

When the only thing that can save
your campaign is... *choosing the right font.*

VERBATIM

PG PARENTAL GUIDANCE

A PGFONTS RELEASE OF A PAULO GOODE PRODUCTION
IN ASSOCIATION WITH VERBATIM FILMS: SANJEET SERIF "VERBATIM"
EDITED, PRODUCED AND DIRECTED BY PAULO GOODE

Verbatim Type Family
Specification and Examples

www.verbatim-font.com

About Verbatim

RECOGNITION | INSPIRATION | IMPLEMENTATION

CINEMATIC

RECOGNITION

In my formative years, the very first typeface I began to recognise was the one that always seemed to be associated with the most fantastical and futuristic science fiction TV shows and movies of the 1970s.

By association with the coolest shows, naturally made it the coolest typeface. This shows how a typeface can “get under your skin” and influence you. Again, by association, if this show/film/product is great, then perhaps so will another show/film/etc. be good that uses the same font.

I never knew its name until I was making my way through art college training to be a technical illustrator. I would buy numerous Letraset sheets of it for use in pretty much all of my projects. Strangely, I did seem to be buying more sheets than those who had chosen a more economical face. The typeface in question was, of course, *Microgramma*.

INSPIRATION

As an adult and learning to recognise type in the world, *Microgramma* seemed to be everywhere. I'm sure my love of this typeface influenced my later purchase of a Toshiba television and to drive a Subaru car!

I just love the cinematic quality of Aldo Novarese and Alessandro Butti's design – particularly the extended capitals. I'm not so keen on the lowercase options to be honest, but then again, from what I have read, the lowercase character set was not part of *Microgramma*'s original design.

As a graphic designer, moving to digital type on a Mac and having access to use the *Eurostile* family, I also found the range of weights and styles limiting.

So the challenge to myself was to create a more diverse and versatile *Microgramma* for the 21st Century – pure science fiction!

IMPLEMENTATION

I set about sketching *Microgramma* from memory, attempting to capture the cinematic quality of its glorious extended type. It soon dawned on me that there was potential to capture the full cinematic experience by creating an ultra-condensed style that could be used for movie credits too. And how would I address the lowercase? Was it possible to enhance legibility so that (what would become) *Verbatim* had far wider uses and appeal than just being implemented in titling and credits?

The results, as you can hopefully see, are quite pleasing. I went with a large x-height for the lowercase. Combined with short ascenders and descenders, and large counters, the reading experience, to me, is more pleasant than that of *Microgramma*/*Eurostile*.

My attempt to persuade you to invest in *Verbatim* continues over the following pages. Thanks for your time.

TERRY NATION'S

BLAKE'S 7



GARETH THOMAS PAUL DARROW "BLAKE'S 7"

WITH JAQUELINE PEARCE GLYNIS BARBER MICHAEL KEATING

SALLY KNYVETTE DAVID JACKSON PETER TUDDENHAM

JAN CHAPPELL STEVEN PACEY JOSETTE SIMON

BRIAN CROUCHER AND ALISON GLENNIE

WRITTEN BY TERRY NATION

MUSIC BY DUDLEY SIMPSON

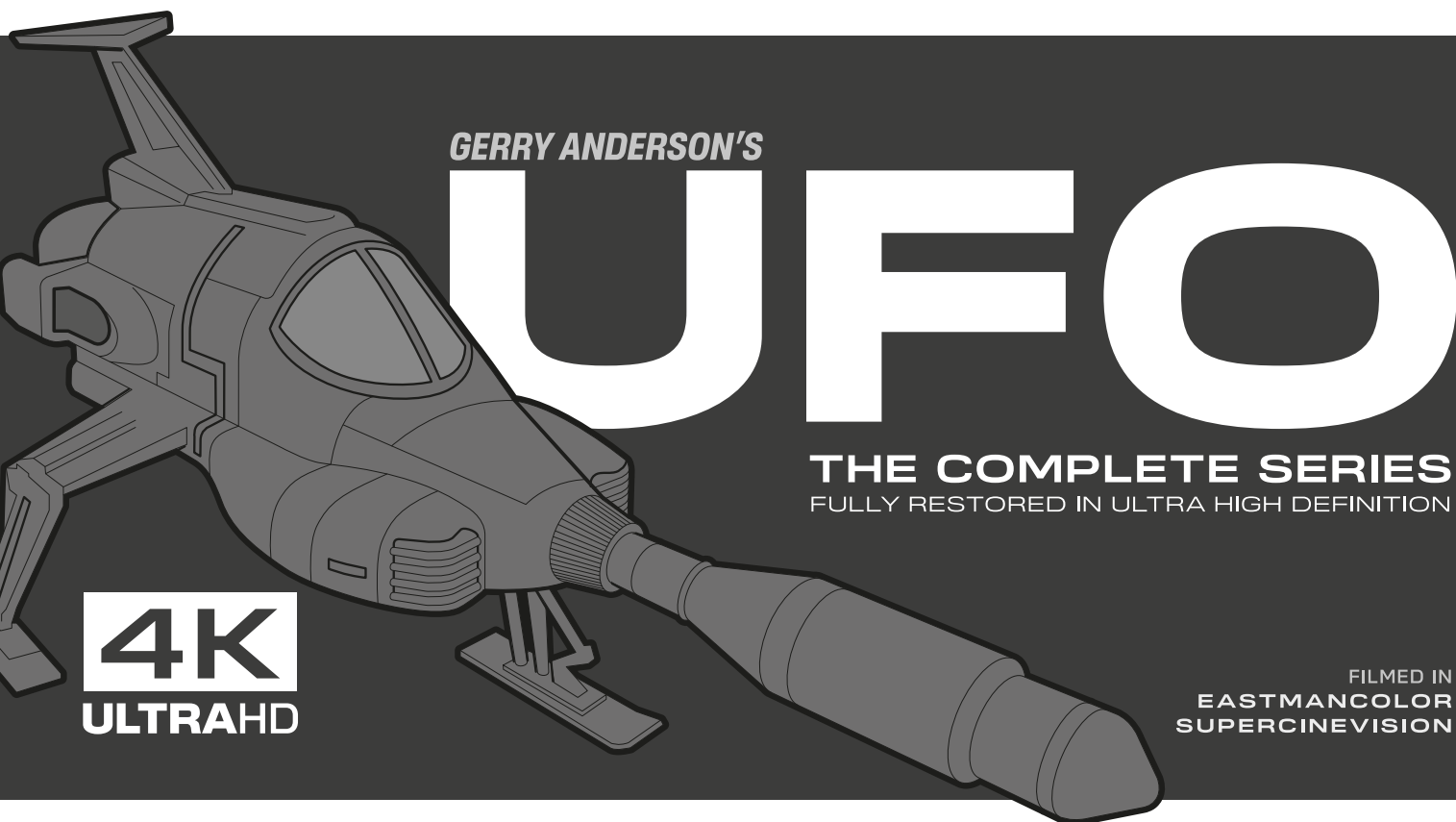
EDITED BY SHEILA S. THOMPSON

PRODUCED BY DAVID MALONEY

DIRECTED BY VERE LORRIMER

A BBC TV PRODUCTION

Gerry Anderson's UFO
A SOURCE OF INSPIRATION



UFO is a 1970 British television science fiction series about an alien invasion of Earth. It was created by Gerry Anderson and Sylvia Anderson with Reg Hill, and produced by the Andersons and Lew Grade's Century 21 Productions for Grade's ITC Entertainment company.

UFO was first broadcast in the UK and Canada in 1970, and in US syndication over the next two years. A single season of 26 episodes (including the pilot) was filmed over the course of more than a year.

The Andersons had previously made several successful children's science fiction programmes using marionettes, including *Supercar*, *Fireball XL5*, *Stingray*, *Thunderbirds*, *Captain Scarlet and the Mysterons* and *Joe 90*.

The Andersons' live-action science fiction movie, *Doppelgänger* (also

known as *Journey to the Far Side of the Sun*) is considered an immediate precursor to *UFO*, which was their first live-action TV series. The series featured actors, costumes, props, locations and music that had appeared in the film, and eleven cast members of the film appeared in at least one episode of *UFO*.

Following syndication in the US and initial favourable ratings, a possible second series was scoped; initially entitled *UFO 1999*, this eventually became *Space: 1999*.

STORYLINE

The series' premise is that in 1980 (a date indicated in the opening credits), Earth is being visited by aliens from a dying planet, who are abducting humans and harvesting their organs for their own bodies. The alien incursions may also be a prelude to a possible full-scale invasion. The series' main cast of characters are the staff

of a secret, high-technology international military agency called **SHADO** (an acronym for Supreme Headquarters, Alien Defence Organisation) established to defend Earth and humanity against the mysterious aliens and learn more about them, while at the same time keeping the threat of an alien invasion hidden from the public.

CAST

UFO had a large ensemble cast, and many of its members would come and go during the course of the series, with a number of actors – most notably George Sewell and Gabrielle Drake – leaving midway through the series during the production break necessitated by the change of studios. It is established early on that SHADO personnel rotate between positions, so the occasional disappearance of characters – some of whom would later return in other positions – fits in with the concept of the series. Also,



AAAAAABBBBCCC*

CCDDDDDEEEEEEF.

FFGGGGGGGGHHH,

IIJJJJKKKLLLLM?.

MMNNNNNNNOOO£

OPPPPPQQRRRR()

SSSSSSSSTTTT::;

UUUUUVVVWWW!,

XXYYYYYYZZZ&&@

Thin Light Regular Medium **Bold Black**
Thin Light Regular **Medium Bold Black**
Thin Light Regular **Medium Bold Black**
Thin Light Regular **Medium Bold Black**
Thin Light Regular **Medium Bold Black**

With 60 fonts over five styles and six weights in roman and oblique, *Verbatim* is a comprehensive type family.

All my type designs have a branding focus, and *Verbatim* is no exception. It is perfect for logotype, branding, titling, headlines, etc.

However, with the range of weights and widths available, *Verbatim* is capable of fulfilling many more of your typographic requirements.

Extended Warranty
Wide Receiver
Regular Fries
Narrow Escape
Condensed Milk

The Ancient Ones
CHARIOTS OF THE GODS
Holographic Universe
SKYDIVER

Exponential
Col. Virginia Lake
are we alone?
NANOMACHINES
ARTHUR C. CLARKE
It's amazing!

74%

**You have to
ask yourself**
THE TOMORROW PEOPLE

TERRAN FEDERATION
Philip K. Dick
Gerry & Sylvia Anderson
SERVALAN
Warrior on the Edge of Time
THE ANDROMEDA STRAIN
ed.straker@shado.com
I lost my heart to a starship trooper

ANCIENT ALIENS
INVINCIBLE FORCE
SHADO

VERBATIM

ONCE INSTALLED ON YOUR COMPUTER, YOU CAN TYPE WITH IT!

Terry Nation
Interceptor
SILENT RUNNING
THE OMEGA MAN
Dr. Helena Russell
MOON

Logan's Run
SOYLENT GREEN
Moonbase Alpha
SPACE:1999

Seeking out new life
Evidence of extraterrestrial intervention
PAULOGOODE.COM

Transhumanism
RAY BRADBURY
The Liberator

4000B.C.
THX 1138
Lt. Gay Ellis
KERR AVON
Warp Factor 7
Supernova...

ALL THIS FOR LESS THAN \$5,470!
Unidentified Flying Object
COMMANDER JOHN KOENIG
2001: A Space Odyssey (1968)
U | 2h 29min | Adventure, Sci-Fi | 12 May 1968 (UK)

Using Verbatim

SEVEN NOVARESE-ESQUE ALTERNATES

CAGES, CAGES,
access access
& COGS. & COGS.

VERBATIM BOLD 64/66 PT

VERBATIM BOLD 64/66 PT WITH STYLISTIC SET 1

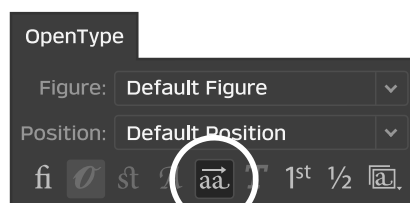
There are seven (wow!) alternate glyphs with *Verbatim*, namely:

C | G | S | a | c | s | &

As previously stated, *Verbatim* is strongly influenced by Aldo Novarese and Alessandro Butti's *Microgramma*. Now, while I obviously prefer my standard glyphs with their more open counters, I felt it would also be a nice touch to reference the original inspiration and have a more Novarese-esque feel to the C, G, S, a, c, and s letterforms.

In the example above, the type has **Stylistic Set 1** applied, giving it that more Novarese-esque style.

So, switch between standard and retro styles by activating the alternates in your text editing program.



NOVELTY ISLAND
Burt Kwouk Grill Pen
VEGAN POWERS
Celestial Intoxication
LOTUS ESPRIT
The Spy Who Loved Me

Aston Villa 4-1 Wolverhampton Wanderers
ONCE UPON THE SEA OF BLISSFUL AWARENESS
Divine Moments of Truth

£25

MY HEAD FEELS LIKE A FRISBEE
The Man With the Stick
VIC REEVES
BIG NIGHT
OUT

FINSBURY PARK

BADGER PARADE
Little Frank
Gareth Southgate
BMW M3
GREG MITCHELL
The Ponderers
electroPlasm
Very poor!

verbatim

ONCE INSTALLED ON YOUR COMPUTER, YOU CAN TYPE WITH IT!

The Epiphany Of Mrs Kugla
BOBBINS
Liverpool 3-0 Manchester City
GRAHAM LISTER
Big Brother Alan
What are the chances of that happening, eh?

Wavey Davey
Little Alan
JENSEN
INTERCEPTOR
LES

JAGUAR
F-TYPE
€65,000

I'M BARRY GOSLING
Fantastic!
ramona flowers
Brain In A Fish Tank
ac COBRA
BORN IN TIMPERLEY
You wouldn't let it lie!

JUDGE NUTMEG
PORSCHE 944
\$4MILLION
MINI COOPER

You've got to have a system
Stalagmites & Stalactites
Turn Up the Silence
Tasmin Archer
SUBARU LEGACY
paulgoode.com

Using Verbatim

SMALL CAPS POSSIBILITIES

TITLE WITH ALL CAPS

TITLE WITH SMALL CAPS

VERBATIM BLACK 69 PT CAPS

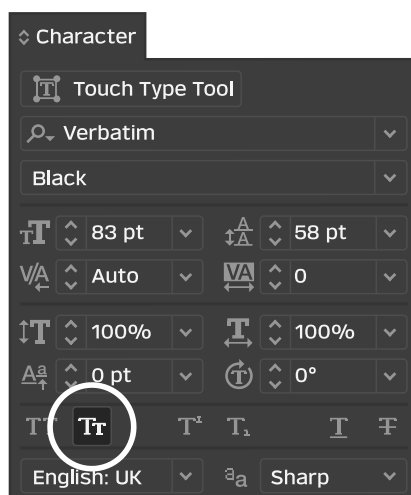
VERBATIM BLACK 83 PT SMALL CAPS

With *Verbatim*, small caps are built-in and available at the click of a button. I do not need explain the uses for small caps, but I've always considered them as perfect for making the bolds bolder and the blacks blacker.

Let's say you're designing a book cover, you've set the title in all caps and you're thinking, yes, it's looking good, but it just needs a little extra... *oomph!*

Now, let's experiment – summon the small caps! Reset your text in lowercase, then hit the small caps button and increase the point size so that your text occupies the same space as your all caps title.

Now you have that little more oomph. It's almost like discovering an extra weight in each font!



In this example the title to the left is set in *Verbatim Black* at 69 pt size with 58 pt leading. To the right, the lowercase title is transformed into small caps, set at 83 pt on 58 pt.

**SUBARU
IMPREZA**

CASIO

MASTER OF PUPPETS

RADIOHEAD
the bends

AMPEX

TOSHIBA

WHAT IF
THEY USED
VERBATIM
INSTEAD?

commodore

turbo
esprit

IMAX 3D

FRENCH
CONNECTION

NOKIA

ALAN PARTRIDGE:
ALPHA PAPA

DIADORA

Using Verbatim
SMALL CAPS + lowercase = UNICase

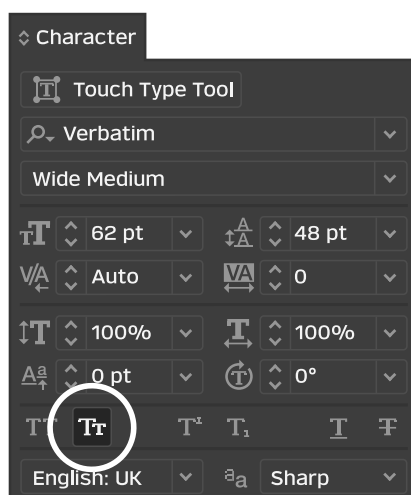
mIX sMALL CaPS WITH LOWERCaSe TO aCHieve UNICaSe.

VERBATIM WIDE MEDIUM 62/48 PT

In my previous career as a graphic designer, I loved playing with unicasé typography to create interesting titles and logotype. This is a feature that I often bring into my typeface designs.

With *Verbatim*, the lowercase glyphs harmonise with the small caps. This means that the x-height of the lowercase matches the cap height of the small caps, plus all stems, horizontals, bowls, etc. are of the same proportion.

This makes it possible to mix and match lowercase characters with the small caps to create unicasé-style typography.



The above example was set in *Verbatim Wide Medium* at 62 pt size with 48 pt leading. Type your text in lowercase and then switch any characters that have ascenders or descenders to their small cap variant... bingo!

*I ám flüent' ın
mâny' lăngüağes.*

Verbatim Type Family
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www.verbatim-font.com
www.paulogoode.com

[illegible]

[illegible]