

R

2026

TT Bluescreens Pro



Introducing TT Bluescreens Pro version 4.000! We've taken the font to a new level of functionality.

TT Bluescreens is a modular sans serif with a distinctive character. In 2015, we created this typeface specifically for movie posters and credits, and its narrow proportions were its distinguishing trait. However, over time, TT Bluescreens changed, becoming more multifaceted and functional. In 2023, we released the third version of the font, supplementing it with an even narrower subfamily and extended Cyrillic. However, we didn't stop there.

In 2025, we had an idea that seemed crazy at first but turned out to be quite rational: what if we made TT Bluescreens as wide as possible? We dared to undertake this experiment—and the result genuinely surprised us. Presenting TT Bluescreens Pro—the fourth version of our legendary typeface!

It now features three new subfamilies: Normal, Expanded, and Extended. This range of widths offers virtually unlimited possibilities for design. We also updated the variable font, which now unites all five widths into a single variable system.

Thanks to its visual features and functional richness, TT Bluescreens can be used in completely different projects. This font is suitable for branding, packaging design, cover design, posters, and event announcements, and it will look aesthetically pleasing in film credits and disclaimers.

TT Bluescreens Pro



streetcar

TT Bluescreens 4.000 includes:

- 91 styles: 45 uprights, 45 italics, and 1 variable font
- 5 subfamilies: Condensed, Normal, Expanded, Extended, and the base TT Bluescreens Pro
- 877 glyphs per style
- 30 OpenType features, including ligatures, stylistic sets, and localization features
- Support for over 240 languages

TT Bluescreens Pro
Condensed

TT Bluescreens Pro
Base

TT Bluescreens Pro
Normal

TT Bluescreens Pro
Expanded

TT Bluescreens Pro
Extended

aa

TT Bluescreens Pro
ExtraLight 312 pt

Aa Bb Cc Dd Ee Ff Gg Hh Ii
 Jj Kk Ll Mm Nn Oo Pp Qq Rr
 Ss Tt Uu Vv Ww Xx Yy Zz
 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9
 @ # \$ % & * ! ?
 а б в г д е ё ж з л а т и ñ

TT Bluescreens Pro
Regular 48 pt

1	Thin	<i>Italic</i>
2	Ex. Light	<i>Italic</i>
3	Light	<i>Italic</i>
4	Regular	<i>Italic</i>
5	Medium	<i>Italic</i>
6	D. Bold	<i>Italic</i>
7	Bold	<i>Italic</i>
8	Ex. Bold	<i>Italic</i>
9	Black	<i>Italic</i>

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1
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Thin

Ex. Light

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Regular

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D. Bold

Bold

Ex. Bold

Black

*Italic**Italic**Italic**Italic**Italic**Italic**Italic**Italic**Italic*

CONDENSED

AaBb

BASE

AaBb

NORMAL

AaBb

EXPANDED

AaBb

EXPANDED

AaBb

72 PT

Stretch Island is an island in the southern part of Puget Sound in the Washington.

64 PT

It forms part of the unincorporated Mason County community of Allyn-Grapeview. The island has a land area of 1.2179 km² (300.95 acres).

48 PT

It has a population of 162 as of the 2010 census. On the island's north side, it has buoys for overnight mooring, and Stretch Point State Park, a small state park accessible by boat. Often called the Isle of Grapes, Walter Echert began here.

32 PT

Years of experimentation and selection by Echert and others have produced a variety of grape, the Island Belle, suited to the soil and the climate. By the 1940s, three wineries and two juice plants operate on the island. There are still vineyards and wineries on the island.

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Stretch Island

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The island has a land area of 1.2179 km² (300.95 acres) and a population of 162 as of the 2010 census. On the island's north side, it has buoys for overnight mooring, and Stretch Point State Park, a small state park accessible by boat.

24 PT

Stretch Island was named by the Wilkes Expedition in 1841 for crew member Samuel Stretch. From the 1870s to the 1920s, transportation needs for Stretch Island and other communities along Case Inlet were once served by a small flotilla of steamboats. The local community based monthly newspaper called the North Bay Review, services Allyn. There are still vineyards and wineries on the island but other wine-growing regions in the state have eclipsed in production.

12 PT

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The local community based monthly newspaper

TT Bluescreens Pro includes a variable font three axis of variation (weight, width, and slant). To use the variable font with 3 variable axis 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

100 WEIGHT 900 50 WIDTH 150 0 SLANT 10

TT Bluescreens Pro
Variable 188 pt

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TT Bluescreens Pro
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This causes the ink to wet the substrate and be pulled out of the mesh apertures as the screen springs back after the blade has passed. One colour is printed at a time, so several screens can be used to produce a multi-coloured image or design. Traditionally, silk was used in the process. Currently, synthetic threads are commonly used. The most popular mesh in general use is made of polyester. There are special-use mesh materials of nylon and stainless steel available to the screen-printer. There are also different types of mesh size which will determine the outcome and look of the finished design on the material. The technique is used not only for

garment printing but for printing on many other substances, including decals, clock and watch faces, balloons, and many other products. Advanced uses include laying down conductors and resistors in multi-layer circuits using thin ceramic layers as the substrate. Screen Printing takes its origin from block printing which originated in China, which was the influence for Japanese *Ise katagami*. Early records of Japanese stencils in the west indicate the art was introduced around 1873, which lines up with development of screen printing as it is known today. Screen printing was largely introduced to Western Europe from Asia sometime in the late 18th century

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Early in the 1910s, several printers experimenting with photo-reactive chemicals used the well-known actinic light-activated cross linking or hardening traits of potassium, sodium or ammonium chromate and dichromate chemicals with glues and gelatin compounds. Roy Beck, Charles Peter and Edward Owens studied and experimented with chromic acid salt sensitized emulsions for photo-reactive stencils. This trio of developers would prove to revolutionize the commercial screen printing industry by introducing photo-imaged stencils to the industry, though the acceptance of this method would take many years. Commercial screen printing now uses sensitizers far safer and less toxic than bichromates. Currently, there are large selections of pre-sensitized and "user

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TT Bluescreens Pro Normal
Thin

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ExtraLight

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This causes the ink to wet the substrate and be pulled out of the mesh apertures as the screen springs back after the blade has passed. One colour is printed at a time, so several screens can be used to produce a multi-coloured image or design. Traditionally, silk was used in the process. Currently, synthetic threads are commonly used. The most popular mesh in general use is made of polyester. There are special-use mesh materials of nylon and stainless steel available to the screen-printer. There are also different types of mesh size which will determine

the outcome and look of the finished design on the material. The technique is used not only for garment printing but for printing on many other substances, including decals, clock and watch faces, balloons, and many other products. Advanced uses include laying down conductors and resistors in multi-layer circuits using thin ceramic layers as the substrate. Screen Printing takes its origin from block printing which originated in China, which was the influence for Japanese *Ise katagami*. Early records of Japanese stencils in the west indicate the art was introduced

9 PT

Early in the 1910s, several printers experimenting with photo-reactive chemicals used the well-known actinic light-activated cross linking or hardening traits of potassium, sodium or ammonium chromate and dichromate chemicals with glues and gelatin compounds. Roy Beck, Charles Peter and Edward Owens studied and experimented with chromic acid salt sensitized emulsions for photo-reactive stencils. This trio of developers would prove to revolutionize the commercial screen printing industry by introducing photo-imaged stencils to the industry, though the acceptance of this method would take many years. Commercial screen printing

now uses sensitizers far safer and less toxic than bichromates. Currently, there are large selections of pre-sensitized and "user mixed" sensitized emulsion chemicals for creating photo-reactive stencils. A group of artists who later formed the National Serigraph Society, including WPA artists Max Arthur Cohn, Anthony Velonis and Hyman Warsager, coined the word "serigraphy" in the 1930s to differentiate the artistic application of screen printing from the industrial use of the process. "Serigraphy" is a compound word formed from Latin "sēricum" (silk) and Greek "graphein" (to write or draw). Historians of the New York WPA poster shop give sole

credit to Anthony Velonis for establishing silkscreen methods used there, a reputation bolstered by the publication of his 1937 booklet *Technical Problems of the Artist: Technique of the Silkscreen Process*. Guido Lengweiler has corrected this misunderstanding in his book, *A History of Screen Printing*, published in English in 2016. Outgrowths of these WPA poster shops, at least two New York City studios in wartime started decorating ceramic tiles with fire-on underglaze applied by silkscreen starting as early as 1939: Esteban Soriano and Harold Ambellan's workshop called *Designed Tiles*. Credit is given to the artist Andy Warhol for

24 PT

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BELARUSIAN

Трафарэтны друк — спосаб друкавання, пры якім адбітак атрымліваюць працісканнем фарбы с дапамогай спецыяльнага ракеля праз трафарэтную друкарскую форму (матрыцу). Друкарская форма звычайна вырабляецца фотахімічным спосабам на тонкай шаўковай, палімернай або металічнай сетцы, нацягнутай на прамавугольную рамку.

TURKISH

Serigrafi, bir seri baskı yapma şeklidir. Geçmişi 16 yy.kadar uzanan bu sanat dalı son zamanlarda sanayinin de gelişmesi ile endüstriyel ürünlerin markalanmasında büyük önem kazanmıştır. Ahşap ya da metal bir çerçeveye gerilen değişik türdeki polyester ipek kumaşının fotofilm emülsiyon denilen bir film tabakasıyla kaplanıp ışıkta pozlandıktan sonra basılması grafik

DANISH

Serigrafi kaldes også silketryk eller rammetryk. En trykmetode stammende fra Kina hvor man skar to skabeloner ud og lime dem sammen med hår. Senere blev det silkedug og i dag anvendes kunststofdug (gaze, kunstsilke). En serigrafiramme består af en træ-, aluminiums- eller stålramme, hvorover der er spændt en fintvævet dug – næsten ligesom et malerlærred.

ESTONIAN

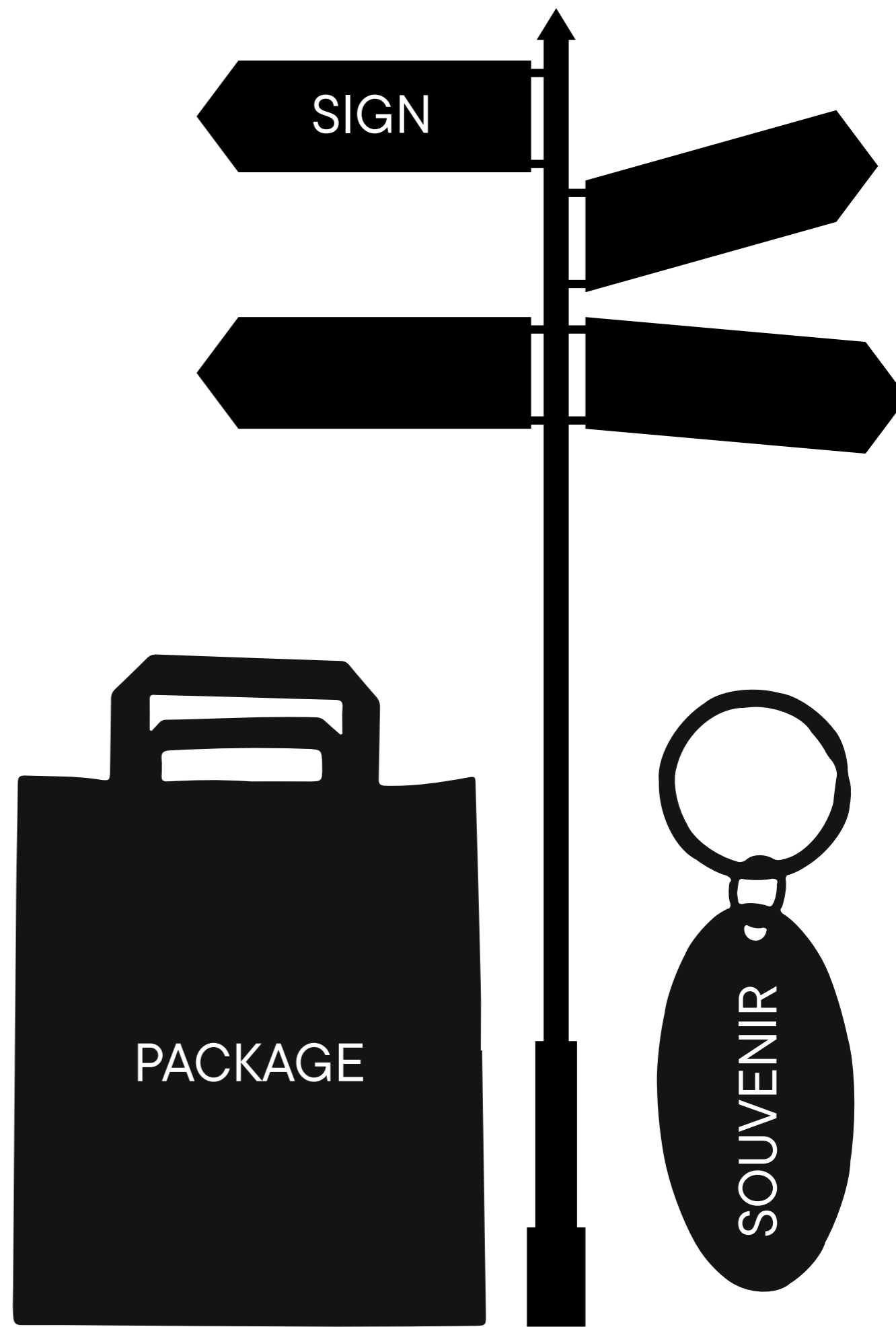
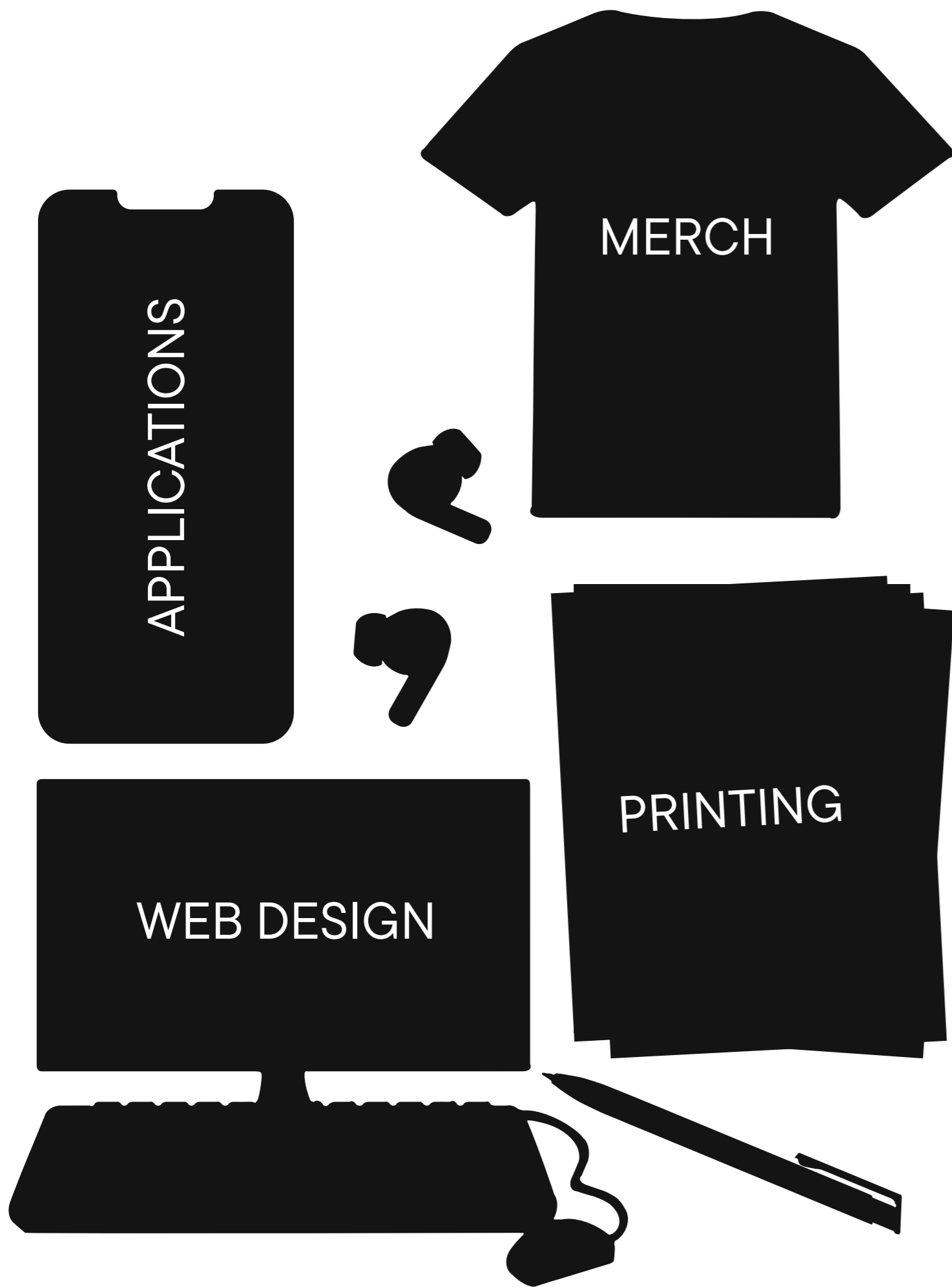
Siiditrükk on trükitehnoloogia, kus trükitev kujutis kantakse trükitavale pinnale võrkmaterjali kasutades. Esimesed andmed siiditrükist pärinevad 10. sajandi Hiinast, kus trükkalid kasutasid trükivõrguna siidi ja võrguaukude täitmiseks mesilasvaha. Tänapäeval on kasutusel plast- ja metallvõrgud. Metallraami peale pingutatud võrgule kantakse valgustundliku

GERMAN

Der Siebdruck ist ein Druckverfahren, bei dem die Druckfarbe mit einer Gummirakel durch ein feinmaschiges Gewebe hindurch auf das zu bedruckende Material gedruckt wird. An denjenigen Stellen des Gewebes, wo dem Druckbild entsprechend keine Farbe gedruckt werden soll, werden die Maschenöffnungen des Gewebes durch eine Schablone.

PORTUGUESE

Nas artes plásticas e no design, a serigrafia, silk-screen, ou impressão à tela, é uma técnica artística da gravura criada na China durante a Dinastia Sung (960–1279), é um tipo de impressão permeográfica de texto ou figura (chamado gravura planográfica) em uma superfície (por exemplo camisa) usando uma tela preparada (tela serigráfica de nylon sensibilizada), na



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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