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# PRADELL

*A typeface inspired by the work of catalan punchcutter Eudald Pradell*

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## About

Designed by Andreu Balius.  
1999/2003

Pradell is the result from a research study on 18th century Spanish type specimens and, furthermore, is freely inspired from punches cut by catalan punchcutter Eudald Pradell (1721-1788). Pradell family is intended for literature text composition. It includes a complete set of glyphs for any Latin-based language. Pradell is readable at small point sizes and elegant for book text composition.

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## Styles

**Pradell Roman**

*Pradell Italic*

**Pradell SemiBold**

*Pradell SemiBold Italic*

**Pradell Bold**

*Pradell Bold Italic*

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## Awards

\*Excellence in Type design  
Bukva:raz! / ATypI. 2001

\*Excellence in Type design (Judge's  
Choice). Type Directors Club. 2002

\*ADCE Award 2002

\*AEPD Award 2003

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## Related fonts

Pradell Arabic (Al-Andalus)

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*Pride & prejudice*

APENINOS

Enjoy *reading* literature texts

ROME

*Type it again, Sam*

*Get back to where you once belonged*

DUBLIN

ENGRAVING TYPE FOR FUN

Pradell Regular 16pt

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L'alegria d'en Quimet... Deia que podríem tenir vuitanta coloms i amb els colomins que farien els vuitanta, ben venuts, podria començar a pensar a tancar la botiga, i potser comprar aviat un terreny i en Mateu li faria la casa amb material

Pradell Italic 16pt

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*En ese entonces no hablábamos mucho de Rocamadour, el placer era egoísta y nos topaba gimiendo con su frente estrecha, nos ataba con sus manos llenas de sal. Llegué a aceptar el desorden de la Maga como la condición natural de cada instante, pasábamos de la evocación de*

Pradell SemiBold 16pt

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Ce n'était encore que samedi, mais Colin se sentait l'envie de voir Chick et de lui faire goûter le menu élaboré avec une joie sereine par Nicolas, son nouveau cuisinier. Chick, comme lui célibataire, avait le même âge que Colin, vingt-deux ans, et

Pradell SemiBold Italic 16pt

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*My father, a wise and grave man, gave me serious and excellent counsel against what he foresaw was my design. He called me one morning into his chamber, where he was confined by the gout, and expostulated very warmly with me upon this subject. He asked me*

Pradell Bold 16pt

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Es war Anfang Mai und, nach naßkalten Wochen, ein falscher Hochsommer eingefallen. Der Englische Garten, obgleich nur erst zart belaubt, war dumpfig wie im August und in der Nähe der Stadt voller Wagen und Spaziergänger gewesen. Beim

Pradell Bold Italic 16pt

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*O disco amarelo iluminou-se. Dois dos automóveis da frente aceleraram antes que o sinal vermelho aparecesse. Na passarela de peões surgiu o desenho do homem verde. A gente que esperava começou a atravessar a rua pisando as faixas brancas pintadas na*

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Aquell noi es va acostar encara més a la vora i va dir rient, tan petita i ja té promès? *I quan va riure els llavis se li van estirar i li vaig veure totes les dents. Tenia uns ullets de mico i*

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## Pradell Regular & Italic 14pt

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I was born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull. He got a good estate by merchandise, and leaving off his trade, lived afterwards at York, from whence he had married my mother, whose relations were named Robinson, a very good family in that country, and from whom I was called Robinson Kreutznaer; but, by the usual corruption of words in England, we are now called —nay we call ourselves and write our name— Crusoe; and so my companions always called me. I had two elder brothers, one of whom was lieutenant-colonel to an English regiment of foot in Flanders, formerly commanded by the famous Colonel Lockhart, and was killed at the battle near Dunkirk against

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mous Colonel Lockhart, and was killed at the battle near Dunkirk against the Spaniards. What became of my second brother I never knew, any more than my father or mother knew what became of me. Being the third son of the family and not bred to any trade, my head began to be filled very early with rambling thoughts. My father, who was very ancient, had given me a competent share of learning, as far as house-education and a country free school generally go, and designed me for the law; but I would be satisfied with nothing but going to sea; and my inclination to this led me so strongly against the will, nay, the commands of my father, and against all the entreaties and persuasions of my mother and other friends, that there seemed to be something fatal in that propensity of nature, tending directly to the life of misery which was to

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approcha pour vérifier l'état de son épiderme. Quelques comédons saillaient aux alentours des ailes du nez. En se voyant si laids dans le miroir grossissant, ils rentrèrent prestement sous la peau et, satisfait, Colin éteignit la lampe. Il détacha la serviette qui lui ceignait les reins et passa l'un des coins entre ses doigts de pied pour absorber les dernières traces d'humidité. Dans la glace, on pouvait voir à qui il ressemblait, le blond qui joue le rôle de Slim dans Hollywood Canteen. Sa tête était ronde, ses oreilles petites, son nez droit, son teint doré. Il souriait souvent d'un sourire de bébé, et, à force, cela lui avait fait venir une fossette au menton. Il était assez grand, mince avec de

## Pradell Regular & Bold 8pt

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Gustav Aschenbach oder von Aschenbach, wie seit seinem fünfzigsten Geburtstag amtlich sein Name lautete, hatte an einem Frühlingsnachmittag des Jahres 19, das unserem Kontinent monatelang eine so gefährdende Miene zeigte, von seiner Wohnung in der Prinz-Regentenstraße zu München aus, allein einen weiteren Spaziergang unternommen. Überreizt von der schwierigen und gefährlichen, eben jetzt eine höchste Behutsamkeit, Umsicht, Eindringlichkeit und Genauigkeit des Willens erfordernden Arbeit der Vormittagsstunden, hatte der Schriftsteller dem Fortschwingen des produzierenden Triebwerks in seinem Innern, jenem »motus animi continuus«, worin nach Cicero das Wesen der Beredsamkeit besteht, auch nach der Mittagsmahlzeit nicht Einhalt zu tun vermocht und den entlastenden Schlummer nicht gefunden, der ihm, bei zunehmender Abnutzbarkeit seiner Kräfte, einmal untertags so nötig war. So hatte er bald

nach dem Tee das Freie gesucht, in der Hoffnung, daß Luft und Bewegung ihn wieder herstellen und ihm zu einem ersprißlichen Abend verhelfen würden. Es war Anfang Mai und, nach naßkalten Wochen, ein falscher Hochsommer eingefallen. Der Englische Garten, obgleich nur erst zart belaubt, war dumpfig wie im August und in der Nähe der Stadt voller Wagen und Spaziergänger gewesen. Beim Aumeister, wohin stillere und stillere Wege ihn geführt, hatte Aschenbach eine kleine Weile den volkstümlich belebten Wirtsgarten überblickt, an dessen Rande einige Droschken und Equipagen hielten, hatte von dort bei sinkender Sonne seinen Heimweg außerhalb des Parks über die offene Flur genommen und erwartete, da er sich müde fühlte und über Föhring Gewitter drohte, am Nördlichen Friedhof die Tram, die ihn in gerader Linie zur Stadt zurückbringen sollte. Zufällig fand er den Halteplatz

### Pradell Regular 9pt

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### Pradell SemiBold 9pt

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Li vaig dir que no em podia moure perquè un jove que buscava l'americana i volia ballar amb mi de totes passades m'havia dit que l'esperés. I la Julieta va dir: balleu, balleu... I feia calor. Les criatures tiraven coets i piules per les cantonades. A terra hi havia pinyols de síndria i pels racons closques de síndria i ampolles buides de cervesa i pels terrats també engegaven coets. I pels balcons. Veia cares lluents de suor i nois que es passaven el mocador per la cara. Els músics contents i toquem. Tot com una decoració. I el pas doble. Em vaig trobar anant amunt i avall i com si vingués de lluny, de tan a la vora, vaig sentir la veu d'aquell noi que em deia: veu com sí que en sap de ballar! I sentia olor de suor forta i olor d'aigua de colònia esbravada. I els ulls de mico lluents ran dels meus i a cada banda de la cara la medalleta de

### Pradell Bold 9pt

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Gustav Aschenbach oder von Aschenbach, wie seit seinem fünfzigsten Geburtstag amtlich sein Name lautete, hatte an einem Frühlingnachmittag des Jahres 19, das unserem Kontinent monatelang eine so gefahrdrohende Miene zeigte, von seiner Wohnung in der Prinz-Regentenstraße zu München aus, allein einen weiteren Spaziergang unternommen. Überreizt von der schwierigen und gefährlichen, eben jetzt eine höchste Behutsamkeit, Umsicht, Eindringlichkeit und Genauigkeit des Willens erfordernden Arbeit der Vormittagsstunden, hatte der Schriftsteller dem Fortschwingen des produzierenden Triebwerks in seinem Innern, jenem »motus animi continuus«, worin nach Cicero das Wesen der Beredsamkeit besteht, auch nach der Mittagmahlzeit nicht Einhalt

### Pradell Italic 9pt

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*En ese entonces no hablábamos mucho de Rocamadour, el placer era egoísta y nos topaba gimiendo con su frente estrecha, nos ataba con sus manos llenas de sal. Llegué a aceptar el desorden de la Maga como la condición natural de cada instante, pasábamos de la evocación de Rocamadour a un plato de fideos recalentados, mezclando vino y cerveza y limonada, bajando a la carrera para que la vieja de la esquina nos abriera dos docenas de ostras, tocando en el piano descascarado de madame Noguét melodías de Schubert y preludios de Bach, o tolerando Porgy and Bess con bifés a la plancha y pepinos salados. El desorden en que vivíamos, es decir el orden en que un bidé se va convirtiendo por obra natural y paulatina en discoteca y archivo de correspondencia por contestar, me parecía una disciplina necesaria aunque no quería decirselo a la Maga. Me había llevado muy poco comprender que a la Maga no había*

### Pradell SemiBold Italic 9pt

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*Li vaig dir que no em podia moure perquè un jove que buscava l'americana i volia ballar amb mi de totes passades m'havia dit que l'esperés. I la Julieta va dir: balleu, balleu... I feia calor. Les criatures tiraven coets i piules per les cantonades. A terra hi havia pinyols de síndria i pels racons closques de síndria i ampolles buides de cervesa i pels terrats també engegaven coets. I pels balcons. Veia cares lluents de suor i nois que es passaven el mocador per la cara. Els músics contents i toquem. Tot com una decoració. I el pas doble. Em vaig trobar anant amunt i avall i com si vingués de lluny, de tan a la vora, vaig sentir la veu d'aquell noi que em deia: veu com sí que en sap de ballar! I sentia olor de suor forta i olor d'aigua de colònia esbravada. I els ulls de mico lluents ran dels meus i a cada banda de la cara la medalleta de l'orella. La cinta de goma clavada a la cintura i la meua mare morta i sense*

### Pradell Bold Italic 9pt

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*Gustav Aschenbach oder von Aschenbach, wie seit seinem fünfzigsten Geburtstag amtlich sein Name lautete, hatte an einem Frühlingnachmittag des Jahres 19, das unserem Kontinent monatelang eine so gefahrdrohende Miene zeigte, von seiner Wohnung in der Prinz-Regentenstraße zu München aus, allein einen weiteren Spaziergang unternommen. Überreizt von der schwierigen und gefährlichen, eben jetzt eine höchsten Behutsamkeit, Umsicht, Eindringlichkeit und Genauigkeit des Willens erfordernden Arbeit der Vormittagsstunden, hatte der Schriftsteller dem Fortschwingen des produzierenden Triebwerks in seinem Innern, jenem »motus animi continuus«, worin nach Cicero das Wesen der Beredsamkeit besteht, auch nach der Mittagmahlzeit nicht Einhalt zu tun vermocht und den entlastenden Schlummer nicht*

Pradell Regular 80pt

# Prova de fum

Pradell Italic 80pt

## *Eudald Pradell*

Pradell Regular 12pt

Colin terminait sa toilette. Il s'était enveloppé, au sortir du bain, d'une ample serviette de tissu bouclé dont seuls ses jambes et son torse dépassaient. Il prit à l'étagère de verre, le vaporisateur et pulvérisa l'huile fluide et odorante sur ses cheveux clairs. Son peigne d'ambre divisa la masse soyeuse en longs filets orange pareils aux sillons que le gai laboureur trace à l'aide d'une fourchette dans de la confiture d'abricots. Colin reposa le peigne et, s'armant du coupe-ongles, tailla en biseau les coins de ses paupières mates, pour donner du mystère à son regard. Il devait recommencer souvent, car elles repoussaient vite. Il alluma la petite lampe du

Pradell Italic 12pt

*En ese entonces no hablábamos mucho de Rocamadour, el placer era egoísta y nos topaba gimiendo con su frente estrecha, nos ataba con sus manos llenas de sal. Llegué a aceptar el desorden de la Maga como la condición natural de cada instante, pasábamos de la evocación de Rocamadour a un plato de fideos recalentados, mezclando vino y cerveza y limonada, bajando a la carrera para que la vieja de la esquina nos abriera dos docenas de ostras, tocando en el piano descascarado de madame Noguet melodías de Schubert y preludios de Bach, o tolerando Porgy and Bess con bifés a la plancha y pepinos salados. El desorden en que vivíamos, es decir el orden en que un bidé se va convirtiendo por obra natural y paulatina en discoteca y archivo*

Pradell Regular 8pt

Colin terminait sa toilette. Il s'était enveloppé, au sortir du bain, d'une ample serviette de tissu bouclé dont seuls ses jambes et son torse dépassaient. Il prit à l'étagère de verre, le vaporisateur et pulvérisa l'huile fluide et odorante sur ses cheveux clairs. Son peigne d'ambre divisa la masse soyeuse en longs filets orange pareils aux sillons que le gai laboureur trace à l'aide d'une fourchette dans de la confiture d'abricots. Colin reposa le peigne et, s'armant du coupe-ongles, tailla en biseau les coins de ses paupières mates, pour donner du mystère à son regard. Il devait recommencer souvent, car elles repoussaient vite. Il alluma la

Pradell Italic 8pt

*En ese entonces no hablábamos mucho de Rocamadour, el placer era egoísta y nos topaba gimiendo con su frente estrecha, nos ataba con sus manos llenas de sal. Llegué a aceptar el desorden de la Maga como la condición natural de cada instante, pasábamos de la evocación de Rocamadour a un plato de fideos recalentados, mezclando vino y cerveza y limonada, bajando a la carrera para que la vieja de la esquina nos abriera dos docenas de ostras, tocando en el piano descascarado de madame Noguet melodías de Schubert y preludios de Bach, o tolerando Porgy and Bess con bifés a la plancha y pepinos salados. El desorden en que vivíamos, es decir el orden en que un bidé se va convirtiendo por obra natural y paulatina en discoteca y archivo*





## OpenType features

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Small caps	Eudald Pradell	EUDALD PRADELL
All small caps	Eudald Pradell	EUDALD PRADELL
Ligatures	financial, flavour, affirm, waffle	fi <u>n</u> ancial, fl <u>av</u> our, a <u>ff</u> irm, wa <u>ff</u> le
Discretionary ligatures	Spanish, punchcutter, Question, Thanks	Spani <u>sh</u> , pun <u>ch</u> cutter, Q <u>ue</u> stion, <u>Th</u> anks
Historical forms	A history in every type	A hi <u>st</u> ory in every type
Historical ligatures	A hi <u>st</u> ory in every type	A hi <u>st</u> ory in every type
Case-sensitive punctuation	¿cuánto vale? 13–10–1962 (SPAIN)	¿ <u>CU</u> ÁN <u>T</u> O? 13–10–1962 (SPAIN)
Oldstyle figures	0123456789	<u>0</u> 1 <u>2</u> 3 <u>4</u> 5 <u>6</u> 7 <u>8</u> 9
Tabular lining figures	0123456789	<u>0</u>   <u>1</u>   <u>2</u>   <u>3</u>   <u>4</u>   <u>5</u>   <u>6</u>   <u>7</u>   <u>8</u>   <u>9</u>
Tabular oldstyle figures	0123456789	<u>o</u>   <u>1</u>   <u>2</u>   <u>3</u>   <u>4</u>   <u>5</u>   <u>6</u>   <u>7</u>   <u>8</u>   <u>9</u>
Numerators/Denominators	0123456789/0123456789	<u>0</u> 1 <u>2</u> 3 <u>4</u> 5 <u>6</u> 7 <u>8</u> 9 / <u>0</u> 1 <u>2</u> 3 <u>4</u> 5 <u>6</u> 7 <u>8</u> 9
Superior/Inferior	H2O, Ripoll5,	H <sub>2</sub> O, Ripoll <sup>5</sup>

## OpenType features

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Superior letterforms

Mme, Mlle, Str

M<sup>me</sup>, M<sup>lle</sup>, S<sup>t</sup>

Fractions

1/2 3/4 1/4

<sup>1</sup>/<sub>2</sub> <sup>3</sup>/<sub>4</sub> <sup>1</sup>/<sub>4</sub>

Ordinals

1<sup>o</sup>, 2<sup>a</sup>, 1<sup>st</sup>, 3<sup>rd</sup>

1<sup>o</sup>, 2<sup>a</sup>, 1<sup>st</sup>, 3<sup>rd</sup>

Slashed zero

0, o

0, o

Catalan geminated el

L.L, ll

L.L, ll

Not descending J  
Stylistic set 1

Jose

Jose

Ornaments  
Stylistic set 2

abcdefghijklmnop

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Ornaments  
Stylistic set 3

abcdefghijklmnop  
mn

→ → → → → → → →  
↵ ↵



## Language support

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Azerbaijani, Baškır (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bišlama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chičewa, Chičkasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czečh, Danišh, Dawan, Delaware, Dholuo, Drehu, Dutšh, English, Ešperanto, Eštonian, Faroese, Fijian, Filipino, Finnish, Folkšpraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooŋiyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Guarani, Gwičh'in, Haitian Creole, Hân, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, İštro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kaingang, Kala Lagaw Ya, Kapampangan (Latin), Kaçhikel, Karakalpak (Latin), Karelian (Latin), Kašhubian, Kikongo, Kiriyarwanda, Kiribati, Kirundi, Klingon, Kurdišh (Latin), Ladın, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Mäori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Nahuatl, Ndebele, Neapolitan, Ngiyarbaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Old Icelandic, Old Norse, Ošhiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqčhi', Queçhua, Rarotongan, Romanian, Romanšh, Rotokas, Sami (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seyçhelais Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper Sorbian), Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedišh, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tšhiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zarma, Zazaki, Zulu, Zuni.

## Texts credits

### CATALAN

Rodoreda, M. *La Plaça del Diamant*.

### SPANISH

Cortázar, J. *Rayuela*.

### ENGLISH

Defoe, D. *Robinson Crusoe*.

### FRENCH

Vian, B. *L'Écume des jours*.

### GERMAN

Mann, T. *Der Tod in Venedig*.

### PORTUGUESE

Saramago, J. *Historia do cerco de Lisboa*.

## TYPEREPUBLIC

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## ANDREU BALIUS

Andreu Balius is a type designer and digital punchcutter based in Barcelona (Spain). His first typefaces dates back in 1988 when experimental typography was challenged with the arrival of digital typeface design. He designs both retail and commissioned custom typefaces at typerepublic.com and has been awarded with several Excellence in Type Design for his type design work. He is a member of AGI (Alliance Graphique Internationale), TDC (Type Directors Club) and ATypI (Association Typographique Internationale).

Balius is author of the book "Type at work. The use of Type in Editorial Design", published in English by BIS (Amsterdam, 2003), and has written several articles on typography in graphic catalogues and design magazines.

He holds a PhD in Design from the University of Southampton (UK) and gives lectures and workshops all around the world.

Apart from his type affairs, he also loves hiking and riding on his mountain bike.

**TYPEREPUBLIC**

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