Unrestricted by tradition, blended for discerning tastes. An excessive, emotional, yet conventional serif for text and display.
Introducing the Atlante font family, a serif typeface of beautiful excess from Yorlmar Campos and Martín Sesto. Just as a handsaw and a hammer can together build something better than either could alone, different tools used for different reasons can often create a final hybrid product better inclined for more uses. This was the thought behind Atlante: the two writing tools of the flat pen and flexible pen, normally used for different purposes, informed its design to make it more aesthetic. Thus, Atlante taps into the rich typographic and stylistic history of baroques, Garaldes, transitional, and modern categories, while still being its own thing. It’s the definition of a perfectly blended family.

The first thing likely noticed is the sharpness and precision of Atlante’s forms, which makes sense, as it originally stemmed from the idea of an italic-only family. Care was taken with the extreme weights and delicate contrast to maintain its sophistication in pixel and on paper.

The entire family feels comfortingly familiar while being a fresh take on a text and display companion. The text styles are straightforward and slightly blunted to hold up well in small sizes. The display styles push the ideas to either edge: more contrast, sharper, more flowing, more presence. Compare the ‘a’, ‘s’ in both styles to see it transition from svelte to sturdy. And if you want to see it transition with modern technology right in front of your eyes, opt for the variable font instead of the OTF.

With stylistic sets galore and enough personality for days, it’s the very definition of malleable. The spur on the ‘G’ is serious business with a storied history. For more eye candy, check out the dollop ligature on ‘e–r’, swashes for almost every capital letter, and alternate characters to dial in a precise tone. Not to mention the stunning italics, their alternate characters, and their abounding ligatures and swashes.

Atlante comes in either 36 styles (18 display and 18 text) or two technologically advanced variable fonts — enough to set a magazine, book, logo, or poster, and more than enough to ensure brand recognition on your corner of the internet. The Atlante family is an excessive, emotional, yet conventional serif for text and display.

**STYLES**

- Display Thin Italic
- Display Extralight Italic
- Display Light Italic
- Display Regular Italic
- Display Medium Italic
- Display Semibold Italic
- Display Bold Italic
- Display Extrabold Italic
- Display Black Italic

- Text Thin Italic
- Text Extralight Italic
- Text Light Italic
- Text Regular Italic
- Text Medium Italic
- Text Semibold Italic
- Text Bold Italic
- Text Extrabold Italic
- Text Black Italic

**VARIABLE STYLES**

- Light to Black
- Display to Text
- Light Italic to Black Italic
- Display Italic to Text Italic
Variable fonts are a new part of OpenType technology that allows typeface creators to design fonts, and users to organise and use them, in a more advanced way than was done in the past.

Rather than having one individual font style per font file (i.e., extralight, regular, bold, or extrabold), variable fonts are one file with almost infinite choices within a single “design space”, the total boundaries for a typeface’s appearance.

So what’s a design space? A design space is the total area containing all axes which the font user can customise: weight, width, serif length, optical size, and more. A series of sources (or masters or exemplars) determine the appearance of all lettershapes at certain positions on each axis.

Imagine a design space like a chess board grid with sources lining the edges. Opposite sources usually have opposing characteristics, like extralight versus extrabold. A move in any direction affects the look of the font since the movement brings it closer to one source or another. The closer to one source, the more it will look like that one and the less it will look like the opposite source. So moving in the design space always causes a change in the look of the font.

The final characteristics of the font are defined by the total proximity to all exemplars — where it is located within the total design space.

To get a more accurate picture, now imagine that this grid is not two-dimensional, but is a three-dimensional cube; it has depth, meaning the font creator has defined more than two axes. The user is able to move through that cubed design space, and as they do the font changes in accordance with how close it is to the sources that have defined its look.

Thanks to variable font technology, this means graphic designers and web developers can use mathematically generated styles that, while never actually drawn by the font creator, still exist within that total design space. And the file size is just a fraction of what normal font files are. This is great news for developers, for data use on mobile, for rendering, and for prioritising speed and responsiveness — not to mention creativity!

In a few cases, when some glyphs cannot smoothly transition across the spectrum of instances, a modification called a “jump” is included. Currently not all softwareresponds to variable fonts in the same way.
Polū
Océanos
Atlantis
Modrý
İzmit Körfezi
Sirènes
Våg
Hues
MOŘSKÁ VLNA

Explosive, eclectic & refined

Saltsø Spanien, 03184

Pacífico

estrellas de mar

AZUL

Yellow island

DISPLAY AND TEXT
Atlante Display

typeTogether
Thunder

Thunder

Thunder
Thunder
Thunder
Thunder

BOLD ITALIC 100PT

EXTRABOLD ITALIC 100PT

BLACK ITALIC 100PT
Murciélagos
Murciélago

Murciélago

Murciélago

Murciélago

Murciélago

Murciélago

Murciélago

Murciélago

Murciélago

Murciélago
Murciélagos
ATLANTE DISPLAY  DISPLAY SIZE

THIN  45PT
Rhythm & Reaction

EXTRALIGHT  45PT
Rhythm & Reaction

LIGHT  45PT
Rhythm & Reaction

REGULAR  45PT
Rhythm & Reaction

MEDIUM  60PT
Rhythm & Reaction

SEMIBOLD  60PT
Rhythm & Reaction

BOLD  60PT
Rhythm & Reaction

EXTRABOLD  60PT
Rhythm & Reaction

BLACK  60PT
Rhythm & Reaction
And now I was on my journey, in a pair of thick boots and with a hazel stick in
And now I was on my journey, in a pair of thick boots and with a hazel stick in
The Philippine sea, basin of the western Pacific ocean, and Japan to the north.
North to South ocean trenches: Mariana, the Izu-Ogasawara, Yap, and Palau.

North to South ocean trenches: Mariana, the Izu-Ogasawara, Yap, and Palau.
**ATLANTE DISPLAY**  OPENTYPE FEATURES

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### LIGATURES

- Offkey, bonfire, affiliate, bottle, King, The, Sarah, Devesess, Yin, algarabía, mossos, olive, llover, mezzotints myths, razzmatazz, sensational, utiliar, susurrar, zorro, ¿Qué? ¿Qué esto?...
- Häckeln, contact, estaño, ...
- slack, siesta, shy ...

### DISCRETIONARY LIGATURES

- Häckeln, contact, estaño, ...
- slack, siesta, shy ...

### PROPORTIONAL OLDSTYLE FIGURES

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### HISTORICAL FORMS

- That is the question
- That if the question

### HISTORICAL LIGATURES

- fjord, flor, affluent ...
- fjord, flor, affluent ...
STYLISTIC SET 01 (ALTERNATE LETTERS)

HEADQUARTER
Amazing, Ésperal, Ladder, Eye, Lilo, Qarağandy, expresión, Flyé, pizza, skip, yellow, zorro,...

STYLISTIC SET 02 (ALTERNATE â, é)
@ â– é

STYLISTIC SET 03 (ITALIC ALTERNATE l, x, y, z)
Labędź, example, way, žába,...

STYLISTIC SET 04 (ITALIC ALTERNATE s, y, z)
sarao, yellow, maíz,...

STYLISTIC SET 05 (ITALIC ALTERNATE y)
yak

STYLISTIC SET 06 (ARROWS & GEOMETRY)

STYLISTIC SET 07 (ICONS & ORNAMENTS)

STYLISTIC SET 08 (ITALIC INITIAL FORMS)
barrister, hazel, ķīķis, luz

STYLISTIC SET 09 (ITALIC ALT INITIAL FORM K)
Kiło, ķīļu

STYLISTIC SET 10 (ITALIC FINAL FORMS)

STYLISTIC SET 11 (ITALIC ALTERNATE FINAL FORMS)

Al Awdah, Ammān, Ankara, Bergen, Birmingham, Lille, Kathmandu, Madrid, Quţūf
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Atlante Text
And now I was on my journey, in a pair of thick boots and with a hazel stick in my
And now I was on my journey, in a pair of thick boots and with a hazel
Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could do her yoga exercises, he
Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both *to go and take themselves out of the house* so that she could do her
As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present—the kingbird, the phoebe, the wood pewee, and the least flycatcher—and with them the crested flycatcher (not common), the olive-sided, the trail, and the yellow-bellied. The phoebe-like cry of the trail was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep and rather swampy woods in the valley, and to

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Philippine Sea, basin of the western Pacific Ocean between the Philippine Islands to the south and Japan to the north. The Philippine Sea covers a surface area of approximately 5,000,000 km², about 3% of the entire Pacific region. Its eastern boundaries are formed by a series of deep ocean trenches which delineate it from the rest of the Pacific. They are from north to south the Izu-Ogasawara, Mariana, Yap, and Palau trenches. They form part of a vast subduction zone, where tectonic plates are being drawn down into the interior of the earth. The Mariana

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The gestures are the method of communication that is most familiar, utilized by various species that make up the ensemble of primates. It is especially the case for those with forebrains and their places; when an animal explores and has acquired a source of food, it can effectuate an ensemble around the idea that this source is situated at a minimum of 50 meters, or an ensemble in a manner indicating that this source is more than lointaine. De
ATLANTE TEXT  OPENTYPE FEATURES

SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

ALL SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

LIGATURES

Offkey, bonfire, affiliate, bottle, King, The, Sarah, Devesess, Yin, algarabía, mossos, olive, llover, mezzotints myths, razzmatazz, sensational, ulular, susurrar, zorro, ¿Qué, ¿y esto?...

DISCRETIONARY LIGATURES

Häckeln, contact, estaño,... slack, siesta, shy ...

PROPORTIONAL OLDSTYLE FIGURES

0123456789$€¢£¥ƒ₺%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$€¢£¥ƒ₺%‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789$€¢£¥ƒ₺%‰

TABULAR LINING & SLASHED ZERO

00123456789$€¢£¥ƒ₺%‰

NUMERATOR/DENOMINATOR

345/678 89/120

FRACTIONS

1/2 3/4 1/46 5/7 2/98

SUPERIOR/INFERIOR

H₂O xbs y³+ 5 alindex

ORDINALS

Ma No.

Mª Nº

HISTORICAL FORMS

That is the question

HISTORICAL LIGATURES

fjord, flor, affluent...
ATLANTE TEXT  OPENTYPE FEATURES

STYLISTIC SET 01 (ALTERNATE LETTERS)

HEADQUARTER
Amazing, Especial, Ladder, Eye, Lilo, Qarağandy, expresión, flyé, pizza, skip, yellow, zorvo, ...

STYLISTIC SET 02 (ALTERNATE G, E)

& & £

STYLISTIC SET 03 (ITALIC ALTERNATE L, X, Y, Z)
Labędź, example, way, žába, ...

STYLISTIC SET 04 (ITALIC ALTERNATE S, Y, Z)
sarao, yellow, maíz, ...

STYLISTIC SET 05 (ITALIC ALTERNATE Y)
yak

STYLISTIC SET 06 (ARROWS & GEOMETRY)

A B C D E F G H
I J K L N O P Q R S T U V
W X Y Z a b c d
e f g h j k l

STYLISTIC SET 07 (ICONS & ORNAMENTS)

A B C D E F G H I J K L N O P Q R S T U V W X Y Z

STYLISTIC SET 08 (ITALIC INITIAL FORMS)
barrister, hazel, ķīķis,

STYLISTIC SET 09 (ITALIC ALT INITIAL FORM K)
kilo, ķīlu

STYLISTIC SET 10 (ITALIC FINAL FORMS)

Ahaus Ararat Boacampos
Buenos Aires Caracas
Helmbrechts Paraná Paris
Piatra-Neamț Poznań Rio
Santarém St Albans' ...

STYLISTIC SET 11 (ITALIC ALTERNATE FINAL FORMS)

Al Awdah Ammān Ankara
Bergen Birmingham Lille
Kathmandu Madrid Quţūf
SWASHES

Atlántida Barcelona Đà Nẵng
Florianópolis Hà Nội Güigüe
Kon Tum Mendoza Nueva York
Quilmes Rosario Trujillo
Valencia Yaritagua Zaraza ...

TURKISH/azeri/CRIMEAN TATAR

Kırtasiye, kırtasiye, KıRTASIYE

ROMANIAN/MOLDAVIAN

Timiş, bucureşti, mulţumesc

CATALAN

Il·lusió, col·labora,
calligrafia
ATLANTE TEXT  CHARACTER SET, ITALICS

ALTERNATES (SS01, 02, 03, 04 & 05)

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### Supported Latin Languages

- Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Isto-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q’eqchi’, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Vietnamese, Volapük, Võro, Wallisian, Wallon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

### Extended Typographic Features

- All caps, basic ligatures, arrows and geometry, case-sensitive forms, class kerning, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, historical ligatures, 5 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures and small caps), initial and terminal forms, localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01, SS02, SS03, etc), superiors & inferiors, slashed zero, swashes, ...
THE DESIGNERS

Yorlmar Campos is an architect who graduated from Universidad Central de Venezuela. He currently teaches typographic design in the Maestría en Tipografía (typography and type design MA) at the University of Buenos Aires, Argentina, where he previously studied type design. Yorlmar worked with Rubén Fontana and Zalma Jalluf at Fontana Diseño studio, where he acquired great knowledge about design and typography in brands and identity projects. He has also been involved in various typographic projects focusing on technical development for Google Fonts. Some of Yorlmar’s typefaces have been selected in the Tipos Latinos biennial (7th and 8th editions), and his work has been published in various books on design and typography.

Martín Sesto is a type designer from Buenos Aires, Argentina. As a graphic design graduate from the University of Buenos Aires, his curiosity and interest in calligraphy led him to pursue a Master’s degree in typography from the same university, where he developed his first typographic family. Since then, he has collaborated in the development of fonts for various foundries, with projects at Google, and the design of independent fonts with his colleague and friend Yorlmar Campos. Martín also currently works as an interface and user experience (UX/UI) designer.

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As I walked out one midsummer morning, by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
Nineteen Eighty-Four, by George Orwell (1949).

'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in Eye Magazine blog. Wikipedia.org.

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