Artesk SemiExtended

About Artesk

Designed by Valentin Brustaux, Artesk (formerly Artex) brings the neo-grotesque program into the realm of variable fonts. Simplified forms temper its strict geometry, giving it a distinctive graphic language where modernist efficiency meets contemporary technology. Its name nods to the grotesk lineage it belongs to.

Brustaux set out to design a typographic tool that would perform equally well in static text blocks and in motion graphics. He researched thoughtful, rational shapes that would optimize transitions between the extreme widths and weights of the program. Within its overarching architecture, Artesk incorporates modular, symmetrical forms. They sharpen it in static uses and streamline its transitions as a dynamic font. The result is a distinctive aesthetic that stays recognizable whether set large in print or animated on screen.

Artesk is an extensible program, engineered in a variable format and as 72 static fonts. It covers every width from Compressed to Extended and every weight from Hairline to Black. Each style includes 29 alternate glyphs, which bring versatility to its visual vocabulary and add dimension to any project.

→ Second release in 2026
→ First release in 2022

Designed by Valentin Brustaux

Valentin Brustaux lives and works in Zürich, Switzerland. He studied typography at the University of Reading, United Kingdom, successfully earning a master's degree in typeface design in 2007. Brustaux has worked for many type companies, including Adobe, Monotype, Optimo, and Tiro Typeworks, and for various western and non-Latin typographic projects (Cyrillic, Greek, Kannada and Telugu). From 2014 to 2021, he taught graphic and type design at the École romande d'arts et communication (Eracom) in Lausanne. One of his most notable projects is the typeface Tiina, which was released by the late foundry Ourtype and received the Type Directors Club Certificate of Excellence in Type Design in 2008, as well as the Swiss Federal Design Award in 2010. Brustaux has regularly collaborated with Optimo since 2012 and now manages client accounts and licenses.

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Artesk SemiExtended Regular
246 pt



Artesk SemiExtended Hairline/Italic
105 pt



Artesk SemiExtended Light/Italic
105 pt



Artesk SemiExtended Regular/Italic
105 pt



Artesk SemiExtended Medium/Italic
105 pt



Artesk SemiExtended Bold/Italic
105 pt



Artesk SemiExtended Black/Italic
105 pt



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Artesk SemiExtended Regular
242 pt



Artesk SemiExtended Family
12 Styles

Artesk SemiExtended Hairline
Artesk SemiExtended Hairline Italic
Artesk SemiExtended Light
Artesk SemiExtended Light Italic
Artesk SemiExtended Regular
Artesk SemiExtended Italic
Artesk SemiExtended Medium
Artesk SemiExtended Medium Italic
Artesk SemiExtended Bold
Artesk SemiExtended Bold Italic
Artesk SemiExtended Black
Artesk SemiExtended Black Italic

Artesk Variable SemiExtended

Artesk Var SemiExtended

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Uppercase
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Lowercase
abcdefghijklmnopqrstuvwxyz

Standard Punctuation
.:,;...–––—_()[]{}¡i!¿?‘’“”‚„'"‹›«»/\|¦•·@

Symbols
&%‰‱©®℗™°§¶*†‡#№

Standard and Discretionary Ligatures
fi ffi fl ffl ff ꭎ ꭏ ꭐ ꭑ ꭒ ꭓ ꭔ

Proportional Lining Figures
0123456789

Slashed Zero
Ø

Mathematical Symbols
+−±×÷=≠≈<>≤≥¬∞~^µ∫Ωπ∂Δ∏Σ√◊

Currencies
$¢£¥€ƒ¤

Fractions
¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ 12345⁄67890

Numerators
ᴴ0123456789abcdefghijklmnopqrstuvwxyz()[].,=−+

Denominators
ₕ0123456789abcdefghijklmnopqrstuvwxyz()[].,=−+

Superscript/Superiors
ᴴ0123456789abcdefghijklmnopqrstuvwxyz()[].,=−+

Subscript/Inferiors
ₕ0123456789abcdefghijklmnopqrstuvwxyz()[].,=−+

Ordinals
ᴴªº

Arrows
←→↑↓↖↗↘↙

Accented Uppercases
ÀÁÂÃÄĀĂÅǺĄÆǼĆĈČĊÇĎÐÈÉÊĚË
ĒĔĖĘĜĞĠĢĤĦÌÍÎÏĨĪĬĮIJĴĶĹĽĻŁĿŃŇÑŅŊÒ
ÓÔÕÖŌŎŐØǾŒÞŔŘŖßŜŠŞȘŤŢȚŦÙÚ
ÛŨÜŪŬŮŰŲẀẂŴẄỲÝŶŸŹŽŻ

Accented Lowercases
àáâãäāăåǻąæǽćĉčċçdˇđèéêěëēĕėę
ĝğġģĥħìíîïĩīĭıijĵķĺľļłŀlńňñņòóôõöōŏőøǿ
œŕřŗßśŝšşșťţțŧùúûũüūŭůűųẁẃŵẅỳýŷ
ÿźžżŋðþ

Stylistic Alternates
aaɑgbdhmnpqruBDEFGGMNPQR
145@&

Language Support

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Bosnian, Catalan, Chiga, Colognian, Cornish, Croatian [Latin], Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Fijian, Finnish, Flemish, French, Friulian, Frisian, Galician, Ganda, German,Gusii, Greenlandic, Hawaiian, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyardawanda, Latin, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, Moldavian, North Ndebele, Nothern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Portuguese, Polish, Quechua, Provençal, Rhaeto-Romanic, Romanian, Romansh, Romany, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sámi [Inari], Sámi [Luli], Sámi [Northern], Sámi [Southern], Samoan, Scottish Gaelic, Sena, Serbian [Latin], Spanish, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Swahili, Swedish, Swiss German, Taita, Teso, Tagalog, Turkish, Upper Sorbian, Uzbek, Volapük, Vunjo, Walser, Wallon, Welsh, Western Frisian, Wolof, Zulu

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Optimo Latin Extended
Character Set

Adobe
· Adobe Latin-1

Apple Macintosh
· MacOS Roman (Standard Latin)
· MacOS Central European Latin
· MacOS Croatian
· MacOS Iceland
· MacOS Romanian
· MacOS Turkish

ISO 8859
· 8859-1 Latin-1 Western European
· 8859-2 Latin-2 Central European
· 8859-3 Latin-3 South European
· 8859-4 Latin-4 North European
· 8859-9 Latin-5 Turkish
· 8859-13 Latin-7 Baltic Rim
· 8859-15 Latin-9
· 8859-16 Latin-10 South-Eastern European

Microsoft Windows
· MS Windows 1250 Central European Latin
· MS Windows 1252 Western (Standard Latin)
· MS Windows 1254 Turkish Latin
· MS Windows 1257 Baltic Latin

Encoded Glyphs
· Basic Latin
· Latin-1 Supplement
· Latin Extended-A
· Latin Extended-B
· Latin Extended Additional

OpenType Features

	OFF	ON
AA All Caps [cpsp]	All Capital	ALL CAPITAL
(A Case Sensitive Forms [case]	(278) «Optimo» hi@xyz.ch	(278) «OPTIMO» HI@XYZ.CH
	H@I¦()[]{}¿¡‹›«»–—·.	H@I¦()[]{}¿¡‹›«»–—·.

This function formats the text in uppercase and adjusts spacing between all capital letters. It also applies the 'Case Sensitive Forms' feature which replaces certain characters with alternates that are better suited for all capital text, especially related to punctuation.

	OFF	ON
12 Tabular Lining Figures [tnum–lnum]	H0123456789	H0123456789
12 Proportional Lining Figures [pnum–lnum]	H0123456789	H0123456789
13 Tabular Oldstyle Figures [tnum–lnum]	H0123456789	H0123456789
13 Proportional Oldstyle Figures [pnum–lnum]	H0123456789	H0123456789

This typeface includes lining and small figures available in tabular or proportional spacing formats. Lining figures have an invariable height and aligned to the capitals height, comparatively to small figures who are slightly smaller. For contexts in which numbers need to line up such as columns or tables, the tabular setting is perfectly adapted as all numerals width is uniformized. Proportional setting generates numerals suitable for text; each number has an appropriate width based on its shape.

	OFF	ON
A– Contextual Alternates [calt]	A-B–C—D 1–2	A-B–C—D 1–2

This feature adapts the position of a glyph after its surrounding context. For instance, a dash placed between two uppercase letters or numbers will be replaced by an uppercase version of the dash, slightly higher. This feature is usually active by default in Adobe applications.

	OFF	ON
fi Standard Ligatures [liga]	ff ffi ffl fi fl	ff ffi ffl fi fl

Standard ligatures replaces a sequence of characters with a single ligature glyph, they are designed to improve kerning and readability of certain letter pairs.

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Fractions [frac]

With this feature, any numbers separated by a slash will automatically turn into a fraction. To fit in fraction configuration, numerals have been designed smaller and their weights have been adjusted to suit the typeface.

1/2 1/3 2/3 1/4
3/4 3/8 5/8 7/8

½ ⅓ ⅔ ¼
¾ ⅜ ⅝ ⅞



Ordinals [ordn]

This feature replaces any letter following a numeral with its matching superior letters. French language uses the ordinal indicators such as ‘er’ for 1er premier, while Spanish, Portuguese and Italian require the feminine and masculine ordinals ‘a,’ ‘o’ for 1º, 1ª. Ordinals are designed to match the weight of the typeface.

2a 2o 1er

2ª 2º 1er



Slashed Zero [zero]

Originally created to avoid the confusion between the ‘0’ and the ‘O’, this feature substitutes all zeros in a selected text by a slashed form of the zero.

0 o

Ø ø



Numerators [numr]

This feature substitutes glyphs with their matching smaller alternates. The numerators are the same glyphs that are used to create fractions, their vertical position remains within the capital letters height. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789–+=
Habcdefghijklmno
Hpqrstuvwxyz()[].,

H⁰¹²³⁴⁵⁶⁷⁸⁹–+=
Habcdefghijklmno
Hpqrstuvwxyz()[].,



Denominators [dnom]

This feature substitutes glyphs with their matching smaller alternates and low position glyphs. The denominators are the same glyphs that are used to create fractions, their vertical position remains within the base line. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789–+=
Habcdefghijklmno
Hpqrstuvwxyz()[].,

H₀₁₂₃₄₅₆₇₈₉–+=
Habcdefghijklmno
Hpqrstuvwxyz()[].,



Superscript/Superiors [sups]

This feature substitutes glyphs with their matching smaller alternates which are set slightly above the height of the capital letters. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789–+=
Habcdefghijklmno
Hpqrstuvwxyz()[].,

H⁰¹²³⁴⁵⁶⁷⁸⁹–+=
Habcdefghijklmno
Hpqrstuvwxyz()[].,



Subscript/Inferiors [subs]

This feature substitutes glyphs with their matching smaller alternates which are set slightly below the baseline. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789–+=
Habcdefghijklmno
Hpqrstuvwxyz()[].,

H₀₁₂₃₄₅₆₇₈₉–+=
Habcdefghijklmno
Hpqrstuvwxyz()[].,

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ss01
Stylistic Set 1 [ss01]
Alternate letters and figures

This feature replaces glyph(s) with stylistic alternate(s).

abdghmnpqu145
BDEFMNPQR&@
abdghmnpqru145
ĎĐÈÉÊĚËĒĔĖĘŃŇÑ
ŅŊŔŘŖàáâãäāăåǻ
ąæǽďđĝğġģĥńňñ
ņŋùúûũüūŭůűųþ

abdghmnpqu145
BDEFMNPQR&@
abdghmnpqru145
ĎĐÈÉÊĚËĒĔĖĘŃŇÑ
ŅŊŔŘŖàáâãäāăåǻ
ąæǽďđĝğġģĥńňñ
ņŋùúûũüūŭůűųþ

ss02
Stylistic Set 2 [ss02]
Standard Serif a

The activation of both features replaces glyph(s) with stylistic alternate(s).

a
àáâãäāăåǻąæǽ

a
àáâãäāăåǻąæǽ

ss03
Stylistic Set 3 [ss03]
Standard Single-storey a

The activation of both features replaces glyph(s) with stylistic alternate(s).

a
àáâãäāăåǻąæǽ

ɑ
àáâãäāăåǻąæǽ

ss04
Stylistic Set 4 [ss04]
Alternate a

This feature replaces glyph(s) with stylistic alternate(s).

a@
àáâãäāăåǻąæǽ

a@
àáâãäāăåǻąæǽ

ss05
Stylistic Set 5 [ss05]
Standard r

This feature replaces glyph(s) with stylistic alternate(s).

r
ŕřŗ

r
ŕřŗ

ss07
Stylistic Set 7 [ss07]
Alternate g b d p q

This feature replaces glyph(s) with stylistic alternate(s).

gbdpq
ĝğġģďđþ

gbdpq
ĝğġģďđþ

ss08
Stylistic Set 8 [ss08]
Alternate h m n u

This feature replaces glyph(s) with stylistic alternate(s).

hmnu ĥń
ňñņŋùúûũüūŭůűų

hmnu ĥń
ňñņŋùúûũüūŭůűų

ss09
Stylistic Set 9 [ss09]
Alternate capitals

This feature replaces glyph(s) with stylistic alternate(s).

BDEFMNPQR
ĎĐÈÉÊĚËĒĔĖĘ
ŃŇÑŅŊŔŘŖ

BDEFMNPQR
ĎĐÈÉÊĚËĒĔĖĘ
ŃŇÑŅŊŔŘŖ

ss10
Stylistic Set 10 [ss10]
Alternate figures 1 4 5

This feature replaces glyph(s) with stylistic alternate(s).

145145^{145}

145145^{145}

ss11
Stylistic Set 11 [ss11]
Alternate G

This feature replaces glyph(s) with stylistic alternate(s).

G
ĜĞĠĢ

G
ĜĞĠĢ

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Stylistic Set 12 [ss12]
Alternate G

This feature replaces glyph(s) with stylistic alternate(s).

G
ĜĞĠĢ

G
ĜĞĠĢ



Stylistic Set 12 [ss12]
Alternate Q

This feature replaces glyph(s) with stylistic alternate(s).

Q

Q



Stylistic Set 18 [ss18]
Small symbols ©®℗

This feature replaces glyph(s) with stylistic alternate(s).

© ® ℗

© ® ℗



Stylistic Set 19 [ss19]
Small arrows

This feature replaces glyph(s) with stylistic alternate(s).

← → ↑ ↓ ↖ ↗ ↘ ↙

← → ↑ ↓ ↖ ↗ ↘ ↙



Stylistic Set 6 [ss06]
Lowercase math symbols

This feature activates alternate lowercase positioning of mathematical symbols.

4–7×8
up+down

H+±×÷−=≈≠≤≥¬∞

4–7×8
up+down

H+±×÷−=≈≠≤≥¬∞



Stylistic Set 20 [ss20]
Multiply sign

This feature substitutes the letter “x” into the multiplication sign.

32x50 cm

32×50 cm



Discretionary Ligatures [dlig]

This feature activates discretionary ligatures which are specific to the typeface. It applies all other designed ligatures that are not classified as standard ligatures.

–><–
rurirfrtrvrwry
rrfrıríríîrïrìrīrįrťrţrú
rûrürùrűrūrųrůrŵrý

→←
rurirfrtrvrwry
rrfrıríríîrïrìrīrįrťrţrú
rûrürùrűrūrųrůrŵrý

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Artesk SemiExtended Hairline
60 pt

The car was a boxy late model

Artesk SemiExtended Hairline
36 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on

Artesk SemiExtended Hairline
24 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further

Artesk SemiExtended Hairline
14 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I

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Artesk SemiExtended Hairline
12 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings, flatlands, like a silhouette

Artesk SemiExtended Hairline
10 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings, flatlands, like a silhouette of a right whale navigating a rocky passage; on the area map, among blank-faced formations, all like itself colored yellow for density of population, it lies like a smelt in a pan. In the old days, Riverdale was a lumbering town. No

Artesk SemiExtended Hairline
8 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings, flatlands, like a silhouette of a right whale navigating a rocky passage; on the area map, among blank-faced formations, all like itself colored yellow for density of population, it lies like a smelt in a pan. In the old days, Riverdale was a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake. Then one year there were no more logs to make lumber. But you may never have heard of Riverdale. Nothing happened really there. It was a small and ugly town. The city had come back to me in a dream. Rising up through the tranquil sleep of a warm May evening in the noisy and busy New York, the reverie left in its wake a delicious sense of peace. All cities begin as a point of activity, usually a harbor, and settlement concentrically

Artesk SemiExtended Hairline
6 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings, flatlands, like a silhouette of a right whale navigating a rocky passage; on the area map, among blank-faced formations, all like itself colored yellow for density of population, it lies like a smelt in a pan. In the old days, Riverdale was a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake. Then one year there were no more logs to make lumber. But you may never have heard of Riverdale. Nothing happened really there. It was a small and ugly town. The city had come back to me in a dream. Rising up through the tranquil sleep of a warm May evening in the noisy and busy New York, the reverie left in its wake a delicious sense of peace. All cities begin as a point of activity, usually a harbor, and settlement concentrically grows around this point in increasingly wider rings. Manhattan is unique in its shape and circumstances and in its growth, which resembled a thermometer. Riverdale had no center, just Main Street. Bad weather would come in one day when the fall was over and would stay for the six following months. I prayed for my dead dog, but I didn't pray when Emily died. God would make an exception. He would let her into Heaven. In the early summer of my fourteenth year a lorry pulled up outside our house. I was sitting on the front step rereading a comic. The driver came toward me, covered in a fine, pale dust, which gave his face a ghostly look. "Cement," he said. It's not that I was being shy. It was just that—well, for one, I don't even remember the event. It's a blank: a white slate, a black hole. I was able

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The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings, flatlands, like a silhouette of a right whale navigating a rocky passage; on the area map, among blank-faced formations, all like itself colored yellow for density of population, it lies like a smelt in a pan. In the old days, Riverdale was a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake. Then one year there were no more logs to make lumber. But you may never have heard of Riverdale. Nothing happened really there. It was a small and ugly town. The city had come back to me in a dream. Rising up through the tranquil sleep of a warm May evening in the noisy and busy New York, the reverie left in its wake a delicious sense of peace. All cities begin as a point of

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Nothing happened really there. It was a small and ugly town. The city had come back to me in a dream. Rising up through the tranquil sleep of a warm May evening in the noisy and busy New York, the reverie left in its wake a delicious sense of peace. All cities begin as a point of activity, usually a harbor, and settlement concentrically grows around this point in increasingly wider rings. Manhattan is unique in its shape and circumstances and in its growth, which resembled a thermometer. Riverdale had no center, just Main Street. Bad weather would come in one day when the fall was over and would stay for the six following months. I prayed for my dead dog, but I didn't pray when Emily died. God would make an exception. He would let her into Heaven. In the early summer of my fourteenth year a lorry pulled up outside our house. I was sitting on the front step rereading a comic. The driver came toward me, covered in a fine, pale dust, which gave his face a ghostly look. "Cement," he said. It's not that I was being shy. It was just that—well, for one, I don't even remember the event. It's a blank: a white slate, a black hole. I was able

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