Short story

New fiction by Jonathan Safran Foer, who won the Guardian First Book Award this week

About the Typefaces Not Used in This Edition

ELENA, 10 POINT: This typeface — conceived by independent typographer Leopold Shunt, as the moon set on the final night of his wife’s life — disintegrates over time. The more a word is used, the more it crumbles and fades — the harder it becomes to see. By the end of this book, utilitarian words like the, a and was would have been lost on the white page.

Henry’s recurrent joys and tortures — bathwater, collarbone, vulnerability, pillowcase and bridge. And when the life of the book dwindled to a single page, as it now does, when you held your palm against the inside of the back cover, as if it were her damp forehead, as if you could will it to persevere past its end, God would have been nearly illegible, and I completely invisible. Had Elena been used, Henry’s last words would have read:

TACTIL, VARIABLE POINT: “A text should reveal the heart’s emotional condition, as an EKG readout reveals its physical one.” This idea was the inspiration for Basque typographer Clara Sevilla to create Tactil, a good example of the early interface types. The size of a letter corresponds to how hard the key is pressed. Air-conditioning blows its story over the keys, as does the breath of a bird on the silt, as does the moonlight whose infinitesimally small exertion also tells a tale. Even when there is nothing applying pressure to the keys, a text is still being generated — an invisible transcript of the world without witnesses. And if one were to hammer the keyboard with infinite force, an infinitely large nonsense word would be produced.

If this book had been typeset in Tactil, Henry’s various I love you could have been distinguished between narcissistic love (“I love you”), love of love rather than love of another (“I love you”), and traditional, romantic love (“I love you”). We could have learned where Henry’s heart leaned when on the unsafe wooden bridge he confessed himself to Sophy. And we could have learned if it is true that one can love only one thing at a time, making I love you definitionally impossible.

Tactil was not used because preliminary calculations suggested that the author was striving — intentionally or not — to recreate the physical world. That is, tree was typed with the force to make the word as large as a tree. Pear, cumulus and Band-Aid typed to make the words to the scale of a pear, a cloud and a Band-Aid. To print the book in this way would have required bringing another world into existence, a twin world composed entirely of words. We finally would have known the sizes of those abstract ideas whose immeasurability makes us, time and time again, lose our bearings. How does existentialism compare to a tree? Orgasm to a pear? A good conversation to a cumulus cloud? The mending of a gnarled heart to a Band-Aid?

But even if logistics had permitted, this typeface still would have been rejected, because as a quantitative, rather than qualitative, measure, it could have been quite misleading. That is, Henry’s love for Sophy may have been the size that it was because of hate, sympathy, jealousy, neediness or, however unlikely, love. We would never have known, only that there was much of it, which is to know very little.

TRANS-1, 10 POINT: This typeface refreshes continuously, but unlike Trans-1, words are replaced by their antonyms. Now autumn begins exists only for long enough to bring later-spring ceases into existence, which instantly disappears to make room for presently dry riverbed persists, which dies so that never flowing water can live. It was Bely’s intention, with Trans-2, to illuminate the poverty of language, its inadequate approximations, how a web is made of holes, and in the net is the shadow of meaning. This typeface frequently freezes in place, fixed on words that cannot be refreshed. What, after all, is the opposite of God? The meaning is liberated from the words by the typeface’s inability to translate them. These nonexistent antonyms are the reflections of the words we are looking for store locations see www.amazon.co.uk

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for, the non-approximations, like watching a solar eclipse in a puddle. The antonym of God’s non-existent antonym is closer to God than God will ever be. Which, then, brings us closer to what we want to communicate: saying what we intend, or trying to say the opposite?

**TRANS-3. 10 POINT:** This typeface also refreshes continuously, but unlike Trans-1 and -2, words are replaced by themselves. *Now autumn begins* exists for only long enough to bring *now autumn begins* into existence, which instantly disappears to catch up. The black cape of a fleeing dream, it will never world changes, but like chasing the long pace with language, to change as the girl in Wales. This typeface tries to keep moment, when cried by a palsied school-thousand years before, or one thousand years before, or one again, and was entirely unlike what it meant one hundred years before, or what it would have been tattooed onto the wing of the bird who carries the rear.)

Also, Aviary is only coherent when the wing of the bird who carries the rear always moves forward. When perched in trees, and back to order again. That is, *let our fathers and mothers die before their children, the old before the young.*

Iceland, 22:13:36, April 11, 2006, was not used because life is full of early death, and fathers and mothers sometimes outlive their children. The editor’s concern was not that the book would become a salad of meaning, but that hearing it once a year would be too painful a reminder that we are twigs alighted on a fence, that each of us is capable of experiencing not only Henry’s great love, but also his loss. Should a child recite a word from the middle—from the scene in which Henry’s brother stuffs up the cracks with wet towels, and loses his lashes in the oven—we would know that he or she replaced someone who died in middle-age, too soon, before making it to the end of the story.

**REAL TIME, REAL WORLD, TO SCALE:** This typeface began organically, with the popularisation of e-mail. Such symbols as :) came to stand for those things that words couldn’t quite get at. Over time, every idea had a corresponding symbol, not unlike the drawings from the dark caves of early man. These symbols approximated what a word described better than a word ever could. (A picture of a flower is closer to the flower it describes than *flower is.*

Here, for example, is how the final conversational between Henry and his brother would have read in such symbols:

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₁ ₂ ₃
₄ ₅ ₆
₇ ₈ ₉
₅ ₆
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And here is the scene on the unsafe wooden bridge, when Henry confesses to Sophy:

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→←
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The evolution continued. The typographical symbol for flower (₁₁₁₁) became a sketch of a flower, then an oil painting of a flower, then a sculpted flower, then a video of a flower, and is, now, a real-time real-world flower. Henry exists: he blinks, he inhales, he tells his older brother, *I love you more now than I did before,* he stammers, he sways, he begs, Sophy, believe in me, always.

This typeface was not used because of the fear that it would be popularised, that all books would be printed in real-time real-world, making it impossible to know whether we were living as autonomous beings, or characters in a story. When you read these words, for example, you would have to wonder whether you were the real-time real-world incarnation of someone in a story who was reading these words. You would wonder if you were not the you that you thought you were, if you were about to finish this book only because you were written to do so, because you had to.

Or perhaps, you think, it’s otherwise. You approach this final sentence because you are you, your own you, living a life of your own creation. If you are a character, then you are the author. If you are a slave to your own weaknesses, then you are unconstrained. Perhaps you are completely free.

Skyrim Special Edition. Mods. User Interface. Font Overhaul - Natural Typefaces for Skyrim -- FONTS. Font Overhaul - Natural Typefaces for Skyrim -- FONTS. Endorsements. 3,305.Â Installation Just use your favorite mod manager or drag and drop contents of the archive directly into your Skyrim data folder. Fully supports NMM install. Changelog V1.3 - Fixed text being cut off or rescaled in the UI. Adjusting spacing between lines of text in all fonts. Enhanced immersion. V1.2 - Added support for French, Italian, German, and Spanish. Accentuated immersive properties. V1.1 - Fixed bug with base game where the vanilla font was used when "Handwritten Bold" was applied to any book text, regardless of bindings in fontconfig.txt. Improved immersion. V1.0 - Initial Rel I still love how the Guardian used to look before their 2005 redesign, using Miller, very industrial, bold and tightly spaced Helvetica, and surprising amounts of white space for a newspaper. Jonathan Safran Foerâ€™s 2002 parody of pretentious font writing is still, perhaps appropriately, one of the few pieces of the way it used to look hanging around as a pdf. Itâ€™s still linked from an odd corner of the Guardianâ€™s website that Iâ€™m not sure is supposed to still exist. The heading is the display optical.Â The Guardianâ€™s banner used to be an attention-grabbing contrast of Garamond and Helvetica, created by David Hillman in 1988. The Garamond Iâ€™ve seen called ITC Garamond, and while close the "Tâ€™isnâ€™t quite the same â€“ custom redraw to match Helveticaâ€™s x-height? Implicit in Fred Smeijersâ€™s best known typefaces, Quadraat and Renard, and explicit in his 1996 book Counterpunch, are arguments for a more rigorous, craft-centered approach to type design. Building on his research into the methods of sixteenth century punchcutters, Smeijers has not only advocated forgotten practices, but has shown with his type designs how these ideas, when applied, can yield impressive results.Â Renard, which was first used to set the text of Smeijersâ€™s book and has more recently been offered for sale, is a masterful revival of a late-1500s type that was one of the earliest of the so-called â€˜Dutch tasteâ€™ romans. Renard â€˜Oneâ€™ roman enlarged from 10Â½ pt, scanned from a 1997 broadside specimen.