

2023

TTFirs Neue

TYPE SPECIMEN

TT FIRS NEUE

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TT Firs Neue is a Scandinavian sans serif that combines expressive graphic elements with the versatility of use. In the latest 2023 edition, the font's display elements have become even more attractive, while the overall font balance has also been improved. This is the result of the visual research we did before working on the update.

→ The visual elements of the font are now logically coherent. We got rid of the ones that did not suit the font's concept and kept the most attractive ones. The changes affected letters with diagonal strokes "M, N, μ ", and figures "2, 3, 6, 9".

 \rightarrow All round characters' shapes have been standardized for all font styles. In the previous version, all glyphs looked different: more square or oval, depending on the font's weight. We made the shapes consistent for the font to feel more integral.

 \rightarrow Glyphs containing bowls have also changed. We have worked on the balance, altering the height and shape of the bowls. Like rounded ones, we aspired to make the glyphs more balanced for all font styles.

→ The shapes of the letters "J, M, N, S, W, 3, H" and Black font style characters have changed. The individuality of these glyphs was slightly different from the whole set, which became apparent in larger sizes. We have improved the shapes and made them more suitable for the font's style.

 \rightarrow Letters with diagonal strokes and triangular glyphs, such as "A, V, Y, D". We have brought the characters to a consistent logic in their shapes by refining the angles and weight of diagonals in different font styles.

 \rightarrow The glyphs' terminals follow the same logic in the new version. We have preserved and perfected the old shapes.

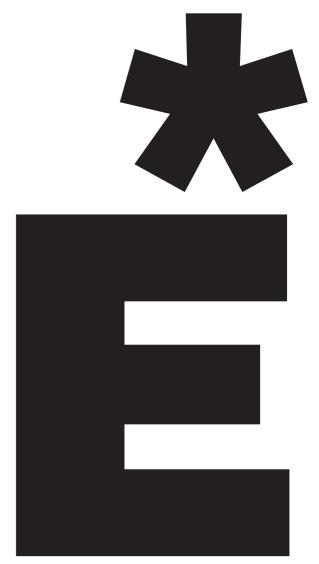
 \rightarrow Ligatures and stylistic sets have been updated entirely and expanded. We have researched Scandinavian languages and designed ligatures and diacritical sets that would definitely be useful for designers.

 \rightarrow We have redesigned diacritical marks, figures, and punctuation marks. Now all characters follow the same logic and contribute to a well-balanced impression of the font.

→ The character set in each font style has been increased from 934 to 1719, and the number of OpenType features from 24 to 40. The new font includes 23 font styles: 11 roman, 11 italic, and 1 variable font. The variable font has also become a significant technological advancement for TT Firs Neue.



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FONT DETAILS

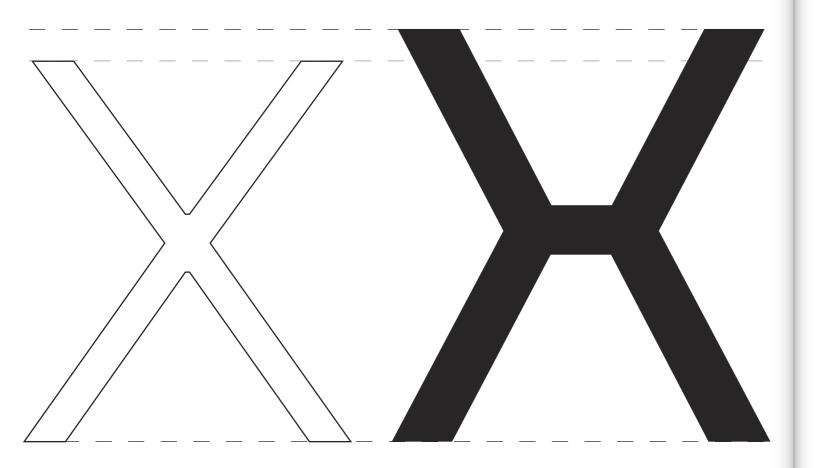
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TT Firs Neue is a contemporary reincarnation of the good old Scandinavian TT Firs sans-serif.

We retained a warm sentiment towards TT Firs Neue's previous success while redesigning the font and implementing substantial alterations. The 2023 font has been developed according to new technical standards that have become significantly higher in the past 5 years.

TT Firs Neue is a font well-suited for a wide range of contexts. It can be used for headings, text fragments, visual merchandising and building decoration, and the web. The font is visually aesthetic on podcast and video covers and is an ideal choice for packaging design and brand identity.



JiKkLIMmNnOoPpQqRr SsTtUuVvWwXxYyZz 0123456789@#\$%&*!? абвгдеёжз + lăťjň

> TT Firs (2015) Regular 48 pt

AaBbCcDdEeFfGqHhli **JiKkLIMmNnOoPpQqRr** SsTtUuVvWwXxYyZz 0123456789 @#\$%&*!? абвгдеёжз + lăťjň

> TT Firs Neue Regular 48 pt

TT Firs (2015) Regular 620 pt TT Firs Neue Regular 620 pt





FONT FAMILY

TT FIRS NEUE

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Thin Italic ExtraLight Italic Light Italic Regular Italic Normal Italic Medium Italic DemiBold Italic Italic Bold ExtraBold Italic Italic Black Ex.Black Italic

(48 PT)
24 PT
(<u>18 PT</u>)
(<u>12 PT</u>)
(8 PT)

Alvar Aalto & Finnish design

Aalto's early career ran in parallel with the rapid economic growth and industrialization of Finland during the first half of the 20th century.

As a designer he is celebrated as a forerunner of midcentury modernism in design; his invention of bent plywood furniture had a profound impact on the aesthetics of Charles and Ray Eames and George Nelson.

His architectural work, throughout his entire career, is characterized by a concern for design as Gesamtkunstwerk — a total work of art in which he, together with his first wife Aino Aalto, would design not only the building but the interior surfaces, furniture, lamps, and glassware as well. His furniture designs are considered Scandinavian Modern, an aesthetic reflected in their elegant simplification and concern for materials.

The entry for him on the Museum of Modern Art website notes his "remarkable synthesis of romantic and pragmatic ideas," adding His work reflects a deep desire to humanize architecture through an unorthodox handling of form and materials that was both rational and intuitive. Influenced by the so-called International Style modernism (or functionalism, as it was called in Finland) and his acquaintance with leading modernists in Europe, including Swedish architect Erik Gunnar Asplund and many of the artists and architects associated with the Bauhaus, Aalto created designs that had a profound impact on the trajectory of modernism.

TT Firs Neue Regular

TT Firs Neue 50 pt

VARIABLE FONT

TT FIRS NEUE

TT FIRS NEUE

TT Firs Neue includes a variable font with two axes of variation: weight and slant. To use the variable font with 2 variable axes on Mac you will need MacOS 10.14 or higher. An important clarification—not all programs support variable technologies yet, you can check the support status here: v-fonts.com/support/.

Variable

WEIGHT

100

900

0

SLANT

11

TT Firs Neue Variable 180 pt

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On their return they continued with several local projects, notably the Jyväskylä Worker's Club, which incorporated a number of motifs which they had studied during their trip, most notably the decorations of the Festival hall modelled on the Rucellai Sepulchre in Florence by Leon Battista Alberti. After winning the architecture competition for the Southwest Finland Agricultural Cooperative building in 1927, the Aaltos moved their office to Turku. They had made contact with the city's most

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Apartment Building; the cutting-edge Le Corbusier-inspired formal language of the Turun Sanomat Building; and Aalto's application of both in the Paimio Sanatorium and in the ongoing design for the library. Although the Turun Sanomat Building and Paimio Sanatorium are comparatively pure modernist works, they carried the seeds of his questioning of such an orthodox modernist approach and a move to a more daring, synthetic attitude. It has been pointed out that the planning principle for

24 PT

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her, Johan Henrik Aalto, was a Finnishspeaking land-surveyor and his mother was a Swedish-speaking postmistress. When Aalto was 5 years old, the family moved to Alajärvi, and from there

[12 PT]

On their return they continued with several local projects, notably the Jyväskylä Worker's Club, which incorporated a number of motifs which they had studied during their trip, most notably the decorations of the Festival hall modelled on the Rucellai Sepulchre in Florence by Leon Battista Alberti. After winning the architecture competition for the Southwest Finland **Agricultural Cooperative building in**

9 PT

The shift in Aalto's design approach from classicism to modernism is epitomised by the Viipuri Library in Vyborg (1927–35), which went through a transformation from an originally classical competition entry proposal to the completed high-modernist building. His humanistic approach is in full evidence in the library: the interior displays natural materials, warm colours, and undulating lines. Due to problems related to financing, compounded by a change of site, the Viipuri Library

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Alvar Aalto was born in Kuortane. His fat-

1927. the Aaltos moved their office to Turku. They had made contact with the city's most progressive architect, Erik Bryggman before moving. They began collaborating with him, most notably on the Turku Fair of 1928–29. Aalto's biographer, Göran Schildt, claimed that Bryggman was the only architect with whom Aalto cooperated as an equal. With an increasing quantity of work in the Finnish capital, the Aaltos' of-

> cation in the Standard Apartment Building; the cutting-edge Le Corbusier-inspired formal language of the Turun Sanomat Building; and Aalto's application of both in the Paimio Sanatorium and in the ongoing design for the library. Although the Turun Sanomat **Building and Paimio Sanatorium** are comparatively pure modernist works, they carried the seeds of his questioning of such an orthodox modernist approach and a move to a more daring, synthetic attitude. It has been pointed out

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şùppôrt øf māný förěiqñ Lănguâges

LANGUAGE SUPPORT

LANGUAGE SUPPORT

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La arquitectura (del latín architectūra, architectūrae) es el arte y la técnica de proyectar, diseñar y construir, modificando el hábitat humano, estudiando la estética, el buen uso y la función de los espacios, ya sean arquitectónicos, urbanos o de paisaje.

FRENCH

L'architecture est l'art majeur de concevoir des espaces et de bâtir des édifices, en respectant des règles de construction empiriques ou scientifiques, ainsi que des concepts esthétiques, classiques ou nouveaux, de forme et d'agencement d'espace.

RUSSIAN

Архитектура, или зодчество — искусство и наука строить, проектировать здания и сооружения (включая их комплексы), а также сама совокупность зданий и сооружений, создающих пространственную среду для жизни и деятельности человека.

BULGARIAN

Архитектурата е творческа дейност, насочена към проектирането, строителството и художественото оформяне на сгради, други строителни съоръжения и комплекси от тях чрез използването на съчетание от наука, техника и изкуство.

FINNISH

Pienimuotoisimmillaan arkkitehtuuri voi olla ovenkahvan yksityiskohdan muotoilemista; toisaalta se voi käsittää myös kokonaisen maiseman tai kaupungin suunnittelun. Metaforana arkkitehtuurin voidaan ymmärtää käsittelevän minkä tahansa systeemin rakennetta.

SWEDISH

Den svenske arkitekturhistorikern Elias Cornell sammanfattade, för sina arkitekturstudenter vid Chalmers tekniska högskola, vad arkitektur handlar om i meningen "Estetisk organisation av praktisk verklighet." Sedan renässansen räknas arkitektur till de sköna konsterna.

GLYPH SET

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ČÇĈĊĎĐDZ DŽĖÉĚÊËĖĒĔĘĒĞĢĜĠĠĞĤĦŇHŅÌÍÎÏİĪJĬĨIJIJIJ́JKĸĹĽ ĻĿŁĻIJŃŃŇŅÑŊŊſŎÓÔŐŐŐŐŎØØŒ ṔÞŔŘŖŚŠŜŞŞŤŢŢŦÙÚÛÜ ŰŪŬŲŮ ӇŬŨ Ə Ŵ Ŵ Ŵ Ŵ X Ý Ŷ Ŷ Ÿ Ŷ Ž Ž Ż Ă F F È Ĕ Җ Ӝ Ҙ Ҙ Ӟ Ѝ Ӣ Ӥ I Қ Ҡ Ӊ Ö Ŏ θ θ Ç Ç Ç Ӯ Ӳ Y ¥ Ҳ Ҷ Ӵ Ӹ Ӭ h Ѧ ѦÐ Ѧノ ӏ҃Ӕ ЕÐ ЕЕ FÐ GE GG GR Ҝ Ц LL MM NN CC CG CD RJ SS TE W VA WE AN AA AA AA MIN WI KE NA MIN OO OC TE $\uparrow \nearrow \rightarrow \checkmark \downarrow \checkmark \leftarrow \land \leftrightarrow \ddagger I I I I I I I I I I$ İIJIÏÍJIÌÍÎÏĪĪĮİIJIÏÍJĺĺĮľŀŀIJjaàáâãäåāăąăåaăªgĝġġģģ ýÿŷӯyўýÿýÿyújújújųŭjűjűjfgjltyyýýÿĝġġġijĵĺļľŀłŊŊŋţťŧŷ ŷƒƒ^ƒƒƒijijŊijġġṭӯӯյЂЂgyyђjўўӯӯӳӳцууõftíjffƒЉДДДЛЉД ЛДДДЛЉGĜĞĠĢĞĠĢĞĠĢĞĠδ&&eAAÂĂÄÅĖĖÊIJIJĬĨĬĨÑ OOOÕÖUUUVAACCCCĎĒĔĖĞĢĞĞĞGĤĨĨĪĪĪĬĬIIIJLŃŇ ŌŎŎŔŔŚŜŠŤŨŪŬŮŰŴŶŸŹŹŽDŽĂŬĞĞĠĠÁÆØŇŸĖĔĹĬĬĭŔŅ ЎИЙ Й Ӭ Ӑ Ӗ Ӝ Ӟ Ӣ Ӥ Ӧ Ӯ Ӳ Ӵ Ё Ќ Ѝ Ҏ҆Ѡ Ѡ Ѿ Ӝ Ӗ Ѱ҅ Ŷ IJ IJ Ŏ Ӹ Ѧ Ѧ Ѧ Ӓ Ӓ ѐ е́ е́ е́ ĔĬĬĨĬĬĬĨĬĴĨŊĨŇŎŎŎŎŎŮÚÛÜÝĀĂĊĈĊĊĎĒĔĖĔĠĞĠĤĴĹŃŇŌŎŎ ŔŔŚŜŠŤŨŪŬŮŰŴŶŸŹŹŽDŽĂŬĞĠŔÆØĤŸĖËſŔŇЎЙИЙŎĂĔӜЗӢӤ ŎӮӲӴӉЌӍ҆Ҏ҅ѠѠѾХӖѶѶ҄ŎӸӒ҄Ѻ҄ӸӒѻ҄ӹӏ©©©©©©©©©©©© @ & & J RJ IJ Ĵ LJ NJ ĺĴ ĺĴ ĺĴ ĺĴ Ĵ J J Ĵ LJ NJ ĺĴ RJ ĺĴ IJ ÍĴ ÍJ ¶

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopq rstuvwxyz012345678901234567890 1 2 3 4 5 6 7 8 9 0 1 23450789АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦЧШЩЪ ЫЬЭЮЯЃҐЌЄЅІЇЈЉЊЋЂЎЏабвгдеёжзийклмнопрстуфхц чшщъыьэюяѓґќєѕіїјљњћђўџ!;?¿«»<>.,:;'',"""…"'|¦---__\/()[]{}··*#§©®¶№™@&†‡°^ÀÁÁĂÄÄÄĄÅÅÃÆÆĆČÇĈĊĎĐDZ DŽ Dz Dž È É Ě É Ë Ė Ē Ĕ Ę Ē ĞĢĜĠĠĞĤĦĤ Ĥ Ĥ Ì Í Î Ï İ Ī J Í J Í J K Ķ Ĺ Ľ Ļ Ŀ ŁĻLJLj ŃŃŇŅÑNJNjŊßÒÓÔÖŐŐŐŐØØŒ ÞÞŔŘŖŚŠŜŞŞŤŢŢ ŦÙÚÛÜŰŪŬŲŮŮŬŨƏŴŴŴŴXÝŶŶŸŶŹŽŻàáăãāāąååãæ æćčçĉċďđdzdžèéěëëëēēĕęẽǧģĝġģǧĥħĥĥḥìíîïiījĭĩjíĵíḱķĺĺļŀ ũəẁŵẅẃxýỳŷÿӯýźźżĂFFÈĔҖӜҘҘӞЍӢӤӀҚҠӉӦŎѲӘҪҪҪӮ ӲҮҰҲҶӴӸӬҺӑӻӻѐӗҗӝҙҙӟѝӣӥӀқҡӊӧŏѳәҫҫҫӯӳѵұҳҷӵӹӭһД ЛФДЛФвгджзийù kлnтфцшщъью - + < > ≤ ≥ = ≠ ~ ≈ ¬ ± × ÷ % ‰ μ ª °/◊₽€\$¥£¢€₿₸₹₺₩ƒ₼¤₮`¯´¨'^``°щfftAAAĐA/ŒEÐŒFÐŒ GG GR KK LI LL MM NN CC CC CO RI SS 1Г Ш \A WE A\ ДД ДД ИИ ИЙ КК ЛА MM CO CC 1Г ¼¼¼¼¾¼¼¼¼¼√1,0¼3⅔¼5½¾¼51,1%½¾%%%%%1/H0123456789₿¢\$€€₺₽₹±₸₮₼₩¥f "Ho 123456789B¢\$€₽ŧ₽₹£Ŧ₮₼₩¥f¤H⁰¹²³⁴⁵⁶⁷⁸⁹H₀₁₂₃₄₅₆₇₈₉O123456789</sub> ₿¢\$€₴₺₽₹£₸₮₼₩¥f¤0123456789[](){}iċ«»<>---··@012 34567890123456789₿c\$€€₺₽₹£₸₮₼₩¥f¤!?i¿#№&&&§%‰AB СDEFGHIJKLMNOPQRSTUVWXYZAБВГДЕЁЖЗИЙКЛМНОПРС

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АБВГДЕЁЖЗИ ИКЛМНОПРС ТУФХЦЧШЦ ЪЫЭЮЯ абвгдеёжзийк лмнопрстуфх ЦЧШЩЪЫЭЮЯ

BASIC CYRILLIC

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GLYPH SET

BASIC CHARACTERS

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CYRILLIC UPPERCASE	АБВГДЕЁЖЗИЙКЛМНОПРСТУФ ЦЧШЩЪЫЬЭЮЯЃҐЌЄЅІЇЈЉЊЋІ		(MATH SYMBOLS)	$-+<>\leqslant \geqslant = \neq \sim \approx \neg \pm \times \div \% \%^{ao} / \diamondsuit$
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OPENTYPE FEATURES

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TABULAR FIGURES	1234567890
TABULAR OLDSTYLE	1234567890
PROPORTIONAL OLDSTYLE	1234567890
NUMERATORS	H12345
DENOMINATORS	H12345
SUPERSCRIPTS	H12345
SUBSCRIPTS	H12345
FRACTIONS	1/2 3/4
ORDINALS	2ao
CASE SENSITIVE	[{(H)}]
STANDARD LIGATURES	ff ft
DISCRETIONARY LIGATURES	NN KK DE AA OC
SMALL CAPS	abcdefg
CAPS TO SMALL CAPITALS	ABCDEFG
SS01 – I with serifs	líĬÎ
SS02 – Straight I	LĹĽĻ
SS03 – Double-storey a	aáăă
SS04 – Double-storey g	gģğğ

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	ABCDEFG
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\bigcirc SS05 – y with squared terminal \bigcirc	УÝŶŸ
SS06 – Bowl-shaped y	УÝŶŸ
SS07 – Rounded terminals	ftgj
SS08 – Alternative Cyrillic D, L	ДдЛл
SS09 – Alternative G	GĆĞĞ
SS10 – Alternative Cyrillic b	б
SS11 – Alternative Ampersand 1	δ
SS12 – Lowercase Ampersand	æ
SS13 – Low-set diacritics	ÅČŬÖ
SS14 – Inline diacritics	ÄİÖÜ
SS15 – Nested ligatures	CCCECO
SS16 – Alternative ligature AA	Æ
SS17 – Alternative At sign	0
SS18 – Alternative Ampersand 2	δ
SS19 – J with serifs	IJJĴ
SS20 - Alternative Paragraph	¶

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УýŶӰ ЧÝŶŸ ftgj ДдЛл GĠĞĞ δ 8 ତ ÅČŬÖ AIOU ©©©© А @ & IJJĴ ſ

COC

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BASIC GLYPHS

OPENTYPE FEATURES

BASIC GLYPHS

GEKKVAR OGHAVD

DISCRETIONARY LIGATURES

GEKK \AR CFHA/DI

has fragility

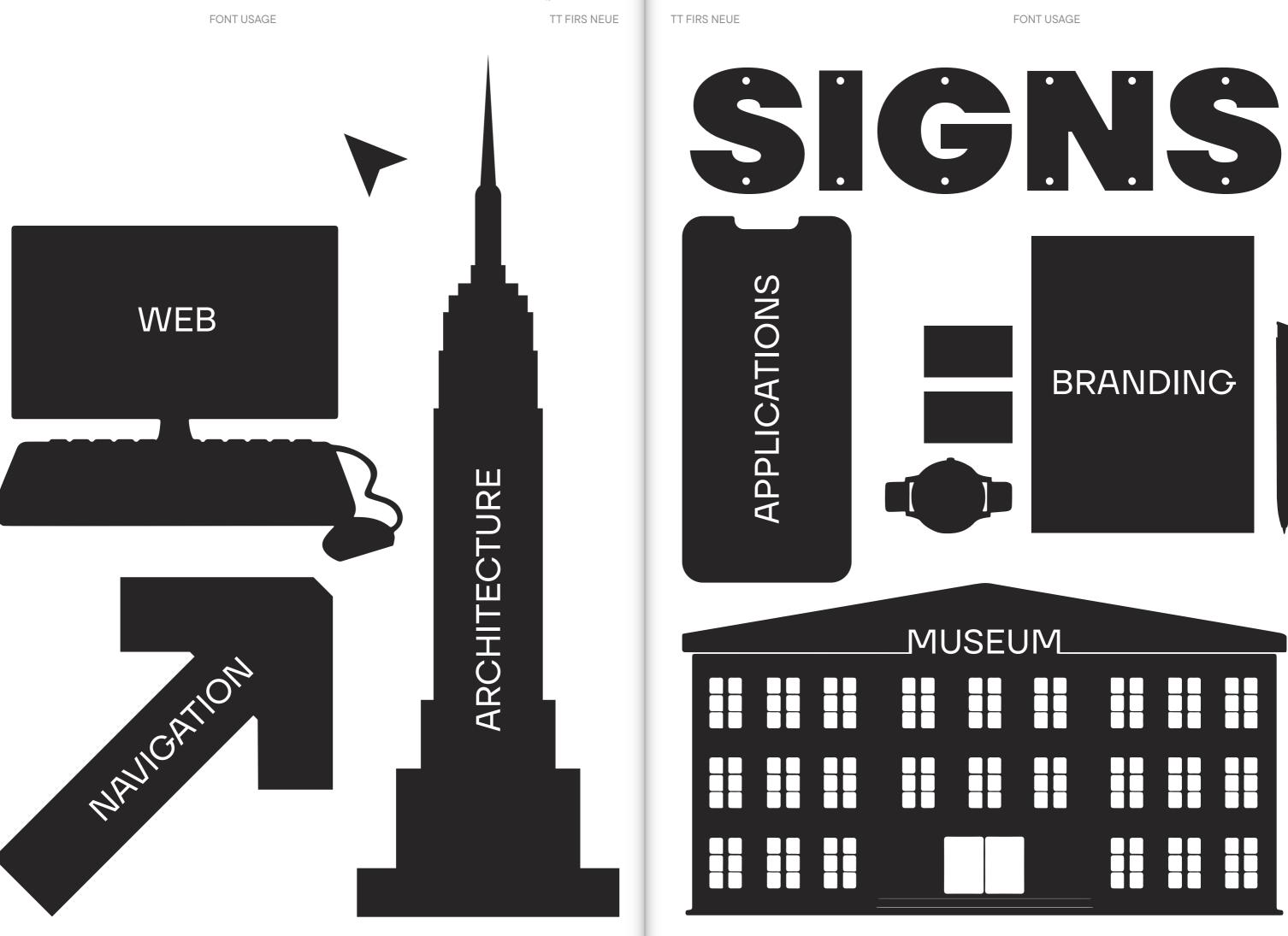
SS07 – ROUNDED TERMINALS

the object has fragility

TT Firs Neue Medium 90 pt

TT Firs Neue Medium 90 pt

the object



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