OF THE SCHOOL of earnest young writers at whom the word muckraker had been thrown in opprobrium, and by whom it had been caught up as a title of honor, Everett was among the younger and less conspicuous.

But, if in his skirmishes with graft and corruption he had failed to correct the evils he attacked, from the contests he himself had always emerged with credit. His sincerity and his methods were above suspicion. No one had caught him in misstatement, or exaggeration. Even those whom he attacked, admitted he fought fair. For these reasons, the editors of magazines, with the fear of libel before their eyes, regarded him as a safe man, the public, feeling that the evils he exposed were due to its own indifference, with uncomfortable approval, and those he attacked, with impotent anger. Their anger was impotent; in the case of Everett, the weapons class in "striking back" were denied, and could not say that for money inducements, because it was known that a wealthy parent supplied him with money he wanted. Nor in his private life find anything to offset his attacks upon the misconduct of others. Men had spy upon him, and women to lay, and men reported that his evenings at his club, and, from the women, to them learned only that Everett just as though she is a lady."

Accordingly, when, with much to depart to investigate conditions, there were some who rejoiced, the standard of life to which he accustomed was high. In his home it had been set for him by a father who, though critics rather than the world, had taught him to despise mean and ungenerous, to write abhor a compromise. At Harvard...
Cosmopolitan

Fish Harbour Wharf

Lewisham Clock Tower

Stratford International Station
Yes.
Optical size axis
(maintains hairlines at 0.5pt)
font-optical-sizing: auto;
font-variation-settings: 'opsz' 70;

Historical ligatures
font-feature-settings: 'hist'
**Clavichord** is a spindly textura inspired by a little-known American typeface from the mid 1800s called Cuneiform or Italian Text. The design is built around a repeating “sparkle” shape that is abstracted from the diamondlike forms made by a broadnib pen held at 45°. Any connection to broadnib calligraphy is severed after that, as the typeface descends into lavish Victorian excess with razor-thin hairlines and decorative ball terminals. The Optical Size axis keeps the hairlines at 0.5pt across a wide range of sizes.

**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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