

CALVIN
MUN
FON

1541

2010

2024

Calvin

SANS SERIF
TYPEFACE FAMILY

Introduction

Having had the luxury of growing up in Switzerland, I spent my younger years enjoying the comforts of the country while remaining blissfully unaware of the heritage that had built this environment. Without mentioning the economic, political or societal views, it was only in my late teens, as a budding graphic designer, that I started to become aware of the huge impact that Swiss design and typography had had on the world, not least in the form of the Helvetica typeface. But probably out of teenage rebellion or a simple desire to explore something different, I remember being much more enamored by David Carson or Emigre than I was by grids and Joseph Muller Brockmann.

But as the teenage years led to my adult life, I started to further question and explore the so-called Swiss Style to try better understand its roots and impact. My growing passion for typography probably further fueled the flames, and I started to understand the profound impact that the grotesque genre had on previous generations. With its simplified form, rational construction, the sans serif style gained the term grotesque as a form of rejection to this new and particular form. But their design was avantgarde, with their shapes becoming the DNA of the style and with it, gaining a world wide appreciation that continues to this day. So much so, that many younger people look at sans serif as the only style of typography, a complete inversion from a few generations.

As I worked on my own typefaces, I had initially avoided the grotesque style, but Calvin marked the first exploration into a style that would become a favorite in my creations. But the story of Calvin as you will discover it is actually one of two tales, with a project that was first released in 2010 and went through a complete revision in 2024 with the launch of the new Typogama website.

The initial drive behind this project was therefore to pay homage to the Swiss style by creating by own vision of the principles. While I had grown to appreciate the subtle balance required to create a successful sans serif, I was not very inspired by the drive towards so-called neutral design that to me, seems a bit of a fantasy. I therefore decided to take inspiration from the general principles of the style, but to then blend that approach with a more classical, even historical inspiration in the shapes of the letters. My drive was to have a modern, functional design that could be employed in a minimalist, graphical environment while also functioning as a text typeface that could be employed in long passages of text or in a small point size.





I started with some initial forms and proportions, focusing on employing an open counter to create clear forms, this gave me a general proportion. This search for open shapes was also a reason for the choice to employ a diagonal junction, thereby raising the horizontal curves and giving more area to the white space. The final principle was to use a relatively tall x height, thereby ensuring that the smaller counter in the lowercase letters would remain as large as possible to further enforce their clarity. The overall stroke of the design is relatively consistent, this keeps the contrast low and helps keep a strong shape throughout the letter. These initial decisions created the basis for the additional touches that I wanted to bring to give the design more warmth and, in my view, legibility. Despite remaining quite formal on most strokes, I sought to differentiate the lowercase 'a' with its slight stem that leads to the following form. It was important for me to move away from most grotesque designs by not only including the double storied a but also extended the logic to the similar double bowled lowercase g. Thanks to their historical and more defined shapes, both of these classical glyphs seemed like an essential addition if I wanted the typeface to be legible and functional in all sizes. While the lowercase 'a' is quite often used, in Helvetica, Akizdenz Grotesque or Univers, the similarly sourced lowercase 'g' in its historical style is much less common, yet it seemed like a logical conclusion. A final design detail was the inclusion of the slanted bar on the lowercase 'e', clearly taking inspiration from the humanist forms of Nicolas Jenson, and with intent, since I wanted this typeface to evoke both a contemporary style with a humanist, so classical, inspiration.

The capitals followed a similar logic but I was much more restrained in by choice of letter forms, mainly staying close to the commonly seen shapes. I maintained the simplified approach to each letter, even reducing the stem on the G to create a more open form. For the M, to keep the proportions narrow, I decided to raise the central junction, thereby lightening the shape while keeping its width reasonable. The most visible sign of the humanist influence can be found on the Q, that features an extended, curved stroke that mimics the type of form that would be found in calligraphic letters.

1 4 8 3

As a final, visible feature, the work on the numerals followed a similar evolution and desire to mix influences, with in this case, a stronger tilt towards a modernist approach. This is particularly visible in both the three and seven, that both were created along a more contemporary approach with the angular three or double circle eight. These more modern forms were another manner of further differentiating the typeface and giving it further character.

↗ 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

As mentioned, the story of this typeface has two parts, and Calvin was therefore initially released in 2010 through T26 in Chicago. Over the years, it had gained a certain traction, finding its audience in corporate design or editorial use, but it had also exposed certain aspects of the family that I felt could be improved. And so, along with a few other typefaces and as a celebration of the new Typogama website, I decided to revisit the design in 2024 with new eyes and principally, with the desire to be able to offer the typeface as a variable font.

With this new version, the family saw a complete overhaul and a reworking of all the aspects of the design, using the original family as my source and inspiration. The first task, redrawing the family was mainly driven by the desire to increase the weight range but making the extremes slightly more pronounced, so a slightly lighter Hairline and slightly darker Black style. Through this first step, the first weights were therefore redrawn and rebuilt to expand the weight range from 18 styles to 22. But it also gave me the opportunity to rework certain letters and proportions, namely reducing the long descenders that were needlessly adding empty space, and balancing certain letter widths and overall balance. Two visible changes were a new proportion for the lowercase 'a', with a smaller bowl and more pronounced diagonally on the middle stroke, thereby bring more visual connection to the lowercase 'e'. The other was the rebalancing of the lowercase 'g', with the initial design being too extravagant for longer passages of text and becoming too dominant, so the new form compresses the curves, creating a more condensed shape that better suits the overall texture of the typeface while still retaining its flair and expression. There was also work brought to the numeral shapes, not only better balancing the figures, but also adding further numerals that could then be employed in the various Opentype features. Since the original version only included one style of numbers, the new version now counts five different styles or positions.

SWITZERLAND
monuments men
 PLAYED AFTERHOURS
 19 March 1543
 (LIKES NEUTRAL)
info@zephyr.com
 LIGHT **TO DARK**
extratime
CHURCH HYMNS
Université de Bourges
 Tél: +41 79 235 87 20

Nor are we so
their dilemma
confess, either
was for some t
that we have n
with the Church
Christ has lived
to live, as long
reign at the rig
Father, by whos
sustained, by w

BLACK

EXTRA BOLD

BOLD

SEMI BOLD

MEDIUM

REGULAR

SEMI LIGHT

LIGHT

EXTRA LIGHT

THIN

HAIRLINE

Hairline

Hairline Italic

Thin

Thin Italic

Extra Light

Extra Light Italic

Light

Light Italic

Semi Light

Semi Light Italic

Regular

Italic

Medium

Medium Italic

Semi Bold

Semi Bold Italic

Bold

Bold Italic

Extra Bold

Extra Bold Italic

Black

Black Italic

The final task on the design front was to expand the character set. When I had initially released the family, it only contained a basic latin coverage, since its use was mainly focused on titling or the American distribution. But following my work on most of my recent releases, it seemed important to develop the family into a Pan-European solution with the inclusion of all the latin diacritics. Thanks to these new glyphs, the family now covers over 200 different languages.

The new version of the typeface was therefore designed as a variable font, meaning that the user can either select the predefined parameters like weight or italic slant, or then manually apply the value that they wish. While this features is not supported by all applications and is not currently well known by the wider public, it has become a favored solution for many digital creators that appreciate having a single file that contains all the font data, for example for loading weights on a web page. Calvin has therefore been built along the latest standards and guidelines, ensuring that the family has evolved with the times, keeping its initial style and personality but adapting its technology to function in a contemporary market.



Je sais bien que d'horribles
 ont frappé vos oreilles,
 afin de vous persuader
 odieux de notre cause,
 à manifester, selon votre
 et votre mansuétude, de
 d'accuser, aucune innocen-
 roles ou en actes, ne s'en
 Si quelqu'un, pour susciter
 contre cette doctrine – à
 je souhaite rendre justice,
 déclarer qu'elle est déjà
 d'un commun accord par
 États, qu'elle a fait l'objet
 jugements, il dira seule-
 a été en partie violemment
 par la puissance et la d'au-

CALVIN HAIRLINE - 23 PT

Je sais bien que d'horribles
 ports ont frappé vos oreil-
 cœur, afin de vous persua-
 actère odieux de notre ca-
 vous avez à manifester, se-
 clémence et votre mansu-
 s'il suffisait d'accuser, aucu-
 cence, en paroles ou en ac-
 serait reconnue. Si quelqu-
 susciter de la haine contre
 doctrine – à laquelle je sou-
 dre justice, se met à déclara-
 est déjà condamnée d'un
 accord par tous les États,
 fait l'objet de plusieurs jug-
 il dira seulement qu'elle a
 partie violemment abattu

CALVIN REGULAR - 23 PT

**Je sais bien que d'horribles
 frappé vos oreilles et votre
 de vous persuader du cara-
 de notre cause. Mais vous
 fester, selon votre clémence
 mansuétude, que s'il suffi-
 aucune innocence, en par-
 actes, ne serait reconnue.
 pour susciter de la haine d'
 doctrine – à laquelle je sou-
 justice, se met à déclarer d'
 condamnée d'un commun
 tous les États, qu'elle a fait
 plusieurs jugements, il dir
 qu'elle a été en partie viol-
 tue par la puissance et la d'
 ses adversaires, en partie**

CALVIN BLACK - 23 PT

DESIGNERS & ARCHITECTS
Share a common trait
DESIRE FOR ATTENTION
to details & the finer
SUBTLE SHAPES MIXED
Modernism in all its glory

Opentype

This new version of Calvin expands the Opentype features to further the design and offer a few alternative solutions. The first feature, the ligatures, cover the basic ‘f’ ligatures and are intended to offer a neater solution to the letter sequences by extended the bar to link the forms.

officials

DEFAULT CHARACTERS

officials

LIGATURES

mangos

DEFAULT CHARACTERS

mangos

ALTERNATE CHARACTERS

The second feature, the alternatives, goes a bit further by offering three different glyphs for the lowercase a, g and the ampersand. Since I had chosen to employ the historical shapes out of a concern for legibility, the alternatives allowed me to equally include the more modern, open shapes that maybe be desired. With their open counters and simplified form, their shapes can be a stylistic choice and further enhance any layout.

But the bigger intervention for the features was on the numerals. The original typeface had only included a single form, the default hanging numerals, so this new version has expanded the options. The first style has remained the lining numerals; these figures are aligned to the capitals and are the shape most users are probably familiar with. But for longer passages of text, dominated by lowercase letters, these tall figures can sometimes feel too dominant, so the secondary hanging numerals are recommended. These numerals are aligned to the x height and feature ascending and descending strokes that match the rhythm of the lowercase forms. A last form of numerals is the so-called Tabular lining numerals, these numbers are equally aligned to the capitals, but share a common width that makes them practical for tables or grids that require vertical alignment. The final numerals are smaller shapes that are employed as the scientific numerals, either as superior or inferior figures, for example while setting a formula. These numbers are equally employed in the fraction feature, that will allow any user to set any fraction by simply separating the values by a slash glyph.

18 Oct. 1546

DEFAULT LINING NUMERALS

18 Oct. 1546

TABULAR LINING NUMERALS

18 Oct. 1546

HANGING NUMERALS

However, the government contested this power and on 19 March 1543 the council decided that all sentencing would be carried out by the government. In 1542, Calvin adapted a service book used in Strasbourg, publishing *La Forme des Prières et Chants Ecclésiastiques (The Form of Prayers and Church Hymns)*. Calvin recognised the power of music and he intended that it be used to support scripture readings.

CALVIN EXTRA BOLD & LIGHT - DEFAULT GLYPHS

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CALVIN EXTRA BOLD & LIGHT - ALTERNATE GLYPHS

Cour de la ville 20
CH-1209 Genève
+41 22 310 24 31
info@musée.ch

Horaires d'ouverture

Ouvert du mardi au dimanche
de 10h00 à 17h00

Jours d'ouverture

Ouvert les lundis de Pâques,
Pentecôte et du Jeûne Fédéral
Fermé les 24, 25 et 31 décembre
et le 1er Janvier.

Musée de Genève

→ Exhibition

↗ Caisses

← Toilettes

Conclusion

While styles come and go, the overall approach and appeal of the swiss style and its typography seems as present today as when it was in its heyday. While design has become more diverse and visual, the appeal of the grotesque sans serif continues to seduce brands and users looking for efficient communication.

Calvin was built in that vision, inspired by both the Swiss style and the historical humanists, it aims to be an objective, clear and legible typeface that can both grab attention as a title or logo choice, while also adapting to uses in smaller point sizes and continuous reading. With a solid form and open counters, it conveys clarity and warmth. Through its expansive character set and wide range of weights, it can adapt to any context and convey the content in any medium. Designed initially as a versatile family, this new version feels like an even stronger solution, with more balance and better rendering, the forms are now even more crisp than the original.

Available as either OpenType Postscript (OTF) static styles or as a single, Variable (TTF VAR), Calvin can be employed in branding, editorial or navigation design, apps or website, and functions as well in print or on screens.



Markets & Co
UNDER VALUED
 comfortable
ASSETS
 Fashion house
EXTRATIME
Comité de réforme
ASSOCIATION

in order to effect a safe return to my native country; for, though I feel the affection which every man ought to feel for it, yet, under the existing circumstances, I regret not my removal from it. But I plead the cause of all the godly, and consequently of Christ himself, which, having been in these times persecuted and trampled upon all ways in your kingdom, now lies in a most deplorable state; and is indeed rather through the tyranny of certain Pharisees, than through your knowledge. How this comes to pass is foreign to my present purpose to say; but it certainly lies in a most afflicted state. For the ungodly have gone to such lengths, that the truth of Christ, which is vanquished, dissipated, and entirely destroyed, is buried, as it were, in ignoble obscurity, while the poor, despised church is either driven away by cruel massacres, or driven away into banishment, or menaced and terrified into total silence. And still they continue their wickedness and madness and ferocity, pushing violently against the wall already ruined and finishing the ruin they have begun. In the mean time, no one comes forward to plead the cause against such furies. If there were persons desirous of appearing most favourable to the truth, they would venture an opinion, that forgiveness should be extended to the error and imprudence of ignorant people. For this is the language of moderate men, calling that error and imprudence which they know to be the certain truth of God, and those ignorant people, who, with understanding they perceive not to have been so despicable, but that he has favoured them with the mysteries of his heavenly wisdom. Thus all are ashamed of the Gospel. But it shall be your Sire, not to turn away your ears or thoughts from so just a demand.

Violence is displayed, when sanguinary sentences are passed against it without the cause being heard; and fraud, when it is unjustly accused of sedition and mischief. Lest any one should suppose that these our complaints are unfounded, you yourself, Sire, can bear witness of the false calumnies with which you hear it daily traduced; that its only tendency is to wrest the

CALVIN LIGHT - 8 PT

How this comes to pass is foreign to my present purpose to say; but it certainly lies in a most afflicted state. For the ungodly have gone to such lengths, that the truth of Christ, if not vanquished, dissipated, and entirely destroyed, is buried, as it were, in ignoble obscurity, while the poor, despised church is either destroyed by cruel massacres, or driven away into banishment, or menaced and terrified into total silence. And still they continue their wonted madness and ferocity,

CALVIN REGULAR - 10 PT

Who, then, will wonder at its becoming the object of public odium, where credit is given to such most iniquitous accusations? This is the cause of the general consent and conspiracy to condemn us and our doctrine. Hurried away with this impulse, those who sit in judgment pronounce for sentences the prejudices they brought from home with them; and think their duty fully discharged if they condemn none to be punished but such as are convicted by

CALVIN REGULAR - 12 PT

And still they continue their wonted madness and ferocity, pushing violently against the wall already bent, and finishing the ruin they have begun. In the mean time, no one comes forward to plead the cause against such furies. If there be any persons desirous of appearing most favourable to the truth, they only venture an opinion, that forgiveness should be extended to the error and imprudence of

CALVIN LIGHT - 12 PT

Sire, can bear witness of the false calumnies with which you hear it daily traduced; that its only tendency is to wrest the sceptres of kings out of their hands, to overturn all the tribunals and judicial proceedings, to subvert all order and governments, to disturb the peace and tranquillity of the people, to abrogate all laws, to scatter all properties and possessions, and,

CALVIN MEDIUM - 8 PT

in a word, to involve every thing in total confusion. And yet you hear the smallest portion of what is alleged against it; for such horrible things are circulated amongst the vulgar, that, if they were true, the whole world would justly pronounce it and its abettors worthy of a thousand fires and gibbets. Who, then, will wonder at its becoming the object of public odium, where

CALVIN EXTRA BOLD - 8 PT

How this comes to pass is foreign to my present purpose to say; but it certainly lies in a most afflicted state. For the ungodly have gone to such lengths, that the truth of Christ, if not vanquished, dissipated, and entirely destroyed, is buried, as it were, in ignoble obscurity, while the poor, despised church is either destroyed by cruel massacres, or driven away into banishment, or menaced and terrified into total silence. And still they continue their wonted madness and ferocity, pushing vio-

CALVIN BOLD ITALIC - 10 PT

And still they continue their wonted madness and ferocity, pushing violently against the wall already bent, and finishing the ruin they have begun. In the mean time, no one comes forward to plead the cause against such furies. If there be any persons desirous of appearing most favourable to the truth, they only venture an opinion, that forgiveness should be extended to the error and impru-

CALVIN MEDIUM - 12 PT

Violence is displayed, when sanguinary sentences are passed against it without the cause being heard; and fraud, when it is unjustly accused of sedition and mischief. Lest any one should suppose that these our complaints are unfounded, you yourself, Sire, can bear witness of the false calumnies with which you hear it

CALVIN THIN - 21 PT

And yet you hear the smallest portion of what is alleged against it; for such horrible things are circulated amongst the vulgar, that, if they were true, the whole world would justly pronounce it and its abettors worthy of a thousand fires and gibbets. Who, then, will wonder at its becoming the object of public odium, where credit is

CALVIN MEDIUM - 21 PT

This is the cause of the general consent and conspiracy to condemn us and our doctrine. Hurried away with this impulse, those who sit in judgment pronounce for sentences the prejudices they brought from home with them; and think their duty fully discharged if they condemn none to be punished but such as are convicted by their own confession, or by sufficient proofs. Convicted of what crime? Of this condemned doctrine, they say. But with what justice is it condemned? Now, the ground of defence was not to abjure the doctrine itself, but to maintain its truth.

CALVIN EXTRA BOLD - 21 PT

When I began this work, Sire, nothing was further from my thoughts than writing a book which would afterwards be presented to your Majesty. My intention was only to lay down some elementary principles, by which inquirers on the subject of religion might be instructed in the nature of true piety. And this labour I undertook chiefly for my coun-

CALVIN REGULAR - 12 PT

And this labour I undertook chiefly for my countrymen, the French, of whom I apprehended multitudes to be hungering and thirsting after Christ, but saw very few possessing any real knowledge of him. That this was my design, the book itself proves by its simple method and unadorned composition. But when I perceived that the fury of cer-

CALVIN REGULAR - 10 PT

But when I perceived that the fury of certain wicked men in your kingdom had grown to such a height, as to leave no room in the land for sound doctrine, I thought I should be usefully employed, if in the same work I delivered my instructions to them, and exhibited my confession to you, that you may know the nature of that doctrine, which is

CALVIN REGULAR - 12 PT

For I shall not be afraid to acknowledge, that this treatise contains a summary of that very doctrine, which, according to their clamours, deserves to be punished with imprisonment, banishment, proscription, and flames, and to be exterminated from the face of the earth. I well know with what atrocious insinuations your ears have been

CALVIN REGULAR - 12 PT

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CALVIN BOLD ITALIC - 12 PT

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CALVIN BOLD ITALIC - 12 PT

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CALVIN BOLD ITALIC - 12 PT

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CALVIN BOLD ITALIC - 12 PT

Who, then, will wonder at its becoming the object of public odium, where credit is given to such most iniquitous accusations? This is the cause of the general consent and conspiracy to condemn us and our doctrine. Hurried away with this impulse, those who sit in judgment pronounce for sentences the prejudices they brought from home with them; and think their duty fully discharged if they condemn none to

CALVIN REGULAR - 10 PT

Lest any one should suppose that these our complaints are unfounded, you yourself, Sire, can bear witness of the false calumnies with which you hear it daily traduced; that its only tendency is to wrest the sceptres of kings out of their hands, to overturn all the tribunals and judicial proceedings, to subvert all order and governments, to disturb the peace and tranquillity of the people, to

CALVIN BOLD - 18 PT

Hurried away with this impulse, those who sit in judgment pronounce for sentences the prejudices they brought from home with them; and think their duty fully discharged if they condemn none to be punished but such as are convicted by their own confession, or by sufficient proofs. Convicted of what crime? Of this condemned doctrine, they say. But with what justice is it condemned? Now, the

CALVIN REGULAR - 12 PT

LEST ANY ONE SHOULD SUPPOSE THAT THESE OUR COMPLAINTS ARE UNFOUNDED, YOU YOURSELF, SIRE, CAN BEAR WITNESS OF THE FALSE CALUMNIES WITH WHICH YOU HEAR IT DAILY TRADUCED THAT ITS ONLY TENDENCY IS TO WREST THE SCEPTRES OF KINGS OUT OF THEIR HANDS, TO OVERTURN ALL THE TRIBUNALS AND JUDICIAL PROCEEDINGS, TO SUBVERT ALL ORDER AND GOVERNMENTS, TO DISTURB THE PEACE AND TRANQUILLITY OF THE PEOPLE, TO ABROGATE ALL LAWS, TO SCATTER ALL PROPERTY



Musée
de Genève

→ **Staff**
Geraldine Digio
Agent d'accueil

Musée
de Genève

→ **Staff**
Robert Muller
Relations avec
les institutions

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man ought to feel for it, yet, under the existing circumstances, I regret not my removal from it. But I plead the cause of all the godly, and consequently of Christ himself, which, having been in these times persecuted and trampled on in all ways in your kingdom, now lies in a most deplorable state; and this indeed rather through the tyranny of certain Pharisees, than with your knowledge. How this comes to pass is foreign to my present purpose to

CALVIN EXTRA BOLD & REGULAR - 33 PT

And still they continually wanted
madness and ferocity. Violent
against the wall already. And finally
the ruin they have been meant
no one comes forward. The
against such furies. If any person
desirous of appearing in public
the truth, they only wish to



Style overview

Calvin Black

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Black Italic

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Extra Bold

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Extra Bold Italic

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Bold

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Bold Italic

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Style overview

Calvin Semi Bold

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Semi Bold Italic

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Medium

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Medium Italic

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Regular

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Italic

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Style overview

Calvin Semi Light

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Semi Light Italic

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

*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*

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Light

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Light Italic

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

*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*

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Extra Light

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Extra Light Italic

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Style overview

Calvin Thin

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Thin Italic

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country;

Calvin Hairline

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every man

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native

Calvin Hairline Italic

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for, though I feel the affection which every

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

Think not that I am now meditating my own individual defence, in order to effect a safe return to my native country; for,

Hair

REFORMATIONS
contested visions

HEADSQUARTER: COWORKING

10 Rue James-Fazy

ELEGANCE

historical realities

ABSOLUTE SOVEREIGNTY

27 May 1564

EARLY LIFE (1509–1535)

Collège de Montaigu

SPIRITUELS OR PATRIOTS

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