



TYPE CO



COVIK SANS
FIVE WEIGHTS, ROMAN AND ITALIC
DESIGNED BY JAMES EDMONDSON IN 2018



TYPE CO

Endurtekiö

BLACK

Confusedly

BLACK

Richardson

BOLD

Onmogelijk

BOLD

Neutralism

SEMIBOLD

Cocaïnisme

SEMIBOLD

Far-Sought

MEDIUM

Avouchable

MEDIUM

Obrzydliwe

REGULAR

Ectropiums

REGULAR

ABORTIVUS

BLACK

AUTOMÓVIL

BLACK

HYDRATION

BOLD

COMPLIANT

LIGHTLITIC

RHAPSODIC

SEMIBOLD

WYBIERASZ

SEMIBOLD

HAVOCKING

MEDIUM

SCAMBLING

MEDIUM

RHOTACISM

REGULAR

NEPHRALGY

REGULAR



TYPE CO

Dear Reader,
If you are truly curious about seeing Covik Sans in use, just head on over to **<http://ohnotype.co>** because it is used everywhere. Additionally, at the time of this writing, Covik Sans is used extensively on **<http://goodhertz.co>**. If you're still curious about whether or not you should fork over your hard-earned doll hairs for digital drawings, feel free to peruse this PDF. I cannot say whether or not you'll discover any answers, but remember this: life is a game, and the one with the most typefaces, wins. **Thanks for reading.**

—JAMES EDMONDSON, AUGUST 2018



TYPE CO

»(H—a)[R·v]{C}« → »(H—A)[R·V]{C}«

CASE SENSITIVE PUNCTUATION

1 29754/56012 → 1 ²⁹⁷⁵⁴/₅₆₀₁₂

FRACTIONS

(805) 704-3326 → (805) 704-3326

NON-LINING FIGURES

\$71,932.00 → \$71,932.00

PROPORTIONAL AND TABULAR FIGURES

1234567890 → 1234567890 → 1234567890

SUPER/ SUBSCRIPTS

{illiterate} → {ILLITERATE}

SMALL CAPS

COVIK SANS SPECIMEN

OHNOTYPE.CO

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TYPE CO

COVIK SANS STARTED AS COVIK, MY GRADUATION project in *TypeMedia*, a one year bootcamp for type design in The Netherlands. I was hellbent on stretching my comfort zone. I wanted to create a serif for text that would be sober compared to my explorations in expressive display type and lettering. My instructor *Paul van der Laan* suggested I begin there, and move to companion display styles later. In classic student fashion, I floundered, pivoted, and restarted in an effort to create something interesting and original. I was very influenced by previous graduates of the program like *Ondrej Job* and *Maria Doureil* who managed to create unique and beautiful forms that were dazzling to read.

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REGULAR 16 POINT

REGULAR 7 POINT

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REGULAR 8 POINT

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TYPE CO

MY STARTING PLACE OF A PRETTY LOUSY TEXT face was boring me to death. I am not sure why, but at some point during my studies I became fond of using *Nas'* wikipedia text for proofing. Sometimes I need to edit those texts to get it working with the limited character sets of beta fonts. I realized a similar treatment to the negative space could be applied to anything, whether it was display or text, and without too much effort, the paragraphs began *sparkling*. At the final critique, our beloved stone-carving teacher *Françoise Berserek* responded to my project. In a typically Dutch tone, she said, "This is nice, but maybe one day you'll draw a *real* text face." I lowered my head, closed my eyes, and mumbled

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MEDIUM 8 POINT

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TYPE CO

IN SIXTH GRADE, RICKY ODBERT WAS THE BEST skateboarder I knew. He had sick style, amazing technical skill, but also went big. I vividly remember massive backside grabs off home made skateramps alongside his parents' garage. He was fearless in the way little kid skateboarders can be—risk of injury and gravity didn't register on his list of concerns. Years later Ricky focussed his boundless energy into fine dining. After working in some of the best restaurants in Napa and San Francisco, he packed his bags, and opened an experimental test kitchen in the same garage he grew up skating next to. Still fearless, he indulges six eaters at a time in a dozen courses and as many opportunities to think they'll never

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SEMIBOLD 7 POINT

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SEMIBOLD 8 POINT

SEMIBOLD 8 POINT



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BOLD 8 POINT

BOLD 8 POINT



TYPE CO

THE PLAN WAS ALWAYS TO CREATE A FULL FAMILY for a range of real life typesetting, so when most of the decisions in the roman had been made, I started broadening the designspace. First the bold presented it own set of challenges, particularly with the lowercase a. Don't worry, the second option was never seriously considered, but sometimes I have to draw those things to make sure I'm not leaving anything viable on the table. It's so ugly. Did I even draw that thing? Did someone sneak onto my computer? For the italics, I decided on a very slight angle of just five degrees. My opinion on italic angles is extremely controversial, and gets me hot water at boring parties. I think a very slight slant is fine, because so many

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BLACK 16 POINT

BLACK 7 POINT

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BLACK 8 POINT

BLACK 8 POINT



TYPE CO

Formidable

BLACK

Incubatory

BOLD

Neutralism

SEMIBOLD

Urn-Shaped

MEDIUM

Tanzfläche

REGULAR

COVIK SANS MONO SPECIMEN

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TYPE CO

Blacksmith

BLACK ITALIC

Corpulency

BOLD ITALIC

Monticules

SEMIBOLD ITALIC

Rubricated

MEDIUM ITALIC

Ultrasound

REGULAR ITALIC

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TYPE CO

»(H—a)[R·v]{C}« → »(H—A)[R·V]{C}«

CASE SENSITIVE PUNCTUATION

1 29754/56012 → 1 ²⁹⁷⁵⁴/₅₆₀₁₂

FRACTIONS

“Wombat!” → “Wombat!”

MONOSPACE ALTERNATES (SS01 OR TURN ON “STYLISTIC ALTERNATES”)

(805) 704-3326 → (805) 704-3326

NON-LINING FIGURES

1234567890 → 1234567890 → 1234567890

SUPER/ SUBSCRIPTS

20 ²⁰/₁₀₁ → 20 ²⁰/₁₀₁

DOTTED ZERO

COVIK SANS MONO SPECIMEN

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TYPE CO

GO [PLACIDLY] AMID THE “NOISE” AND THE HASTE, AND @REMEMBER WHAT #PEACE THERE MAY BE IN 1957–2013. AS FAR AS POSSIBLE, WITHOUT ½SURRENDER, BE ON

REGULAR 15 POINT

Go [placidly] amid the “noise” and the haste, and @remember what #peace there may be in 1957–2013. As far as possible, without ½surrender, be on ‘good’ terms with (all) persons. † Speak your <truth> quietly and clearly; and listen to others—even to the dull and the ig-norant; they too have their story. → Avoid loud and aggressive persons (95%); they = vexatious to the @spirit. ¶ If you compare/contrast yourself with The Others@, you may become vain | bitter, for always there will be greater* & lesser persons than yourself! §4 Enjoy your achievements as well as

REGULAR 10 POINT

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REGULAR 8 POINT

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MEDIUM 8 POINT—MONOSPACE



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