | 02C7 | 02D8 | 02D9 | 02DA | 02DC | 02DD | 02C7 | 0326 | 02BC | 030C | 0237 | -    | -    | -    | -    | -    | -    | -    | -    | -    | -    | -    | -    | -    | -    | -    |
|      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |

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Armada Regular

Armada Medium

Armada Bold

Armada ExtraBlack

# Blockstring Divekick Counter Hit Hitstun

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

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

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

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.

This is as epic a round as any in

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Bold (50pt)

# Blockstring Divekick Counter Hit Hitstun

Bold (35pt)

## “The Hit Man” Sugar Ray Motor City Co- bra’s

Bold (10pt)

The first clash between two of boxing’s most talented fighters was a study in adaptation. Opening as expected, the Welter-weight 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

Bold (8pt)

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Bold (6pt)

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**crypto  
market**

Question

INTERVIEW

Keynotes

**Gura**

**riku**

**IMAGES**

**Painting**

**Aesthetic**

**1974**

new**glyph**