Iskra

A sans serif challenging the limits between utilitarian and decorative.

DESIGNED BY
Tom Grace

YEAR
2012
Iskra is available as Latin-only version and a version that includes both Latin and Cyrillic. Both the Cyrillic and Latin series conform to most standard codepages used by typical software covering their respective scripts. All two 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.

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 an 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.

**STYLES**

- Ultra Thin
- Ultra Thin Italic
- Thin
- Thin Italic
- Light
- Light Italic
- Regular
- 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

zůlma qarşi qiyma qalxmağa

STŘÍLEJÍCÍ HVĚZDY

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

65.43-18.29

Design usprawnia komunikację, poprawia dostępność, zmienia styl myślenia.

contemporain

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

Flemish....!

Japonský ilustrátor Tadahiro Uesugi kreslí atmosférické obrazy.

Feuer & Flamme
'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.
'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.
And now I was on my journey, *in a pair of thick boots* and with a hazel stick in my
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,
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,
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 trailing, and the yellow-bellied. The phoebe-like cry of the trail 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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Language: Icelandic

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@l

LIGATURES

Raffle, final, offkey

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$€£¥₩%

TABULAR LINING

0123456789$€£¥f

NUMERATOR/DENOMINATOR

345/678 89/120

FRACTIONS

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

SUPERIOR/INFERIOR

H2O xb8 y3+5 al

ORDINALS

1st 2nd 3rd Mlle 2e 85th Ma No

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KİRTASIYE

ROMANIAN/MOLDAVIAN

Timiş, MULŢUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA

SS02 (ARROWS & MUSIC)

A B C D E F G H
a b c d e f g h
< == >
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, Cimbrián, 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, Ibero-Romanian, Italian, Jamaican, Javanese (Latin), Jërriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, 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, Papiamento, 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, Võro, Wallisian, Wallloon, 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

Lead design and concept
Tom Grace

Engineering
Joan-Carles Casasin

Graphic design
Elena Veguillas

Copywriting
Joshua Farmer

AWARDS (LATIN)

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

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.

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For further information, samples, and ordering, please visit www.type-together.com.

AS I WALKED OUT ONE MIDSUMMER MORNING,
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.

THIS SPECIMEN

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.