

# Iskra

A sans serif challenging the limits  
between utilitarian and decorative.

DESIGNED BY

**Tom Grace**

YEAR

2012

A practical sans serif need not appear dry, constructed, or derivative. It can excel in its sensible role and yet possess a distinct flair.

Iskra (meaning spark or flash) is a unique sans serif designed by Tom Grace to challenge the limits between utilitarian and decorative type. Sporting a low-contrast profile, it is a study of bridled energy in the Cyrillic and Latin scripts.

Iskra's eye-catching forms contain daring and elegant curves, economical proportions, a slightly top-heavy asymmetry, and are an oblique tribute to the less predictable style of brush lettering. Its warmth comes from the subtle emphasis on the structures and details of individual letterforms, whereas its predictability is demonstrated through its balanced rhythm over long spans of text.

Iskra is available in three different character repertoires: Iskra, the complete set, a Cyrillic-based subset and a Latin-based subset. Both the Cyrillic and Latin series conform to most standard codepages used by typical software covering their respective scripts. All three series have similar OpenType functionality

Available in 14 styles, Iskra is a stimulating, forward-looking perspective on how we see both the vitality of the particular letter and the overall harmony of text. Iskra's support for more than 75 languages makes it an excellent and memorable choice for presentations, articles, branding, and advertising.

The complete Iskra family, along with our entire catalogue, has been optimised for today's varied screen uses.

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#### STYLES

Ultra Thin

*Ultra Thin Italic*

Thin

*Thin Italic*

Light

*Light Italic*

**Regular**

***Italic***

**Medium**

***Medium Italic***

**Bold**

***Bold Italic***

**Ultra Bold**

***Ultra Bold Italic***

**Energy**

*Eye-catching*

**Flash**

***Fleuve***

Yacyretá

***Glen Canyon***

**Fort**

*Spark*

***Strijd***

***Beïnvloeding***

*beschuldigen*

# Sparkly light

Chic without the suffering: fashion displays its ethical face at the Milan week

*zülma qarşı qiyama qalxmağa*

STŘÍLEJÍCÍ HVĚZDY

El material resultó *voluminoso, texturizado, versátil y multifocal* de algún tipo.

# 65.43-18.29

Design usprawia *komunikację*, poprawia dostępność, zmienia styl myślenia.

*contemporain*

an increase in  $\text{Ca}^{2+}$  and  $(\text{NH}_2)_2\text{CO}$  at  $t_0$

# *Flemish...!*

*Japonský ilustrátor Tadahiro Uesugi kreslí atmosférické obrazy.*

# Feuer & Flamme

ULTRABOLD 55PT

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**Rhythm & *Reaction***

ULTRABOLD 50PT

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**Rhythm & *Reaction***

ULTRABOLD 45PT

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**Rhythm & *Reaction***

ULTRABOLD 35PT

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**Rhythm & *Reaction***

ULTRABOLD 30/36PT

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**‘Rhythm & Reaction’ gets under the skin of a British love affair with American jazz. *Jazz first came to Britain as a visual and cultural style — rather than as a musical form, writes John L. Walters.***

ULTRATHIN 55PT

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Rhythm & Reaction

ULTRATHIN 50PT

---

Rhythm & Reaction

ULTRATHIN 45PT

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Rhythm & Reaction

ULTRATHIN 35PT

---

Rhythm & Reaction

ULTRATHIN 30/36PT

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'Rhythm & Reaction' gets under the skin of a British love affair with American jazz. *Jazz first came to Britain as a visual and cultural style — rather than as a musical form,* writes John L. Walters.

ULTRATHIN 25/30PT

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And now I was on my journey, *in a pair of thick boots* and with a hazel stick in my

THIN 25/30PT

---

And now I was on my journey, *in a pair of thick boots* and with a hazel stick in my

LIGHT 25/30PT

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And now I was on my journey, *in a pair of thick boots* and with a hazel stick in my

REGULAR 25/30PT

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And now I was on my journey, *in a pair of thick boots* and with a hazel stick in my

MEDIUM 25/30PT

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And now I was on my journey, *in a pair of thick boots* and with a hazel stick in my

BOLD 25/30PT

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ULTRABOLD 25/30PT

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And now I was on my journey, *in a pair of thick boots* and with a hazel stick in my

ULTRATHIN 18/22PT

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Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both *to go and take themselves out of the house* so that she could do *her yoga* exercises,

THIN 18/22PT

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ULTRABOLD 18/22PT

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## THIN 10/13PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the *least flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The phoebe-like cry of the traill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep and rather swampy woods in the valley, and to the mountain-side forests; being most numerous on Mount

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BOLD 10/13PT

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## GERMAN 9/11PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund 6500 gezählten

## PORTUGUESE 9/11PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no passado. As línguas naturais são os exemplos mais

## TURKISH 9/11PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır ("İşaret dili" ile karşılaştırınız). Ayrıca dokunma vasıtasıyla dokunsal işaretlerle veya Lorm'lar aracılığıyla aktarılır.

## ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag,

## FRENCH 9/11PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses: lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine. De

## NORWEGIAN 9/11PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvisse til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og vitenskapen om

## SWEDISH 9/11PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommunicerar exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna men ändå separata betydelser; dels

## SPANISH 9/11PT

Un lenguaje (del provenzal lenguatge1 y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no simbólicos) para expresar sus experiencias y comunicarlas a otros mediante el uso de símbolos, señales

## CZECH 9/11PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější záznamy o kodifikaci liturgického

## ITALIAN 9/11PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti strutturali della cavità orale. In particolare l'arretramento dell'ugola ha reso l'essere umano capace di espri-

## POLISH 9/11PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki te

## FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluva (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiivisessä kielessä kielitiede ei-laisesta näkökulmasta: biolingvistiikka

ALL CAPS

¿Para texto?  
1708 A–b [Ende] H@I

¿PARA TEXTO?  
1708 A–B [ENDE] H@I

LIGATURES

Raffle, final, offkey

Raffle, final, offkey

PROPORTIONAL OLDSTYLE (DEFAULT)

0123456789\$€ç£¥f%%o

0123456789\$€ç£¥f%%o

PROPORTIONAL LINING FIGURES

0123456789\$€ç£¥f%%o

0123456789\$€ç£¥f%%o

TABULAR OLDSTYLE & SLASHED ZERO

0123456789\$€ç£¥f

0123456789\$€ç£¥f

TABULAR LINING & SLASHED ZERO

0123456789\$€ç£¥f

0123456789\$€ç£¥f

NUMERATOR/DENOMINATOR

345/678 89/120

345/678 89/120

FRACTIONS

1/2 3/4 1/46 5/7 2/98

1/2 3/4 1/46 5/7 2/98

SUPERIOR/INFERIOR

H<sub>2</sub>O x<sub>b</sub> y<sup>3+5</sup> aIndex

H<sub>2</sub>O x<sub>b</sub> y<sup>3+5</sup> aIndex

ORDINALS

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> M<sup>lle</sup> 2<sup>e</sup> 85<sup>th</sup> M<sup>a</sup> N<sup>o</sup>

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> M<sup>lle</sup> 2<sup>e</sup> 85<sup>th</sup> M<sup>a</sup> N<sup>o</sup>

TURKISH/AZERI/CRIMEAN TATAR

Kirtasiye, KIRTASIYE

Kirtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC

Timiș, MULȚUMESC

UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ Ð  
 I J Ŋ œ Þ À Á Â Ã Ä Å Ç Ć Ĉ Ċ Ď Ę È É Ê Ë Ì Í Î Ï  
 Ğ Ę Æ Ğ  
 Ö Ö Ö Ö Ø Ø Ř Ŕ Š š Ś ś Ţ ẗ Ʀ Ũ Ú Û Ü Û Û Û Û Û  
 Ÿ Ź Ż Ź Ẏ ẏ Ẑ ẑ Ẓ ẓ Ẕ ẕ ẖ ẗ ẘ ẙ ẚ ẛ ẜ ẝ ẞ

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z æ ð ij ŋ œ  
 þ ß à á â ã ä å ç ċ ĉ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ  
 ĝ ĥ ħ ì í î ï  
 ŕ ś š ŝ

LIGATURES

f i f l f f f f i f f l

PUNCTUATION

‘ ’ “ ” „ - , . : ; ? ! , [ ] ( ) { } \ / \_ « » ‹ › • … † — —

SYMBOLS

! | \$ % & © ® ™ ♦ # & @ \* † ‡ ˆ ° ~ ¨ ℓ €

CASE SENSITIVE

F I F L S S @ - - - ¿ ¡ ·

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¤ ¤ % ‰ ‰

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¤ ¤

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = ( ) \_ , .  
 H a b c d e f g h i j k l m n o p q r s t u v w x y z

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = ( ) - , ·

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

¼ ½ ¾

ORDINALS

H a o N o a o a b c d e f g h i j k l m n o p q r s t u v w x y z

MATHEMATICAL OPERATORS

/ - / · ≈ ≠ ≤ ≥ < = > ¬ † ± × ÷ ð Δ Π Σ √ ∞ ∫ Ω μ π

UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ Ð Ì Ï Ñ  
 Þ 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 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 ÿ

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z æ ð ï ñ ò ó þ ÿ  
 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 ÿ

LIGATURES

f i f l f f f f f l

PUNCTUATION

“ ” ‘ ’ „ - . : ; ? ! [ ] { } \ / \_ « » ‘ ’ • … † —

SYMBOLS

! / \$ % & ' ( ) \* + , - . / : ; < = > ? @ [ \ ] ^ \_ ` { | } ~ ¡ ¢

CASE SENSITIVE

FL FL SS @ - - - i i

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¤ % ‰

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¤ % ‰

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = ( ) - , .  
 H a b c d e f g h i j k l m n o p q r s t u v w x y z

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = ( ) - , .

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

¼ ½ ¾

ORDINALS

H a o N g a o a b c d e f g h i j k l m n o p q r s t u v w x y z

MATHEMATICAL OPERATORS

/ - / · ≈ ≠ ≥ ≤ > < = > 7 + ± ÷ × ∂ ∆ ∏ ∑ √ ∞ ∫ Ω μ π

SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES:

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 4 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures), localised forms, ordinals, ornaments, superiors & inferiors, ...



## THE DESIGNERS

A Boston native, **Tom Grace** is an independent typeface designer and font developer. He focuses on font technology, font development, non-Latin scripts, and creating new logotype and typeface designs. His work can be seen in both retail and custom typeface projects.

After completing an undergraduate degree in human physiology and acquiring experience in information technology, his interest in type and typography developed significantly through his work and development in visual design and illustration.

He had gained a formal education in type from the Rhode Island School of Design (RI, USA) and the University of Reading (UK), where he received his MA in typeface design.

For over a decade Tom Grace has refined his craft of creating and optimizing letterforms and typefaces.

He has designed and developed over 700 font styles, many of them for Cyrillic and other non-Latin writing systems. His work has earned distinctions for excellence, reinforcing his reputation as a go-to letterform specialist for design agencies and type foundries alike. Tom also teaches, lectures, and consults on letterform design and development. Apart from design, Tom is an avid musician.

He has published Alizé, Givry, and Iskra with TypeTogether.

CREDITS

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*Lead design and concept*

**Tom Grace**

*Graphic design*

Elena Veguillas

*Copywriting*

Joshua Farmer

AWARDS (LATIN)

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- 2013 Type Directors Club Certificate of Excellence in Typeface Design for Latin and Cyrillic typeface.
- 2014 TDC Annual, Typography 34
- Rutenia 2014

FAMILY UPGRADES

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Buy a single weight (or more) now and get reimbursed if you buy the entire font bundle at a later time. This is a great way to explore a new typeface without full commitment. To take advantage of the upgrade, please email [info@type-together.com](mailto:info@type-together.com).

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For further information, samples, and ordering, please visit [www.type-together.com](http://www.type-together.com).

ISKRA

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Design: Tom Grace  
**[www.type-together.com/iskra-font](http://www.type-together.com/iskra-font)**  
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TEXT CREDITS

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*As I walked out one midsummer morning*,  
by Laurie Lee (London, 1969).  
*Wilt*, by Tom Sharpe (1976).  
*Foot-path way*, by Bradford Torrey (Boston, 1892).  
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.

ABOUT THIS SPECIMEN

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This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.