

2025

TT Turns

Introducing the new TT Turns — foundational and striking all at once!

TT Turns is a geometric sans serif with distinctive rounded glyphs and expressive overhanging elements. This versatile font has a concise appearance and is highly readable at small sizes, while at large point sizes, it becomes a display font and reveals its character to the fullest. It's energetic, strong, and dynamic—a quality that is especially evident in the italic font styles.

In 'Kk' and 'Жж', the diagonals meet the stem at a steep angle, creating a striking triangle of white space. This adds a sharp quality to the design. Other characteristic details include the sharp terminals on 'Ss', 'Cc', 'a', 'ə', and '3s', an expressive leg on the 'R', and pronounced protruding strokes on the left parts of 'Лл' and 'Дд'.

You can add even more display character to the font using its striking stylistic sets. For instance, the 'a' can be changed from a double-storey to a single-storey form, the 'g' from a single-storey to a double-storey, the shape of the 'G' can be made rounded, the glyphs for 'Жж' and 'Kk' can be changed, and the shape of the 'Q's tail can be transformed. And if, on the contrary, you wish to calm the typesetting, a set with more restrained tail forms for the Cyrillic 'Yy' and Latin 'y' is available. The font also includes ligatures, numerous Open-Type features that significantly expand its capabilities, and a variable style that changes along the weight and slant axes.

TT Turns is suitable for a multitude of different tasks: from use in running text, on the web, and in applications to branding and packaging design. It can be used with equal effectiveness in virtually any field.

TT Turns

TT Turns
Regular 161 pt

Q δ S 4 { f x \$ ¶ ≈ © }
 T Θ f k 1/10 M a x g t y
 μ ↔ 9 1 3 ↖ ÿ ö ho G ç

TT Turns includes:

- 19 styles: 9 uprights, 9 italics, and 1 variable font
- 931 glyphs per style
- 34 OpenType features
- Support for over 230 languages

Aa

AaBbCcDdEe
FfGgHhIiJjKk
LlMmNnOoPp
QqRrSsTtUu
VvWwXxYyZz
0123456789
@#%&*!?
абвгдеё+іăťǰň

1 Thin *+/t.*

2 Ex. Light *+/t.*

3 Light *+/t.*

4 Regular *+/t.*

5 Medium *+/t.*

6 D. Bold *+/t.*

7 Bold *+/t.*

8 Ex. Bold *+/t.*

9 Black *+/t.*

64 PT

In optics, the aperture

32 PT

Is the hole or opening that primarily limits light propagated through the system. The aperture defines

24 PT

A bundle of rays from each point on an object that will come to a focus in the image plane. An optical system typically has many structures that limit ray bundles.

12 PT

These structures may be the edge of a lens or mirror, or a ring or other fixture that holds an optical element in place or may be a special element such as a diaphragm placed in the optical path to limit the light admitted by the system. These structures are called stops, and the aperture stop is the stop that primarily determines the cone of rays that an optical system accepts (see entrance pupil).

8 PT

As a result, it also determines the ray cone angle and brightness at the image point (see exit pupil). Optical systems are typically designed for a particular stop to be the aperture stop, but it is possible for different stops to serve as the aperture stop for objects at different distances. Some rays from object points away from the optical axis may clip on surfaces other than the aperture stop. This is called vignetting. The aperture stop is not necessarily the smallest stop in the system. Magnification and demagnification by lenses and other elements can cause a relatively large stop to be the aperture stop for the system. In some contexts, aperture refers to the opening diameter of the aperture stop.

TT Turns has one variable font. 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 WEIGHT 900 0 SLANT 10

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24 PT

The aperture stop is an important element in most optical designs. Its most obvious feature is that it limits the amount of light that can reach the image/film plane. This can be either unavoidable due to the practical limit of the aperture stop size, or deliberate to prevent saturation of a detector or overexposure

12 PT

The opening size of the stop is one factor that affects DOF (depth of field). A smaller stop (larger f number) produces a longer DOF because it only allows a smaller angle of the cone of light reaching the image plane so the spread of the image of an object point is reduced. A longer DOF allows objects at a wide range of distances from the viewer to all be in focus at the same time. The stop limits the effect of optical aberrations by limiting light such that the light does not reach edges of optics where aberrations are usually

stronger than the optics centers. If the opening of the stop (called the aperture) is too large, then the image will be distorted by stronger aberrations. More sophisticated optical system designs can mitigate the effect of aberrations, allowing a larger aperture and therefore greater light collecting ability. The stop determines whether the image will be vignetted. Larger stops can cause the light intensity reaching the film or detector to fall off toward the edges of the picture, especially when, for off-axis points a different stop become

9 PT

The stop location determines the telecentricity. If the aperture stop of a lens is located at the front focal plane of the lens, then it becomes image-space telecentricity, i.e., the lateral size of the image is insensitive to the image plane location. If the stop is at the back focal plane of the lens, then it becomes object-space telecentricity where the image size is insensitive to the object plane location. The telecentricity helps precise two-dimensional measurements because measurement systems with the telecentricity are insensitive to axial position errors of samples or the sensor. In addition to an aperture stop, a photographic lens

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and time and its weight, as well as prevention of aberrations (as mentioned above). Apertures are also used in laser energy control, close aperture z-scan technique, diffractions/patterns, and beam cleaning. Laser applications include spatial filters, Q-switching, high intensity x-ray control. In light microscopy, the word aperture may be used with reference to either the condenser (that changes the angle of light onto the specimen field), field iris (that changes the area of illumination on specimens) or possibly objective lens (forms primary images). See Optical microscope. The aperture stop of a photographic lens can be adjusted to

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The range of supported languages has expanded: now there are 230 of them.

CYRILLIC

Russian, Belarusian, Bosnian, Bulgarian, Macedonian, Serbian, Ukrainian, Kazakh, Kirghiz, Tadjik, 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, Retho-Romance, Romansh, Scots, Silesian, Sorbian, Vastese, Volapük, Võro, Walloon, Walser, 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

maný

diffěreñt

lăṅguåğęs

žtăéiă

CZECH

Optika je disciplína fyziky, která se v původním smyslu zabývá světlem, jeho šířením v různých

PORTUGUESE

A óptica é o ramo da Física que estuda os fenômenos que têm como causa determinante a energia

KAZAKH

Оптика — физиканың сәуле (жарық) шығару табиғатын, жарықтың таралуын және оның затпен

TURKISH

Optik, ışık hareketlerini, özelliklerini, ışığın diğer maddelerle etkileşimini inceleyen; fiziğin ışığın

SERBIAN

Оптика је грана физике која проучава свјетлост и особине свјетлости, оптичке инструменте

NORWEGIAN

Optikk, eller lyslære, er den grenen av fysikken som beskriver oppførselen og egenskapene til lys



TABULAR FIGURES

OLDSTYLE FIGURES

TABULAR OLDSTYLE FIGURES

NUMERATORS

DENOMINATORS

SUPERSCRIPTS

SUBSCRIPTS

CASE SENSITIVE

DLIG

SS01—Single-storey a

SS02—Alternative G

SS03—Double-storey g

SS04—Alternative Letters

SS05—Alternative Q

SS06—Y, y with straight terminal

SS07—Romanian Comma Accent

SS08—Dutch IJ

SS09—Catalan Ldot

SS010—Circled Figures

SS011—Negative Circled Figures

SS012—Bashkir localization

SS013—Chuvash localization

SS014—Bulgarian localization

SS015—Serbian localization

SS016—Turkish i

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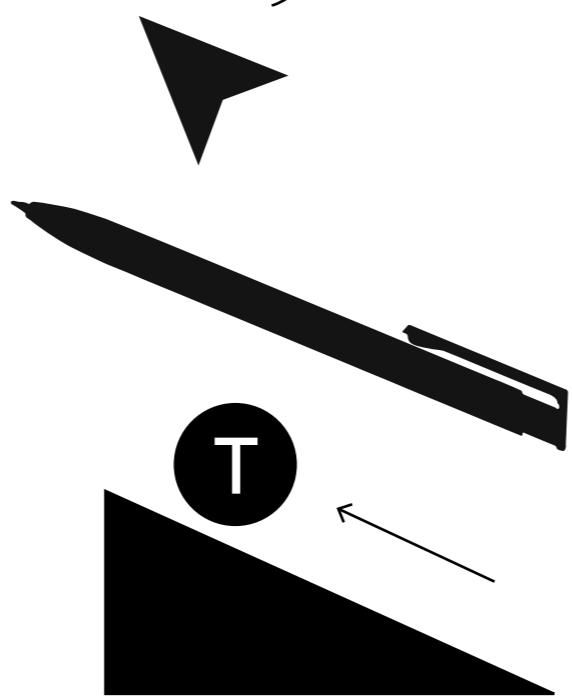
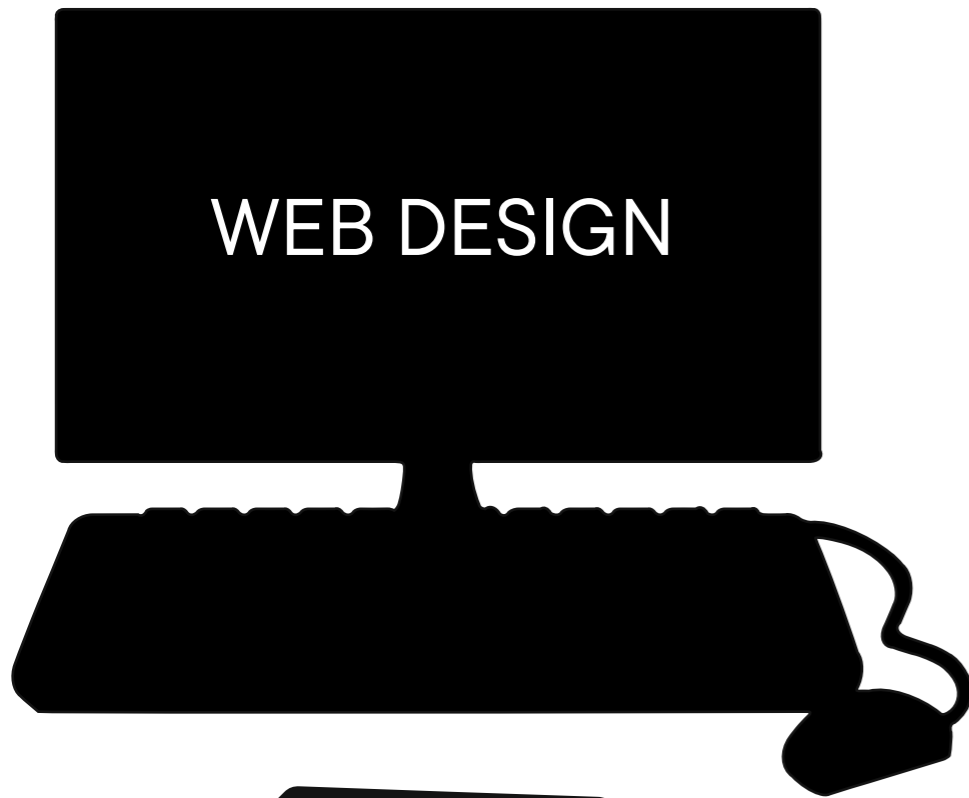
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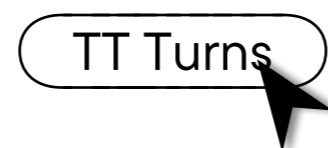




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TypeType company was founded in 2013 by Ivan Gladkikh, a type designer with a 10 years' experience, and Alexander Kudryavtsev, an experienced manager. Over the past 10 years we've released more than 75+ families, and the company has turned into a type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

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