



**CALENZA  
TYPE SPECIMEN**

**CALENZA  
CALENZA CONDENSED  
CALENZA COMPRESSED**

**MOSTARDESIGN  
TYPE FOUNDRY**



# Calenza

Design Olivier Gourvat  
Spacing & kerning Igino Marini



CALLE

CENTE BALLESTER PASEO

COLLADO

CORREGERIA PLAZA

FERRANDIS

URRADORES PLAZA



# Introduction

It was in the historic center of Valencia, Spain, during a short stay, that this typographic project first took shape. As I wandered through its old streets, certain street name plaques stood out through their presence, originality, and integration into the urban landscape.

Among the many ceramic plaques found throughout the city, a series of deep blue signs with white lettering, dating from the first third of the twentieth century, particularly caught my attention. Their typography, simple, imperfect yet highly expressive, seemed deeply rooted in the identity of the historic district. While documenting them, I became fascinated by their subtle variations, distinctive details, and handcrafted character.

Over the course of several walks, I photographed around twenty of these plaques and gradually built a personal archive. What began as documentation soon evolved into a desire to extend these letterforms into a complete typeface. This booklet presents the result of that process: a contemporary reinterpretation of a distinctive element of Valencia's graphic heritage.



# Fragments of an urban signage system .



*Within the catalogue of Valencia's historic street plaques, one particular typology stands out to me more than any other: the plaques from the first third of the twentieth century, characterized by white lettering on a blue background. This design choice was not incidental. Originating from a municipal competition held in 1902, it aimed to improve the visibility and legibility of street names while establishing a coherent visual identity throughout the urban environment.*

*The strong contrast between the saturated blue background and the expressive white letterforms allows the characters to stand out clearly, making them easy to read at a glance within the flow of the street, while also giving them a strong graphic presence.*



## A singular typography between standardization and constraint .

At first glance, the typography that defines these street plaques clearly carries a sign-like, functional character. The inscriptions are set exclusively in uppercase letters, following a principle of immediate legibility and standardization. This is not a “signed” typeface or one identifiable as a specific commercial design, but rather an alphabet with a purely functional purpose, designed above all for use.

A closer reading reveals, however, a clear typographic hierarchy structured into two distinct levels. The upper line, indicating the type of street (calle, plaza, avenida, etc.), uses a wider typeface with open proportions and moderate contrast. Its design recalls the large realist sans serifs of the early twentieth century, particularly American Gothics. One can perceive affinities with typefaces such as Franklin Gothic or Alternate Gothic, especially in the robustness of the forms, the density of the capitals, and the overall stability of the design. The curves appear slightly compressed, the counters narrower, and the proportions more vertically oriented,

producing a compact, architectural whole. This tension between American grotesque influences and local vernacular adaptation gives these plaques a distinctive graphic identity.

The lower line, dedicated to the proper name of the street or square, adopts on the contrary a strongly condensed character. This choice responds to an obvious spatial constraint: allowing sometimes long street names to fit within a fixed plaque format. This extreme condensation reinforces the utilitarian nature of the design and places this typography within the tradition of administrative and industrial signage alphabets of the twentieth century.

These two typographic levels coexist in a functional, sometimes fragile balance. The inconsistencies between certain characters and the imperfections linked to the constraints of the ceramic medium are an integral part of their expression. Some variations and construction irregularities also contribute to their singularity.

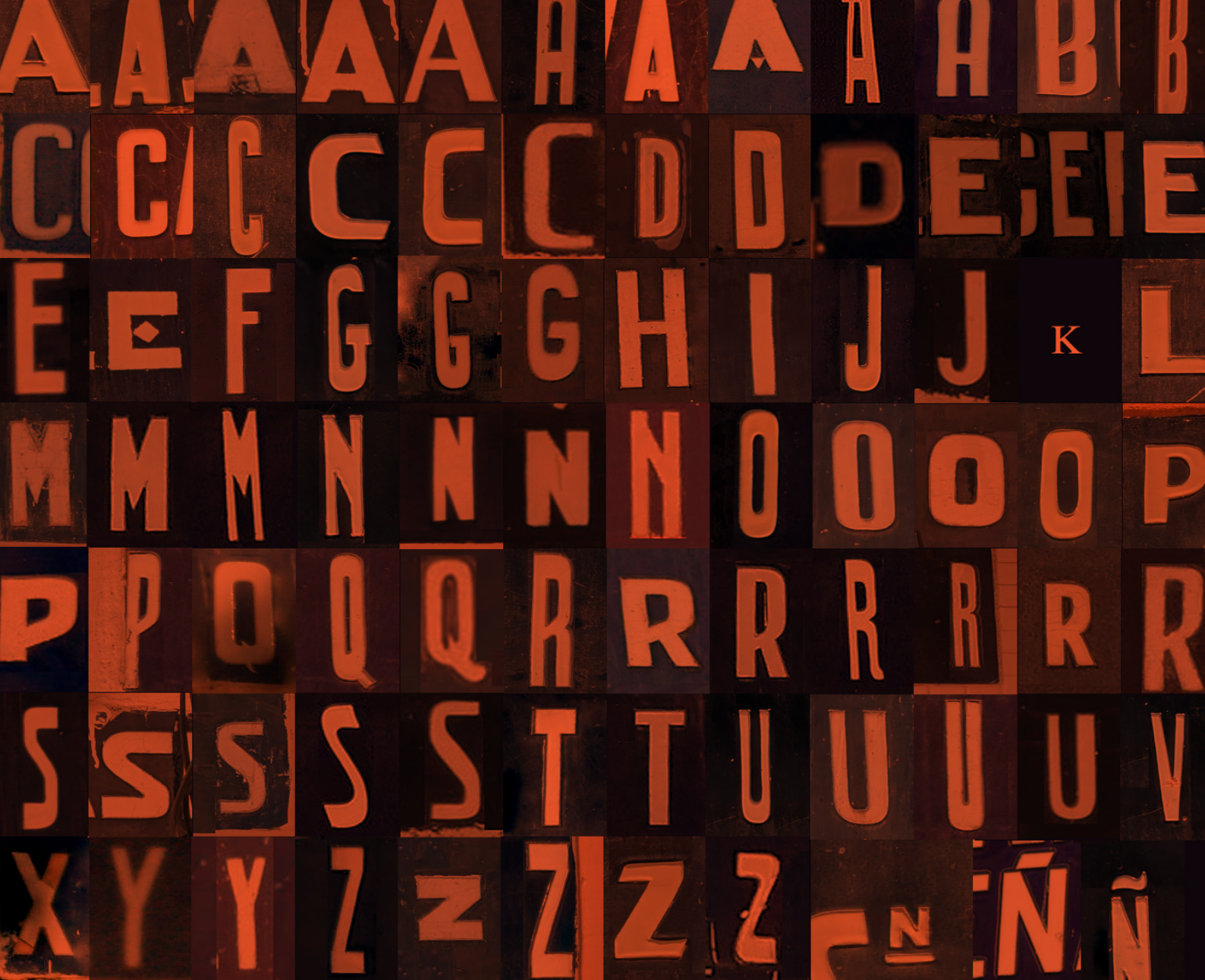




Hauteur d'x

Hauteur des capitales

*In order to reproduce certain letterforms as faithfully as possible, several plaques were photographed and then vectorised. This process made it possible to precisely analyse their proportions, stroke thickness, and the design of the counterforms.*



## A constellation of differences .

By isolating each letter and placing them side by side, the plate above reveals what the eye cannot perceive when observing a single plaque in isolation. What immediately stands out is the absence of a single, perfectly homogeneous alphabet. Instead, a constellation of more or less related forms emerges, connected by a shared intention of standardization and legibility.

For a given letter, multiple interpretations coexist. Proportions and contrast vary, counters are often irregular, and terminals differ significantly from one example to another.



# The limits as a starting point .







*Starting from the documentation and digitization of selected street plaques, the challenge is to transform these fragments into a complete structure that includes lowercase forms, numerals, and punctuation, while achieving greater coherence and preserving the singularity of this alphabet.*

*The process consists in revealing continuities within this constellation of differences, identifying formal logics capable of stabilizing the system without reducing its diversity. The aim is also to make this typographic language adaptable to contemporary use, where legibility and consistency are essential, without neutralizing the character of the original forms.*

CALLE  
POUET DE  
SAN VISENT

Normal

abcdefghijklmno  
ABCDEFGHIJKLM

Condensed

abcdefghijklmno  
ABCDEFGHIJKLMN

Compressed

abcdefghijklmnopqrs  
ABCDEFGHIJKLMNOPQR

opqrstuvwxyz  
NOPQRSTUVWXYZ

opqrstuvwxyz  
NOPQRSTUVWXYZ

stuvwxyz  
STVWXYZ

## Calenza : from fragments to a complete typeface

This reinterpretation expands the original alphabet into three widths: Normal, Condensed, and Compressed. Each style is designed to preserve the family's legibility and versatility while respecting the character of its source material.

The family includes Light, Light Italic, Regular, Regular Italic, Medium, Medium Italic, Bold, Bold Italic, Black, and Black Italic. Rather than relying on a simple mechanical slant of the roman styles, each italic has been drawn as a true italic, developing its own rhythm, proportions, and formal logic. This typographic choice strengthens hierarchy and offers richer expressive possibilities, enabling subtle contrasts and more nuanced levels of reading throughout a text.

The family also includes a complete set of small capitals. Aligned with the x-height, they integrate naturally within lowercase text while maintaining a distinctive presence. Conceived as genuine typographic tools rather than merely an additional feature, they allow for subtle emphasis, enrich the typographic texture, and restore value to a form that is too often underestimated and underused in contemporary typographic practice.



# Styles

## Normal

Light <sup>300</sup>

*Light Italic* <sup>300</sup>

Regular <sup>400</sup>

*Regular Italic* <sup>400</sup>

Medium <sup>500</sup>

*Medium Italic* <sup>500</sup>

Bold <sup>700</sup>

*Bold Italic* <sup>700</sup>

Black <sup>900</sup>

*Black Italic* <sup>900</sup>

POSTER <sup>900</sup>

## Condensed

Condensed Light

*Condensed Light Italic*

Condensed Regular

*Condensed Regular Italic*

Condensed Medium

*Condensed Medium Italic*

Condensed Bold

*Condensed Bold Italic*

Condensed Black

*Condensed Black Italic*

## Compressed

Compressed Light

*Compressed Light Italic*

Compressed Regular

*Compressed Regular Italic*

Compressed Medium

*Compressed Medium Italic*

Compressed Bold

*Compressed Bold Italic*

Compressed Black

*Compressed Black Italic*



Basic and alternative character set

Uppercase

A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z

Lowercase

a b c d e f g h i j  
k l m n o p q r s  
t u v w x y z

Small Caps

A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z

Figures

0 1 2 3 4 5 6 7 8 9  
0 1 2 3 4 5 6 7 8 9  
[ { \* ! ? . , : ; ' " " - @ } ]



*Normal*



QUITA

---

Connëction

---

Whitesp@ce

---

*Interfaces*

---

{(\*012345)}

---

The train arrived in Valencia just before dusk, when the last warmth of the day still lingered on the stone walls and narrow streets. Old men sat beneath faded awnings discussing weather and politics while the scent of orange

THE TRAIN ARRIVED IN VALENCIA just before dusk, when the last warmth of the day still lingered on the stone walls and narrow streets. Old men sat beneath faded

Regular & italic

*Am frühen Abend spiegelten sich die Lichter der Hochhäuser auf den nassen Straßen Manhattans, während die Menschenströme langsam aus den U-Bahn-Stationen auftauchten. Zwischen den dampfenden Gullideckeln bewegten sich Taxifahrer, Lieferwagen und Fahrradkuriere beinahe ohne Unterbrechung*

---

*Structural network*

---

Wavelengths

---

Flowline

---

CAMPO

MEDIUM & ITALIC

LONJA

---

Castelló

---

*topología*

---

Mr. Angelistan

---

012345

---

điều hướng

---

The train arrived in Valencia just before dusk, when the last warmth of the day still lingered on the stone walls and narrow streets. Old men sat beneath faded awnings discussing weather and politics while the scent of orange blossoms drifted through the evening air. Clara crossed the small plaza slowly, listening to distant music echoing between balconies lined with laundry and cracked ceramic tiles. Somewhere beyond the city, irrigation canals continued their silent route toward the orchards. She had imagined Spain louder, brighter, more immediate, yet what she found



Bold & Italic

***Corpus of research***

---

**JUAN@OFFICE.COM**

---

**516 Computers**

---

***Arquitectura***

---

**tránsito**

---

**QANTE**

**CALLE**

---

**ventura**

---

***Historian***

---

**Aeropuerto**

---

***Mediterráneo***

---

**➤①②③}456{789◀**



***Condensed***



CONDENSED LIGHT & ITALIC

Visual History of the Century

---

THE ROLLING

---

*Lifestyle Magazine*

---

STONES

---

The sea remained perfectly calm throughout the afternoon, its surface reflecting pale silver light beneath a sky covered with thin clouds drifting from the south. Fishing boats moved slowly near

indistinguishable. Matteo unfolded an old newspaper beside the harbor café and watched the waiters carry glasses of water and small plates of olives between crowded tables. The Mediterranean never appeared

Condensed regular & italic

**Nº 1 45 48,257.500 \$**

---

The sea remained perfectly calm throughout the afternoon, its surface reflecting pale silver light beneath a sky covered with thin clouds drifting from the south. Fishing boats moved slowly near the harbor while families gathered along the stone promenade to escape the heat trapped inside the city walls. Far beyond the coast, the horizon dissolved into a soft haze

---

***St. information***

---

**Mega City 4**

---

**AMERICA**

CONDENSED MEDIUM & ITALIC

# AVENIDA

---

## New “Castle”

---

### *typography*

---

#### Mr. & Mrs. SMITH

---

**1<sup>1</sup>/<sub>4</sub> 1<sup>1</sup>/<sub>2</sub> 5<sup>1</sup>/<sub>8</sub> 1<sup>1</sup>/<sub>3</sub>**

---

#### black confetti

---

The sea remained perfectly calm throughout the afternoon, its surface reflecting pale silver light beneath a sky covered in soft clouds drifting from the south. Fishing boats moved slowly across the harbor while families gathered along the stone promenade to escape the heat trapped inside the city walls. Far beyond the coast, the horizon dissolved into a soft haze where sea and sky became almost indistinguishable.

Matteo unfolded an old newspaper beside the harbor entrance and watched the waiters carry glasses of water and small plates of olives between crowded tables. The Mediterranean Sea appeared completely still; even in silence it carried the weight of trade, memory, and centuries of departures. As night approached, the lamps along the port illuminated the wet pavement with golden reflections stretching toward the dark water.



**The Turia Channel Line**

---

**@ EAGLE LINE STATION †**

---

***Computers 1984,5***

---

**Effleurer le passé**

---

**tránsitron**

---

**EQUANT**

CONDENSED BLACK & ITALIC

AGUA

---

*El territorio*

---

Signalétiques

---

*NEW-YORK GOTHIC*

---

◆ 𝕲 🦇 ⊗ T \* % £ 2/5 № ✱

*Compressed*

# Compressed



COMPRESSED LIGHT & ITALIC

Visual History of the Century

---

The victory lane

---

Configurate

---

The sea remained perfectly calm throughout the afternoon, its surface reflecting pale silver light beneath a sky covered with thin clouds drifting from the south. Fishing boats moved slowly near the harbor while families

gathered along the stone promenade to escape the heat trapped inside the city walls. Far beyond the coast, the horizon dissolved into a soft haze where sea and sky became almost indistinguishable. Matteo unfolded an old

---

STREAMING



Compressed Regular & italic

# Công nghiệp hóa hiện

---

Le matin commençait à peine lorsque les premiers ouvriers traversèrent les rangées d'orangers encore humides de rosée. Dans l'air froid de novembre flottait une légère odeur de terre et d'écorce fraîchement coupée. Les caisses en bois s'empilaient lentement près du chemin tandis que les tracteurs disparaissaient derrière les arbres chargés de fruits. Personne ne parlait vraiment fort à cette heure-là. On entendait seulement le bruit des

---

*Wunderkammer*

---

THE GOVERNORS

---

GELATON

COMPRESSED MEDIUM & ITALIC

~  
EL NIÑO

---

Mr. GARLAND JEF.

---

*les eaux “naturelles”*

---

Informationsverarbeitung

---

HOPE

The sea remained perfectly calm throughout the afternoon, its surface reflecting pale silver light beneath a sky covered with thin clouds drifting slowly to the south. Fishing boats moved slowly toward the harbor while families gathered along the stone promenade to escape the heat trapped inside the city walls. Far from the coast, the horizon dissolved into a pale haze where sea and sky became one.

Compressed Bold & Italic

---

Silent trains crossed the sleeping

---

**SOCIAL-DISTORTION.INC**

---

The crazy dreamers

---

**NEON CITIES**

---

**SOCIAL**

COMPRESSED BLACK & ITALIC

# ROCK

---

# Estación

---

# *Mehrsprachigkeit*

---

The train arrived in Valencia  
just before dusk, when the last



CIA IS A CITY SHAPED BY WATER. ITS HISTORY IS  
linked to the network of irrigation channels  
known as the “*acequias*”, a system introduced  
during the Islamic period and refined over  
centuries. These nine historic canals distribute  
water from the *Turia River* across the fertile  
surrounding plain, transforming an otherwise  
arid landscape into one of the most productive  
agricultural regions in the Mediterranean. More  
than a technical infrastructure, the “*acequias*”  
represent a collective way of managing the land.  
Their governance, still partly rooted in medieval  
traditions, reflects a shared understanding of water as a common  
resource. THIS SYSTEM HAS NOT ONLY SUSTAINED AGRICULTURE BUT ALSO SHAPED  
CITY PATTERNS, LOCAL CULTURE, AND THE RELATIONSHIP BETWEEN THE CITY

## Text settings

### FRENCH

EN SE RÉVEILLANT UN MATIN après des rêves agités, Gregor Samsa se retrouvait, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos, un dos aussi dur qu'une carapace, et, en relevant un peu la tête, il vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen sur le haut duquel la couverture, prête à glisser tout à fait, ne tenait plus qu'à peine. Ses nombreuses

### POLISH

PEWNEGO RANKA, gdy Gregor Samsa obudził się z niespokojnych snów, stwierdził, że w swoim łóżku został przemieniony w potwornego owada. Leżał na twardym jak pancerz grzbiecie, a gdy lekko uniósł głowę, zobaczył swój wypukły, brązowy, podzielony sztywnymi łukami brzuch, na którego wierzchu ledwo trzymała się zsuwająca się całkiem kołdra. Jego liczne, żółte cienkie

### GERMAN

DAMIT IHR INDESS ERKENNT, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und auseinander setzen, was jener Begründer der Wahrheit und gleichsam Baumeister des glücklichen Lebens selbst darüber gesagt hat. Niemand, sagt er, verschmähe, oder hasse, oder fliehe die Lust als solche,

### ROMANIAN

ÎNTR-O DIMINEAȚĂ, trezindu-se din vise neliniștite, Gregor Samsa se descoperi în patul său transformat într-o insectă monstruoasă. Zăcea pe spate, un spate tare ca o carapace, și, ridicând puțin capul, își văzu abdomenul bombat, brun, împărțit în segmente arcuite și rigide, deasupra căruia pătură, gata să alunece complet, abia se mai ținea. Numeroasele lui picioare, jalnic de

### ITALIAN

SVEGLIANDOSI UNA MATTINA da sogni agitati, Gregor Samsa si trovò nel suo letto trasformato in un enorme insetto mostruoso. Era sdraiato sulla schiena, dura come una corazza, e sollevando un po' la testa vide il suo addome convesso, bruno, diviso da rigide arcate, sopra il quale la coperta, sul punto di scivolare completamente, a stento restava

### SPANISH

AL DESPERTARSE UNA MAÑANA tras sueños intranquilos, Gregor Samsa se encontró en su cama transformado en un monstruoso insecto. Estaba sobre su espalda, una espalda tan dura como un caparazón, y al levantar un poco la cabeza, vio su abdomen convexo, marrón, dividido por duras secciones arqueadas, sobre el que apenas

### VIETNAMESE

Sáng hôm ấy, sau một giấc mơ đầy những cơn ác mộng, Gregor Samsa tỉnh dậy và thấy mình trên giường đã biến thành một con côn trùng khổng lồ. Anh nằm ngửa, lưng cứng như một tấm mai, và khi hơi ngẩng đầu lên, anh nhìn thấy chiếc bụng cong phồng, màu nâu, chia thành nhiều đốt cứng như những vòng cung, trên đó tám chân gầy như trợt hẳn xuống và

### TURKISH

EN DESPERTAR-SE UN MATÍ DESPRÉS d'uns somnis agitats, Gregor Samsa es va trobar al seu llit transformat en un insecte monstruós. Estava panxa amunt, amb una esquena tan dura com una cuirassa, i, en aixecar una mica el cap, va veure, inflat, bru, dividit per arcs més rígids, el seu abdomen sobre el qual la manta, a punt de relliscar del tot, ja



CALENZA  
POSTER



ABBCDEEF H I J  
KLMMNOPP Q R S  
TTUUV W X Y Z





## The Display Expression

*The Poster version seeks to bring together the various letterforms observed across the street name plaques that give this lettering its distinctive character. It preserves the unique drawing details, as well as certain imperfections and typographic construction inconsistencies that contribute to its charm and authenticity.*

*Designed as an all-caps style, Calenza Poster is intended for display and headline use. Its strong personality allows it to bring impact and character to large-scale typography while pairing naturally with the other styles in the family.*

*A more contemporary touch enriches the design through several characters featuring bold striped patterns, creating an original visual dialogue between vernacular heritage and contemporary interpretation.*



Poster style basic and alternative character set

Uppercase & lowercase

A B C D E F G H  
I J K L M N O P Q  
R S T U V W  
X Y Z

A B C D E F G H  
I J K L M N O P Q  
R S T U V W  
X Y Z

0 1 2 3 4 5 6 7 8 9

Poster

OOD

NETORK

B*i*T

THE CRAZY DREAMERS

# JUNCTION

*The train arrived in Valencia just before*

# WOOD

Valencia is a city shape

# JOIN, RISE

# N ARROW

*e dusk, when the last warmth of the day*

# D TEG

ed by water. Its history

# , ACHIEVE



## Character map

[illegible]

## OpenType features

### Case sensitive forms

{A}i@ → {A}i@

### Stylistic alternates

Salty → Salty

### Ligatures

fi ffi → fi ffi

### Small caps

Small → SMALL

### Localized forms

§§ → §§

### Kerning

ATo → ATo

### Ordinals

1.a vez → 1.<sup>a</sup> vez

### Stylistic sets (10 stylistic sets)

a b c → ✱ ✱ ✱

a b c → ↘ ↔ ➡

154\$\* → 154\$\*

### Lining figures

0123456789

### Tabular figures

0123 → 0123

### Old style figures

0123 → 0123

### Tabular old style figures

0123 → 0123

### Slashed zero

KODR → K0DR

### Fractions

20/37 → 20/37

### Superscript

x27 Na+ → x<sup>27</sup> Na+

### Subscript

CO2 x7 → CO<sub>2</sub> x<sub>7</sub>

### Circled figures

1. list → ① list

### Black circled figures

7. list → ⑦ list

## Specifications

Designer Olivier Gourvat  
Spacing and kerning Igino Marini  
616 characters and 1166 glyphs  
Kerning pairs 7522 / styles  
Version 1.000  
Formats OTF, TTF, WOFF, WOFF2  
Available in variable format  
Vendor ID MOTF

## 220 languages supported

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic, Asturian, Atayal, Aymara, Azerbaijani, Bashkir, Basque, Belarusian, Bemba, Bikol, Bislama, Bosnian, Breton, Bulgarian Romanization, Cape Verdean, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Chinese Pinyin, Cimbrian, Cofan, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz, Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic, Guadeloupean, Gwichin, Haitian Creole, Han, Hawaiian, Hiligaynon, Hopi, Hotcak, Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istroromanian, Italian, Jamaican, Javanese, Jerriais, Kaingang, Kala Lagaw Ya, Kapampangan, Kaqchikel, Karakalpak, Karelian, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish, Ladin, Latin, Latino Sine, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makuwa, Malay, Maltese, Manx, Maori, Marquesan, Meglenoromanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinhpatha, Nagamese Creole, Nahuatl, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami Inari, Sami Lule, Sami Northern, Sami Southern, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian, Seri, Seychellois, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slavia, Somali, Sorbian Lower, Sorbian Upper, Sotho Northern, Sotho Southern, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen, Tuvaluan, Tzotzil, Ukrainian, Uzbek, Venetian, Vepsian, Vietnamese, Volapuk, Voro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zarma, Zazaki, Zulu, Zuni

## Localizations

Azerbaijani, Crimean Tatar, Kazakh, Marshallese, Romanian; Moldova, Dutch, Romanian, Tatar and Turkish.

## OpenType Features

aalt | c2sc | calt | case | ccmp | dlig | dnom | frac | liga | lnum | locl | numr | onum | ordn | pnum | sinf | smcp | ss01 | ss02 | ss03 | ss04 | ss05 | ss06 | ss07 | ss08 | ss09 | subs | sups | tnum | zero | kern | mark | mkmk



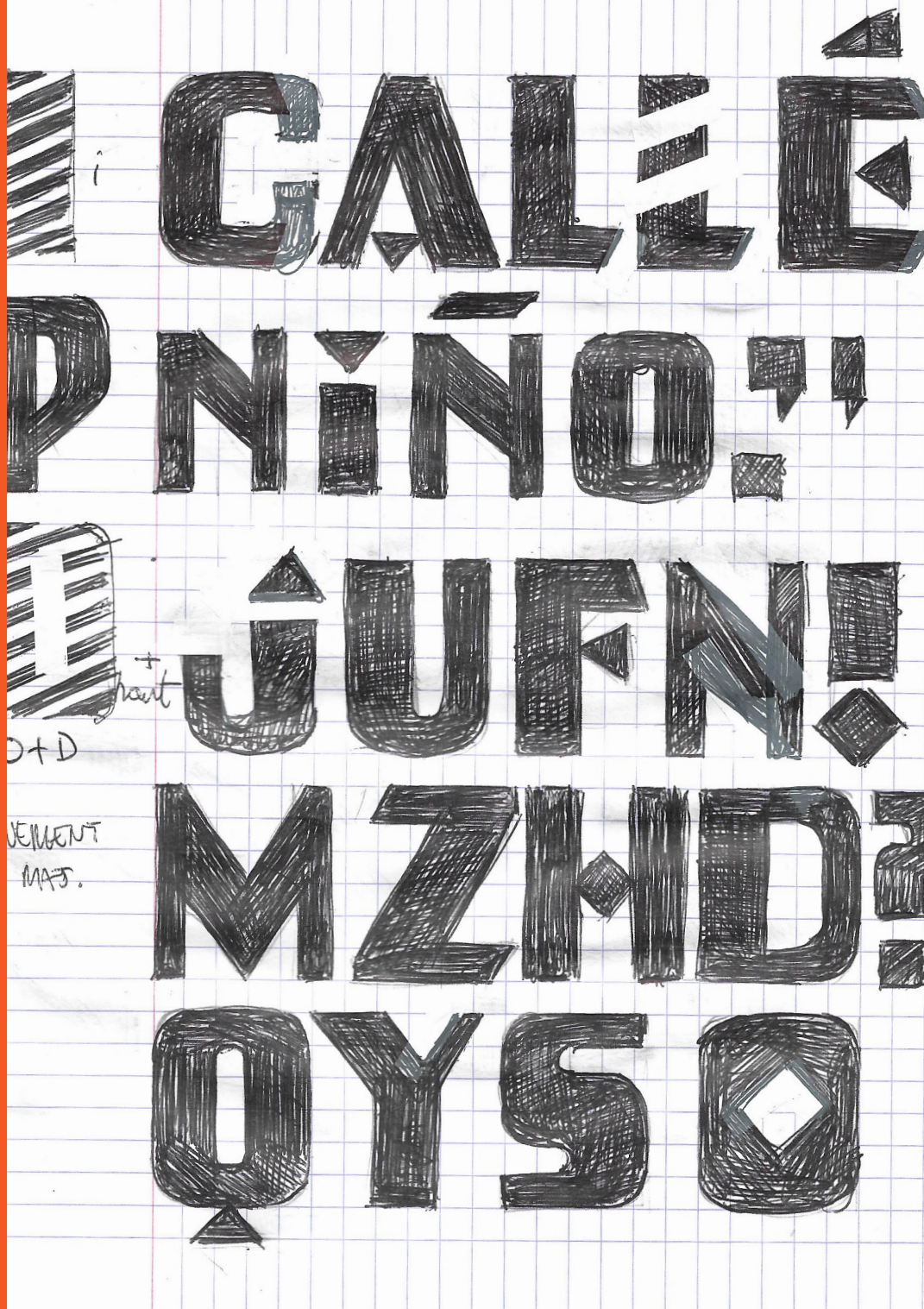


# SKETCHES

*Sketches of the Lowercase Letterforms*







*Sketches and experiments for Calenza Poster*

# SKETCHES





PLAZA  
DE  
S<sup>N</sup> NICOLAS

CALLE  
DE  
LA LONJA

CALLE  
DE  
LA BARRACA

PINTOR  
FERRANDIS

DE  
VICENTE BALLESTER



EUGENIA VIÑES





# MotyFo

MOSTARDESIGN TYPE FOUNDRY

## CALENZA TYPE SPECIMEN

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3595 route de l'Auvézère

24640 CUBJAC-AUVÉZÈRE-VAL D'ANS

France

## BUY

This font family is available for purchase on Adobe Fonts, Type Network, MyFonts, Fontspring, Monotype, YouWorkForThem, or directly at [www.motyfo.com](http://www.motyfo.com)

## CONTACT

For any questions or inquiries, please contact Olivier GOURVAT via email at [hello@motyfo.com](mailto:hello@motyfo.com).

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**CALENZA  
TYPE SPECIMEN**