

The image is drawn on the surface of the print plate with a wax or oil-based medium such as a club crayon which is used by a lithographer making a drawing visible. A wide range of oil-based media is available but the durability of the drawing on the stone depends on the lipid content of the medium being used, and its ability to withstand water and air. For the drawing of the permanent solution of any

*flawless*  
*unstack*  
*mixable*  
*plywood*  
*criticise*  
*slackest*  
*pristine*

*incitement*

*infrequent*

*optimality*

*silhouettes*

*complaints*

*dynamited*

*modernists*

*rescanning*

*unwaveringly*  
*undertakings*  
*instantiating*  
*preconception*  
*transshipment*  
*paragraphing*  
*unintelligible*  
*imperceptibly*  
*astronautical*

The image is drawn on the surface of the print paper with a fat or oil-based medium such as a wax crayon, which is pigmented to make the drawing visible. A wide range of oil-based media is available, and the durability of the drawing on the stone depends on the lipid content of the medium being used, and its ability to withstand water and other liquids. After the drawing of the image on an aqueous solution of



z c k

egg gauntlet  
egg gauntlet

Double story g  
font-feature-settings: 'ss01';

Club Lithographer is a wide-set italic with elongated serifs, blobby outstrokes, and an unusually steep slant (roughly 24°). It's a response to the typeface Lithographic Italic, credited to Andrew Little and published by A. D. Farmer & Son in 1873. My rendition plays up the expansion contrast present in this style of lettering, letting the weight quickly swell up in the downstrokes in a way that's reminiscent of the expanding nib of a pointed pen. And it goes even further than traditional pointed-pen lettering by punctuating the beginnings and endings of strokes with expressive blobs.

Available formats:

- Desktop OpenType CFF (OTF)
- Web WOFF, WOFF2
- App/E-book OpenType TrueType (TTF)

Designer: David Jonathan Ross

DJR draws letters of all shapes and sizes for custom and retail typeface designs. A native of Los Angeles, he began drawing typefaces at Hampshire College and joined The Font Bureau in 2007 where he honed his bézier-wrangling skills. Now he publishes visually imaginative and technically advanced designs at his own foundry, including Fit, Manicotti, Input, Gimlet, and Bungee. You'll find him in Western Massachusetts with his partner Emily and their two dogs, Sophie and Lily.

Supported Languages include:

Afrikaans, Albanian, Alsatian, Basque, Bislama, Bosnian (Latin), Breton, Catalan, Chamorro, Croatian, Czech, Danish, Dutch, English, Estonian, Faroese, Finnish, Flemish, Franco-Provençal, French, Frisian, Friulian, Galician, German, Greenlandic, Hungarian, Icelandic, Indonesian, Irish, Italian, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Luxembourgish, Malay, Manx Gaelic, Moldovan, Norwegian (Bokmål, Nynorsk), Occitan, Polish, Portuguese, Rhaeto-Romance, Romanian, Romansh, Sami (Inari, Lule, Northern, Skolt, Southern), Scottish Gaelic, Slovak, Sorbian, Slovenian, Spanish, Swahili, Swedish, Tagalog, Turkish, Uzbek (Latin), Vietnamese, Walloon, Welsh.

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