



# Seravek

## Introduction

Seravek is a linear sans serif designed for identity, editorial and information design. Five weights spanning Bold to Extra Light with italics and small caps allow for a range of applications both typographic and utilitarian in nature.

## Designer

Eric Olson

## Weights

Seravek features five weights of roman, small caps, italic and italic small caps.

**AaBbCcDdEe AABbCcDdEe AaBbCcDdEe AABbCcDdEe**

**AaBbCcDdEe AABbCcDdEe AaBbCcDdEe AABbCcDdEe**

**AaBbCcDdEe AABbCcDdEe AaBbCcDdEe AABbCcDdEe**

**AaBbCcDdEe AABbCcDdEe AaBbCcDdEe AABbCcDdEe**

**AaBbCcDdEe AABbCcDdEe AaBbCcDdEe AABbCcDdEe**

## OpenType

Cross platform OpenType (CFF)

Small Capitals (SMCP & C2SC)  
Case Sensitive Forms (CASE)  
Ligatures (LIGA)  
Lining Figures (DFLT)  
Tabular Lining Figures (TNUM)  
Oldstyle Figures (ONUM)  
Tabular Oldstyle (ONUM TNUM)  
Superscript & Superior (SUPS)

Subscript & Inferior (SUBS)  
Ordinals (ORDN)  
Numerator (NUMR)  
Denominators (DNOM)  
Arbitrary Fractions (FRAC)  
Stylistic Alternates (SALT)  
Stylistic Sets (SSXX)  
Ornaments (ORNMENT)

Often the wonder cabinet implies solitude is taken

ARCHITECTURAL CANTILEVERS

*Flexing over aged rivers while film cameras record*

**CARL GRAFFUNDER**

Has silently vanished from MPLS architectural memory

Vermont Counterpoint

Pitch control level  $25.62/23.5$  Octave offhand ► *timely*

***Relayed 732 Swivel***

They're swimming R.S.C. § 15124 but, *pay no mind*

ELIZABETH CLOSE

*Secessionist Vienna is but a memory on this late day*

**Antonin Raymond**

Please see the Morinosuke Kawasaki residence of Tokyo

CSA RALPH RAPSON

***On this late day, still practicing, and here's to you***

100 POINT

R2G Ahp gy

16 & 32 POINT

A short two stops outside of London you will find us temporarily

Assuming solitude can be implied

*Was only a short two weeks ago that 26.734 characters were then*

TO CONSIDER & NOW RELUCTANT

Possibly and often <sup>7898(456.90)/5236,02656</sup> received with some reserve

*Quintessentially & Often Grandiose*

Sure enough 1974 was elastic and little obligated to further issue

32 SINCE BEHIND THE SCENES NO

I find myself reading with real viewpoints but can't leave with you

*Sounds Like* Land Speed Record 6

*None of the issues raised seem, how should we say, surprising now*

MAJOR SHIFT IN SUMMER GUIDES

Same kind of thing. Tabular figures often 014.025 wider and nice

100 POINT

E G & É b ß w

16 & 32 POINT

*Convergence when two moments join and ideas collide to produce*

THE SMALL CAPITALS ARE WIDER

*Permission given me 7 years ago have allowed such pictures to be*

Journal Images & Opportunities

Timing and placement help but the foundation setup requires

ITALIC AND SMALLER FOR HEADS

You will find above <sup>some letters</sup> and below <sub>more letters</sub> for covering

*One Experienced Theremin Player*

Tremble, shake and quiver but common advice is to never touch

MOVEMENT IS ESSENTIAL ALPHA

*Paper tigers and plaster damage claim little else & often duty no*

Line Up 1345 Tabular Is But One

Step threatens to fix increase but soften other automatic cell

100 POINT

SQ2&ghj

16 & 32 POINT

Revealing support for *Life and Shape* Richard left a document

**Detailing Scores Of Operations**

*New cachet has been given to the movement following a surge*

**368 STRATHMORE APARTMENTS**

Limited collection of materials, all non-paper, so endurance

*Schindler Kings Road Residence*

Materials of rugged honesty, even today, look unexpectedly new

**AGENCY HAS DECIDED RELEASE**

Tied specific <sup>25465</sup>/<sub>8976</sub> various agency replied to director never

**Redwood 12673 Glass Materials**

*Likely subject was not covered due to prejudice of Phillip Johnson*

**LARGER TEXTURAL NARRATIVE**

Was a self financed millionaire. Famed glass box is pure bunk

100 POINT

D5ÜGkitv

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16 & 32 POINT

They tell of far flung little remembered distant green lands

**Water Everywhere All The Time**

*Final passage «major amendments» likely bend the systems*

***Request Looks Just Like The Sun***

Cause = Time is my suggestion or I should say, my suggestion

**SILENT OPERATOR IS GETTING**

Sizes between book and poster (14–100) need more attention

**Portfolio Of Network Surprise**

Characteristic not only of pens, but of computer curves too

***LIVE ALIVE AND LOOKING OUT***

*Arrived this time determined to allow some of the thing those*

***Pitter Patter 23 Goes My Heart***

Hallo 🐉 the letter this → actor action 🦇 gloves narrowed ►

100 POINT

U 8 ç Æ Á þ Ÿ

16 & 32 POINT

Relationships between municipalities will gather donations

**Module And Collective Factual**

*Wall to wall, it's around 16 ft. inside so glazing on both sides*

***Foundation Individual Political***

Council has issued a letter of conclusion {often} variability

**BEIJING DISTRICT AVERAGING**

*Dorian's interview and health department scattered thunder*

**Robert Zimmerman Of Hibbing**

The Mesabi Iron Range is the territory, best bring a sweater

**PERCUSSION COUNTRY F35F78**

*That kind of move isn't expected but Alito is a true monster*

***Chronicle Justice 231 Questions***

Outcome → Same Way ← Setting the stage modestly here

# Text Settings

Shown below in 9 and 11 point

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## 9/12 PT. EXTRA LIGHT ROMAN & ITALIC

THE TYPOGRAPHIC ENVIRONMENT of tables, text, signage and likely much else that lies between a proper book and display sized poster might vaguely be described as information typography. To be sure, this designation requires one to get comfortable with *ambiguity* and accept some wiggle room. What about *smaller* posters? Is one sentence text? You get the idea, but whatever the case, this area of design is one that needs some grace, comfortability and ease. Can we be *exact and informal* at the same time? Hopefully. It's with this spirit that Seravek offers it's services for your consideration. The special

## 11/15 PT. EXTRA LIGHT ROMAN & ITALIC

IT SEEMS THAT CERTAIN personalities have to, after some years of reflection, go back for revenge to set things straight. The first release is a best effort, one made after much consideration and sweat, but one that is, if we are to be honest, flawed and best left alone. Alone from revision, but I should add, active as a reminder of warts, shortcomings, cockups and general malfeasance. It's only later after having *made peace* with that flawed offering that the type designer can clear the desk, swallow much coffee and even better - ones pride - and get on with the days work. On the good days it will come quickly. You will pass by with ease like you're the only one on the streets of a splendid Sunday morning, but like a Sunday, those good days happen rarely. *This is real labor*, but with it, comes real satisfaction. So with that grand build up, again another one leaves the desk for new shores. So, here's to steady winds, good conversation and

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## 9/12 PT. REGULAR ROMAN & ITALIC

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## 9/12 PT. BOLD ROMAN & ITALIC

THE TYPOGRAPHIC ENVIRONMENT of tables, text, signage and likely much else that lies between a proper book and display sized poster might loosely be described as information typography. Yes, to be sure, this designation requires one to get comfortable with *ambiguity* and accept some wiggle room. What about *smaller posters*? Is one sentence text? You get the idea, but whatever the case, this area of design is one that needs some grace, comfortability and ease. Can we be *exact and informal* at the same time? Hopefully. It's with this spirit that

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## Seravek OpenType Roman Character Set

### Lowercase

a b c d e f g g h i j k l m n o p q r s t u v w x y z  
á â ã ä å æ à ā Ḃ Ḅ Ḥ Ḭ Ċ ċ Ď đ é ê ë ē è ē ħ ĩ ĵ Ķ Ĺ Ļ Ł ł Ń ń ň ņ Ő ő Œ œ Õ õ Ø ø Ŕ ř Š š Ś ś ß Ꝥ ꝥ Ú ú Ü ü Ů ů Ű ű Ų ų Ŵ ŵ ŷ Ź ź Ż ż Ž ž Đ đ Þ þ

## Small Caps

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  
 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 ß à á â ã  
 ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

**Caps**

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  
 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 ß à á â ã  
 ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

## Ligatures

fb ffb ff fh ffh fi ffi fj ffj fk ffk fl ffl

## Numerals

## Proportional and Tabular with related symbols

0123456789 0123456789 0123456789  
0123456789 0123456789 0123456789  
\$£€€¢¥¥ƒ#%‰%‰%‰‰  
<><=>±±±±±±±±±±÷÷--

## Fractions

Prebuilt

 $\frac{1}{2} \quad \frac{1}{4} \quad \frac{3}{4} \quad \frac{1}{3} \quad \frac{2}{3} \quad \frac{1}{8} \quad \frac{3}{8} \quad \frac{5}{8} \quad \frac{7}{8}$ 

**Numerator/Denominator**

For arbitrary fractions

0123456789(,.-) / 0123456789(,.-)

### Superscript/Subscript

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

## Punctuation

& & € £ ! ! ¡ ¨ ¿ ? ç ? é @ @ ® © Ð ¶ § † ‡ ™ ™  
| | ‚ “ ” ^ ~ ∞ ∂ ∫ √ ◇ Δ Ω μ π Σ Π Θ ϰ Ν ° ± ° °  
( ) ( ) { } { } [ ] [ ] [ ] / \ / \ \* \* • • - - - - -  
‘ ’ ‘ ’ „ „ « » « » « » < > < > ; : , , . .

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## Ornaments

Arrows for Cap, Small Cap  
and Lowercase height

← → ↖ ↗ ↘ ↙ ↑ ↓ ↩ → ↖ ↗ ↘ ↙ ↑ ↓ ↩ ← → ↖ ↗ ↘ ↙ ↑ ↓ ↩ → ↖ ↗ ↘ ↙ ↑ ↓ ↩  
 ↖ ↗ ↘ ↙ ↑ ↓ ↩ ← → ↖ ↗ ↘ ↙ ↑ ↓ ↩ → ↖ ↗ ↘ ↙ ↑ ↓ ↩ ← → ↖ ↗ ↘ ↙ ↑ ↓ ↩  
 ↑ ↓ ↩ ← → ◀ ▶ ▲ ▼ ◀ ▶ ▲ ▼ ◀ ▶ ▲ ▼ 🐾 ☠ ☠ 📄 📄

### Lowercase

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