VILLAGE

Klim This is Calibre

Design
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Hi!

About

Metric & Calibre are a pair of typefaces that share a fundamental geometry yet differ in the finish of key letterforms. Metric is a geometric humanist, sired by West Berlin street signs. Calibre is a geometric neo-grotesque, inspired by the rationality of Aldo Novarese's seldom seen Recta. They were conceived as a pair but function independently of each other. *Continued on page two...*

Weights

Thin	*Thin Italic*
Light	*Light Italic*
Regular	*Regular Italic*
Medium	*Medium Italic*
Semibold	***Semibold Italic***
Bold	***Bold Italic***
Black	***Black Italic***

Available formats

Cross platform
OpenType PS (OTF) format

Price

Family	**Set**	**Weight pairs**	**Single weight**
7 weights, Roman + Italic	All of Metric & Calibre	1 weight, Roman + Italic	1 weight, Roman or Italic
$350 US	$450 US	$75 US	$50 US

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About

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The development of *Metric* & *Calibre* is based upon two ideas—1: "engineered geometry" and it's application to street signage, 2: alternate letterforms in typefaces.

1. ENGINEERED GEOMETRY

Comparison of 'perfect' geometry (light grey) and optical correction in Futura (dark grey).

According to the Vox classification "Geometric typefaces are sans serif faces constructed from simple geometric shapes, circles and/or rectangles. The same curves and lines are often repeated throughout the letters, resulting in minimal differentiation between letters". Geometry implies a certain amount of rationality and rigidity, two things that are difficult to reconcile with letterforms. Early attempts like *Bayer's Universal Alphabet* are fascinating, but ultimately flawed as usable, working typefaces. One of the most successful in this genre is the seminal *Futura* designed by Paul Renner in the early 20th century. It is a triumph of rationalism and control over the arbitrary shapes of letterforms.
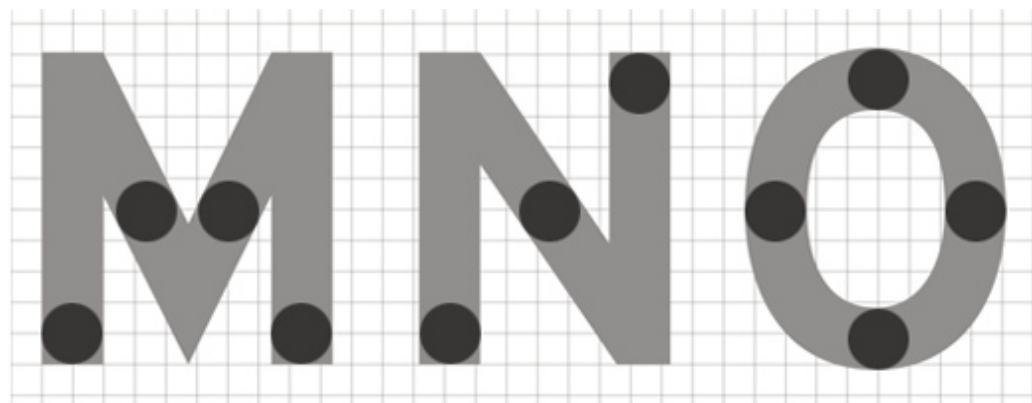
The mathmatically-even stroke weights of the 'official' FHWA Series E typeface.

Typeface designers apply geometry differently than engineers—trained in the subtleties of letter-form construction, sensitive to positive and negative space and optical correction. Engineers are unfettered by such matters. To them, a circle is a circle and a capital **O** can be adequately drawn as such. Stroke weights are uniform and overshoots are irrelevant.

Example from the DIN 1451–2 specification. Note the centred placement of the type—the space above and below the baseline and cap-height are equal.

Street signs are a common place to find 'engineered' typefaces, and have provided much inspiration to typeface designers. The best-known are *FF DIN* by Albert Jan-Pool and *Interstate* by Tobias Frere-Jones. FF DIN is inspired by the letterforms in the *Deutsches Institut für Normung* 1451 specification, and Interstate by the *Federal Highway Administration (FHWA) Standard Alphabets For Traffic Control Devices*. The enduring popularity of these classics is testament to the appeal of 'crude' letterforms to designers, proof that typefaces can successfully originate from outside the canon of book-centric history.

Rules and measurements from the DIN 1451–2 specification.
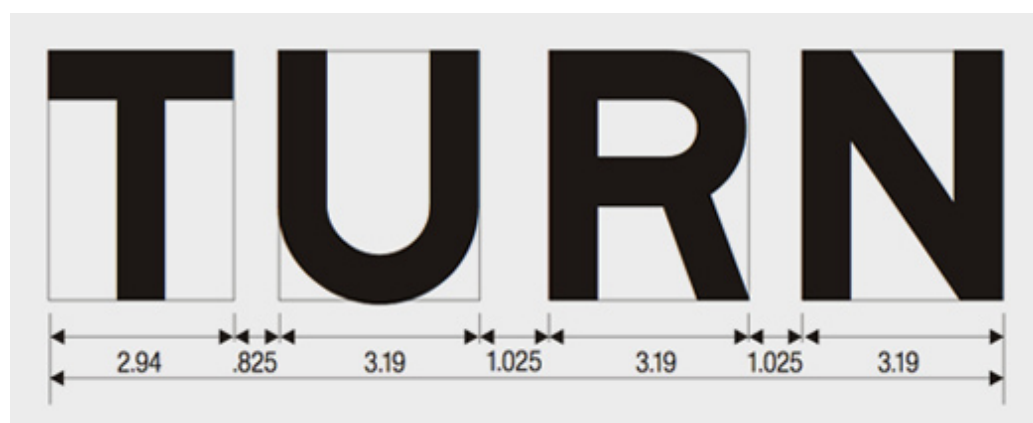
Rules and measurements from the FHWA specification.

Street sign guidelines are effectively mini-corporate identity manuals. They contain (very strict) rules for typefaces, colours and layout. They appear to be designed by, and for, engineers—measured and described exhaustively, leaving no room for error. The resulting typefaces are suitably rigid, crude in their construction but charming in spite of it.

I first saw the West Berlin Signs in 2010. In stark contrast to street signs I was accustomed to, the letterforms struck me with their elegance and clarity.

The geometry intrigued me, allowing the letters to stretch and condense to accommodate various lengths of street names. The **o** looked like a perfect oval, **b d p q** felt like a practical joining of the **o** and a stroke, **t** is a simple cross, **ß** is beautifully sharp and the stroke weight is ideal, functionally monoline. However, I was most intrigued by the **a**. Using an oval for the bowl is a delicate solution, harmonising with the rest of the letters and contrasting nicely with its vertical terminal.

It became apparent that there was no 'correct' form of constructing the letterforms, they had seemingly been interpreted from a sort of master template. Unlike *Futura*, there is consistency to the severe vertical terminal cuts, and the geometry is present but subtle. It is thought that the template is based on *Erbar*, but according to Verena Gerlach's research the templates were lost after the Berlin wall came down. (Verena has co-created a rather faithful family of typefaces based on the Berlin signs.)

Metric is an attempt to temper the geometric tendencies of the engineer by the hand of the typeface designer. The letterforms in *Metric* & *Calibre* are, of course, optically corrected. I've tried to keep it as subtle as possible, I wanted letterforms that felt monoline, rational and unpretentious. Like the street sign letterforms that informed the development but without the shortcomings inherent to strict geometry.

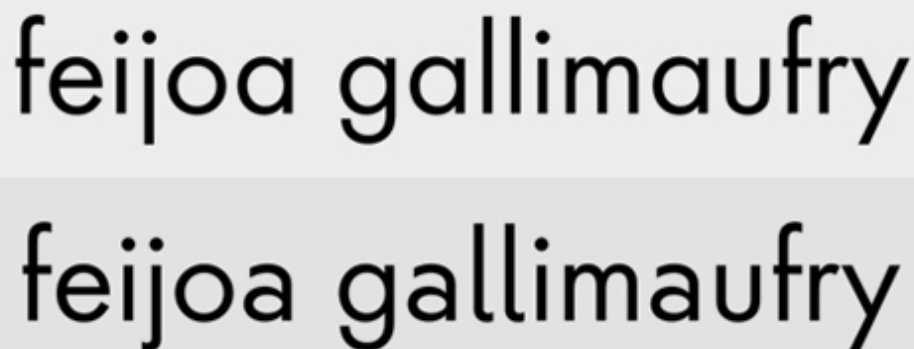*From the top: Recta Serie Tonda Chiara, Neretta, Nera and Nerissima.*

The release of *Helvetica* and *Univers* spurred many type foundries into action. All of a sudden everyone had to have their own neo-grotesque—Berthold even revisited *Akzidenz Grotesk* and released *AG Buch*. The now-defunct Nebiolo foundry released *Recta* in the late '50s, designed by Aldo Novarese. Like Novarese's *Microgramma* & *Forma, Recta* seems to be an attempt to rationalise the genre. Unfortunately it's marred by over optical correction and awkward branching—neither smooth nor sharp. However, *Recta's* rationalisation of the neo-grotesque genre appealed to me and was a logical starting point for *Calibre*.

2. ALTERNATE LETTERFORMS IN TYPEFACES
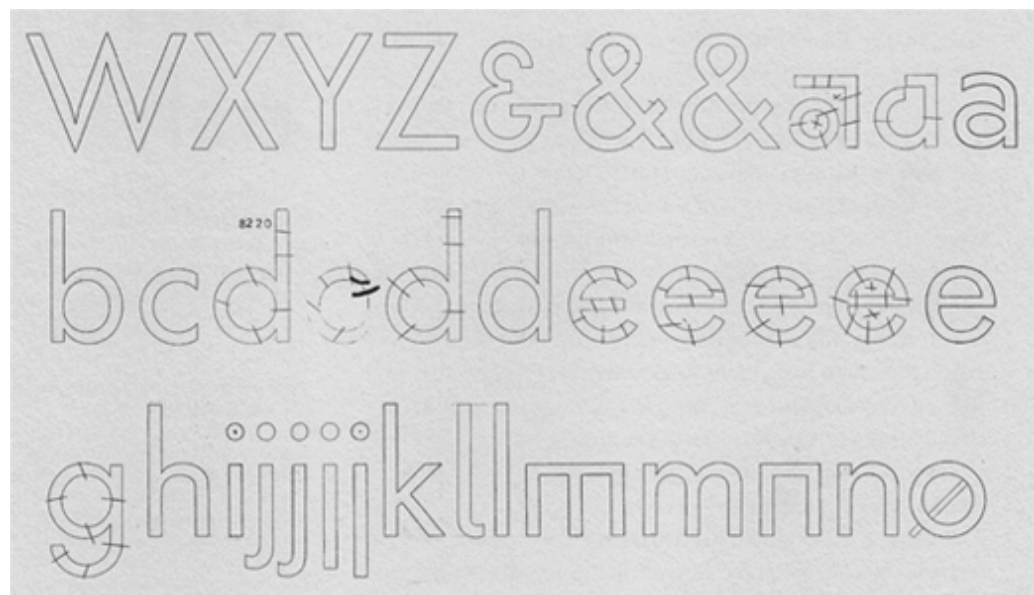
Several alternate letterforms from the development of Futura. Image from Paul Renner: the art of typography by Christopher Burke, published by Hyphen Press.

Many typefaces are released with alternate letterforms. It's not a new idea by any means, and these days it seems almost compulsory to include several. Stylistic alternates are the most common, typically **a g y** "schoolbook" glyphs. Alternates can dramatically change the tone and flavour of a typeface, not only in a single word but also across a block of text. It's common practice for typeface designers to test several alternate letterforms during the development process. Like a good editor weeding out weak sentences, most alternates are eliminated to create a stronger overall typeface.

Top line: Finalised Futura letterforms. Bottom line: rejected "humanist" developmental versions.

The unorthodox alternates of *Futura* are well known and documented. What I find interesting are the lesser known, more 'humanist' versions. Above is an example of *Futura* with recreated 'humanist' alternates. It demonstrates how a few small changes can create a striking difference to the tone of the typeface and what we understand to be 'Futura'. It steps out of one genre and into another— changing from a strict geometric typeface to a warmer, more humanist one.

Several stylistic factors are usually at play within serif typefaces: terminals, stroke variation, stress and the shape of the serifs themselves. There are many serif typefaces with alternate letterforms, but they're typically 'schoolbook' and have to remain firmly within the established genre. A core set of Garalde letterforms with Modern alternates would likely be a terrible idea.

Top line: Comparison of core letterforms from a "Garalde" serif and those from Metric.
Bottom line: Demonstrates how a single letterform (e) can define the genre of a sanserif typeface.

Unlike serifs, many letterforms in a sanserif are "pan-genre". It is due to the shapes of a few key letterforms to establish the specific genre of the sanserif. During the development of *National* in 2006 I created grotesque, neo-grotesque and humanist alternates—attempting to give three different textures to the overall flavour. It was an interesting, but ultimately failed experiment—the core letterforms of *National* were too idiosyncratic to work with a variety of alternate genre-glyphs. The concept stayed with me and now manifests in *Metric* & *Calibre*.

ABDEFHILNO
PQRTUVWXY

The core uppercase letterforms for Metric & Calibre.

CGJKMSZ&

The genre uppercase letterforms for Metric.

CGJKMSZ&

The genre uppercase letterforms for Cailbre.

bdfhijlmno
pqruvwxy

The core lowercase letterforms for Metric & Calibre.

acegksſʒtz

The genre lowercase letterforms for Metric.

The genre lowercase letterforms for Calibre.

The Calibre alternates were not developed to work within the genre of Metric, they're fully-formed and work by themselves.

THIN	LIGHT	REGULAR	MEDIUM	SEMIBOLD	BOLD	BLACK
Me	Me	Me	Me	Me	Me	Me
Me	Me	Me	Me	Me	Me	Me

The Metric Range

Metric was the first of the two typefaces. Born of geometry and rationality it functions competently on its own. It shares many things with Calibre: it's underlying geometry, several core letterforms and the range of weights and styles.

THIN	LIGHT	REGULAR	MEDIUM	SEMIBOLD	BOLD	BLACK
Ca	Ca	Ca	Ca	Ca	Ca	Ca
Ca	Ca	Ca	Ca	Ca	Ca	Ca

The Calibre Range

Calibre takes these things and adds letterforms from a separate genre, defined by such classics as *Recta*. They are fully independent typeface families, starting from a similar line but finishing in very different places.

I was faced with two choices during the development of *Metric* and *Calibre*. Either have one super-font with one set of alternates activated by ss01 or split them into two separate families. As they both stand independently of one another they are therefore sold separately, but generously discounted if licensed together. They ship in OpenType format and are available exclusively from vllg.com.

12-Gauge

Einzelfeuer

HECKLER & KOCH., G36

Feuerstoß

Government Issue 9mm

Kalashnikov

PRIMER

NOTABLY

REVEUSE

INTEGRAL

FLUXIONS

NODULED

DOSSIERS

TUTWORK

WHAIZLE

XYLONIC

SPAEMAN

COSHERY

MEROMES

DOSSIERS

AMYGDAL

Görlitzer
Nordufer
Leipziger
Kreuzberg
Während
Ließenberg
Stromnetz

Zentrum

Westhafen

Südosten

Geprägten

Neukölln

Liebknecht

Ermöglicht

5 KG SMOKELESS POWDER
Sterling Submachine Gun

EINZELFEUER-FEUERSTOSS
Labora Fontbernat M-1938

DANSK INDUSTRI SYNDIKAT
Single-Shot Duelling Pistols

PROPRIETARY CARTRIDGES
Confined Burning Propellant

ŁUCZNIK ARMS FACTORY
Extreme Penetration Abilities

GOVERNMENT ISSUE 9MM
D. Waffen & Munitionsfabriken

HORNADY MAGNUM RIMFIRE
Short-Range Varmint Hunting

CASELESS AMMUNITION
Sustained Fire Applications

FABRICACIONES MILITARES
Browning Automatic Rifle

COLT DRAGOON REVOLVER
Utilise Asymmetrical Recoil

SPENCER REPEATING RIFLE
Star Bonifacio Echeverria S.A.

LEVER-DELAYED BLOWBACK
Firing Mechanism Recocked

FIRING MULTIPLE ROUNDS
Trigger-Actuated Machine Gun

LOW BULLET VELOCITIES
Likelihood of Unintended Harm

28 / 31 point Bold

In a rifled barrel, the distance is to be measured between opposing lands or grooves which are common in cartridge designations originating in the United States, while land measurements are more common elsewhere. It is very important to performance that a bullet closely matches the groove diameter of a barrel for a good seal.

16 / 20 Semibold

THE SPENCER REPEATING RIFLE IS ONE OF THE EARLIEST CARTRIDGE ARMS. IT SAW SERVICE IN THE AMERICAN CIVIL WAR. IT WAS NAMED BASED UPON THE CHAMBER DIMENSIONS, RATHER THAN THE BORE DIAMETER, WITH THE EARLIEST CARTRIDGE CALLED THE "NO. 56 CARTRIDGE".

10 / 13 Regular & Semibold

CARTRIDGE NAMING METHODOLOGY

Makers of early cartridge arms had to invent methods of naming the cartridges, since there was at the time no established convention. One of the earliest established cartridge arms was the Spencer repeating rifle, which saw service in the American Civil War. It was named based on the chamber dimensions, rather than the bore diameter, with the earliest cartridge called the "No. 56 cartridge," indicating a chamber diameter of .56 inches; the bore diameter varied considerably, from .52 to .54 inches. Later various derivatives were created using the same basic cartridge but with smaller diameter bullets; these were named by their cartridges' diameter at the base and mouth. The original No. 56 became the .56-56, and the smaller versions, .56-52, .56-50, and .56-46. The .56-52, the most common of the new calibers.

THE WHITE POWDER ERA

Other early white powder-era (Ballistite and Poudre blanche) gun cartridges used naming schemes that appeared similar, but they measured with such entirely different characteristics. .45-70, .and 38-40, and also .32-20 were designated by bullet diameter in hundredths of an inch and standard black powder charge in grains. Optionally the bullet weight in grains was designated, e.g. .45-70-405. This scheme was far more popular and was then carried over after the advent of the early smokeless powder cartridges.

METRIC CALIBERS FOR SMALL ARMS

Metric calibers for small arms are usually expressed with an "x" between the width and the length; for example, the 7.62x51 NATO. This indicates that the cartridge uses a 7.62 mm diameter bullet, loaded into a case 51 mm long. Similarly, the 6.5x55 Swedish cartridge has a bullet diameter of 6.5 mm and has a case length of 55 mm. The means of measuring a rifled bore varies, and may refer to the diameter of the lands or the grooves of the rifling; this is why the .303 British, measured across the lands, actually uses a .311 inch bullet (7.70 mm vs. 7.90 mm), while the .308 Winchester, while dimensionally similar to (but should not be considered interchangeable with) the 7.62x51 mm NATO cartridge, is measured across the grooves and uses a .308" diameter (7.82 mm) bullet. An exception to this rule are the proprietary cartridges used by U.S. maker Lazzeroni, which are named based upon the grooves diameter in millimeters, such as the 7.82 Warbird.

OTHER METRIC CALIBER DENOMINATIONS

Modern small arms range in bore size from approximately .17 (4.5 mm) up to .50 caliber (12.7 mm). Arms that are used to hunt large dangerous game, such as those used in express rifles, may be as large as .80 caliber. In the middle of the 19th century, muskets and muzzle-loading rifles were .58 caliber or larger; such as the Brown Bess flintlock which had a bore diameter of .75 caliber.

Light, 10 / 12

Germany, officially the Federal Republic of Germany (German: Bundesrepublik Deutschland), is a country in Western and Central Europe. Germany is a federal parliamentary republic of sixteen states. The capital and largest city is Berlin. It covers an area of 357,021 km2 and has a largely temperate seasonal climate. With 81.8 million inhabitants, it is the most populous member state and the strongest economy of the European Union. It is one of the major political powers of the European continent and a technological leader in many fields.

Light Italic, 10 / 12

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Regular, 10 / 12

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Regular Italic, 10 / 12

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Medium, 10 / 12

Germany, officially the Federal Republic of Germany (Bundesrepublik Deutschland), is a country in Western and Central Europe. Germany is a federal parliamentary republic of sixteen states. The capital and largest city is Berlin. It covers an area of 357,021 km2 and has a largely temperate seasonal climate. With 81.8 million inhabitants, it is the most populous member state and it is the strongest economy of the EU. It is one of the major political powers of the European continent and a technological leader in many fields.

Medium Italic, 10 / 12

Germany, officially the Federal Republic of Germany (Bundesrepublik Deutschland), is a country in Western and Central Europe. Germany is a federal parliamentary republic of sixteen states. The capital and largest city is Berlin. It covers an area of 357,021 km2 and has a largely temperate seasonal climate. With 81.8 million inhabitants, it is the most populous member state and it is the strongest economy of the EU. It is one of the major political powers of the European continent and a technological leader in many field

Bold, 10 / 12

Germany, officially the Federal Republic of Germany (Bundesrepublik Deutschland), it is a country in Western and Central Europe. Germany is a federal parliamentary republic of 16 states. The capital and largest city is Berlin. It covers an area of 357,021 km2 and has a largely temperate seasonal climate. With 81.8 million inhabitants, it is the most populous member state and it is the strongest economy of the EU. It is one of the major political powers of the European continent and a technological leader in many fields.

Bold Italic, 10 / 12

Germany, officially the Federal Republic of Germany (Bundesrepublik Deutschland), it is a country in Western and Central Europe. Germany is a federal parliamentary republic of 16 states. The capital and largest city is Berlin. It covers an area of 357,021 km2 and has a largely temperate seasonal climate. With 81.8 million inhabitants, it is the most populous member state and it is the strongest economy of the EU. It is one of the major political powers of the European continent and a technological leader in many fields.

Basic character set 75 point, Thin

ABCDEFGHI
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Basic character set 75 point, Thin Italic

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Basic character set 75 point, Regular

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Basic character set 75 point, Regular Italic

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Basic character set 75 point, Medium

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Basic character set 75 point, Medium Italic

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Basic character set 75 point, Semibold Italic

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Basic character set 75 point, Bold

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Basic character set 75 point, Black

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Roman character set

Basic uppercase

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Basic lowercase

abcdefghijklmn
opqrstuvwsxyz

Currency symbols

€$¢£¥

Ligatures

ff fi fl

Fractions

¼ ½ ¾ ⅓ ⅔ ⅛ ⅜ ⅝ ⅞

Currency & punctuation

` ´ ^ ˇ ~ ¯ ˘ · ¨ ° ˝          ` ´ ^ ˇ ~ ¯ ˘ · ¨ ° ˝ �

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+ − × ÷ = ± ≠ ≈ ≠ ≤ ≥

Accented characters

Uppercase

ÀÁĀÂÃÄÅÁÆǼÇĈĊČ
ĎĐÈÉĚÊËĒĔĖĘĜĞĠĢĤ
ĦÌÍÎÏĨĪĬĮİĴĶĹĻĽĿŁŃŅŇÑ
ÒÓÔÕÖŌŎŐØǾŒŔŖŘ
ŚŜŠŞȘŢŤŦÙÚÛÜŨŪŬŮ
ŰŲŴŴẂẄĲÝÝÝŶŸŹŻŽ
ŊĐÞ

Lowercase

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VILLAGE

Numerals

Proportional lining

1234567890

Tabular lining

1234567890

Superscript

1 2 3

VILLAGE

	OpenType features
Ligatures	Shuffling the final acts of the flashy play
	Shuffling the final acts of the flashy play
Capital forms: Activating the All Caps feature converts lowercase to upper-case and subs in cap-specific punctuation, parenthesis, dashes, slashes, and @...	Q–R ¿Yes? «Baum» + Co @ (5)
	Q–R ¿YES? «BAUM» + CO @ (5)
Proportional lining These are the default figures	$9.50 £6.32 €6.15
Tabular lining All numbers & math operators share a common width. Period, comma, colon & semicolon are half-tab width	$9.50 £6.32 €6.15
	$9.50 £6.32 €6.15
Fractions Pre-built fractions in quarters, halves, thirds & eighths	1/2 Cup, 3/8 Inch
	½ Cup, ⅜ Inch
Language support	Și al compușilor
	Și al compușilor

VILLAGE

All weights & styles

Supported languages

Latin-1 Support
Albanian
Danish
Dutch
English
Faroese
Finnish
Flemish
German
Icelandic
Indonesian
Irish
Italian
Malay
Norwegian
Portuguese
Scottish Gaelic
Spanish
Swahili
Swedish
Tagalog

Latin Extended-A Support
Afrikaans
Basque
Breton
Bosnian
Catalan
Croatia
Czech
Esperanto
Estonian
Fijian
French
Frisian
Greenlandic
Hawaiian
Hungarian
Latin

Latvian
Lithuanian
Maltese
Māori
Polish
Provençal
Rhaeto-Romanic
Romanian
Moldavian
Romany
Sámi (Inari)
Sámi (Luli)
Sámi (Northern)
Sámi (Southern)
Samoan
Slovak
Slovenian
Sorbian
Turkish
Welsh

Supported ISO codepages
8859-1 Latin 1 (West European)
8859-2 Latin 2 (Central European)
8859-3 Latin 3 (South European)
8859-4 Latin 4 (Baltic)
8859-9 Latin 5 (Turkish)
8859-10 Latin 6 (Scandinavian)
8859-13 Latin 7 (Baltic 2)
8859-15 Latin 9
8859-16 Latin 10

Zajištěny

Spravedlivě

Přirozené

Urážejícím

Přesvědčení

Důstojnosti

Vyhledávat

Forståelse

Vilkårligt

Uafhængigt

Påberåbes

Erklæringen

Økonomiske

Arbejdsvilkår

Willkürlich

Tätigkeit

Fähigkeiten

Größerer

Öffentliches

Gewählte

Regelmäßige

Délictueux

Chômage

Scientifique

Bien-fondé

D'accomplir

Généralisé

Eux-mêmes

Lýðfrjálsu

Viðurkenna

Þjóðdirnar

Fjölskyldan

Yfirlýsingu

Ríkisstjórnar

Aðstæðna

På møte

Øydeleggje

Fråsegna

Røystemåte

Levevilkår

Nødvendig

Trælekår

Większość

Środków

Małżeństwa

Porządkuje

Służebności

Członków

Narażeniem

Territórios
Científico
Populações
Inspiração
Intromissões
Econômicos
Manutenção

Güvenliğe
Üyelerinde
Kurtulmuş
Sağlamaya
Korunmasına
Öğretimden
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VILLAGE

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