

2025

TT Fellows



Meet the improved TT Fellows! We've updated this functional font to version 1.100: significantly expanded the character set, added stylistic alternatives, new features, and languages.

TT Fellows is a humanist sans-serif with open forms and mechanistic motifs. The character of this typeface appears calm and neutral at first glance, however its mood can change. In bold weights it looks soft and friendly, while in thin weights it becomes more restrained and laconic.

A key advantage of TT Fellows is its uniwidth design, ensuring layouts remain consistent when switching between differ-

ent font styles. Its distinctive features include equal-width proportions, open apertures, and slightly squared ovals. The typeface also offers a variable font option that allows seamless adjustment along weight and slant axes, making it highly adaptable to various design requirements.

When updating the typeface, we enhanced the extended Cyrillic and supplemented the Latin character set, expanded the basic currency set, including adding currencies for numerators/denominators, oldstyle and oldstyle tabular figures, and fractions. We also supplemented stylistic sets, added new useful OpenType features and languages.

TT Fellows is convenient to use and perfect for setting large text blocks. Thanks to its uniwidth nature and versatility, this font is ideal for use on websites, in mobile applications, or in printed publications. Bold font styles will look harmonious in headings, help create a bright accent in branding or on packaging.

TT Fellows

TT Fellows
454 pt





TT Fellows version 1.100 includes:

- 19 styles: 9 uprights, 9 italics, and 1 variable font
- 908 characters in each style
- 29 OpenType features
- Support for more than 230 languages

TT Fellows is a reliable typographic companion,
ready to help designers in any situation!

HOAa

AaBbCcDdEe
FfGgHhIiJjKk
LlMmNnOoPp
QqRrSsTtUuVv
WwXxYyZz
0123456789
@#\$%&*!?
абвгдеёжз

- 1 Thin +*It.*
- 2 Ex. Light +*It.*
- 3 Light +*It.*
- 4 Regular +*It.*
- 5 Medium +*It.*
- 6 D. Bold +*It.*
- 7 Bold +*It.*
- 8 Ex. Bold +*It.*
- 9 Black +*It.*

48 PT

24 PT

18 PT

12 PT

8 PT

In physical typesetting

Sort or type is a block with a typographic character etched on it, used—when lined up with others—to print text. In movable-type printing, the sort or type is cast from a matrix mold.

Up to the invention of hot metal typesetting essentially all printed text was created by selecting sorts from a type case and assembling them line by line into a form used to print a page. This sorting process led to the individual pieces being called sorts.

When the form was no longer needed all of the type had to be sorted back into the correct slots in the type case in a time-consuming process "distributing". It is often claimed to be the root of expressions such as "out of sorts" and "wrong sort", but this connection is disputed. During the hot metal typesetting era, printing equipment used matrices to cast type as needed.

The popular Linotype cast entire lines of text at once rather than individual sorts, while the less popular competitor Monotype still cast the sorts individually. When phototypesetting replaced hot metal typesetting, sorts disappeared entirely from the modern printing. Phototypesetting is a method of setting type which uses photography to make columns of type on a scroll of photographic paper. It has been made obsolete by the popularity of the personal computer and desktop publishing which gave rise to digital typesetting. The first phototypesetters quickly project light through a film negative of an individual character in a font.



TT Fellows 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

100 900 0 12
WEIGHT SLANT

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ink, to hold the image that makes up the print, whether a plate in etching and engraving or a woodblock in woodcut. In letterpress or "cold metal" typesetting, used from the beginning of printing to the late nineteenth century, the matrix of one letter is inserted into the bottom of an adjustable-width hand mould, the mould is locked and molten type metal is poured into a straight-sided vertical cavity above the matrix. When the metal has cooled and solidified the mould is unlocked and the

newly cast metal sort is removed. The matrix can then be reused to produce more copies of the sort. The sorts could then be cleaned up and sent to the printer. In a low-pressure hand mould matrices are long-lasting and so could be used many times. In the hot metal typesetting systems of the later years of metal type printing, from the late nineteenth century onwards, new type is cast for each job under the control of a keyboard. The matrix or mats for a complete font are loaded into a matrix

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ensure even flow of letters on the page. Large typefaces, or wide designs such as emblems or medallions, were never very easily produced by punching since it was hard to drive large punches evenly. Early alternative methods used included printing from woodblocks, 'dabbing', where wood-blocks were punched into metal softened by heating, or carefully casting type or matrices in moulds made of softer materials than copper such as sand, clay, or punched lead. One solution to the problem in the early nineteenth century was William Caslon IV's riveted "Sanspareil" matrices formed by cut-out

from layered sheets. The problem was ultimately solved in the mid-nineteenth century by new technologies, electrotyping and pantograph engraving, the latter both for wood type and then for matrices. From the nineteenth century additional technologies arrived to make matrices. The first was electrotyping from the 1840s, which forms a copper matrix around a pattern letter by electrodeposition of copper. The advantage of electrotyping was that the pattern letter did not have to be out of hard steel, so it could be cut in soft lead alloy much faster than a punch could.

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POLISH

Typografia – jedna z technik druku wypukłego za pomocą farb typograficznych, które należą

FRENCH

La typographie est une technique d'impression sur différents supports, en premier lieu le papier,

BELARUSIAN

Тэхналогія вытворчасці гравюры, пры якой паверхню друкарскай формы гравіруюць разуюць

TURKISH

Tipo baskı metal harflerle yapılan yüksek baskıya denir. Uzun ve zahmetli bir baskı hazırlık süreci

FINNISH

Kohopainotekniikka on painomenetelmistä perinteisin. Sen kehitti Johann Gensfleisch zum Guten-

CROATIAN

Knjigotisak je tiskarska tehnika izravnog visokog tiska. Otisak se dobiva izravnim pritiskom

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕



OPENTYPE FEATURES	TT FELLOWS
<div><div></div></div>	<div><div></div></div>
TABULAR FIGURES	1234567890
OLDSTYLE FIGURES	1234567890
TABULAR OLDSTYLE FIGURES	1234567890
NUMERATORS	H12345
DENOMINATORS	H12345
SUPERSCRIPTS	H12345
SUBSCRIPTS	H12345
CASE SENSITIVE	{{(H)}}{{(H)}}
DLIG	1/2 1/4 1/7
SS01 — Single-storey a	a ä à ā å
SS02 — Round y	ÿ ÿ ŷ ŷ ŷ
SS03 — Circled Numbers	01234
SS04 — Negative Circled Numbers	56789
SS05 — Dutch IJ	IJ ij ÍJ íj
SS06 — Catalan Ldot	L·L l·l
SS07 — Romanian Comma Accent	Șș Țț
SS08 — Turkish i	İ
SS09 — Bashkir localization	Ғғ Җҗ Çç
SS010 — Chuvash localization	Ҫҫ
SS011 — Bulgarian localization	Фф Гг Дд Зз Ии Кк Тт Щщ Юю
SS012 — Serbian localization	Ђђ

TT FELLOWS

THIN

EXTRALIGHT

LIGHT

REGULAR

MEDIUM

DEMIBOLD

BOLD

EXTRABOLD

BLACK

FONT FEATURE

Same Width

Same Width

Same Width

Same Width

Same Width

Same Width

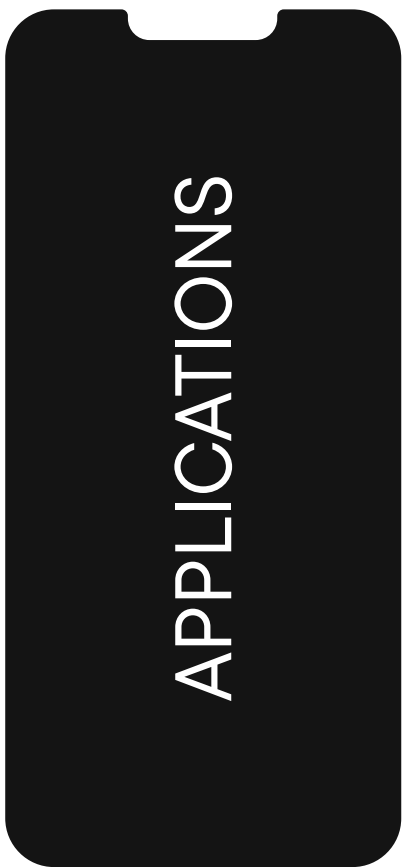
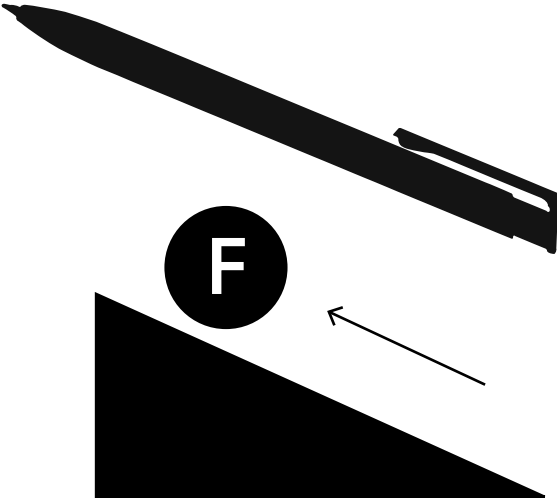
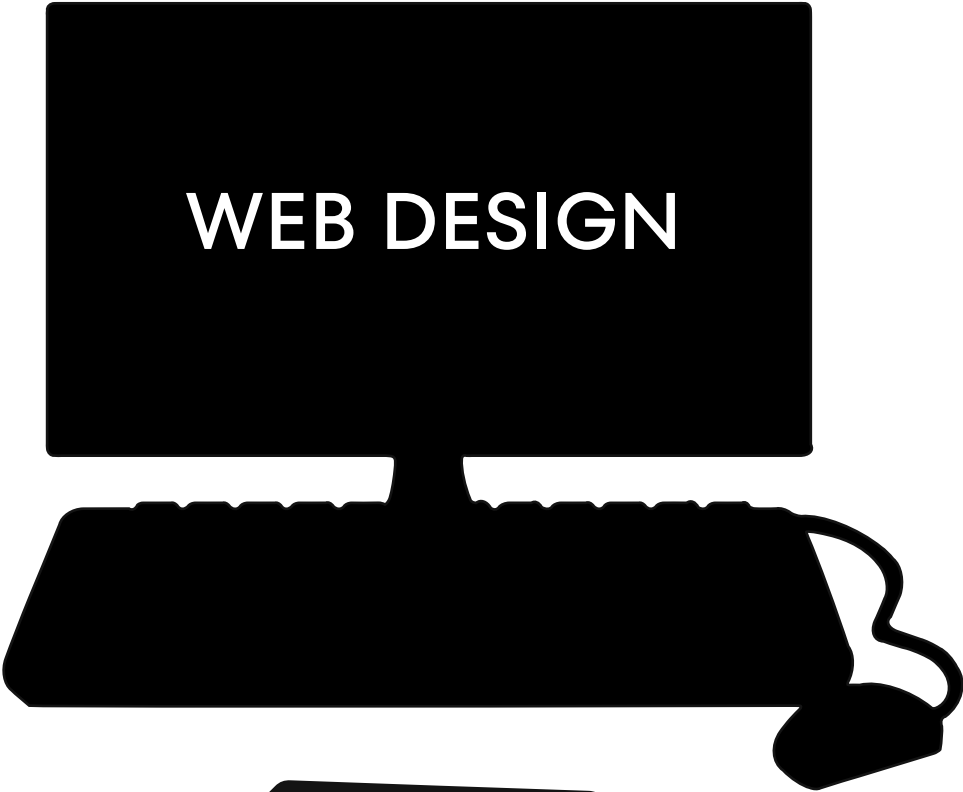
Same Width

Same Width

Same Width

Same Width

TT Fellows is a uniwidth font, meaning layouts retain their width regardless of the chosen font style. It is especially useful in UI design and projects where every additional pixel matters.





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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