Seravek

From the Process Type Foundry

Designer Eric Olson

Format Cross Platform OpenType

▼ Styles & Weights 5 weights Roman and 5 weights Italic

AaBbCcDdEeFfGgHhIiJjKkLmMm  NnOoPpQqRrSsTtUuVvWwXxYyXx
AaBbCcDdEeFfGgHhIiJjKkLmMm  NnOoPpQqRrSsTtUuVvWwXxYyX
AaBbCcDdEeFfGgHhIiJjKkLmMm  NnOoPpQqRrSsTtUuVvWwXxY
AaBbCcDdEeFfGgHhIiJjKkLmMm  NnOoPpQqRrSsTtUuVvWwX
AaBbCcDdEeFfGgHhIiJjKkLmMm  NnOoPpQqRrSsTtUuVvWw

▼ Seravek

Complete Family $375 – All weights
Pack 1 $199 – Light & Medium weights
Pack 2 $199 – Regular & Bold weights
Singles $75 – Single weights

▼ Seravek Basic (without features)

Basic Family $225 – All weights
Pack 1 $99 – Light & Medium weights
Pack 2 $99 – Regular & Bold weights
Singles $39 – Single weights
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 $\triangleright$ 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
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 $7898(456.90)/5236,02656$ 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
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 some letters and below more letters 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
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 25465/8976 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.
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 ▶
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

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 its services for your consideration.

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
Text Settings
Shown below in 9 and 11 point

9/12 PT. REGULAR  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 its services for

9/12 PT. MEDIUM  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

11/15 PT. REGULAR  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

11/15 PT. MEDIUM  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
Text Settings
Shown below in 9 and 11 point

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

9/12 PT. EXTRA LIGHT & MEDIUM MIX
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 its services for your

11/15 PT. BOLD 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 street 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

9/12 PT. LIGHT & MEDIUM MIX
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. 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 Seravek

9/12 PT. REGULAR & BOLD MIX
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 street
Seravek OpenType Features

• Seravek Basic

fbffbfffhffhfiffi fjjjjkkkkfjflfli
LIGATURES

Pre Built 1/3 2/3 1/8 3/8 5/8 7/8
FRACTIONS (PRE-BUILT)

Seravek

FOR SETTING SMALL CAPS
SMALL CAPS

0123456789 for tables
OLD STYLE TABULAR NUMERALS

SETTING ALL SMALL CAPS
ALL SMALL CAPS

0123456789 FOR TABLES
SMALL CAP TABULAR NUMERALS

TO CAP («@HiR»)/H*I¿E/]
CASE SENSITIVE GLYPHS

Alt & & g Alt & & Alt & &
STYLISTIC ALTERNATES

fbffbfffhffhfiffi fjjjjkkkkfjflfli
LIGATURES

0123456789 SET TO CAPS
LINING NUMERALS

↓→▲HB ↑→▲RE ↑→▲ni
ARROWS (FOUND AS ORNAMENTS — ROMAN ONLY)

Gu(1.2xa+56=67,9gx) Section³a
SUPERSCRIPT & SUPERIORS

0123456789 setting text
OLD STYLE NUMERALS

H₂O Conve (362a+2 and 67,8g)
SUBSCRIPT & INFERIORS

0123456789 SMALL CAPS
SMALL CAP NUMERALS

Alphabetic Ord 1st 2nd 3rd
ORDINALS

0123456789 FOR TABLES
TABULAR LINING NUMERALS

Arb 26.52/6985 or instea 7/8 3/4
FRACTIONS (ARBITRARY AND PRE-BUILT)
Seravek Specifications

### Language Coverage

*The Seravek Extended Latin Character set supports:*

Afrikaans, Albanian, Basque, Bokmål, Bosnian, Breton, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Frisian, Friulian, Gaelic (Manx), Gaelic (Scottish), Gagauz (Latin), Galician, German, Hawaiian, Hungarian, Icelandic, Indonesian, Irish, Irish Gaelic, Italian, Karelian, Ladin, Latvian, Lithuanian, Luxemburgish, Maltese, Moldavian (Latin), Norwegian, Polish, Portuguese, Rhaeto-Romanic, Romanian, Sami, Serbian (Latin), Slovak, Slovenian, Sorbian, Spanish, Swahili, Swedish, Turkish and Welsh.

### Supported Encodings

*Seravek OpenType fonts are Unicode encoded and support:*

- Western European (1252 Latin 1), Eastern European (1250 Latin 2),
- Baltic (1257) and Turkish (1254)

### Characters

979 characters per weight roman and 900 characters per weight italic

### Weights

ExtraLight, Light, Regular, Medium and Bold with italics for each

### Font Files

10 OpenType (.otf) font files in complete family

### Original Release

July 2007

### Available

www.processtypefoundry.com