The image is drawn on the surface of the print plate with a fat or oil-based medium such as a Club crayon which may be Lithographer make the drawing visible. A wide range of oil-based media is available, but the durability of the image on the stone depends on the lipid content of the material being used. Electrotyping ability to withstand water and acid.

After the drawing of the image, an aqueous solution of gum arabic, weakly acidified with nitric acid, is available. A wide variety of the print plate. Club crayon which may be Lithographer.
Romanticism
Undertakings
Extinguished
Circumstance
Astronautical
Birdwatching
Middleweight
Spectacularly
Backtracking
Undertakes
Blueberries
Watermark
Silhouettes
Rectifiable
Dynamited
Modernists
Rescanning
Flawless
Adhesive
Stocking
Editable
Lounged
Wildfowl
Pristine
PRISM
GEOCKO
BLURT
RIVER
TYKES
SCENT
DESKS
The image is drawn on the surface of the print plate 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 depending on the durability of the image on the stone. Depending on the lipid content of the material being used, and its ability to withstand water and acid.

After the drawing of the image, an aqueous solution of gum arabic, weakly acidified with...
Discretionary Ligatures
font-variant-ligatures: discretionary-ligatures;
font-feature-settings: 'dlig';

Swash alternates
font-variant-alternates: swash;
font-feature-settings: 'swsh';

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 the mid-19th century. 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. It goes even further than 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.

DJR
P.O. Box 461  www.djr.com
Conway, MA 01341  david@djr.com
USA  +1 339.224.7687

© David Jonathan Ross 2021