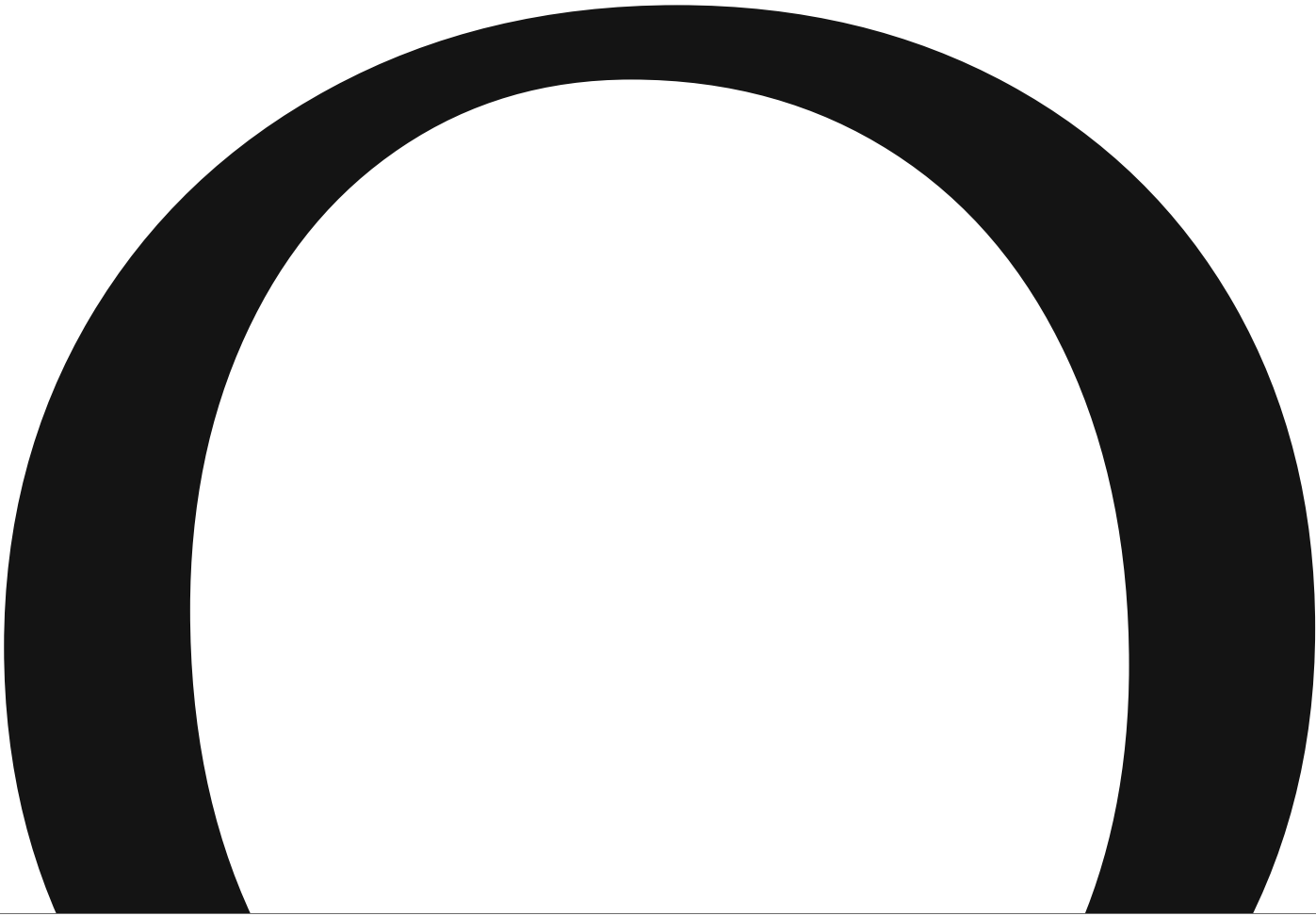




2026

TT Odellia



Meet the new TT Odellia—the first old-style serif in the TypeType collection, inspired by Venetian typefaces and classical music.

TT Odellia is an old-style serif with a modern design. This is a long-awaited release from our studio: the font was in development for three years. It does not replicate classic examples of Venetian typefaces; rather, it is a collective image of them in a modern interpretation.

TT Odellia represents a unity of opposites: the dynamics and fluidity of the stems combined with clearly defined shapes and sharp serifs demonstrate the embodiment of a hand-crafted idea in a digital format. This is reflected in the name of the typeface: it blends the names of Odette and Odile—the heroines of the ballet Swan Lake, the white and black swans.

Their figures symbolize the duality of human nature through the contrast of good and evil.

The classic look of TT Odellia is complemented by diamond-shaped dots and slanted hyphens. For a more modern feel, they can be replaced with standard forms. Alternate ‘Ж’, ‘К’, ‘Я’, and ‘Р’ allow you to make the font softer and friendlier, or more neutral. To play up the historical feel, there are alternate ‘y’ and ‘U’, as well as a set of triangular ‘Д’, ‘д’ and ‘П’, ‘п’. The Cyrillic in the font features a distinctive design thanks to the forms of the basic characters ‘б’, ‘д’, ‘л’ and ‘з’, ‘э’ with vertical serifs.

The italic styles differ from the uprights. Thanks to narrower proportions and original forms, the italic works well paired with the upright style: it contrasts with it, allowing you to

place emphasis within the text. At the same time, it can be used as a fully-fledged text font.

TT Odellia was initially designed as a text font. Low contrast, an open aperture, and dynamic forms ensure excellent legibility even at 6–8 pt. However, thanks to its expressive design, it also works beautifully in headlines. The font is suitable for various fields: for example, projects related to music, history, and art. It can become a workhorse for setting running text in literary publications, menu layouts, and label design.

TT Odellia



TT Odellia includes:

- 16 font styles: 7 uprights, 7 italics, and 2 variable fonts;
- 1402 glyphs in the upright styles, 1407 in the italics;
- 20 stylistic sets;
- 37 OpenType features for the upright styles and 39 for the italics;
- Support for over 230 languages.

S n

TT Odellia
Regular + Italic 550 pt

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

TT Odellia
Italic 48 pt

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

TT Odellia
Regular 48 pt



- 1

Thin

Italic
- 2

Light

Italic
- 3

Regular

Italic
- 4

Medium

Italic
- 5

DemiBold

Italic
- 6

Bold

Italic
- 7

Black

Italic

48 PT

Theatre or playhouse

Is a structure where theatric-
al works, performing arts, and
musical concerts are presented.
The theater building serves
to define the performance.

24 PT

The facility usually is organized to provide
support areas for performers, the technical
crew and the audience members, as well
as the stage where the performance takes
place. There are as many types of theaters
as there are types of performance.

18 PT

Theaters may be built specifically for certain types of produc-
tions, they may serve for more general performance needs or they
may be adapted or converted for use as a theater. They may range
from open-air amphitheaters to ornate, cathedral-like structures
to simple, undecorated rooms or black box theaters. A thrust
stage as well as an arena stage are just a few more examples
of the multitude of stages where plays can occur.

12 PT

A theatre used for opera performances is called an opera house. A theater is not required for
performance (as in environmental theater or street theater), this article is about structures used
specifically for performance. Some theaters may have a fixed acting area (in most theaters this is
known as the stage), while some theaters, such as black box theaters have movable seating allowing
the production to create a performance area suitable for the production. A theater building or
structure contains spaces for an event or performance to take place, usually called the stage, and
also spaces for the audience, theater staff, performers and crew before and after the event.

8 PT

48 PT

Roman theatre (structure)

24 PT

Roman theatres derive from and are part of the overall evolution of earlier Greek theatres. Much of the architectural influence on the Romans came from the Greeks.

18 PT

However, Roman theatres have specific differences, such as generally being built upon their own foundations instead of earthen works or a hillside and being completely enclosed on all sides. Roman theatres were built in all areas of the Empire, from Spain to the Middle East.

12 PT

Because of the Romans' ability to influence local architecture, we see numerous theatres around the world with uniquely Roman attributes. Similarities exist between the theatres and amphitheaters of ancient Rome. They were constructed out of the same material, Roman concrete, and provided a place for the public to go and see numerous events. However, they are two entirely different structures, with specific layouts that lend to the different events they held.

8 PT

Amphitheatres did not need superior acoustics, unlike those provided by the structure of a Roman theatre. While amphitheatres would feature races and gladiatorial events, theatres hosted events such as plays, pantomimes, choral events, orations, and commerce. Their design, with its semicircular form, enhances the natural acoustics, unlike Roman amphitheatres constructed in the round. These buildings were semicircular and possessed certain inherent architectural structures, with minor differences depending on the region in which they were constructed. The scaenae frons was a high back wall of the stage floor, supported by columns. The proscaenium was a wall that supported the front edge of the stage with ornately decorated.

TT Odellia includes 2 variable fonts. To use the variable font on Mac you must have MacOS 10.14 or a newer version. An important clarification—not all program support variable technologies yet, you can check the support status here: v-fonts.com/support/.

variable
variable

100  900
WEIGHT



24 PT

Entertainment is a form of activity that holds the attention and interest of an audience or gives pleasure and delight. It can be an idea or a task, but it is more commonly one of the activities or events developed over thousands of years specifically to engage an audience. Storytelling, music, drama, dance,

12 PT

The experience of being entertained is strongly associated with amusement, so one common understanding is fun and laughter, although many entertainments serve serious purposes. This can occur in various forms of ceremony, celebration, religious festival, or satire. Therefore, what appears as entertainment may also be a means of achieving insight or intellectual growth. A key aspect of entertainment is the audience, which transforms a private recreation or leisure activity into entertainment. The audience may have

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TT Odellia supports more than 230 languages including Northern, West-ern, Central European languages, most of Cyrillic.

CYRILLIC

Russian, Belarusian, Bosnian, Bulgarian, Macedonian, Ser-bian, Ukrainian, Kazakh, Kirghiz, Tadzhik, Turkmen, Uzbek, Lezgian, Abazin, Agul, Archi, Avar, Dargwa, Ingush, Kabard-ian, 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, Mon-tenegrin, Romani, Dungan, Karakalpak, Shughni, Mongolian, Adyghe, Kalmyk

LATIN

English, Albanian, Basque, Catalan, Croatian, Czech, Danish, Dutch, Estonian, Finnish, French, German, Hungarian, Icelan-dic, 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, Kinyar-wanda, Kirundi, Kongo, Luba-Kasai, Luganda, Luo, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Mauritian Creole, Meru, Morisyen, Ndebele, Nyankole, Oromo, Rom-bo, 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, Cognian, Cornish, Corsican, Esperanto, Faroese, Frisian, Friulian, Gaelic, Gagauz, Gali-cian, Interlingua, Judaeo-Spanish, Karaim, Kashubian, Ladin, Leonese, Manx, Occitan, Rheto-Romance, Romansh, Scots, Silesian, Sorbian, Vastese, Volapük, Võro, Walloon, Walser, Welsh, Karakalpak, Kurdish, Talysh, Tsakhur (Azerbaijan), Turk-men, Zaza, Aleut, Cree, Haitian Creole, Hawaiian, Innu-aimun, Lakota, Karachay-Balkar, Karelian, Livvi-Karelian, Ludic, Tatar, Vepsian, Guarani, Nahuatl, Quechua

şùppôrtś
māný
föraëign
lăṅguåğes

GERMAN

Das Theater war regelmäßig Schauplatz von Puppentheateraufführungen, die oft von Neale selbst inszeniert wurden, sowie von Darbietungen professioneller und amateurhafter Schauspieler, Theaterstücken, Gedichtlesungen, Erzählungen und Opern und wurde zu einem festen Veranstal-

FRENCH

Le théâtre accueillait régulièrement des spectacles de marionnettes, souvent créés par Neale lui-même, ainsi que des représentations données par des comédiens professionnels et amateurs, des pièces de théâtre, des récitals de poésie, des contes et des opéras, et est devenu un lieu habituel du

RUSSIAN

В театре регулярно проходили кукольные спектакли, зачастую поставленные самим Нилом, а также выступления профессиональных и любительских актёров, драматические постановки, поэтические вечера, рассказы и оперные спектакли; он стал постоянной площадкой для

BULGARIAN

В театъра редовно се провеждаха куклени представления, често създадени от самия Нийл, както и спектакли с участието на професионални и аматьорски актьори, драматични постановки, поезия, разказване на истории и опера, и той се превърна в постоянна сцена

DANISH

Teatret var regelmæssigt vært for dukketeaterforestillinger, som ofte var skabt af Neale selv, samt forestillinger med professionelle og amatørskuespillere, drama, poesi, fortællinger og opera, og blev et fast spillested for Malvern Fringe Festival. I 2005 blev teatret udvalgt som et af spillestederne

FINNISH

Teatterissa järjestettiin säännöllisesti nukketeatte-riesityksiä, jotka Neale oli usein itse luonut, sekä ammattilaisten ja harrastajien näyttelijöiden esi-tyksiä, draamaa, runoutta, tarinankerrontaa ja oopperaa, ja siitä tuli Malvern Fringe Festivaalin vakiintunut esiintymispaikka. Vuonna 2005 teatteri

TT Odellia
Regular 14 pt

TT Odellia
Medium 75 pt

cm

14

OPENTYPE FEATURES

TT ODELLIA

TABULAR FIGURES

TABULAR OLDSTYLE

PROPORTIONAL OLDSTYLE

NUMERATORS

DENOMINATORS

SUPERSCRIPTS

SUBSCRIPTS

ORDINALS

CASE SENSITIVE

STANDARD LIGATURES

SS01—Curved Cyrillic shapes

SS02—Alt. R

SS03—y with curly tail

SS04—Alt. U

SS05—Alt. ampersand

SS06—Italic-style ampersand

SS07—Triangle Cyrillic shapes

SS08—Standard hyphen

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OPENTYPE FEATURES

SS09—Round dots

SS10—Alt. k

SS11—Double-storey g

SS12—Circled Figures

SS13—Negative Circled Figures

SS14—Romanian Comma Accent

SS15—Dutch IJ

SS16—Catalan Ldot

SS17—Bashkir localization

SS18—Chuvash localization

SS19—Bulgarian localization

SS20—Serbian localization

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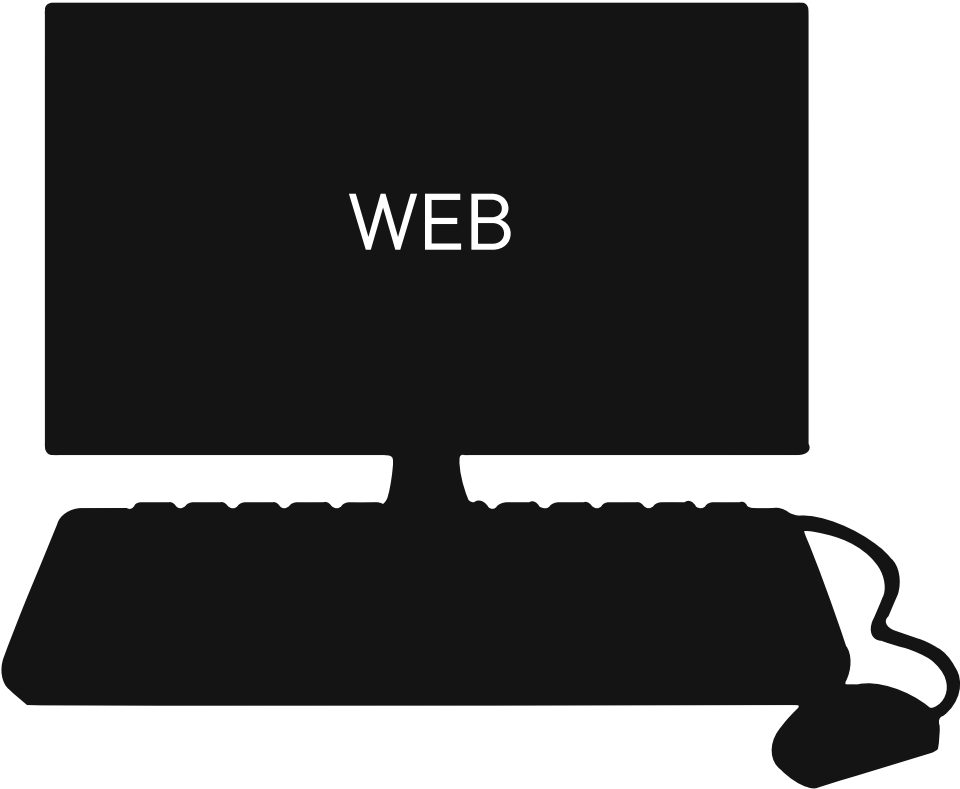
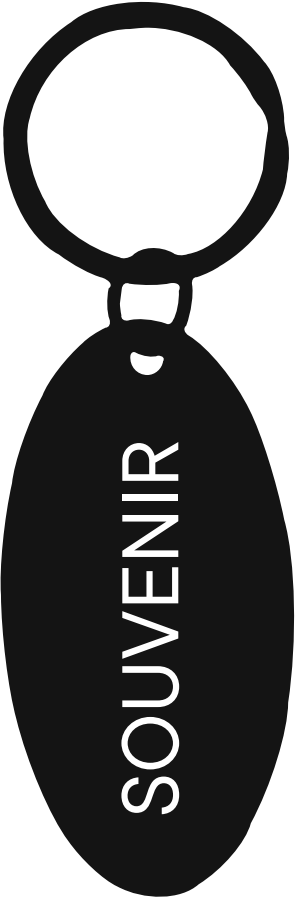
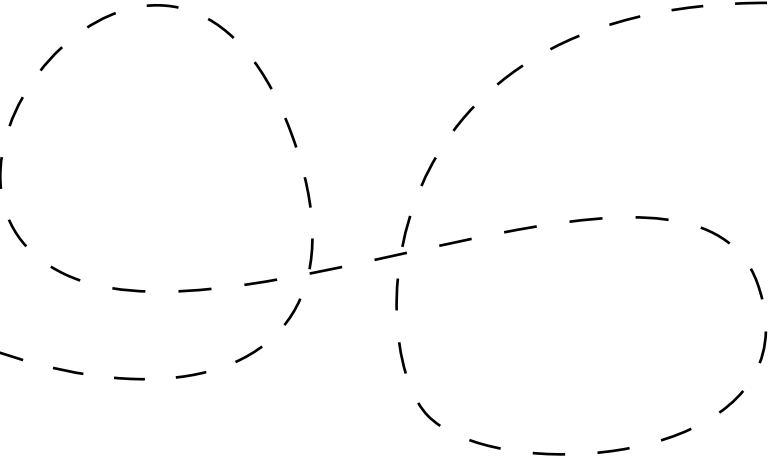
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TypeType company was founded in 2013 by Ivan Gladkikh, a type designer with a 10 years' experience, and Alexander Kudryavtsev, an experienced manager. Over the past 10 years we've released more than 75+ families, and the company has turned into a type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