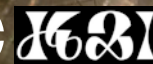Fontwerk

Ika —*Collection*

Ika™ Collection

Timelessness of the highest order — While Ika is one of the most legible typefaces of our label, we claim Ika Compact to be the ideal symbiosis of American grotesque and classic European sans.

Design
Jörg Hemker

Design Contributions
Andreas Frohloff
Евгений Юкечев
(Eugene Yukechev) Cyrillic Consultancy

Mastering, Production
Andreas Frohloff
Christoph Koeberlin

Marketing
Jörg Hemker Naming
Ivo Gabrowitsch Copywriting, Photography, Specimen
Lucy Beckley English Translation
Anja Knust Imagery, Graphic Design

Design Period
2017–2020

Release History
Version 1.000; July 20, 2020
Version 1.002; July 06, 2021

Awards
D&AD Awards 2021 Shortlist
2021 ADC Awards Merit
Modern Cyrillic 2021 Shortlist

Trademarks
Ika™ is a trademark of
Fontwerk GmbH

Languages
98 Latin, 11 Cyrillic, 1 Greek
→ page 14

Glyphs Per Font
1292 Ika 979 Ika Compact → pages 10–11

21 Styles
Ika: 18 (9 upright weights and corresponding italics); Ika Compact: 3 (1 upright weight in 3 different widths) → page 5

Formats
Static .otf, .woff2; Variable .ttf .woff2;
Additional formats on request
→ page 17

Variable Fonts
Included in the particular Family packages at no extra cost. 1 axis: weight Ika VAR, width Ika Compact VAR; Web file sizes .woff2: 101 KB Ika Upright; 112 KB Ika Italic; 71 KB Ika Compact

Licensing
Trial Free Test license, Base Includes Desktop, Web & Social Media use, Extended Larger volume, App, Audio-Visual, or Logo Additional licenses on request
→ page 17

Modifications & Extensions
Available on request

Ika Bold 50 pt, Ika Compact Condensed 50 pt, Ika Bold 16 pt, Regular 16 pt, Bold 10 pt, Regular 10 pt, Ika Compact Narrow 10 pt

Recommended Use
Editorial & Publishing[2]
Logo, Branding & CI[1]
Poster & Billboards[1]
Film & TV[2]
Small Text[12]
Wayfinding & Signage[1]
Software & Gaming[2]
Responsive Design[2]
Ika[1], Ika Compact[2]

Contact
Fontwerk GmbH
Prenzlauer Allee 186
10405 Berlin
Germany
hello@fontwerk.com

Available exclusively from fontwerk.com/ fonts/ika-collection

Вторая Бундеслига

Το πρόγραμμα Απόλλων

Accurate Diagnosis

CARGO

2. Μπούντεσλιγκα

БАЗА СПОКОЙСТВИЯ

Abschluss einer Reiserücktrittsversicherung

The Great Coalition

RISK OF ELECTRIC SHOCK. DO NOT OPEN.

Tower 72 metres (240 ft)

Aerobus QM

THE LILIENTHAL FOUNDATION

Gates 36–52 ↘

Amoxicillin β-Lactam-Antibiotikum

Val-d'Oise, Saint-Denis

← Security Check

Κορονοϊός: 217 κρούσματα και 3 θάνατοι το τελευταίο 24ωρο

LQ12 quadrangle at Copernicus

NO TO RACISM

Валентина Терешкова

Open Source code used in our software product

Κατηγορία: Μουσικά είδη

Ika Thin · *Thin Italic* · Ика · Ἴκα

Ika ExtraLight · *ExtraLight Italic* · Ика · Ἴκα

Ika Light · *Light Italic* · Ика · Ἴκα

Ika Regular · *Italic* · Ика · Ἴκα

Ika Medium · *Medium Italic* · Ика · Ἴκα

Ika Bold · *Bold Italic* · Ика · Ἴκα

Ika ExtraBold · *ExtraBold Italic* · Ика · Ἴκα

Ika Black · *Black Italic* · Ика · Ἴκα

Ika Ultra · *Ultra Italic* · Ика · Ἴκα   Ika Compact Condensed · Ика Компактный · Ἴκα Συμπαγής

Ika Compact Narrow · Ика Компактный · Ἴκα Συμπαγής

Ika Compact Normal · Ика Компактный · Ἴκα Συμπαγής

Available in 18+3 single styles and 3 variable fonts (upright, italic and Compact).

Nebra+
Partners

ExtraBold 85 pt, Thin 85 pt, ExtraBold Italic 85 pt

Light All Caps 65 pt

S-Detect™ for Thyroid

Light 50 pt

Bold 160 pt, ExtraBold 65 pt

MUSEUM OF
MODERN
ART.COM

Bigbag

Studio Uranus

Condensed 30 pt, Condensed 100 pt

Condensed, Narrow and Normal All Caps 90 pt, Normal 25 pt

MULLERMOTORS

The World's Most Aero-Efficient Electric Car

partly cloudy®

Condensed 60 pt

Narrow All Caps 20 pt, Condensed All Caps 85 pt

BHK

DAS MAGAZIN DER BALTISCHEN HANDELSKAMMER VON MECKLENBURG-VORPOMMERN

20 Mil Léguas Submarinas

Ika Black 54 pt,
Português

THE YEAR 1866 WAS SIGNALIZED by a remarkable incident, a mysterious and inexplicable phenomenon, which doubtless no one has yet forgotten.

Ika Medium
21 pt, English

Not to mention rumors which agitated the maritime population, and excited the public mind, even in the interior of continents, seafaring men were particularly excited.

Ika Compact
Narrow 21 pt, English

Kaufleute, Reeder, Schiffskapitäne, Skipper und Master in Europa und Amerika, Offiziere der Kriegsmarine aller Länder und schließlich die Regierungen der verschiedenen Staaten beider Kontinente nahmen die Vorfälle außerordentlich ernst. Seit einiger Zeit schon waren mehrere

Schiffe auf hoher See „einem gigantischen Etwas" begegnet, einem langen, spindelförmigen Gegenstand, der bisweilen phosphoreszierte und weitaus größer und schneller war als ein Wal.

Ika Regular 16 pt, Deutsch

Los hechos relativos a estas apariciones, consignados en los diferentes libros de a bordo, coincidían con bastante exactitud en lo referente a la estructura del objeto o del ser en cuestión, a la excepcional velocidad de sus movimientos, a la sorprendente potencia de su locomoción y a la particular vitalidad de que parecía dotado. De tratarse de un cetáceo, superaba en volumen a todos cuantos especímenes de este género había clasificado la ciencia hasta entonces. Ni Cuvier, ni Lacepède, ni Dumeril ni Quatrefages hubieran admitido la existencia de tal monstruo, a menos de haberlo visto por sus propios ojos de sabios.

Ika Regular 12 pt, Español

À prendre la moyenne des observations faites à diverses reprises, — en rejetant les évaluations timides qui assignaient à cet objet une longueur de deux cents pieds, et en repoussant les opinions exagérées qui le disaient large d'un mille et long de trois, — on pouvait affirmer, cependant, que cet être phénoménal dépassait de beaucoup toutes les dimensions admises jusqu'à ce jour par les ichthyologistes, — s'il existait toutefois. Or, il existait, le fait en lui-même n'était plus niable, et, avec ce penchant qui pousse au merveilleux la cervelle humaine, on comprendra l'émotion produite dans le monde entier par cette surnaturelle apparition. Quant à la rejeter au rang des fables, il fallait y renoncer.

Ika Compact 9 pt, Français

Двадцать тысяч лье под водой

1866 год ознаменовался удивительным происшествием, которое, вероятно, еще многим памятно. Не говоря уже о том, что слухи, ходившие в связи с необъясни-мым явлением, о котором идет речь, волновали жителей приморских городов и континентов, они еще сеяли тревогу и среди моряков.

Купцы, судовладельцы, капитаны судов, шкиперы как в Европе, так и в Америке, моряки военного флота всех стран, даже правительства различных государств Старого и Нового Света были озабочены событием, не поддающимся объяснению. Дело в

том, что с некоторого времени многие корабли стали встречать в море какой-то длинный, фосфоресцирующий, веретенообразный предмет, далеко превосходивший кита как размерами, так и быстротой передвижения.

Οι αναφορές που είχαν καταγραφεί στα ημερολόγια διαφόρων πλοίων σχετικά μ' αυτή την παρουσία, συμφωνούσαν με αρκετή ακρίβεια στην εξωτερική περιγραφή του εν λόγω αντικειμένου ή όντος, στην απίθανη ταχύτητα των κινήσεών του, στην εκπληκτική μηχανική ισχύ του, στην ιδιότυπη ζωή με την οποία φαίνοταν προικισμένο. Αν ήταν κήτος, ξεπερνούσε σε όγκο όλα τα κήτη που ήταν ως τότε γνωστά στην επιστήμη. Ούτε ο Κυβιέ ούτε ο Λασεπέντ ούτε ο Ντυμεριλ ούτε ο Κατρφαζ θα παραδεχονταν την ύπαρξη ενός τέτοιου τέρατος – εκτός βέβαια αν το έβλεπαν με τα ίδια τους τα σοφά μάτια.

Πράγματι, στις 20 Ιουλίου 1866 το ατμόπλοιο ΚυΒαρνήτης Χίγκινσον της Ατμοπλοϊκής Εταιρείας Καλκούττας και Μπουρνάχ είχε συναντήσει αυτό τον κινούμενο όγκο πέντε μίλια ανατολικά από τις ακτές της Αυστραλίας. Ο πλοίαρχος Μπέικερ νόμισε στην αρχή ότι αντίκριζε έναν άγνωστο σκόπελο· ήταν μάλιστα έτοιμος να προσδιορίσει την ακριβή του θέση, όταν δυο πίδακες νερού εκτοξεύτηκαν σφυρίζοντας από το μυστηριωδες αντικείμενο στον αέρα, σε ύψος εκατόν πενήντα ποδιών.

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Upper & Lowercase

ÁĂÂÄÀĀĄÅÁÃÆǼĆĊČÇĈĊĐĎĐÉĔĚÊËÈĒĘǴĞĜĢĠĦĤÍĬÎÏİÌĪĮĴĴĶĹĽĿĻ·ŁĿŃŇÑŅŊÑÓŎÔÖÒŐŌØǾÕŒÞŔŘ
ŖŚŠŞŜŞẞƏŦŤŢŢÚŬÛÜÙŰŪŲŮŨŴŴŴŴXÝŶŸỲŹŽŻZ ăâäàāąåǻãæǽćċčçĉċðďďéĕěêëèēęəǵğĝ
ġħĥıíĭîïìījĩĵĵķĺľ·ŀĺłŀńňņŋñóŏôöòőōøǿõœþŕřŗśšşŝşßſtťţţúŭûüùűūyůũẃŵẅẁxýŷÿỳźžż

Cyrillic Uppercase & Lowercase

АБВГЃЃДЕЀЁЖЗИЙЍКЌЛМНОПРСТУЎФХЦЧШЩЏЬЪЫЉЊЅЄЭІЇЈЋЮЯЂѲѴҒҖӡҚҜҞҢҤҪҮҰҲ
ҶҸІЖӐӔӖӘӤӦӨҰӮ абвгѓѓдеѐёжзийѝкќлмнопрстуўфхцчшщџьъыљњѕєэіїјћюяђѳѵғҗӡқҝ
ҟҢҤҪҮҰҳҷҹіжӐӕӗәӥӧөӯӯ

Greek Uppercase & Lowercase

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩΆΈΉΊΌΎΏΪΫ αβγδεζηθικλμνξοπρςστυφχψωίϊΐύϋΰόώάέή

Small Caps

АAÁĂÂÄÀĀĄÅÁÃÆǼBCĆĊČÇĈĊDĐĎĐEÉĔĚÊËÈĒĘFGǴĞĜĢĠHĦĤIÍĬÎÏİÌĪĮĴĴKĶĶLĹĽĻ·ŁMNŃŇÑŅŊÑOÓŎÔÖÒŐŌ
ØǾÕŒPPŔŘŖSŚŠŞŜŞẞƏTŦŤŢŢUUÚŬÛÜÙŰŪŲŮŨVWŴŴŴŴXXYÝŶŸỲZŹŽŻZАБВГЃЃДЕЀЁЖЗИЙЍКЌЛМН
ОПРСТУЎФХЦЧШЩЏЬЪЫЉЊЅЄЭІЇЈЋЮЯЂѲѴҒҖӡҚҜҞҢҤҪҮҰҲҷҹіжӐӕӗәӥӧөӯӮАВГΔΕΖΗΘΙΚΛΜ
ΝΞΟΠΡΣΤΥΦΧΨΩΑΕΗΙΟΥΩΪΫ

Numerals & Currency Symbols

00123456789 00123456789 00123456789 00123456789 0123456789()+–= / 0123456789()+–= /
0123456789aeoən()+–= 0123456789abcdeèhlmoprstu()+–= ½¹⁄₂¹⁄₃²⁄₃¼³⁄₄¹⁄₅²⁄₅³⁄₅⁴⁄₅¹⁄₆⁵⁄₆¹⁄₇³⁄₈⁵⁄₈⁷⁄₈¹⁄₉¹⁄₁₀ ᵃᵒ
❶❷❸❹❺❻❼❽❾❿⓫⓬⓭⓮⓯⓰⓱⓲⓳⓴ ₿¢¤$€ƒ₴₭₥₦₱₨₹£₸₮¥

Punctuation, Mathematical Signs & Symbols, Arrows & Shapes

.,:;…!¡?¿·•*‼‽?¿#./\··₍₎()\{\}[]⁽⁾-–——−-‐_'‚"„"''«»‹›‴‷‶‵⟨⟩·;•‰≅/·.₌⁼⌃‾¯+−×÷=≠><≥≤±≈~¬∧∅∞∫ΩΔΠΣ√
∂µ%‰₊⁺⊘⊕⊖⊗⊜⊘ ↑↗→↘↓↙←↖↔↕ ⚓ ●○◆◇❖◊■□▲▶▼◀△▷▽◁▲▸▾◂ ☑☒✓ 🐕 🐖%₵‰@&
¶§©®℗™‰°'"'"ø¦¦†ℓ‡№℮⩔⩓●«»⩘∿↴🐕🐗⟨⌐⌐⟩ˢᵐ⌙⌐^★☆ HERRHEMKER™ 🔺🔻🔄🔽◀🔼▶🔼🔺

Ligatures

ffi ffl fft ff ft tt

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Upper & Lowercase

ÁÃÂÄÀĀĄÅÅÃÆǼĆČÇĈĊĐĎÐÉĚÊËĖÈĒĘĞĜĢĠĦÍÍĨĨÏİÌĪĮĬĴĶĹĽĻĿŁŃŇŅŊÑÓÖÔÖÒŐŌØǾÕŒÞŔŘŖŠŚŞŜŚßƏŤŦŢŢÚŬÛÜÙŰŪŲŮŨẂŴẄ
ẀẊÝŶŸỲŹŽŻⱫ áãâäàāąååãæǽćčçĉċðďéěêëėèēęəğĝģġħ̇ıíĩ̃ïı̇ìīįĭĵ̂ķĸĺľļŀłńňņŋñóöôöòőōøǿõœþŕřŗśšşŝşßſĺťŧţẗúŭûüùűūųůũẃ
ẅẁẋyýŷÿỳźžżⱬ

Cyrillic Uppercase & Lowercase

АБВГЃ́ГДЕЀЁЖЗИЙЍКЌЛМНОПРСТУЎФХЧЦШЩЏЬЪЫЈЉЊЅЄЭІЇ ЈЋЮЯЂЬ ӨVFЖӠҚ Ҟ Қ Ң НС У Ұ Х Ҷ ЧнІ ЖЙ Ӕ Ӗ ӘЙ Ӧ Ө Ӯ Ӱ
абвгѓ́гдеѐёжзийѝкќлмнопрстуўфхчцшщџьъыјљњѕєэіїјћюяђьөvfжӡқ ҟ қ ң нсу ұ х ҷ чнІ жй ӕ ӗ әй ӧ ө ӯ ӱ

Greek Uppercase & Lowercase

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩΆΈΉΊΌΎΏΪΫ αβγδεζηθικλμνξοπρςστυφχψωϊΐϋΰ ϋ ΰ ό ώ ά έ ή

Numerals & Currency Symbols

00123456789 00123456789 $_{0123456789}$ / $_{0123456789}$ / $_{0123456789}$ ^{0123456789} ½⅓⅔¼¾⅕⅖⅗⅘⅙⅚⅛⅜⅝⅞⅑⅒ ªº
❶❷❸❹❺❻❼❽❾❿⓫⓬⓭⓮⓯⓰⓱⓲⓳⓴ ₿¢¤$€ƒ₴₺₼₽₱₸£₸₮¥

Punctuation, Mathematical Signs & Symbols, Arrows & Shapes

.,:;…!¡?¿·•*‼?¿#./\..₍₎()\{\}[]⁰-‐—–‑--_‚„""''‘’«»‹›""""'()·;•‰≅/·‗ᵃ‗¯+−×÷=≠><≤≥±≈~¬∧∅∞∫Ω∆∏∑√µ∂%‰₊⁺↑↗→↘↓↙←↖↔↕
●○◆◇❖◗■□▲▶▼◀△▷▽◁▴▸▾◂☑☒✓☙☙ᵃ⁄ᵃ@&¶§©®℗™‰°'"ø¦¦†₤‡№℮☙●«»☙‰u☙☙● ‹ ⌐ ⌐ › ˢᴹ ⌐ ∟ ^
▨ HERRHEMKER™ ☙ ▲ ☰ ⊕ Ø⊕⊖⊗⊜⊘ ★☆

Ligatures

ffi ffl fft ff ft tt

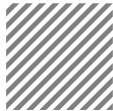Stylistic Set 1 #SS01 — Alternative Q, a (double story), g (double story), u (with spurs)
Q a á ă â ä à ā q å ắ ã g ǵ ğ ĝ ǵ ġ u ú ŭ û ü ù ű ū ų ů ũ q ª ₐ a u a ă ⁰⁄ₒ ⁰⁄ₛ @ ⁵⁄ᵤ included

Quang   Quang

Stylistic Set 2 #SS02 — Ornaments
▨ HERRHEMKER™ 🐕 ▲ ☰ ① included

/// ▨

Stylistic Set 3 #SS03 — Circled symbols
/ + − × = ✓ ⌄ ‹ ⌐ ⌜ › ⌟ ⌞ ^ included (Ika)
/ + − × = ✓ included (Ika Compact)

Exit ⌐ Exit ↗

Stylistic Set 4 #SS04 — Six pointed stars
*ˈ included

* ˈ   ✶ ✩

All alternative glyphs are also available via the Access All Alternates #AALT and Stylistic Alternates #SALT features

Contextual Alternates #CALT
ß → ß (Ika Compact only)

SPAß   SPAß

Small Capitals #SMCP (Ika only)

Phone   PHONE

Small Capitals From Capitals #C2SC (Ika only)

Qmax   Qmax

VARIATION: #SMCP + #C2SC (Ika only)

COVID   COVID

Standard Ligatures #LIGA
ffi ffl fft ff ft tt included

Liftoff   Liftoff

Case-Sensitive Forms #CASE

¡ ¿ · • ¿ / \ ( ) { } [ ] - – — – — - - « » ‹ › ( ) · @ | included (Ika)
¡ ¿ · • / \ ( ) { } [ ] - – — – — - - « » ‹ › ( ) · @ | included (Ika Compact)

(h-o)   (H-O)

Lining Figures (default) #LNUM, Oldstyle Figures #ONUM (Ika only)

1694   1694

Proportional Figures (default) #PNUM, Tabular Figures #TNUM

3170   3170

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

4/852 $^4/_{852}$

Ordinals #ORDN

6a 2o   6ª 2º

Scientific Inferiors #SINF

CO2 CO_2

Superscript #SUPS, Subscript #SUBS

m3 M6 m^3 M_6

Localized Forms #LOCL

L·L l·l → ĿL ŀl (Catalan), ÍJ íj → ÍJ íj (Dutch) and Ş ţ ş ţ → Ș Ț ş ţ (Romanian) included

míjn   míjn

Slashed Zero #ZERO

MO0   MO0

Supported Languages

All of Fontwerk's typefaces support all Latin-based European languages such as English, French, Spanish, German, Czech, Polish and Turkish. Some families also support African Latin, Arabic, Hebrew, Thai, Greek or Cyrillic (e.g. Russian, Bulgarian, Ukrainian). If you need further languages or script systems (e.g. Devanagari, Chinese, Japanese, Korean), we can make custom fonts for you.

▼ **Latin**

Afrikaans
Albanian
Asu
Basque
Bemba
Bena
Breton
Catalan
Cornish
Croatian
Czech
Danish
Dutch
Embu
English
Esperanto
Estonian
Faroese
Filipino
Finnish
French
Friulian
Galician

Ganda
German
Gusii
Hungarian
Icelandic
Inari Sami
Indonesian
Irish
Italian
Jola-Fonyi
Kabuverdianu
Kalenjin
Kamba
Kikuyu
Kinyarwanda
Latvian
Lithuanian
Lower Sorbian
Luo
Luxembourgish
Luyia
Machame
Makhuwa-Meetto
Makonde
Malagasy

Maltese
Manx
Meru
Morisyen
North Ndebele
Northern Sami
Norwegian Bokmål
Norwegian Nynorsk
Nyankole
Oromo
Polish
Portuguese
Quechua
Romanian
Romansh
Rombo
Rundi
Rwa
Samburu
Sango
Sangu
Sanskrit
Sena
Serbian
Shambala

Shona
Slovak
Slovenian
Soga
Somali
Spanish
Swahili
Swedish
Swiss German
Taita
Teso
Turkish
Upper Sorbian
Uzbek
Vietnamese
Volapük
Vunjo
Walser
Welsh

▼ **Cyrillic**

Azerbaijani
Belarussian
Bosnian

Bulgarian
Chechen
Macedonian
Ossetic
Russian
Serbian
Ukrainian
Uzbek

▼ **Greek**

Greek

If the content is more important than the form, then a reserved design is required. If a brand wants to exude clarity, simplicity or transparency, then this promise should be made with a typeface that embodies these properties itself.

Ika is such a typeface. Its appearance is drawn in equal parts from humanistic, constructed and geometric influences. Its clear, open and balanced forms, the distinguishable characters according to DIN 1450 "Lettering – Legibility" and a perfectly balanced gray value also make this sans serif one of the most legible fonts in the Fontwerk library. It is the first choice for campaigns where a *Frutiger* may seem too soft or a *Myriad* or *Corbel* may seem too ordinary. As a modern alternative, it is as elegant as *Frutiger* (but has more of its own character), as simple as *DIN* (but appears more balanced) and as striking as *Gotham* (but runs more economically).

The character traits described also explain the typeface's surprisingly short name: "Ika" is an Esperanto term and derives its meaning from the words: solid, transparent, modern and elegant. Should anyone be reminded of the mythological figure Icarus, they would be wrong, because in contrast to the myth, the design does not fly too high or too low.

Ika's designer Jörg Hemker has already struck a chord with designers with his Font-Fonts, *FF Sero, FF Nort* and *FF Zwo,* not least because of the timelessness of these beautiful typefaces, all four of them defy and buck any trend in order to ensure their longevity. Ika is also a timeless family and, like its predecessors, leaves nothing to be desired in terms of its size. All nine weights from Thin to Ultra are equipped with the appropriate Italics and in addition to the extended Latin language support, the typeface also has Greek and Cyrillic alphabets. Speaking of languages, it is in fact Hemker's largest family to date, covering 107 languages. Complex branding projects also benefit from a good number of extra characters, four different figure sets (with lining figures as default) and all the relevant OpenType features. Ika is an ideal candidate for use in logos, branding, corporate design, posters, billboards as well as for wayfinding systems and texts, especially in small sizes.

In addition to the main Ika family, Jörg Hemker also drew a **Compact** version that is perfect for when the typeface has to leave its ideal altitude and climb a little bit higher for display purposes.

Ika Compact flies a little higher than its normal counterpart, which strives for optimal flight altitude.

While its sister consistently subordinates itself to the content of a text, the compact variant pushes more to the fore, but without losing the characteristic humanistic, constructed and geometric elements of its sibling. Ika's extensive language support (expanded Latin range with Greek and Cyrillic alphabets) is still there, as well as its clarity, balance and timelessness.

The similarities end with the glyphs and their contrast. They are significantly narrower and the contrast is less. The x-height is lower, the ascenders and descenders are shorter and the terminals are vertical. All of this results in an extreme compactness and a somewhat more decorative and striking character, but also a little more static character. What is actually intended for tight headlines works also well in small texts as well as in interface design, especially in call-to-action buttons and UI menus and the three widths are perfectly suited to such usage.

Stylistically, Ika Compact moves in the direction of tightly running American grotesque fonts with a rational form principle such as Alternate Gothic or Trade Gothic. Thanks to its open forms and the distinguishable characters based on DIN 1450, it is more elegant, accessible and clearly legible. Although she sees herself primarily as a family member of the Ika family, Ika Compact also plays out its strengths as a display font independently of her sister.

Designer Jörg Hemker

Jörg Hemker is a seasoned expert when it comes to knowing exactly what European companies need in terms of typefaces and branding.

Over the years, he has gained vast experience and has designed comprehensive font systems and logotypes for brands such as Bosch, Blaupunkt, Harry, dm, Metabo and Jette Joop. He also developed communications and branding solutions for Deutsche Telekom, ARD, rbb, Rheinische Post, Fresenius SE, Mainova, Mercedes-Benz, Allianz, Commerzbank, State Government of North Rhine-Westphalia, Würth, Alperia, REWE, Jil Sander … the list goes on, but we'll stop here due to lack of space ;)

A commonality across all of Jörg's typefaces is that they don't ride the latest wave or comply with the newest trend, they are quite simply timeless. Five of his typefaces, FF Zwo (2002), FFZwo Correspondence (2002), FF Sero (2011), FF Nort (2017) and FF Nort Headline (2020) all appeared in the renowned FontFont library.

He has won pretty much every communication and font design award and accolade out there: DDC, reddot, iF, German Design Award, Communication Arts, ADC New York, amongst many others. Jörg's motto: *Never compete, never compare* (Karl Lagerfeld). We are over the moon that he has found a new home with Fontwerk.

⊚ Hamburg, Germany

⊕ herrhemker.de
◉ instagram.com/joerghemker

File Formats, Trial Fonts & Licensing

FILE FORMATS — All our typefaces are provided in static .woff2 (OpenType fonts for the use on the web) and .otf (OpenType fonts with PostScript outlines; used for everything else) formats as well as variable fonts. Just purchase the most complete package and the variable fonts are included. For web applications, they are supplied in .woff2, for all others in .ttf format (OpenType fonts with TrueType outlines).

TRIAL — The *Trial Fonts* contain all actual characters and features, except for currency symbols. The license allows unlimited and free use during the test phase. Both desktop and webfonts are included, so that you can design mockups, websites and apps etc. and then present them to the client (or to yourself) without having to commit to the purchase. Only when it is clear that the font fits and the actual projects go live or are produced, will you have to purchase the full version. This can then be licensed directly in the name of the client.

LICENSING — We strive to offer the simplest and fairest font license model in the industry. You pay once within the agreed license framework and the license is valid perpetually.

BASE Our Base License covers the most common use cases: Desktop (1User), Web (10,000 pageviews per month) and Social Media (10,000 followers).

Desktop (Print)		Web		Social Media
You can install the fonts on all your devices for use in programs such as *Adobe Creative Suite, Figma* or *MS Office* and use them to create digital and print documents/publications or projects to be printed. Each person will need one license.	+	You can host the fonts on web servers to use them via CSS in websites, dynamic web ads, or email marketing. The number of pageviews applies monthly to the maximum total pageviews of all your web projects.	+	You can publish images or text posts on your social media channels. Your largest channel determines the number of followers to license. If you want to post videos that show the fonts, an additional *Audio-Visual License* will be required.

EXTENDED You can add additional users/license volumes and other types of use.

Audio-Visual	App	Logo
You can use the fonts in streaming, cinema, TV and similar audio-visual productions/formats and/or video posts on social media channels such as *YouTube, Instagram* or *TikTok*. For social media it is based on the number of views, for all other productions it is based on the number of expected viewers.	You can embed the fonts in mobile or native apps for different platforms or operating systems. The license is based on the sum of all expected downloads or installations of all relevant app projects.	You can use the typeface as part of the recognizable means of individualization of a (natural or legal) entity, product, or service. The license is determined per logo based on the size of the company, which is based on the number of (permanent and freelance) employees of the Licensee. .

ENTERPRISE For larger or unlimited license volumes and all other scenarios that are not covered by one of these licenses (e.g. passing on to third parties, embedding in hardware) an individual agreement is required and we will be happy to provide a quote for this.

Please check fontwerk.com/licensing or our FAQ page for further information.

Address
Fontwerk GmbH
Prenzlauer Allee 186
10405 Berlin,
Germany

Website
fontwerk.com

Email
hello@fontwerk.com
We work on Central
European time, and
will respond as soon
as we can.

Social Media
Instagram, Twitter,
LinkedIn: @fontwerk

Ika Bold 10 pt, Regular 10 pt,
Black Italic 17 pt, Light 14.2 pt,
Medium Italic 14.2 pt

We are a Berlin-based font boutique that crafts innovative typefaces full of character. We focus on the highest creative and technical standards – for strong brands, convincing products and inspiring designs.

Founder Ivo Gabrowitsch heads up an international network of experienced design and technology experts. Working together, we approach any typeface project professionally and reliably, whilst always ensuring we are agile and open to experimentation.

In a digital world, fonts and typography are the most powerful elements in branding. The ever-changing and fast-moving pace of the digital space means that color and imagery have lost their uniqueness. And, individual forms can get completely lost in the confines of the rigid corset of social media. Typefaces with a strong and distinct character convey brand values in any environment subtly, continuously and effectively.

There are two variants of typefaces: retail fonts that are ready-to-use and can be downloaded immediately and custom fonts that are designed on request. There is now a huge variety of retail fonts and they remain the first choice for most projects. Yet tracking down these high-quality retail fonts and seeing through the thicket of licenses remains a challenge.

This is where we step in with our award-winning library. We already make the promise with our own name: which contains "craftsmanship", "work of art" and Werk as a commitment to providing the precision of German engineering. We offer licenses that are simple, fair and future-proof. Once licensed, our retail fonts are no different from an exclusive custom solution – except for the lower price.

Sometimes, a project or brand may require something a little more special. We love working closely with brands and agencies to find an efficient and impactful custom solution. We are passionate about immersing ourselves in such projects to help create a strong and distinct design that leaves a lasting impression.

Pairing Suggestions (Ika)

Rag

Rag

Rag

McQueen
Loris Olivier, Noheul Lee,
Katja Schimmel, Olli Meier

Nikolai
Franziska Weitgruber

Romaine
Aad van Dommelen

Pairing Suggestions (Ika Compact)

Rag

Rag

Rag

Pangea Text
Christoph Koeberlin

Turbine
Felix Braden

McQueen Grotesk
Loris Olivier, Noheul Lee,
Katja Schimmel, Olli Meier

Download Free Trial Fonts on Fontwerk.com