

everything is beautiful and nothing hurts
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אנו כולם

a study in chaos and space discipline

אנו כולם



THANK YOU, ALDO

As much as I'd like to make you happy and tell you that Republika was a labour of love, I would be lying if I did. There were times when I was so sick of these outlines that I actually inserted punk rock disks into the CD player. On countless occasions I walked away from the machine playing with the thought of never finishing this work. From the very beginning I was worried about the sleepless nights that I would put into this work, so much so that I even thought of butchering the wholesomeness of the original idea by capping the number of fonts that would eventually come out.

I was recently asked, by someone who watches font happenings like a hungry hawk, if I thought that this was going to be the end of Republika, meaning would there be more Republika fonts coming after the initial "biggest font family ever" hype dies down. The first reaction to the question in my mind was the feeling of a headache starting to spread its way out from the very center of my brain. I almost replied with a definite NO WAY, but then thought better of it. I want to do so much but I get squeezed by speeding days every time. I did promise myself to not even look at Republika for at least one month after its release. Are 300 fonts the end of it? Maybe, maybe not. I don't know. But I have a feeling that my love for the world's languages will probably at one point push me to do at least a few more Republikas. This is not a promise! Just a fleeting hunch that I'm dreadfully loathing right now.

I'm so happy that this milestone has passed now. The words I am typing right now are like the nails that I hammer in the top of a box that I opened months ago and couldn't figure out how to close again. Thank you for the education, thank you Bauhaus, thank you Disk Jensen, thank you Aldo Novarese, and all the other true artists of old who had no idea what mutated offspring in design they would ever have.

Communicate this!

THE SODA CAN SHAKING MANUEVER

Republika started as a simple curiosity about what is now known as "techno design". For your information, Webster's Dictionary still does not have an entry for the word "techno". I suppose that it's all insider mumbo jumbo anyhow. At any rate, if you are reading this you fall under one of 5 possible categories: 1) you are interested, 2) you are curious, 3) you are looking for a usage map, 4) you know me or want to know me personally, and/or 5) the hype worked on you. If you are interested or curious, you should be aware of the fact that techno research is a long, sometimes sickening and too revealing road. My initial curiosity fizzed like the contents of a freshly shaken soda can. It turned to fascination, then to a personal mission that ended with pretty disappointing bits of knowledge.

Techno design will eventually fade out pretty much like everything that was labeled "modern" at one point. I'm scared to even think of what will end up replacing it when the fizz goes flat, evaporates, then rains again to wash its own stains. But for now

it's still out there, under so many morphings. T-26 just adopted the Hayes brothers' Identikal Collection; Donald Beekman, Kai Vermehr, Stephan Muller and Cornel Windlin are still feeding Fontshop techno to the core; 70% of the so-advertised "text winners" in the latest Linotype competition are techno to the eye; three of the latest open type packages from Adobe are complete techno reworks; the latest releases under the ITC label are as geometric as it can get; even Cabarga and Carter seem to have dropped the bezier and rode the techno bandwagon; the latest House release; about half of the Garage library; ah please somebody make me stop here...

Mourn the passing of the serif, ladies and gentlemen. I mean it. One day I will stop loving words because of this.

BACK SPACE - THE FINAL FRONT TEAR

Please keep in mind that the following stampede deals with modern "single piece" design. Trying to apply the following notes to the layout of a novel or newspaper columns, for instance, can result in society shunning the applicant for at least a few weeks. Apply these notes where readability is not an issue.

Here's the most excruciating and most basic problem any graphic designer out there has: how to distribute content on a geometric plane. Not much of a problem compared to some issues out there, I know, but allow me to remind you that this is all insider mumbo jumbo, and overanalysis of hubble bubble seldom hurt anyone (in fact, it still makes a good living for many people).

So the graphic designer looks at this white rectangle, per se, and the content that is supposed to go on it. Photos, illustrations, funky geometric separators/indicators/teasers, and text. Everything other than text is really no problem if one knows how to use their imagination. In fact, everything but text helps control the space. Photos and illustrations can be resized, faded, etc. with the cool tools we have nowadays. Controlling space is no big deal there. But with the alphabet it becomes an issue for one simple reason: letters need to look like letters. They DO! This is a problem because the shape of the white space that is normally shaped by combining the letters b and e, for example, is pretty much already preconceived by the design's viewer, which makes for possible limitations when it comes to originality. Picky, picky, picky, I know, but that's just our first observation in our grand scheme to TAKE OVER THE WORLD!

Actually, there are very few observations after that, and we're not taking over anything.

This whole "preconceived by the design's viewer" thing was pretty much avoidable with the serifs of the old days. But since the world started shifting to "design is communication" since about 90 years ago, the problem became more apparent and alphabet originality became harder to come by (most font suppliers nowadays are "reviving" all the old types for a reason, don't you think? Here are some people whose works you can check to illustrate this particular point: Dave Nalle, Richard Beatty, Leslie Cabarga, Nick Curtis, etc.).

Different people came up with different solutions to the alphabetical white space distribution (let's call it back-space from now

on to make it easy on my fingers here; thank you, you're very kind). Fraktur fonts were probably the most refreshing solution to that problem. Handwriting fonts and classy connected scripts, of course, are always unpredictable that way, and so their back-space can always be quite interesting. Grunge was a pretty ugly solution, and that's why it died so fast. Overlapping "double type" was yet another solution (check Fluoxetine at the lab for an example), but not many people practiced it outside the grunge context. Hard grids are also a solution (a pretty ambitious one too, these things have been trying to redefine the notion back-space should be -- I blame gadgets for this). A few other solutions were offered but looked and still look pretty inefficient, like putting letters inside fruits and stuffed bears and flags and what have we, or the other way around. Outside of the aforementioned methods, back-space control attempts mostly resulted in display outlines that could be used to define a specific look that is completely independent and unaware of the design where the face is used.

Most current font designers are not even concerned with the white space behind the words that their letters make. Those who are aware of it, however, end up with a techno design in almost every case. How's that for a mutation of the serif's original raison d'être?

Which finally brings us to Republika and how it deals with back-space issues:

The main idea behind the font was to give the user something that can give them almost absolute control over the white space that the letters formed. Pretty ambitious, huh? Complete control in that regard means simply swappable letters. One would have, say, 4 or 5 different versions of the letter a, and they'd use it as they would see best accommodates the space.

Swappable letters are not such a new deal in font design. The idea of providing alternate characters and ligature sets has been widely practiced for hundreds of years. But normally alternates were limited to mostly single variations on a very few number of letters in a particular face, and they didn't have to do with space control as much as they did with the head-on aesthetic of the character and flourish of its context (it's almost impossible to find a sans font with alternates, for example). Swappable letters were no strangers to me, either. The work at the lab contains many fonts that are basically formed of two sets of caps and no lowercase, for instance.

Thought number two in the Republika concept was this: the most efficient solutions to the back-space problem that I've seen were ones that involved connecting letters. Elegant scripts, handwriting fonts and double-type are pretty appealing and mostly pleasant to look at. Some of Leslie Cabarga's mid-century revivals showed some very interesting methods of applying such connectivity that helped resolve back-space issues.

I tell you, the Republika guides are all over the place. Let me mention some now: Microgamma, Raceway, Magneto, Blue Island, Steadfast, Serpentine, Centrifuge, Nuephoric, Industria, Blue Island, and so on.

Using those two ideas as first guidelines, I initially thought that 4 variations on each letter would be enough, but once I started the work I began realizing that at least 8 variations can be done on almost every letter. So... I ended up with ten possibilities for most letters and at least 8 for all of them. Lowercase only, of course, since techno is supposed to be the definition of snubbing linguistic tradition.

10 variations meant 5 fonts, so that's what the basic set was. I added Republikaps later because during the last ten years or so it has become somewhat of a fad to mix minuscules with majuscules and x-height with cap-height in design (some of it looks pretty good too). So the basic set became 6 fonts. Then came the daunting task of charting out weight and width variations, as well as some mechanical techno applications. Add 6 oblique, 6 light, 6 light oblique, 6 bold, 6 bold oblique, 6 ultra bold, and 6 ultra bold oblique. Add shadow to the two fonts with unconnected characters (Republika IV and Republikaps). Add outline to same. Add college to same. Add double-college chrome-looking mazy style to same. Add greyscale haze across the board. Shatter the initial 12. Ah what the hell, digitize some of the original sketches, tweak and add them. Condense all of the above. Expand all of the above.

There you have it, 300 fonts. Dee-dum, dee-dum. You're most welcome.

TWO FOR THE ROAD

- The complete Republika set was a monster to manage, and I have to admit that I really wanted to finish it before Christmas, if only to give it out to font enthusiasts out there as a season present. These past few days have been quite hectic for me, and although I think I did test Republika as best as I could (thank you MJ, thank you DH, for the final pointers), there may still be a few minor mistakes in the fonts here and there. I am not saying that there ARE mistakes, but it certainly is possible. If you find something that you think is a mistake in any of the fonts, please let me know at apostrophe@home.com. I would be grateful, and will certainly address any issue brought up to me regarding Republika.

- The Republika fonts are free for anyone to use as they wish. However, if you use them commercially, please be kind to send something to your favourite charity, whether it be money, clothes, food, anything to help something have it easier than they currently do. Please do not even consider selling these fonts. If you find these fonts on any CD that you have purchased, please alert me. If you would like to put them on a freeware CD, please let me know first at apostrophe@home.com.

The following pages contain displays of the main regular-width 100 fonts in the Republika set. The remaining 200 are basically condensed and expanded versions of the main 100. The text in the following pages is from *The Chessmen of Mars*, by Edgar Rice Burroughs. Enjoy the show, and thanks for dropping by.

Toronto
December 24, 2000
apostrophe@home.com

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

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republica 2

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

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רפובליקה 3

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
א ב ג ד ה ו ז ח ט י כ ל מ נ ס פ ק ר ש ת פ ו ש ז

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republika 4

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אברהם 5

א ב ג ד ה ו ז ח ט י כ ל מ נ ס פ ק ר ש ת יו יא יב יג יד יו יז יח יט
א ב ג ד ה ו ז ח ט י כ ל מ נ ס פ ק ר ש ת יו יא יב יג יד יו יז יח יט

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REPLIKAPS

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

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THE QUESTION WITH A NOTED ARTIAN SCIENTIST, A FRIEND OF
MINE; BUT HIS THEORIES ARE STILL ONLY THEORIES.
HOWEVER, I AM CONTENT WITH THE FACT; I NEVER AGE, AND
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republika italic

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
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republika 2 italic

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

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republika 3 italic

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

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republika 4 italic

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
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republika 5 italic

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

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republ ikakps ital ic

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republika light

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

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republika z light

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

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republika 4 light

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תורת ה-5 חוקים

א ב ג ד ה ו ז ח ט י כ ל מ נ ס פ ק ר ש טו נט צ
א ב ג ד ה ו ז ח ט י כ ל מ נ ס פ ק ר ש טו נט צ

"Why attempt to explain the inexplicable?" he replied. "As I have told you before, I am a very old man and do not know how old I am really. I can only remember being always as you see me now and as you saw me first when you were five years old. You, yourself, have aged, though not as much as most men in a corresponding number of years, which may be accounted for by the fact that the same blood runs in our veins, but I have not aged at all. I have discussed the question with a noted Arabian scientist, a friend of mine; but his theories are still only theories. However, I am content with the fact; I never age, and I love life and the vigor of youth."

REPLUBLIKAPS LIGHT

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

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republika light italic

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
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republika 2 light italic

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
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republika 3 light italic

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
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republika 4 light italic

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republ ikaps l ight italic

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republika bold

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republika 2 bold

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republika 3 bold

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republika 5 bold

а б в г д е ф г х и ј к л м н о п қ р с т у в х у з
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republika 4 bold italic

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republika 5 bold italic

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republicans bold italic

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republika ultra

abcdefghijklmnopqrstuvwxyz
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republika z ultra

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republika 3 ultra

abcdefghijklmnopqrstuvwxyz
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republika 4 ultra

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הַתְּחִלָּה הַשְּׂמֵימָה

א ב ג ד ה ו ז ח ט י כ ל מ נ ס ק ר ש ת v w x y z
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REPUBLIKAPS ULTRA

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
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republika ultra italic

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republika 2 ultra italic

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republika 5 ultra italic

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republicans ultraliberal

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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republikan sketch

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republica 2 sketch

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republica a sketch

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republica 4 sketch

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republica's sketch

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REPUBLIKAFS SKETCH

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

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republika sketch italic

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republika 2 sketch italic

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republika 3 sketch italic

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
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republica 4 sketch italic

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
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republican's sketch that

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republ ikaps sketch italic

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republika haze

abcdefghijklmnopqrstuvwxyz
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republika a haze

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רפובליקה זה הזע

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
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republika 4 haze

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הַיְהוּדִים הַיְהוּדִים

א ב ג ד ה ו ז ח ט י כ ל מ נ ס פ צ ר ש ת ו נ ו ש א ב ג ד
א ב ג ד ה ו ז ח ט י כ ל מ נ ס ק צ ר ש ת ו נ ו ש א ב ג ד

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REPUBLIKAPS HAZE

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
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republika haze italic

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
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republika 2 haze italic

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

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republika 3 haze italic

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

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republika 4 haze italic

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republika 5 haze italic

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
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republ ikaps haze italic

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republica shatter

abcdefghijklmnopqrstuvwxyz
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republika z shatter

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

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republica a shatter

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republika 4 shatter

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republican's starter

א ב ג ד ה ו ז ח ט י כ ל מ נ ס פ ק ר ש ת ו נ ש א ב ג ד
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REPUBLIKAPS SHATTER

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
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republika shatter italic

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
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republika 2 shatter italic

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
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republika 3 shatter italic

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
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republika 4 shatter italic

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
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republika 5 shatter italic

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
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republicans shatter italic

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republika 4 outline

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
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REPUBLIKAFS OUTLINE

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
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republika 4 outline italic

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
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republicans outline italic

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republika 4 college

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

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REPUBLIKAPS COLLEGE

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
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republika 4 college italic

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
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republikaps col l ege italic

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

"Why attempt to explain the inexplicable?" he replied. "As I have told you before, I am a very old man. I do not know how old I am I recall no childhood; but recollect only having been always as you see me now and as you saw me first when you were five years old. You, yourself, have aged, though not as much as most men in a corresponding number of years, which may be accounted for by the fact that the same blood runs in our veins; but I have not aged at all. I have discussed the question with a noted artian scientist, a friend of mine; but his theories are still only theories. However, I am content with the fact; I never age, and I love life and the vigor

republika 4 maze

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REPUBLIKAPS MAZE

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republika 4 maze italic

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republika 4 shadow

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
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REPUBLIKAPS SHADOW

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
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republika 4 shadow italic

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