EUROCINE

A Cinematic 36-font Sans Serif Type Family

Eurocine Type Family

Specification and Examples

paulogoode.com/eurocine

SUZY
KENDALL

ROBERT
HOFFMAN

RECOGNITION

Having released *Verbatim* earlier this year (2018), I felt like I still hadn't fully explored my movie titles influences.

I have always sought out the highlights (and lowlights) of European Cinema rather than the Hollywood blockbuster for my viewing entertainment. For example, I much prefer the cringing campiness of Luigi Cozzi's *Starcrash* to George Lucas' *Star Wars.*

More recently I have been looking more at the typography used in these European Cinema treasures which has directly inspired this **Eurocine** typeface you are now reading.

INSPIRATION

While scooting around on YouTube for 1970s movie credits, I discovered the titles for an Italian Giallo movie – Umberto Lenzi's *Spasmo* from 1974. There was something very unusual about the type – particularly an unusually wide 'M' and 'N' – I tried identifying it but couldn't, so I assumed it was only available for phototypsetting. I later discovered the same typeface used again in Lenzi's 1975 film, *Eyeball*.

This heavy font sat somewhere between Walter Baum & Konrad Friedrich Bauer's *Folio* and Aldo Novarese's *Eurostile*. The blurring of the phototype-setting added an awkwardness which I have attempted to retain with **Eurocine**.

IMPLEMENTATION

I loved the high contrast and geometric construction of the heavy weight, from this single influence I created a full family.

I worked with a minimal hairline weight at the other extreme and then created a regular weight somewhere between the two. Expanding the styles, I decided to add three types of capitals – extended caps, small caps and petite caps, activated via stylistic sets. These will give extensive titling capabilities that I am sure will be appreciated.

Another feature (via stylistic set 3) is unicase type in both uppercase and lowercase.

Eurocine is an expansive 36-font family that will be a great addition to your type arsenal.

Dario Argento
PROFONDO ROSSO

Gialli have been noted for their strong cinematic technique, with critics praising their editing, production design, music and visual style even in the marked absence of other facets usually associated with critical admiration (as gialli frequently lack characterization, believable dialogue, realistic performances and logical coherence in the narrative).

Alexia Kannas wrote of 1968's *La morte ha fatto l'uovo* (Death Laid an Egg) that "While the film has garnered a reputation for its supreme narrative difficulty (just as many art films have), its aesthetic brilliance is irrefutable", while Leon Hunt wrote that frequent gialli director Dario Argento's work "vacillates between strategies of art cinema and exploitation".

Gialli are frequently associated with strong technical cinematography and stylish visuals. Critic Maitland McDonagh describes the visuals of *Profondo rosso* (Deep Red) as, "vivid colors and bizarre camera angles, dizzying pans and flamboyant tracking shots, disorienting framing and composition, fetishistic close-ups of quivering eyes and weird objects (knives, dolls, marbles, braided scraps of wool)…" In addition to the iconic images of shadowy black-gloved killers and gruesome violence, gialli also frequently employ strongly stylized and even occasionally surreal uses of colour.

Directors Dario Argento and Mario Bava are particularly known for their impressionistic imagery and use of lurid colors,

though other giallo directors (notably Lucio Fulci) employed more sedate, realistic styles as well. Due to their typical 1970s milieu, some commentators have also noted their potential for visual camp, especially in terms of fashion and decor.

Music has been cited as a key to the genre's unique character; critic Maitland McDonagh describes *Profondo rosso* (Deep Red) as an "overwhelming visceral experience… equal parts visual… and aural." Writer Anne Billson explains, "The Giallo Sound is typically an intoxicating mix of groovy lounge music, nerve-jangling discord, and the sort of soothing lyricism that belies the fact that it's actually accompanying, say, a slow motion decapitation",

About Eurocine
THREE WIDTHS | SIX WEIGHTS | ROMAN & OBLIQUE

	Narrow Hairline	Regular	Wide Black
Regular Caps	EUROCINE	EUROCINE	EUROCINE
Extended Caps SS01	EUROCINE	EUROCINE	EUROCINE
Small Caps	EUROCINE	EUROCINE	EUROCINE
Petite Caps SS02	EUROCINE	EUROCINE	EUROCINE
Unicase Caps SS03	eurocine	eurocine	eurocine
Unicase Lowercase SS03	eurocine	eurocine	eurocine
Lowercase	eurocine	eurocine	eurocine

With 36 fonts over three styles and six weights in roman and oblique, **Eurocine** is an expansive type family.

My type designs always have a branding focus, and *Eurocine* is no exception. It is perfect for logotype, word marks, branding, titling, headlines, etc.

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

Narrow
Regular
Wide

Hairline
Light
Regular
Medium
Bold
Black

CAPS

Eurocine Bold – Caps 63 pt

SMALL CAPS

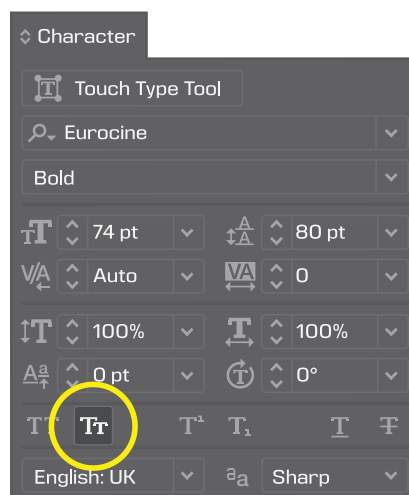Eurocine Bold – Small Caps 74 pt

PETITE CAPS

Eurocine Bold – Petite Caps 87 pt

With **_Eurocine_**, small and petite caps are built-in and available at the click of a button. I do not need explain the uses for small and petite 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!

Select Stylistic Set 2 with Small Caps to get Petite Caps.

Character
Touch Type Tool
Eurocine
Bold

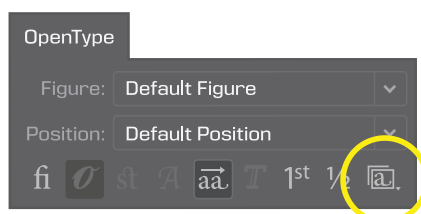|			
74 pt		80 pt	
Auto		0	
100%		100%	
0 pt		0°	

English: UK | Sharp

JUST ACTIVATE STYLISTIC SET THREE AND YOU CAN TYPE IN UNICASE. UPPER AND LOWERCASE.

With **eurocine**, you can type in unicase when you *activate stylistic three.* I have set this up so you have both upper and lowercase unicase text, giving you even more options to create engaging typography.

Naturally, all glyphs include diacritics so you can type with confidence.

See the complete listing of glyphs later in this guide to see the language coverage.

OpenType

Figure: Default Figure

Position: Default Position

Eurocine

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Using Eurocine
Bold & Bold Oblique Type Samples

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I ám flŭëŋť ĩṇ mâńỳ ḷāňġüąğėṣ.

Additional language support may be available in future releases, but for now, in v1.0, Eurocine supports European languages – Latin only.

Uppercase

AÁĂÂÄÀĀĄÅÃÆǼBCĆČÇĊD
ĐĎÐEÉĔĚÊËĖÈĘFGĞĢĠHĦIÍĬÎÏ
İÌĪĮĨJĴKĶLĹĽĻĿŁMNŃŇŅŊÑOÓ
ŎÔÖÒŐŌØǾÕŒPÞQRŔŘŖSŚŠ
ŞȘßTŦŤŢȚUÚŬÛÜÙŰŪŲŮŨV
WŴŴẄẀXYÝŶŸỲZŹŽŻ

Lowercase

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AÁĂÂÄÀĀĄÅÃÆǼBCĆĆČÇĊ
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HIÍÎÏİÌĮĬJJĴKĶLĹĽĻĿŁMNŃŇŅ
ŊÑOÓŎÔÖÒŐŌØǾÕŒPÞQR
ŔŘŖSŚŠŞȘẞTŦŤŢŢUÚŬÛÜÙ
ŰŪŲŮŨVWẂŴẄẀXYÝŶŸŸ
ZŹŽŻ

AÁĂÂÄÀĀĄÅÃÆǼBCĆĆČÇĊDĐĎĐ
EÉĚÊËÈĒĘĘFGĞĠĠHHIÍÎÏİÌĮĬJĴ
KĶLĹĽĻĿŁMNŃŇŅŊŊÑOÓÔÖÒŐÕØ
ÕŒPÞQRŔŘŖSŚŠŞȘẞTŦŤŢŢUÚ
ŬÛÜÙŰŪŲŮŨVWẂŴẄẀXYÝŶŸ
ŸZŹŽŻ &

AÁĂÂÄÀĀĄÅÃÆǼBCĆĆČÇĊDĐĎĐEÉĚ
ĚÊËÈĒĘĘFGĞĠĠHHIÍÎÏİÌĮĬJĴKĶLĹĽ
ĻĿŁMNŃŇŅŊŊÑOÓÔÖÒŐŌØÕŒPÞQR
ŔŘŖSŚŠŞȘẞTŦŤŢŢUÚŬÛÜÙŰŪŲŮŨ
VWẂŴẄẀXYÝŶŸŸZŹŽŻ &

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ŠŞȘẞTŦŤŢŢUÚŬÛÜÙŰŪŲŮŨv
WẂŴẄẀXYÝŶŸŸZŹŽŻ

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ŰŪŲŮŨvWẂŴẄẀXYÝŶŸŸZŹŽŻ

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Proportional Figures	0123456789
Old Style Figures	0123456789
Fractions	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
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Inferiors & Superiors	H₁₂₃₄₅₆₇₈₉₀ H¹²³⁴⁵⁶⁷⁸⁹⁰

Currency

¢ ¤ $ € ƒ £ ¥

Punctuation

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Case-Sensitive Forms

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Mathematics

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Symbols & Diacritics

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