



2024

TT Tricks

Introducing TT Tricks, version 2.000! We improved this modest serif by amplifying its character set, adding more supported languages, new OpenType features, and variable fonts, and enhancing its visual and technical characteristics.

TT Tricks is a modern text serif with a design reflecting the style of Transitional serifs. This font has a calm, elegant, and moderately stern character. It stands out for its relatively low stroke contrast, large serifs, narrowed proportions, and slightly squared forms of round characters. All these visual aspects give the font a distinctly formal tone.

After the update, the font became calmer and less expressive, which made it more suitable for running text. Consequently, its application range has expanded. Besides, we introduced 11 new stylistic sets and two variable fonts with a weight variation axis: one for roman styles and the other for italics.

The 2.000 version also acquired new font styles: Thin, Thin Italic, ExtraLight, ExtraLight Italic, Medium, Medium Italic. We refined all contours, modified the form of serifs, and redesigned italic font styles. The typeface now has 12 more OpenType features and more supported languages, including Cyrillic-based ones. We improved kerning and enhanced hinting. The character set was significantly expanded. In particular, we completed the extended Cyrillic character set, amplified the Latin one, added more basic currency symbols, and implemented fractions, numerators, and denominators.

TT Tricks is a genuine classic: it looks modest but highly relevant. Due to this appearance, the font has an extensive application range. TT Tricks unveils a totally different potential depending on the context in which it is used. It has excellent readability in small point sizes and exhibits expressive details in large point sizes, looking very aesthetic.

Trick

TT Tricks



or
treat?

The updated TT Tricks includes:

- 20 font styles: 9 roman, 9 italic, and 2 variable fonts;
- 866 characters in roman font styles and 858 characters in italic font styles;
- 29 OpenType features;
- 230+ languages support.

TT Tricks is a businesswoman of the serif world: determined, modern, and elegant!

Upright

Italics

AaBbCcDdEeFfGgHhIi
JjKkLlMmNnOoPpQqRr
SsTtUuVvWwXxYyZz
0123456789 @#\$%&*!?
абвгдеёжз + lăţîñ

TT Tricks
Regular 48 pt

*AaBbCcDdEeFfGgHhIi
JjKkLlMmNnOoPpQqRr
SsTtUuVvWwXxYyZz
0123456789 @#\$%&*!?
абвгдеёжз + lăţîñ*

1	Thin	<i>Italic</i>
2	ExtraLight	<i>Italic</i>
3	Light	<i>Italic</i>
4	Regular	<i>Italic</i>
5	Medium	<i>Italic</i>
6	DemiBold	<i>Italic</i>
7	Bold	<i>Italic</i>
8	ExtraBold	<i>Italic</i>
9	Black	<i>Italic</i>

48 PT

Three marks of existence

24 PT

In traditional Japanese aesthetics, wabi-sabi is a world view centered on the acceptance of transience and imperfection.

18 PT

Wabi-sabi is a composite of two interrelated aesthetic concepts, wabi and sabi. According to the Stanford Encyclopedia of Philosophy, wabi may be translated as “subdued, austere beauty,” while sabi means “rustic patina.”

12 PT

Wabi-sabi can be described as “the most conspicuous and characteristic feature of what we think of as traditional Japanese beauty. It occupies roughly the same position in the Japanese pantheon of aesthetic values as do the Greek ideals of beauty and perfection in the West.” Another description notes that, “If an object or expression can bring about, within us, a sense of serene melancholy, then that object could be said to be wabi-sabi.”

8 PT

When it comes to thinking about an English definition or translation of the words wabi and sabi Andrew Juniper explains that, “They have been used to express a vast range of ideas and emotions, and so their meanings are more open to personal interpretation than almost any other word in the Japanese vocabulary.” Therefore, an attempt to directly translate wabi-sabi may take away from the ambiguity that is so important to understanding how the Japanese view it. After centuries of incorporating artistic and Buddhist influences from China, wabi-sabi eventually evolved into a distinctly Japanese ideal.

TT Tricks has 2 variable fonts (one for the roman font styles and another—for italics). To use the variable font on Mac you must have MacOS 10.14 or a newer version. An important clarification—not all programs support variable technologies yet, you can check the support status here: v-fonts.com/support/.

Variable

100 900
WEIGHT

TT Tricks
Variable 110 pt

Variable

100 900
WEIGHT

TT Tricks
Variable Italic 110 pt

24 PT

Wabi-sabi has roots in ancient Chinese Taoism and Zen Buddhism. It started to shape Japanese culture when the Zen priest Murata Jukō modified the tea ceremony. He introduced simple, rough, wooden and clay instruments to replace the gold, jade, and porcelain of the Chinese style tea service.

12 PT

At first, something that exhibited wabi-sabi qualities could only be discovered; it could be “found in the simple dwellings of the farmers that dotted the landscape, epitomized in neglected stone lanterns overgrown with moss or in simple bowls and other household utensils used by the common folk.” However, towards the end of the late medieval period, the ruling class began using these aesthetic values to intentionally create “tea ceremony utensils, handicrafts, tea ceremony rooms

and cottages, homes, gardens, even food and sweets, and above all manners and etiquette.” Many forms of Japanese art have been influenced by Zen and Mahayana philosophy over the past thousand years, with the concepts of the acceptance and contemplation of imperfection, and constant flux and impermanence of all things being particularly important to Japanese arts and culture. Accordingly, many Japanese art forms can be seen to encapsulate and exemplify the ideals of wabi-sabi.

9 PT

Japanese gardens started out as very simple open spaces that were meant to encourage kami, or spirits, to visit. During the Kamakura period Zen ideals began to influence the art of garden design in Japan. Temple gardens were decorated with large rocks and other raw materials to build Karesansui or Zen rock gardens. “Their designs imbued the gardens with a sense of the surreal and beckoned viewers to forget themselves and become immersed in the seas of gravel and the forests of moss. By loosening the rigid sense of perception, the actual scales of the garden

became irrelevant and the viewers were able to then perceive the huge landscapes deep within themselves.” Due to the tea garden’s close relationship with the tea ceremony, “the tea garden became one of the richest expressions of wabi sabi.” These small gardens would usually include many elements of wabi-sabi style design. They were designed in a way that set the scene for the visitor to make their own interpretations and put them in the state of mind in order to participate in the tea ceremony. Japanese poetry such as tanka and haiku are very short and focus on the defining

attributes of a scene. “By withholding verbose descriptions the poem entices the reader to actively participate in the fulfillment of its meaning and, as with the Zen gardens, to become an active participant in the creative process.” One of the most famous Japanese poets, Basho, was credited with establishing sabi as definitive emotive force in haiku. Many of his works, as with other wabi-sabi expressions, make no use of sentimentality or superfluous adjectives, only the “devastating imagery of solitude.” Kintsugi is considered a wabi-sabi expression.

TT Tricks
Thin

24 PT

Wabi-sabi has roots in ancient Chinese Taoism and Zen Buddhism. It started to shape Japanese culture when the Zen priest Murata Jukō modified the tea ceremony. He introduced simple, rough, wooden and clay instruments to replace the gold, jade, and porcelain of the Chinese style tea service.

12 PT

At first, something that exhibited wabi-sabi qualities could only be discovered; it could be “found in the simple dwellings of the farmers that dotted the landscape, epitomized in neglected stone lanterns overgrown with moss or in simple bowls and other household utensils used by the common folk.” However, towards the end of the late medieval period, the ruling class began using these aesthetic values to intentionally create “tea ceremony utensils, handicrafts, tea ceremony rooms

and cottages, homes, gardens, even food and sweets, and above all manners and etiquette.” Many forms of Japanese art have been influenced by Zen and Mahayana philosophy over the past thousand years, with the concepts of the acceptance and contemplation of imperfection, and constant flux and impermanence of all things being particularly important to Japanese arts and culture. Accordingly, many Japanese art forms can be seen to encapsulate and exemplify the ideals of wabi-sabi.

9 PT

Japanese gardens started out as very simple open spaces that were meant to encourage kami, or spirits, to visit. During the Kamakura period Zen ideals began to influence the art of garden design in Japan. Temple gardens were decorated with large rocks and other raw materials to build Karesansui or Zen rock gardens. “Their designs imbued the gardens with a sense of the surreal and beckoned viewers to forget themselves and become immersed in the seas of gravel and the forests of moss. By loosening the rigid sense of perception, the actual scales of the garden

became irrelevant and the viewers were able to then perceive the huge landscapes deep within themselves.” Due to the tea garden’s close relationship with the tea ceremony, “the tea garden became one of the richest expressions of wabi sabi.” These small gardens would usually include many elements of wabi-sabi style design. They were designed in a way that set the scene for the visitor to make their own interpretations and put them in the state of mind in order to participate in the tea ceremony. Japanese poetry such as tanka and haiku are very short and focus on the defining

attributes of a scene. “By withholding verbose descriptions the poem entices the reader to actively participate in the fulfillment of its meaning and, as with the Zen gardens, to become an active participant in the creative process.” One of the most famous Japanese poets, Basho, was credited with establishing wabi sabi as definitive emotive force in haiku. Many of his works, as with other wabi-sabi expressions, make no use of sentimentality or superfluous adjectives, only the “devastating imagery of solitude.” Kintsugi is considered a wabi-sabi expression.

24 PT

Wabi-sabi has roots in ancient Chinese Taoism and Zen Buddhism. It started to shape Japanese culture when the Zen priest Murata Jukō modified the tea ceremony. He introduced simple, rough, wooden and clay instruments to replace the gold, jade, and porcelain of the Chinese style tea service.

12 PT

At first, something that exhibited wabi-sabi qualities could only be discovered; it could be “found in the simple dwellings of the farmers that dotted the landscape, epitomized in neglected stone lanterns overgrown with moss or in simple bowls and other household utensils used by the common folk.” However, towards the end of the late medieval period, the ruling class began using these aesthetic values to intentionally create “tea ceremony utensils, handicrafts, tea ceremony rooms

and cottages, homes, gardens, even food and sweets, and above all manners and etiquette.” Many forms of Japanese art have been influenced by Zen and Mahayana philosophy over the past thousand years, with the concepts of the acceptance and contemplation of imperfection, and constant flux and impermanence of all things being particularly important to Japanese arts and culture. Accordingly, many Japanese art forms can be seen to encapsulate and exemplify the ideals of wabi-sabi.

9 PT

Japanese gardens started out as very simple open spaces that were meant to encourage kami, or spirits, to visit. During the Kamakura period Zen ideals began to influence the art of garden design in Japan. Temple gardens were decorated with large rocks and other raw materials to build Karesansui or Zen rock gardens. “Their designs imbued the gardens with a sense of the surreal and beckoned viewers to forget themselves and become immersed in the seas of gravel and the forests of moss. By loosening the rigid sense of perception, the actual scales of the garden

became irrelevant and the viewers were able to then perceive the huge landscapes deep within themselves.” Due to the tea garden’s close relationship with the tea ceremony, “the tea garden became one of the richest expressions of wabi sabi.” These small gardens would usually include many elements of wabi-sabi style design. They were designed in a way that set the scene for the visitor to make their own interpretations and put them in the state of mind in order to participate in the tea ceremony. Japanese poetry such as tanka and haiku are very short and focus on the defining

attributes of a scene. “By withholding verbose descriptions the poem entices the reader to actively participate in the fulfillment of its meaning and, as with the Zen gardens, to become an active participant in the creative process.” One of the most famous Japanese poets, Basho, was credited with establishing wabi sabi as definitive emotive force in haiku. Many of his works, as with other wabi-sabi expressions, make no use of sentimentality or superfluous adjectives, only the “devastating imagery of solitude.” Kintsugi is considered a wabi-sabi expression.

24 PT

Wabi-sabi has roots in ancient Chinese Taoism and Zen Buddhism. It started to shape Japanese culture when the Zen priest Murata Jukō modified the tea ceremony. He introduced simple, rough, wooden and clay instruments to replace the gold, jade, and porcelain of the Chinese style tea ser-

12 PT

At first, something that exhibited wabi-sabi qualities could only be discovered; it could be “found in the simple dwellings of the farmers that dotted the landscape, epitomized in neglected stone lanterns overgrown with moss or in simple bowls and other household utensils used by the common folk.” However, towards the end of the late medieval period, the ruling class began using these aesthetic values to intentionally create “tea ceremony utensils, handicrafts, tea ceremony rooms

and cottages, homes, gardens, even food and sweets, and above all manners and etiquette.” Many forms of Japanese art have been influenced by Zen and Mahayana philosophy over the past thousand years, with the concepts of the acceptance and contemplation of imperfection, and constant flux and impermanence of all things being particularly important to Japanese arts and culture. Accordingly, many Japanese art forms can be seen to encapsulate and exemplify the ideals of wabi-sa-

9 PT

Japanese gardens started out as very simple open spaces that were meant to encourage kami, or spirits, to visit. During the Kamakura period Zen ideals began to influence the art of garden design in Japan. Temple gardens were decorated with large rocks and other raw materials to build Karesansui or Zen rock gardens. “Their designs imbued the gardens with a sense of the surreal and beckoned viewers to forget themselves and become immersed in the seas of gravel and the forests of moss. By loosening the rigid sense of perception, the actual scales of the garden

became irrelevant and the viewers were able to then perceive the huge landscapes deep within themselves.” Due to the tea garden’s close relationship with the tea ceremony, “the tea garden became one of the richest expressions of wabi sabi.” These small gardens would usually include many elements of wabi-sabi style design. They were designed in a way that set the scene for the visitor to make their own interpretations and put them in the state of mind in order to participate in the tea ceremony. Japanese poetry such as tanka and haiku are very short and focus on

the defining attributes of a scene. “By withholding verbose descriptions the poem entices the reader to actively participate in the fulfillment of its meaning and, as with the Zen gardens, to become an active participant in the creative process.” One of the most famous Japanese poets, Basho, was credited with establishing sabi as definitive emotive force in haiku. Many of his works, as with other wabi-sabi expressions, make no use of sentimentality or superfluous adjectives, only the “devastating imagery of solitude.” Kintsugi is considered a wabi-sabi expression.

24 PT

Wabi-sabi has roots in ancient Chinese Taoism and Zen Buddhism. It started to shape Japanese culture when the Zen priest Murata Jukō modified the tea ceremony. He introduced simple, rough, wooden and clay instruments to replace the gold, jade, and porcelain of the Chinese style

12 PT

At first, something that exhibited wabi-sabi qualities could only be discovered; it could be “found in the simple dwellings of the farmers that dotted the landscape, epitomized in neglected stone lanterns overgrown with moss or in simple bowls and other household utensils used by the common folk.” However, towards the end of the late medieval period, the ruling class began using these aesthetic values to intentionally create “tea ceremony utensils, handicrafts, tea ceremony rooms

and cottages, homes, gardens, even food and sweets, and above all manners and etiquette.” Many forms of Japanese art have been influenced by Zen and Mahayana philosophy over the past thousand years, with the concepts of the acceptance and contemplation of imperfection, and constant flux and impermanence of all things being particularly important to Japanese arts and culture. Accordingly, many Japanese art forms can be seen to encapsulate and exemplify the

9 PT

Japanese gardens started out as very simple open spaces that were meant to encourage kami, or spirits, to visit. During the Kamakura period Zen ideals began to influence the art of garden design in Japan. Temple gardens were decorated with large rocks and other raw materials to build Karesansui or Zen rock gardens. “Their designs imbued the gardens with a sense of the surreal and beckoned viewers to forget themselves and become immersed in the seas of gravel and the forests of moss. By loosening the rigid sense of perception, the actual scales of the

garden became irrelevant and the viewers were able to then perceive the huge landscapes deep within themselves.” Due to the tea garden’s close relationship with the tea ceremony, “the tea garden became one of the richest expressions of wabi sabi.” These small gardens would usually include many elements of wabi-sabi style design. They were designed in a way that set the scene for the visitor to make their own interpretations and put them in the state of mind in order to participate in the tea ceremony. Japanese poetry such as tanka and haiku are very short

and focus on the defining attributes of a scene. “By withholding verbose descriptions the poem entices the reader to actively participate in the fulfillment of its meaning and, as with the Zen gardens, to become an active participant in the creative process.” One of the most famous Japanese poets, Basho, was credited with establishing sabi as definitive emotive force in haiku. Many of his works, as with other wabi-sabi expressions, make no use of sentimentality or superfluous adjectives, only the “devastating imagery of solitude.” Kintsugi is considered a wabi-sabi

24 PT

Wabi-sabi has roots in ancient Chinese Taoism and Zen Buddhism. It started to shape Japanese culture when the Zen priest Murata Jukō modified the tea ceremony. He introduced simple, rough, wooden and clay instruments to replace the gold, jade, and porcelain of the Chinese style

12 PT

At first, something that exhibited wabi-sabi qualities could only be discovered; it could be “found in the simple dwellings of the farmers that dotted the landscape, epitomized in neglected stone lanterns overgrown with moss or in simple bowls and other household utensils used by the common folk.” However, towards the end of the late medieval period, the ruling class began using these aesthetic values to intentionally create “tea ceremony utensils, handicrafts,

tea ceremony rooms and cottages, homes, gardens, even food and sweets, and above all manners and etiquette.” Many forms of Japanese art have been influenced by Zen and Mahayana philosophy over the past thousand years, with the concepts of the acceptance and contemplation of imperfection, and constant flux and impermanence of all things being particularly important to Japanese arts and culture. Accordingly, many Japanese art forms can be seen to en-

9 PT

Japanese gardens started out as very simple open spaces that were meant to encourage kami, or spirits, to visit. During the Kamakura period Zen ideals began to influence the art of garden design in Japan. Temple gardens were decorated with large rocks and other raw materials to build Karesansui or Zen rock gardens. “Their designs imbued the gardens with a sense of the surreal and beckoned viewers to forget themselves and become immersed in the seas of gravel and the forests of moss. By loosening the rigid sense of perception, the actual scales

of the garden became irrelevant and the viewers were able to then perceive the huge landscapes deep within themselves.” Due to the tea garden’s close relationship with the tea ceremony, “the tea garden became one of the richest expressions of wabi sabi.” These small gardens would usually include many elements of wabi-sabi style design. They were designed in a way that set the scene for the visitor to make their own interpretations and put them in the state of mind in order to participate in the tea ceremony. Japanese poetry such as tanka and

haiku are very short and focus on the defining attributes of a scene. “By withholding verbose descriptions the poem entices the reader to actively participate in the fulfillment of its meaning and, as with the Zen gardens, to become an active participant in the creative process.” One of the most famous Japanese poets, Basho, was credited with establishing sabi as definitive emotive force in haiku. Many of his works, as with other wabi-sabi expressions, make no use of sentimentality or superfluous adjectives, only the “devastating imagery of solitude.”

24 PT

Wabi-sabi has roots in ancient Chinese Taoism and Zen Buddhism. It started to shape Japanese culture when the Zen priest Murata Jukō modified the tea ceremony. He introduced simple, rough, wooden and clay instruments to replace the gold, jade, and porcelain of the Chinese sty-

12 PT

At first, something that exhibited wabi-sabi qualities could only be discovered; it could be “found in the simple dwellings of the farmers that dotted the landscape, epitomized in neglected stone lanterns overgrown with moss or in simple bowls and other household utensils used by the common folk.” However, towards the end of the late medieval period, the ruling class began using these aesthetic values to intentionally create “tea ceremony utensils, handi-

crafts, tea ceremony rooms and cottages, homes, gardens, even food and sweets, and above all manners and etiquette.” Many forms of Japanese art have been influenced by Zen and Mahayana philosophy over the past thousand years, with the concepts of the acceptance and contemplation of imperfection, and constant flux and impermanence of all things being particularly important to Japanese arts and culture. Accordingly, many Japanese art forms can

9 PT

Japanese gardens started out as very simple open spaces that were meant to encourage kami, or spirits, to visit. During the Kamakura period Zen ideals began to influence the art of garden design in Japan. Temple gardens were decorated with large rocks and other raw materials to build Karesansui or Zen rock gardens. “Their designs imbued the gardens with a sense of the surreal and beckoned viewers to forget themselves and become immersed in the seas of gravel and the forests of moss. By loosening the rigid sense of perception, the

actual scales of the garden became irrelevant and the viewers were able to then perceive the huge landscapes deep within themselves.” Due to the tea garden’s close relationship with the tea ceremony, “the tea garden became one of the richest expressions of wabi sabi.” These small gardens would usually include many elements of wabi-sabi style design. They were designed in a way that set the scene for the visitor to make their own interpretations and put them in the state of mind in order to participate in the tea ceremony. Japanese

poetry such as tanka and haiku are very short and focus on the defining attributes of a scene. “By withholding verbose descriptions the poem entices the reader to actively participate in the fulfillment of its meaning and, as with the Zen gardens, to become an active participant in the creative process.” One of the most famous Japanese poets, Basho, was credited with establishing sabi as definitive emotive force in haiku. Many of his works, as with other wabi-sabi expressions, make no use of sentimentality or superfluous adjectives, only

24 PT

Wabi-sabi has roots in ancient Chinese Taoism and Zen Buddhism. It started to shape Japanese culture when the Zen priest Murata Jukō modified the tea ceremony. He introduced simple, rough, wooden and clay instruments to replace the gold, jade, and porcelain of the

12 PT

At first, something that exhibited wabi-sabi qualities could only be discovered; it could be “found in the simple dwellings of the farmers that dotted the landscape, epitomized in neglected stone lanterns overgrown with moss or in simple bowls and other household utensils used by the common folk.” However, towards the end of the late medieval period, the ruling class began using these aesthetic values to intentionally create “tea ceremony uten-

sils, handicrafts, tea ceremony rooms and cottages, homes, gardens, even food and sweets, and above all manners and etiquette.” Many forms of Japanese art have been influenced by Zen and Mahayana philosophy over the past thousand years, with the concepts of the acceptance and contemplation of imperfection, and constant flux and impermanence of all things being particularly important to Japanese arts and culture. Accordingly, many Japa-

9 PT

Japanese gardens started out as very simple open spaces that were meant to encourage kami, or spirits, to visit. During the Kamakura period Zen ideals began to influence the art of garden design in Japan. Temple gardens were decorated with large rocks and other raw materials to build Karesansui or Zen rock gardens. “Their designs imbued the gardens with a sense of the surreal and beckoned viewers to forget themselves and become immersed in the seas of gravel and the forests of moss. By loosening the rigid sense of perception, the

actual scales of the garden became irrelevant and the viewers were able to then perceive the huge landscapes deep within themselves.” Due to the tea garden’s close relationship with the tea ceremony, “the tea garden became one of the richest expressions of wabi sabi.” These small gardens would usually include many elements of wabi-sabi style design. They were designed in a way that set the scene for the visitor to make their own interpretations and put them in the state of mind in order to participate in the tea ceremony. Japanese

poetry such as tanka and haiku are very short and focus on the defining attributes of a scene. “By withholding verbose descriptions the poem entices the reader to actively participate in the fulfillment of its meaning and, as with the Zen gardens, to become an active participant in the creative process.” One of the most famous Japanese poets, Basho, was credited with establishing sabi as definitive emotive force in haiku. Many of his works, as with other wabi-sabi expressions, make no use of sentimentality or superfluous adjectives.

24 PT

Wabi-sabi has roots in ancient Chinese Taoism and Zen Buddhism. It started to shape Japanese culture when the Zen priest Murata Jukō modified the tea ceremony. He introduced simple, rough, wooden and clay instruments to replace the gold, jade, and porcelain

12 PT

At first, something that exhibited wabi-sabi qualities could only be discovered; it could be “found in the simple dwellings of the farmers that dotted the landscape, epitomized in neglected stone lanterns overgrown with moss or in simple bowls and other household utensils used by the common folk.” However, towards the end of the late medieval period, the ruling class began using these aesthetic values to intentionally create “tea ceremony

utensils, handicrafts, tea ceremony rooms and cottages, homes, gardens, even food and sweets, and above all manners and etiquette.” Many forms of Japanese art have been influenced by Zen and Mahayana philosophy over the past thousand years, with the concepts of the acceptance and contemplation of imperfection, and constant flux and impermanence of all things being particularly important to Japanese arts and culture. Accordingly, many Japa-

9 PT

Japanese gardens started out as very simple open spaces that were meant to encourage kami, or spirits, to visit. During the Kamakura period Zen ideals began to influence the art of garden design in Japan. Temple gardens were decorated with large rocks and other raw materials to build Karesansui or Zen rock gardens. “Their designs imbued the gardens with a sense of the surreal and beckoned viewers to forget themselves and become immersed in the seas of gravel and the forests of moss. By loosening the

rigid sense of perception, the actual scales of the garden became irrelevant and the viewers were able to then perceive the huge landscapes deep within themselves.” Due to the tea garden’s close relationship with the tea ceremony, “the tea garden became one of the richest expressions of wabi sabi.” These small gardens would usually include many elements of wabi-sabi style design. They were designed in a way that set the scene for the visitor to make their own interpretations and put them in the state of mind in order

to participate in the tea ceremony. Japanese poetry such as tanka and haiku are very short and focus on the defining attributes of a scene. “By withholding verbose descriptions the poem entices the reader to actively participate in the fulfillment of its meaning and, as with the Zen gardens, to become an active participant in the creative process.” One of the most famous Japanese poets, Basho, was credited with establishing sabi as definitive emotive force in haiku. Many of his works, as with other wabi-sabi expres-

TT Tricks supports more than 230 languages including Northern, Western, Central European languages, most of Cyrillic.

CYRILLIC

Russian, Belarusian, Bosnian, Bulgarian, Macedonian, Serbian, Ukrainian, Kazakh, Kirghiz, Tadzhik, Turkmen, Uzbek, Lezgian, Abazin, Agul, Archi, Avar, Dargwa, Ingush, Kabardian, Kabardino-Cherkess, Karachay-Balkar, Khvarshi, Kumyk, Lak, Nogai, Rutul, Tabasaran, Tsakhur, Buryat, Siberian Tatar, Tofalar, Touva, Bashkir, Chechen, Chuvash, Erzya, Kryashen Tatar, Mordvin-moksha, Tatar Volgaic, Uighur, Rusyn, Montenegrin, Romani Dungan, Karakalpak, Shughni, Mongolian, Adyghe, Kalmyk

LATIN

English, Albanian, Basque, Catalan, Croatian, Czech, Danish, Dutch, Estonian, Finnish, French, German, Hungarian, Icelandic, Irish, Italian, Latvian, Lithuanian, Luxembourgish, Maltese, Moldavian, Montenegrin, Norwegian, Polish, Portuguese, Romanian, Serbian, Slovak, Slovenian, Spanish, Swedish, Swiss German, Valencian, Azerbaijani, Kazakh, Turkish, Uzbek, Acehnese, Banjar, Betawi, Bislama, Boholano, Cebuano, Chamorro, Fijian, Filipino, Hiri Motu, Ilocano, Indonesian, Javanese, Khasi, Malay, Marshallese, Minangkabau, Nauruan, Nias, Palauan, Rohingya, Salar, Samoan, Sasak, Sundanese, Tagalog, Tahitian, Tetum, Tok Pisin, Tongan, Uyghur, Afar, Asu, Aymara, Bemba, Bena, Chichewa, Chiga, Embu, Gikuyu, Gusii, Jola-Fonyi, Kabuverdianu, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Kirundi, Kongo, Luba-Kasai, Luganda, Luo, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Mauritian Creole, Meru, Morisyen, Ndebele, Nyankole, Oromo, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sena, Seychellois Creole, Shambala, Shona, Soga, Somali, Sotho, Swahili, Swazi, Taita, Teso, Tsonga, Tswana, Vunjo, Wolof, Xhosa, Zulu, Ganda, Maori, Alsatian, Aragonese, Arumanian, Asturian, Belarusian, Bosnian, Breton, Bulgarian, Colognian, Cornish, Corsican, Esperanto, Faroese, Frisian, Friulian, Gaelic, Gagauz, Galician, Interlingua, Judaeo-Spanish, Karaim, Kashubian, Ladin, Leonese, Manx, Occitan, Rheto-Romance, Romansh, Scots, Silesian, Sorbian, Vastese, Volapük, Võro, Walloon, Walsler, Welsh, Karakalpak, Kurdish, Talysh, Tsakhur (Azerbaijan), Turkmen, Zaza, Aleut, Cree, Haitian Creole, Hawaiian, Innu-aimun, Lakota, Karachay-Balkar, Karelian, Livvi-Karelian, Ludic, Tatar, Vepsian, Guarani, Nahuatl, Quechua

şùppôrtś
māný
diffěreñt
lăṅguåğęs

SPANISH

En la estética tradicional japonesa Wabi-sabi es una cosmovisión basada en la transitoriedad (transiencia) y la imperfección. El wabi-sabi combina la atención a la composición del minimalismo, con la calidez de los objetos provenientes de la naturaleza.

FRENCH

Les principes de wabi et de sabi sont anciens. On les rencontre dès le xve siècle dans la littérature japonaise, joints à un troisième principe, celui de yojō, « écho sentimental ». Une illustration du wabi-sabi : le culte esthétique pour les pierres (jardin sec), ou le travail des bonsaï.

RUSSIAN

Ваби-саби — обширная часть японского мировоззрения: «ваби» ассоциируется со скромностью, однако внутренней силой; «саби» — с архаичностью, неподдельностью, подлинностью. Ваби-саби описывают как красоту того, что несовершенно, мимолётно или незакончено.

BULGARIAN

Самори – (В мегумативната практика гзен) е Вътрешно лично преживяване на опита и достигане до истинската природа (на човека) чрез достигане до „състояние на еднотомислие“. В японската будистка традиция самори се използва наред с термина „кеншо“.

FINNISH

Wabi-sabi liitetään yleensä japanilaiseen teeseremoniaan, jossa se ilmenee sekä itse seremoniassa että siihen liittyvissä osatekijöissä, kuten teeasioissa ja teehuoneessa. Se on kuitenkin olennainen osa myös monia muita Japanin taiteenlajeja, japanilaista puutarhataidetta sekä keramiikkaa.

SWEDISH

Wabi-sabi står för en allsidig japansk världsåskådning eller estetik kring att godta det övergående. Estetiken beskrivs ibland som en skönhet som är "bristfällig, tillfällig och ofullständig". Det är ett begrepp som härrör från det buddhistiska förfäktandet av tillvarons tre kännetecken.



TABULAR FIGURES

1234567890

1234567890

TABULAR OLDSTYLE

1234567890

1234567890

PROPORTIONAL OLDSTYLE

1234567890

1234567890

NUMERATORS

H12345

H¹²³⁴⁵

DENOMINATORS

H12345

H₁₂₃₄₅

SUPERSCRIPTS

H12345

H¹²³⁴⁵

SUBSCRIPTS

H12345

H₁₂₃₄₅

FRACTIONS

1/2 3/4

½ ¾

ORDINALS

2^{ao}

2^{ao}

CASE SENSITIVE

{{(H)}}

{{(H)}}

DISCRETIONARY LIGATURES

ct sp st

ct sp st

SS01 – Bowl-shaped y

ÿÿÿÿÿÿ

ÿÿÿÿÿÿ

SS02 – Romanian Comma Accent

ȘșȚț

ȘșȚț

SS03 – Dutch IJ

IJ ij ÍJ íj

IJ ij ÍJ íj

SS04 – Catalan Ldot

L·L l·l

L·L l·l

SS05 – Turkish i

i

i

SS06 – Bulgarian localization

ДЛФВГД

ДЛФВгд

SS07 – Bashkir localization

ҒҜҜ

ҒҜҜ

SS08 – Chuvash localization

Ҫç

Ҫç

SS09 – Serbian localization

ѐ

ѐ

SS10 – Circled Figures

12345

①②③④⑤

SS11 – Negative Circled Figures

12345

①②③④⑤

BASIC GLYPHS

Ryōan-ji
in Kyoto

STYLISTIC ALTERNATES

Ryōan-ji
in Kyoto



TypeType company was founded in 2013 by Ivan Gladkikh, a type designer with a 10 years' experience, and Alexander Kudryavtsev, an experienced manager. Over the past 10 years we've released more than **75+** families, and the company has turned into a type foundry with a dedicated team.



Our mission is to create and distribute only carefully drawn, thoroughly tested, and perfectly optimized type-faces that are available to a wide range of customers.

Our team brings together people from different countries and continents. This cultural diversity helps us to create truly unique and comprehensive projects.

Copyright © TypeType Foundry 2013–2024.

All rights reserved.

For more information about our fonts,
please visit our website

www.typetype.org

Most of the texts used in this specimen
are from Wikipedia.

