TipoType

Brother XL & XS

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BROTHER XL&XS
32 STYLES

TYPE DESIGNER:
FERNANDO DÍAZ
& IGNACIO CORBO

ABOUT THE TYPEFACE

Brother XL & XS is an expansion of Brother 1816. We decided to add new widths to the type system, designing a condensed version (XS) that is perfect for narrow spaces without loosing legibility, and an expanded version (XL) with a lot of character for display uses but without abandoning funcionality. Both typefaces where created to adapt in diverse design languages being able to be "retro" or "modern" making it very flexible and working well in texts or titles, in print or screens.

Brother XL & XS mixies Geometric shapes with Humanistic strokes at the same time. You can choose between a pure geometric or humanistic style, condensed or expanded, or even mix between XS, XL, or its alternate characters to create the feeling that you need for your projects. Its humanistic nature makes it easy to read, legible in small sizes; perfect for branding, editorial and signage.

It has a total of 32 fonts, which are divided into 2 groups: XS (16 condensed weights) & XL (16 expanded weights). Each weight has +460 characters, +20 alternates, angular and straight edges, swashes, fractions, ordinals and much more.... Brother has also been specially designed for web (using hinting instructions), making it work in small and large sizes on different types of screen resolutions.

Typographica.org: Our favorite typefaces of 2016

MyFonts Bestseller, 2016

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ISA INVESTMENT FOR

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BROTHER XL THIN
BY FERNANDO DÍAZ
& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊ
ËĒĔĖĘĚĜĞĠĢĤĦÌÍÎÏĮĨĪĬIJĴĶĹĻĽĿ
ŁÑŃŅŇÒÓÔÕÖŌŎŐØǾŔŖŘŚ
ŜŞŠŞŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂẄ
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MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ

MONETARY SIGNS $¢£₤¤¥€ƒ

OTHER SIGNS @°℅©®™ªº ℮

ALTERNATES afgjkltuvwyzzZZQRR

Hamburgefontsiv•123

BROTHER XL THIN ITALIC
BY FERNANDO DÍAZ
& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½ ¼ ¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊ
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MONETARY SIGNS $¢£₤¤¥€ƒ

OTHER SIGNS @°℅©®™ªº ℮

ALTERNATES afgjkltuvwyzzZZQRR

Hamburgefontsiv•123

BROTHER XL LIGHT
BY FERNANDO DÍAZ
& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊ
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ALTERNATES afgjkltuvwyzzZZQRR

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BROTHER XL LIGHT ITALIC
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DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞĠĢĤĦÌÍÎÏĨĮĬĪĬĲĴĶĹĻĽĿŁÑŃŅŇÒÓÔÕÖŌŎŐØǾŔŖŘŚŜŞŠŞŢŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂẄÝŶŸỲŹŻŽ ¶ àáâãäåāăąǻçćĉċčď'đèéêëēĕėęěĝğġǵĥħìíîïĩīĭĭĵıijĵĵķĺľŀłñńňŉòóôõöōŏőøǿŕŗřśŝşšşßţťŧùúûüũūŭůűŲµŵẁẃẅŷỳýÿźżž ¶ ÞĐÆǼŒþðæǽœ

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ALTERNATES afgjkltuvwyzzZZQRR

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BROTHER XL BOOK
BY FERNANDO DÍAZ
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UPPERCASE ABCDEFGHIJKLMN
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BROTHER XL BOOK ITALIC
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đèéêëēĕėęěĝğġǵĥħìíîïĵĩīĭĳıijĵĵķĺľ'
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ALTERNATES afgjkltuvwyzzZZQRR

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BROTHER XL REGULAR
BY FERNANDO DÍAZ
& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

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BROTHER XL REGULAR ITALIC
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OTHER SIGNS @°℅©®™ª℮

ALTERNATES afgjkltuvwyzzZZQRR

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BROTHER XL MEDIUM
BY FERNANDO DÍAZ
& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄẮÇĆĈĊČĎĐĐÈÉÊ
ËĒĔĖĘĚĜĞĠĢĤĦÌÍÎÏĮĨĪĬIJĴĶĹĻĽ
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ť₮ùúûüũūŭůűŭµŵẁẃẅŷỳýÿźżž ¶
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OTHER SIGNS @°ℓ©®™ªº ℮

ALTERNATES afgjkltuvwyzzZZQRR

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BROTHER XL MEDIUM ITALIC
BY FERNANDO DÍAZ
& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

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ALTERNATES afgjkltuvwyzzZZQRR

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BROTHER XL BOLD
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ALTERNATES afgjkltuvwyzzZZQRR

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BROTHER XL BOLD ITALIC
BY FERNANDO DÍAZ
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UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

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ALTERNATES afgjkltuvwyzzZZQRR

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BROTHER XL EXTRABOLD
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& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

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BROTHER XL EXTRABOLD ITALIC
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NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞĠĢĤĦÌÍÎÏĮIĨĬIJĴĶĹĻĽĿŁÑŃŅŇÒÓÔÕÖŌŎŐØǾŔŖŘŚŜŞŠŞŢŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂẄỲÝŶŸỸŹŻŽ ¶ àáâãäåāăąǻçćĉċčd'đèéêëēĕėęěĝğġgĥħìíîïĩīĭiıijĵjķĺl'l·łĺñńňŉòóôõöōŏőøǿŕŗřśŝşšsßţťt'ŧùúûüũūŭůűŲµŵẁẃẅỳŷÿỹźżž ¶ ÞĐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*–—
.,:;¦/|\«»‹›¶• ·'"‘’,“”„…†‡§

MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ

MONETARY SIGNS $¢£₤¤¥€ƒ

OTHER SIGNS @°ℓ©®™ª℮

ALTERNATES afgjkltuvwyzzZZQRR

Hamburgefontsiv•123

BROTHER XL HEAVY
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& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊ
ËĒĔĖĘĚĜĞĠĢĤĦÌÍÎÏĮĨĪĬIJĴĶĹĻ
ĽŁŁÑŃŅŇÒÓÔÕÖŌŎŐØǾŔŖŘ
ŚŜŞŠŞŢŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀ
ẂẄÝŶŸỲŹŻŽ ¶ àáâãäåāăąǻçćĉċ
čď'đèéêëēĕėęěĝğġ'ĝĥħìíîïĩīĭiijĵjķ'ĺ
ľ'ŀłĺñńņňòóôõöōŏőøǿŕŗřśŝşšşßţť
ť'ŧùúûüũūŭůűŭµŵẁẃẅŷỳýÿźżž ¶
ÞĐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*–—
.,:;¦/|\«»‹›¶• ·"‘’,“”„…†‡§

MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ

MONETARY SIGNS $¢£€¤¥€ƒ

OTHER SIGNS @°℮©®™ª° ℮

ALTERNATES afgjkltuvwyzzZZQRR

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BROTHER XL HEAVY ITALIC
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& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ ⁰¹²³⁴ ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄẮÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞĠĢĤĦÌÍÎÏĮĩĪĬIJĴĶĹĻĽĿŁÑŃŅŇÒÓÔÕÖŌŎŐØǾŔŖŘŚŜŞŠŞŢŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂẄÝŶŸỲŹŻŽ ¶ àáâãäåāăąǎçćĉċčďđđèéêëēĕėęěĝğġĝĥħìíîïĩīĭıijĵjķĺłľŀłñńňŉòóôõöōŏőøǿŕŗřśŝşšşßţťŧùúûüũūŭůűŲµŵẁẃẅŷỳýÿźżž ¶ ÞÐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*–—— .,:;¦/|\«»‹›¶• ·'"‘’,“”„…†‡§

MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ

MONETARY SIGNS $¢£₤¤¥€ƒ

OTHER SIGNS @°ℓ©®™ª℮

ALTERNATES afgjkltuvwyzzZZQRR

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BROTHER XS THIN
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UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞĠĢĤ
ĦÌÍÎÏĨĮĪĬĲĴĶĹĻĽĿŁÑŃŅŇÒÓÔÕÖŌŎŐØǾŔŖŘ
ŚŜŞŠŞŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂẄÝŶŸỲŹŻŽ ¶
àáâãäåāăąǻçćĉčcďđèéêëēĕęěĝğġgĥħìíîïĩīĭĳĵ
+ ĵķĺľŀłñńňŉòóôõöōŏőøǿŕŗřśŝşšsßţťŧùúûüũūŭů
ůŭµŵẁẃẅŷỳýÿźżž ¶ ÞĐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*-––—.,:;¦/|\«»‹›¶• ·"‘’‚“”„…†‡§
MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ
MONETARY SIGNS $¢£€¤¥€ƒ
OTHER SIGNS @°℅©®™ª º ℮
ALTERNATES afgjkltuvwyzzZZQRR

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UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞĠĢĤ
ĦÌÍÎÏĨĪĬĮIJĴĶĹĻĽĿŁÑŃŅŇÒÓÔÕÖŌŎŐØǾŔŖŘ
ŚŜŞŠŞŢŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂẄÝŶŸỲŹŻŽ ¶
àáâãäåāăąǻçćĉċčď'đèéêëēĕėęěĝğġ'ĝĥħìíîïĩīĭĭ'ĵı
ijĵjķĺľ'l·łńñŋňòóôõöōŏőøǿŕŗřśŝşšßţťŧùúûüũūŭ
ůűŭμŵẁẃẅŷỳýÿźżž ¶ ÞĐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*-––—.,:;¦/|\«»‹›¶• ·"“”,„„… †‡§

MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ

MONETARY SIGNS $¢£₤¤¥€ƒ

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UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞĠĢ
ĤĦÌÍÎÏĨĪĬĮIJĴĶĹĻĽĿŁÑŃŅŇÒÓÔÕÖŌŎŐØǾŔ
ŘŘŚŜŞŠŞŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂẄÝŶŸỲŹ
ŻŽ ¶ àáâãäåāăąǻçćĉčďđèéêëēĕęěĝğġĥħìíî
ïĩīĭĵıijĵĸĺľŀłñńňòóôõöōŏőøǿŕřśŝşšßţťŧùúû
üũūŭůűŲµŵẁẃẅŷỳýÿźżž ¶ ÞÐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*-––—.,:;¦/|\«»‹›¶• ·"‘’,“”„…†‡§

MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ

MONETARY SIGNS $¢£€¤¥€ƒ

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ALTERNATES afgjkltuvwyzzZZQRR

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UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊĖĒĔĖĘĚĜĞĠĢ
ĤĦÌÍÎÏĮĨĪĬIJĴĶĹĻĽĿŁÑŃŅŇÒÓÔÕÖŌŎŐØǾ
ŔŖŘŚŜŞŠŞŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂẄÝŶŸỲŹ
ŻŽ ¶ àáâãäåāăąǻçćĉčďđèéêëēĕėęěĝğġĥħ
ìíîïĩīĭiijĵĵķĺľŀłñńňŉòóôõöōŏőøǿŕŗřśŝşšßţťŧù
úûüũūŭůűŲµŵẁẃẅŷỳýÿźżž ¶ ÞÐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*-––—.,:;¦/|\«»‹›¶• ·"”’,”’„…†‡§

MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ

MONETARY SIGNS $¢£₤¤¥€ƒ

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UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞ
ĠĢĤĦÌÍÎÏĮİĨĪĬĲĴĶĹĻĽĿŁÑŃŅŇÒÓÔÕÖŌŎ
ŐØǾŔŖŘŚŜŞŠȘŢȚŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂ
ẄÝŶŸỲŹŻŽ ¶ àáâãäåāăąǻçćĉċčďđèéêëēĕė
ęěĝğġģĥħìíîïĩīĭįıĳĵȷķļľŀłĺñńņňòóôõöōŏőøǿ
ŕŗřśŝşšșßţțťŧùúûüũūŭůűųµŵẁẃẅŷỳýÿźżž ¶
ÞĐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*-–—.,:;¦/|\«»‹›¶·'"‘’“”„…†‡§

MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ

MONETARY SIGNS $¢£₤¤¥€ƒ

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ALTERNATES afgjkltuvwyzzZZQRR

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UPPERCASE *ABCDEFGHIJKLMN*
OPQRSTUVWXYZ

LOWERCASE *abcdefghijklmnopqrstuvwxyz*

NUMBERS *0123456789 ¶ 01234 ¶ Ø*

FRACTIONS *½¼¾ ¶*

DIACRITICS *ÀÁÂÃÄÅĀĂĄẮÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞĠ*
ĢĤĦÌÍÎÏĮĨĪĬIJĴĶĹĻĽĿŁÑŃŅŇÒÓÔÕÖŌŎŐ
ØǾŔŖŘŚŜŞŠŞŢŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂẄ
ÝŶŸỲŹŻŽ ¶ àáâãäåāăąǎçćĉčďđèéêëēěė
ęěĝğġĥħìíîïĩīĭĵıijĵķĺľŀłñńňòóôõöōŏőøǿ
ŕřśŝşšßţťŧùúûüũūŭůűŵẁẃẅŷỳýÿźżž ¶
ÞĐÆǼŒþðæǽœ

PUNCTUATION *{([])} ¡!¿?#%‰&*–––.,:;¡/|\«»‹›¶• ·"”,”„…†‡§*

MATH SIGNS *−×+±÷¬<>≤≥=≈≠|~°µ*

MONETARY SIGNS *$¢£₤¤¥€ƒ*

OTHER SIGNS *@°℅©® ™ª º ℮*

ALTERNATES *afgjkltuvwyzzZZQRR*

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UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞ
ĠĢĤĦÌÍÎÏĮĨĪĬIJĴĶĹĻĽĿŁÑŃŅŇÒÓÔÕÖŌŎ
ŐØǾŔŖŘŚŜŞŠŞŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂ
ẄÝŶŸỲŹŻŽ ¶ àáâãäåāăąǻçćĉčďđèéêëēĕė
ęěĝğġĥħìíîïĩīĭiijĵjķĺľŀłñńňòóôõöōŏőøǿ
ŕřśŝşšßţťŧùúûüũūŭůűŲµŵẁẃẅŷỳýÿźżž ¶
ÞÐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*-––—.,:;¦/|\«»‹›¶•
·"‘’,“”„…†‡§

MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ

MONETARY SIGNS $¢£₤¤¥€ƒ

OTHER SIGNS @°℮©®™ª ℮

ALTERNATES afgjkltuvwyzzZZQRR

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UPPERCASE *ABCDEFGHIJKLMN*
OPQRSTUVWXYZ

LOWERCASE *abcdefghijklmnopqrstuvwxyz*

NUMBERS *0123456789 ¶ 01234 ¶ Ø*

FRACTIONS *½¼¾ ¶*

DIACRITICS *ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞĠ*
ĢĤĦÌÍÎÏĮĨĪĬIJĴĶĹĻĽĿŁÑŃŅŇÒÓÔÕÖŌŎŐ
ØǾŔŖŘŚŜŞŠŞŢŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂẄ
ÝŶŸỲŹŻŽ ¶ àáâãäåāăąǻçćĉċčď'đèéêëēĕė
ęěĝğġĝĥħìíîïĩīĭĭıijĵĵķĸĺľ'l·łĺñńņňòóôõöōŏőøǿ
ŕŗřśŝşšsßţťŧùúûüũūŭůűŭµŵẁẃẅŷỳýÿźżž ¶
ÞĐÆǼŒþðæǽœ

PUNCTUATION *{([])} ¡!¿?#%‰&*-––—.,:;¦/|\«»‹›¶·*
.'"‘’,“”„…†‡§

MATH SIGNS *−×+±÷¬<>≤≥=≈≠|~°µ*

MONETARY SIGNS *$¢£₤¤¥€ƒ*

OTHER SIGNS *@°|©®™ª℮*

ALTERNATES *afgjkltuvwyzzZZQRR*

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& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞ
ĠĢĤĦÌÍÎÏĮĨĪĬIJĴĶĹĻĽŁŁŃŃŅŇÒÓÔÕÖŌŎ
ŐØǾŔŖŘŚŜŞŠŞŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂẄ
ẄÝŶŸỲŹŻŽ ¶ àáâãäåāăąǻçćĉčďđèéêëēěė
ęěĝğġĥħìíîïĩīĭĳıijĵjķĸĺľłłńňŉňòóôõöōŏőøǿ
ŕŗřśŝşšßţťŧùúûüũūŭůűŲµŵẁẃẅŷỳýÿźżž ¶
ÞÐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*-––—.,:;¦/|\«»‹›¶·
·"‘’,“”„…†‡§

MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ

MONETARY SIGNS $¢£₤¤¥€ƒ

OTHER SIGNS @°℮©®™ª ℮

ALTERNATES afgjkltuvwyzzZZQRR

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UPPERCASE *ABCDEFGHIJKLMN OPQRSTUVWXYZ*

LOWERCASE *abcdefghijklmnopqrstuvwxyz*

NUMBERS *0123456789 ¶ 01234 ¶ Ø*

FRACTIONS *½¼¾ ¶*

DIACRITICS *ÀÁÂÃÄÅĀĂĄẮÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞĠ ĢĤĦÌÍÎÏĮĨĪĬIJĴĶĹĻĽL·ŁÑŃŅŇÒÓÔÕÖŌŎŐ ØǾŔŖŘŚŜŞŠŞŢŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂẄ ÝŶŸỲŹŻŽ ¶ àáâãäåāăąǎçćĉčďďèéêëēěė ęěĝğġǵĥħìíîïĩīĭıijĵjķĺľŀłłñńņňòóôõöōŏőøǿ ŕŗřśŝşšsßţťŧùúûüũūŭůűŲµŵẁẃẅŷỳýÿźżž ¶ ÞĐÆǼŒþðæǽœ*

PUNCTUATION *{([])} ¡!¿?#%‰&*-––—.,:;¦/|\«»‹›¶· .'"‘’,“”„…†‡§*

MATH SIGNS *−×+±÷¬<>≤≥=≈≠|~°µ*

MONETARY SIGNS *$¢£₤¤¥€ƒ*

OTHER SIGNS *@°℅©® ™ª℮*

ALTERNATES *afgjkltuvwyzzZZQRR*

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UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄẤÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞ
ĠĢĤĦÌÍÎÏĮĨĪĬIJĴĶĹĻĽŁŁÑŃŅŇÒÓÔÕÖŌŎ
ŐØØŔŖŘŚŜŞŠŞŢŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂẄ
ẄÝŶŸỲŹŻŽ ¶ àáâãäåāăąấçćĉċčď'đèéêëēĕė
ęěĝğġǵĥħìíîïĩīĭĳıijĵjķĺľ'l·łĺñńņňòóôõöōŏőøǿŕ
ŗřśŝşšsßţťt'ŧùúûüũūŭůűŭµŵẁẃẅŷỳýÿźżž ¶
ÞÐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*-––—.,:;¦/|\«»‹›¶•
·"‘’,“”„…†‡§

MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ

MONETARY SIGNS $¢£₤¤¥€ƒ

OTHER SIGNS @°l©®™ª ℮

ALTERNATES afgjkltuvwyzzZZQRR

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& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄẢÇĆĈĊČĎĐÐÈÉÊËĒĔĖĘĚĜĞ
ĠĢĤĦÌÍÎÏĮIĨĪĬIJĴĶĹĻĽŁŁŃŃŅŇÒÓÔÕÖŌŎ
ŐØØŔŖŘŚŜŞŠŞŢŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂ
ẄÝŶŸỲŹŻŽ ¶ àáâãäåāăąảçćĉċčďđèéêëēě
ėęěĝğġǵĥħìíîïĩīĭiijĵjķĸĺľŀłłñńňŉòóôõöōŏőøǿ
ŕŗřśŝşšsßţťŧùúûüũūŭůűŭµŵẁẃẅỳýŷÿźżž ¶
ÞÐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*-––—.,:;¦/|\«»‹›¶·
.‘’‚,“”„…†‡§

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MONETARY SIGNS $¢£₤¤¥€ƒ

OTHER SIGNS @°℅©®™ª℮

ALTERNATES afgjkltuvwyzzZZQRR

Hamburgefontsiv•123

BROTHER XS EXTRABOLD
BY FERNANDO DÍAZ
& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄẤÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞ
ĠĢĤĦÌÍÎÏĮĨĪĬIJĴĶĹĻĽŁŁÑŃŅŇÒÓÔÕÖŌŎ
ŐØØŔŖŘŚŜŞŠŞŢŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂẄ
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ŗřśŝşšsßţťt'tùúûüũūŭůűŭẃẁẅŷỳýÿźżž ¶
ÞÐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*-––—.,:;¦/|\«»‹›¶•
.'"‘’,“”„…†‡§

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ALTERNATES afgjkltuvwyzzZZQRR

Hamburgefontsiv•123

BROTHER XS EXTRABOLD ITALIC
BY FERNANDO DÍAZ
& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞ
ĠĢĤĦÌÍÎÏĮĪĬĭIJĴĶĹĻĽŁŁÑŃŅŇÒÓÔÕÖŌŎ
ŐØǾŔŖŘŚŜŞŠŞŢŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂ
ẄÝŶŸỲŹŻŽ ¶ àáâãäåāăąǻçćĉčďđèéêëēě
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ŕŗřśŝşšßţťŧùúûüũūŭůűŲµŵẁẃẅỳýŷÿỹźżž ¶
ÞĐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*-––—.,:;¦/|\«»‹›¶•
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ALTERNATES afgjkltuvwyzzZZQRR

Hamburgefontsiv•123

BROTHER XS HEAVY
BY FERNANDO DÍAZ
& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞ
ĠĢĤĦÌÍÎÏĨĮĪĬĭIJĴĶĹĻĽŁŁÑŃŅŇÒÓÔÕÖŌŎ
ŐØǾŔŖŘŚŜŞŠŞŢŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀ
ẂẄÝŶŸỲŹŻŽ ¶ àáâãäåāăąǻçćĉčďđèéêëēě
ėęěĝğġǵĥħìíîïĩīĭıijĵjķĺľłłñńņňòóôõöōŏőøǿ
ŕŗřśŝşšşßţţťŧùúûüũūŭůűŲµŵẁẃẅŷỳýÿźżž ¶
ÞÐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*-––—.,:;¦/|\«»‹›¶•
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ALTERNATES afgjkltuvwyzzZZQRR

Hamburgefontsiv•123

BROTHER XS HEAVY ITALIC
BY FERNANDO DÍAZ
& IGNACIO CORBO

UPPERCASE ABCDEFGHIJKLMN
OPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 01234 ¶ Ø

FRACTIONS ½¼¾ ¶

DIACRITICS ÀÁÂÃÄÅĀĂĄǺÇĆĈĊČĎĐĐÈÉÊËĒĔĖĘĚĜĞĠ
ĢĤĦÌÍÎÏĮĪĬĭIJĴĶĹĻĽŁŁŃŃŅŇÒÓÔÕÖŌŎŐ
ØǾŔŘŘŚŜŞŠŞŢŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂ
ẄÝŶŸỲŹŻŽ ¶ àáâãäåāăąǻçćĉčd'ďèéêëēěė
ęěĝğġǵĥħìíîïĩīĭiijĵjķĺl'l·łĺñńņňòóôõöōŏőøǿ
ŕřřśŝşšsßţťt'łùúûüũūŭůűuµŵẁẃẅŷỳýÿźżž ¶
ÞĐÆǼŒþðæǽœ

PUNCTUATION {([])} ¡!¿?#%‰&*-––—.,:;¦/|\«»‹›¶•
.‚"‘’,“”„…†‡§

MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ

MONETARY SIGNS $¢££¤¥€ƒ

OTHER SIGNS @°ℓ©®™ª℮

ALTERNATES afgjkltuvwyzzZZQRR

English sample text

BROTHER XL BOOK
BY FERNANDO DÍAZ
& IGNACIO CORBO

ENGLISH
THE ADVENTURES
OF TOM SAWYER
MARK TWAIN

20/21 His aunt Polly stood surprised
broke into a gentle laugh. "Har
learn anything? Ain't he playec
that for me to be looking out f

19/20 this time? But old fools is the bi
learn an old dog new tricks, as t
goodness, he never plays them a
a body to know what's coming?

18/19 know just how long he can torme
dander up, and he knows if he car
a minute or make me laugh, it's al
him a lick. I ain't doing my duty by

17/18 that's the Lord's truth, goodness kno
the child, as the Good Book says. I'm
for us both, I know. He's full of the C
he's my own dead sister's boy, poor

16/17 I ain't got the heart to lash him, someh
conscience does hurt me so, and ever
most breaks. Well-a-well, man that is b
and full of trouble, as the Scripture say

15/16 it's so. He'll play hookey this evening, * ar
"afternoon"] I'll just be obleeged to make
him. It's mighty hard to make him work S
having holiday, but he hates work more t

14/15 anything else, and I've got to do some of my
of the child." Tom did play hookey, and he h
home barely in season to help Jim, the sma
and split the kindlings before supper—at lea

13/14 there in time to tell his adventures to Jim while
Tom's younger brother (or rather half-brother) S
part of the work (picking up chips), for he was a
trouble-some ways. While Tom was eating his s

12/13 sugar as opportunity offered, Aunt Polly asked him
very deep—for she wanted to trap him into damag
hearted souls, it was her pet vanity to believe she v
mysterious diplomacy, and she loved to contempla

Spanish sample text

BROTHER XL BOOK
BY FERNANDO DÍAZ
& IGNACIO CORBO

SPANISH
EL INGENIOSO HIDALGO DE
DON QUIJOTE DE LA MANCHA
MIGUEL DE CERVANTES

20/21 En un lugar de la Mancha, de c
quiero acordarme, no ha much
un hidalgo de los de lanza en a
antigua, rocín flaco y galgo cor

19/20 olla de algo más vaca que carne
noches, duelos y quebrantos los
viernes, algún palomino de añad
consumían las tres partes de su

18/19 della concluían sayo de velarte, ca
fiestas con sus pantuflos de lo mis
semana se honraba con su vellori
en su casa una ama que pasaba d

17/18 y una sobrina que no llegaba a los v
campo y plaza, que así ensillaba el r
la podadera. Frisaba la edad de nue
cincuenta años, era de complexión

16/17 enjuto de rostro; gran madrugador y a
decir que tenía el sobrenombre de Qu
en esto hay alguna diferencia en los a
escriben), aunque por conjeturas vero

15/16 que se llama Quijana; pero esto importa
basta que en la narración dél no se salga
pues, de saber, que este sobredicho hida
ocioso (que eran los más del año) se dab

14/15 caballerías con tanta afición y gusto, que ol
ejercicio de la caza, y aun la administración
tanto su curiosidad y desatino en esto, que
tierra de sembradura, para comprar libros c

13/14 así llevó a su casa todos cuantos pudo haber d
parecían tan bien como los que compuso el fa
la claridad de su prosa, y aquellas intrincadas r
perlas; y más cuando llegaba a leer aquellos re

12/13 donde en muchas partes hallaba escrito: la razón c
hace, de tal manera mi razón enflaquece, que con
fermosura, y también cuando leía: los altos cielos c
divinamente con las estrellas se fortifican, y os hac

German sample text

BROTHER XL BOOK
BY FERNANDO DÍAZ
& IGNACIO CORBO

GERMAN
BUDDENBROOKS
THOMAS MANN

20/21 Alle hatten in sein Lachen eing
Ehrerbietung gegen das Famili
Antoinette Buddenbrook, gebo
kicherte in genau derselben W

19/20 Sie war eine korpulente Dame m
Locken über den Ohren, einem
gestreiften Kleide ohne Schmuc
Bescheidenheit verriet, und mit

18/19 schönen und weißen Händen, in d
sammetnen Pompadour auf dem
hielt. Ihre Gesichtszüge waren im
auf wunderliche Weise denjenigen

17/18 ähnlich geworden. Nur der Schnitt u
Dunkelheit ihrer Augen redeten ein
romanischen Herkunft; sie stammte
einer französisch-schweizerischen F

16/17 eine geborene Hamburgerin. Ihre Schv
Elisabeth Buddenbrook, eine geboren
Krögersche Lachen, das mit einem pru
begann, und bei dem sie das Kinn auf

15/16 war, wie alle Krögers, eine äußerst elegan
auch keine Schönheit zu nennen, so gab
und besonnenen Stimme, ihren ruhigen,
Bewegungen aller Welt ein Gefühl von K

14/15 Vertrauen. Ihrem rötlichen Haar, das auf der
kleinen Krone gewunden und in breiten kü
Ohren frisiert war, entsprach ein außerorde
vereinzelten kleinen Sommersprossen. Das

13/14 Gesicht mit der etwas zu langen Nase und dem
zwischen Unterlippe und Kinn sich durchaus ke
Mieder mit hochgepufften Ärmeln, an das sich
hellgeblümter Seide schloß, ließ einen Hals vo

12/13 Schönheit frei, geschmückt mit einem Atlasband, a
Brillanten flimmerte. Der Konsul beugte sich mit e
Sessel vornüber. Er trug einen zimmetfarbenen Roc
keulenförmigen Ärmeln, die sich erst unterhalb de

French sample text

BROTHER XL BOOK
BY FERNANDO DÍAZ
& IGNACIO CORBO

FRENCH
SCÈNES DE
LA VIE PRIVÉE
HONORÉ DE BALZAC

20/21 Au milieu de la rue Saint-Denis
de la rue du Petit-Lion, existait
maisons précieuses qui donne
facilité de reconstruire par ana

19/20 Les murs menaçants de cette bi
été bariolés d'hiéroglyphes. Que
pouvait-il donner aux x et aux v
façade les pièces de bois transv

18/19 diagonales dessinées dans le badi
lézardes parallèles? Évidemment,
voitures, chacune de ces solives s'
Ce vénérable édifice était surmon

17/18 triangulaire dont aucun modèle ne
Paris. Cette couverture, tordue par l
parisien, s'avançait de trois pieds su
garantir des eaux pluviales le seuil d

16/17 abriter le mur d'un grenier et sa lucarn
étage était construit en planches clou
des ardoises, afin sans doute de ne pa
Par une matinée pluvieuse, au mois de

15/16 jeune homme, soigneusement envelopp
sous l'auvent de la boutique qui se trouv
et paraissait l'examiner avec un enthousi
vérité, 34 ce débris de la bourgeoisie du

14/15 seizième siècle pouvait offrir à l'observateu
Chaque étage avait sa singularité. Au premi
étroites, rapprochées l'une de l'autre, avaien
leur partie inférieure, afin de produire ce jo

13/14 faveur duquel un habile marchand prête aux é
chalands. Le jeune homme semblait plein de d
de la maison, ses yeux ne s'y étaient pas encore
étage, dont les jalousies relevées laissaient voir

12/13 de grands carreaux en verre de Bohême, de petits
l'intéressaient pas davantage. Son attention se port
sur d'humbles croisées dont le bois travaillé grossi
Conservatoire des arts et métiers pour y indiquer l

English sample text

BROTHER XS BOOK
BY FERNANDO DÍAZ
& IGNACIO CORBO

ENGLISH
THE ADVENTURES
OF TOM SAWYER
MARK TWAIN

20/21 His aunt Polly stood surprised a moment, ar
broke into a gentle laugh. "Hang the boy, ca
never learn anything? Ain't he played me tri
enough like that for me to be looking out fo

19/20 this time? But old fools is the biggest fools the
Can't learn an old dog new tricks, as the saying
my goodness, he never plays them alike, two o
how is a body to know what's coming? He 'pea

18/19 know just how long he can torment me before I
dander up, and he knows if he can make out to p
for a minute or make me laugh, it's all down agai
can't hit him a lick. I ain't doing my duty by that b

17/18 that's the Lord's truth, goodness knows. Spare the ro
spile the child, as the Good Book says. I'm a laying u
suffering for us both, I know. He's full of the Old Scra
laws-a-me! he's my own dead sister's boy, poor thin

16/17 I ain't got the heart to lash him, somehow. Every time I
my conscience does hurt me so, and every time I hit hi
heart most breaks. Well-a-well, man that is born of wo
few days and full of trouble, as the Scripture says, and I

15/16 it's so. He'll play hookey this evening, * and [* Southwester
"afternoon"] I'll just be obleeged to make him work, tomor
punish him. It's mighty hard to make him work Saturdays, v
boys is having holiday, but he hates work more than he hat

14/15 anything else, and I've got to do some of my duty by him, or I'll
ruination of the child." Tom did play hookey, and he had a very
He got back home barely in season to help Jim, the small colo
next-day's wood and split the kindlings before supper—at leas

13/14 there in time to tell his adventures to Jim while Jim did three-fourth
work. Tom's younger brother (or rather half-brother) Sid was already
with his part of the work (picking up chips), for he was a quiet boy, a
adventurous, trouble-some ways. While Tom was eating his supper,

12/13 sugar as opportunity offered, Aunt Polly asked him questions that were fu
and very deep—for she wanted to trap him into damaging revealments. L
other simple-hearted souls, it was her pet vanity to believe she was endo
a talent for dark and mysterious diplomacy, and she loved to contemplat

Spanish sample text

BROTHER SL BOOK
BY FERNANDO DÍAZ
& IGNACIO CORBO

SPANISH
EL INGENIOSO HIDALGO DE
DON QUIJOTE DE LA MANCHA
MIGUEL DE CERVANTES

20/21 En un lugar de la Mancha, de cuyo nombre r
quiero acordarme, no ha mucho tiempo que
un hidalgo de los de lanza en astillero, adarg
antigua, rocín flaco y galgo corredor. Una de

19/20 olla de algo más vaca que carnero, salpicón las
noches, duelos y quebrantos los sábados, lent
viernes, algún palomino de añadidura los dom
consumían las tres partes de su hacienda.El re

18/19 della concluían sayo de velarte, calzas de velludo
las fiestas con sus pantuflos de lo mismo, los días
entre semana se honraba con su vellori de lo má
Tenía en su casa una ama que pasaba de los cuar

17/18 y una sobrina que no llegaba a los veinte, y un mozo
campo y plaza, que así ensillaba el rocín como toma
la podadera. Frisaba la edad de nuestro hidalgo con
cincuenta años, era de complexión recia, seco de ca

16/17 enjuto de rostro; gran madrugador y amigo de la caza.
decir que tenía el sobrenombre de Quijada o Quesada
en esto hay alguna diferencia en los autores que deste
escriben), aunque por conjeturas verosímiles se deja en

15/16 que se llama Quijana; pero esto importa poco a nuestro cu
basta que en la narración dél no se salga un punto de la ve
pues, de saber, que este sobredicho hidalgo, los ratos que
ocioso (que eran los más del año) se daba a leer libros de

14/15 caballerías con tanta afición y gusto, que olvidó casi de todo p
ejercicio de la caza, y aun la administración de su hacienda; y ll
tanto su curiosidad y desatino en esto, que vendió muchas har
tierra de sembradura, para comprar libros de caballerías en qu

13/14 así llevó a su casa todos cuantos pudo haber dellos; y de todos ning
parecían tan bien como los que compuso el famoso Feliciano de Si
la claridad de su prosa, y aquellas intrincadas razones suyas, le pare
perlas; y más cuando llegaba a leer aquellos requiebros y cartas de

12/13 donde en muchas partes hallaba escrito: la razón de la sinrazón que a mi
hace, de tal manera mi razón enflaquece, que con razón me quejo de la v
fermosura, y también cuando leía: los altos cielos que de vuestra divinida
divinamente con las estrellas se fortifican, y os hacen merecedora del me

German sample text

BROTHER XS BOOK
BY FERNANDO DÍAZ
& IGNACIO CORBO

GERMAN
BUDDENBROOKS
THOMAS MANN

20/21 Alle hatten in sein Lachen eingestimmt, haa
Ehrerbietung gegen das Familienoberhaupt
Antoinette Buddenbrook, geborene Duchar
kicherte in genau derselben Weise wie ihr G

19/20 Sie war eine korpulente Dame mit dicken, wei
Locken über den Ohren, einem schwarz und h
gestreiften Kleide ohne Schmuck, das Einfachl
und Bescheidenheit verriet, und mit noch imn

18/19 schönen und weißen Händen, in denen sie einen
kleinen, sammetnen Pompadour auf dem Schoß
hielt. Ihre Gesichtszüge waren im Laufe der Jahre
auf wunderliche Weise denjenigen ihres Gatten

17/18 ähnlich geworden. Nur der Schnitt und die lebhafte
Dunkelheit ihrer Augen redeten ein wenig von ihrer
romanischen Herkunft; sie stammte großväterlicher
aus einer französisch-schweizerischen Familie und v

16/17 eine geborene Hamburgerin. Ihre Schwiegertochter, di
Konsulin Elisabeth Buddenbrook, eine geborene Kröge
das Krögersche Lachen, das mit einem pruschenden Li
begann, und bei dem sie das Kinn auf die Brust drückte

15/16 war, wie alle Krögers, eine äußerst elegante Erscheinung, u
sie auch keine Schönheit zu nennen, so gab sie doch mit ih
hellen und besonnenen Stimme, ihren ruhigen, sicheren u
sanften Bewegungen aller Welt ein Gefühl von Klarheit und

14/15 Vertrauen. Ihrem rötlichen Haar, das auf der Höhe des Kopfes z
kleinen Krone gewunden und in breiten künstlichen Locken üb
Ohren frisiert war, entsprach ein außerordentlich zartweißer Te
vereinzelten kleinen Sommersprossen. Das Charakteristische a

13/14 Gesicht mit der etwas zu langen Nase und dem kleinen Munde war,
zwischen Unterlippe und Kinn sich durchaus keine Vertiefung befan
kurzes Mieder mit hochgepufften Ärmeln, an das sich ein enger Roc
duftiger, hellgeblümter Seide schloß, ließ einen Hals von vollendete

12/13 Schönheit frei, geschmückt mit einem Atlasband, an dem eine Kompositi
großen Brillanten flimmerte. Der Konsul beugte sich mit einer etwas nerv
Bewegung im Sessel vornüber. Er trug einen zimmetfarbenen Rock mit br
Aufschlägen und keulenförmigen Ärmeln, die sich erst unterhalb des Gel

French sample text

BROTHER XS BOOK
BY FERNANDO DÍAZ
& IGNACIO CORBO

FRENCH
SCÈNES DE
LA VIE PRIVÉE
HONORÉ DE BALZAC

20/21 Au milieu de la rue Saint-Denis, presque au
de la rue du Petit-Lion, existait naguère une
maisons précieuses qui donnent aux histori
facilité de reconstruire par analogie l'ancien

19/20 Les murs menaçants de cette bicoque sembla
avoir été bariolés d'hiéroglyphes. Quel autre n
flâneur pouvait-il donner aux x et aux v que tr
sur la façade les pièces de bois transversales o

18/19 diagonales dessinées dans le badigeon par de pe
lézardes parallèles? Évidemment, au passage de
les voitures, chacune de ces solives s'agitait dans
mortaise. Ce vénérable édifice était surmonté d'u

17/18 triangulaire dont aucun modèle ne se verra bientôt
Paris. Cette couverture, tordue par les intempéries
parisien, s'avançait de trois pieds sur la rue, autant p
garantir des eaux pluviales le seuil de la porte, que

16/17 abriter le mur d'un grenier et sa lucarne sans appui. Ce
étage était construit en planches clouées l'une sur l'au
comme des ardoises, afin sans doute de ne pas charge
frêle maison. Par une matinée pluvieuse, au mois de m

15/16 jeune homme, soigneusement enveloppé dans son mante
tenait sous l'auvent de la boutique qui se trouvait en face
logis, et paraissait l'examiner avec un enthousiasme d'arch
la vérité, 34 ce débris de la bourgeoisie du

14/15 seizième siècle pouvait offrir à l'observateur plus d'un problèm
résoudre. Chaque étage avait sa singularité. Au premier, quatre
longues, étroites, rapprochées l'une de l'autre, avaient des carr
bois dans leur partie inférieure, afin de produire ce jour doute

13/14 faveur duquel un habile marchand prête aux étoffes la couleur sou
ses chalands. Le jeune homme semblait plein de dédain pour cette
essentielle de la maison, ses yeux ne s'y étaient pas encore arrêtés.
du second étage, dont les jalousies relevées laissaient voir, au traver

12/13 de grands carreaux en verre de Bohême, de petits rideaux de mousseline
l'intéressaient pas davantage. Son attention se portait particulièrement a
sur d'humbles croisées dont le bois travaillé grossièrement aurait mérité
au Conservatoire des arts et métiers pour y indiquer les premiers efforts

English sample family text

BROTHER XL FAMILY
BY FERNANDO DÍAZ
& IGNACIO CORBO

ENGLISH
THE ADVENTURES
OF TOM SAWYER
MARK TWAIN

HEAVY 20/21
**His aunt Polly stood surprised
broke into a gentle laugh. "Ha
learn anything? Ain't he playe
like that for me to be looking**

HEAVY ITALIC 19/20
***this time? But old fools is the bi
learn an old dog new tricks, as
goodness, he never plays them
is a body to know what's comin***

EXTRABOLD 18/19
**know just how long he can torme
dander up, and he knows if he car
a minute or make me laugh, it's al
him a lick. I ain't doing my duty b**

EXTRAB ITALIC 17/18
***that's the Lord's truth, goodness
and spile the child, as the Good B
sin and suffering for us both, I kn
Scratch, but laws-a-me! he's my**

BOLD 16/17
**I ain't got the heart to lash him, someh
my conscience does hurt me so, and e
my old heart most breaks. Well-a-wel
of few days and full of trouble, as the**

BOOK 15/16
it's so. He'll play hookey this evening, * ar
"afternoon"] I'll just be obleeged to make
him. It's mighty hard to make him work S
having holiday, but he hates work more t

BOOK ITALIC 14/15
*anything else, and I've got to do some of m
be the ruination of the child." Tom did play
good time. He got back home barely in sec
boy, saw next-day's wood and split the kind*

REGULAR 13/14
there in time to tell his adventures to Jim while
of the work. Tom's younger brother (or rather h
already through with his part of the work (pick
quiet boy, and had no adventurous, trouble-so

REGULAR ITALIC 12/13
*sugar as opportunity offered, Aunt Polly asked hir
very deep—for she wanted to trap him into damag
simple-hearted souls, it was her pet vanity to beli
dark and mysterious diplomacy, and she loved to*

English sample family text

BROTHER XS FAMILY
BY FERNANDO DÍAZ
& IGNACIO CORBO

ENGLISH
THE ADVENTURES
OF TOM SAWYER
MARK TWAIN

HEAVY 20/21

His aunt Polly stood surprised a moment,
then broke into a gentle laugh. "Hang the
can't I never learn anything? Ain't he playe
tricks enough like that for me to be lookin

HEAVY ITALIC 19/20

this time? But old fools is the biggest fools t
Can't learn an old dog new tricks, as the say
But my goodness, he never plays them alike,
days, and how is a body to know what's con

EXTRABOLD 18/19

know just how long he can torment me before I
dander up, and he knows if he can make out to
off for a minute or make me laugh, it's all down
and I can't hit him a lick. I ain't doing my duty I

EXTRAB ITALIC 17/18

that's the Lord's truth, goodness knows. Spare
and spile the child, as the Good Book says. I'm
up sin and suffering for us both, I know. He's fu
Old Scratch, but laws-a-me! he's my own dead

BOLD 16/17

I ain't got the heart to lash him, somehow. Every time
off, my conscience does hurt me so, and every time I h
my old heart most breaks. Well-a-well, man that is bo
woman is of few days and full of trouble, as the Script

BOOK 15/16

it's so. He'll play hookey this evening, * and [* Southwester
"afternoon"] I'll just be obleeged to make him work, tomor
punish him. It's mighty hard to make him work Saturdays, v
the boys is having holiday, but he hates work more than he

BOOK ITALIC 14/15

anything else, and I've got to do some of my duty by him, or I'
be the ruination of the child." Tom did play hookey, and he ha
very good time. He got back home barely in season to help Ji
the small colored boy, saw next-day's wood and split the kind

REGULAR 13/14

there in time to tell his adventures to Jim while Jim did three-four
of the work. Tom's younger brother (or rather half-brother) Sid wa
already through with his part of the work (picking up chips), for he
quiet boy, and had no adventurous, trouble-some ways. While Tom

REGULAR ITALIC 12/13

sugar as opportunity offered, Aunt Polly asked him questions that wer
and very deep—for she wanted to trap him into damaging revealment
other simple-hearted souls, it was her pet vanity to believe she was en
talent for dark and mysterious diplomacy, and she loved to contempla

Open Type features

BROTHER XL&XS FAMILY
BY FERNANDO DÍAZ
& IGNACIO CORBO

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