

Fraunces

by Undercase Type Foundry

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WITH CARE
defghijk

A Variable Font Family. Available on **Google Fonts**.

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LAST
CHANCE

Meet **Fraunces**, a new “Old Style” family by Undercase Type Foundry.

In the early summer of 2018, Google Fonts approached us with the challenge of designing a display typeface. We spent some time perusing the catalog, and were struck by a pretty big gap in the typographic voices available. There isn’t a specific name for this genre, but typefaces such as Cooper Black, Windsor, and Souvenir personify it. We call them “wonky” fonts in house, and that seems as good a name as any. We’ve played a lot with this style in our lettering work, and felt this was a great opportunity to create a typeface family that celebrates this genre. (Fig. 1)

The origin of this genre traces its roots back to the Arts & Crafts experimentations of the late nineteenth and early twentieth centuries. Golden Type by William Morris, and the extensive lettering of the Roycroft Guild drew upon a heavily romanticized ideal of an “Old Style” that their progress-besotted contemporaries had lost touch with. Morris’ Golden Type was an extremely crude interpretation of the types of fifteenth-century printer Nicolas Jenson, opting instead to emphasize its usefulness as a wood type, rather than the calligraphic origins of the form. (Fig. 2)

Ironically, the letters they created, and the interest in wonky “Old Style” typefaces that followed it in subsequent decades – heavy hitting display typeface favorites like Cooper Black, Windsor or Clearface – had little or nothing to do with typefaces of antiquity. No one was really trying to score point for rigorous historical authenticity. Instead, these typefaces were playful, even outright goofy, a way to inject some personality into modernity. Even during this era, types like Richardson Old Style by Robert DeLittle showcased some of the more elegant possibilities of this expressive approach.

During the 1970s, graphic designers were raiding style books and publications of earlier generations for looking for more funky stylings, and found a treasure trove in the “Old Style” types of the era. The irreverence and friendliness of these typefaces were the perfect countercultural antidote to the perceived stuffiness and chilly efficiency of traditional text faces. A prime example of this style coming

out of the ’70s was Ed Benguiat’s swashy version of Bookman for ITC. Benguiat’s type was an ode to Oswald Cooper’s Cooper Black Italic. It’s known to most people today as the friendly typographical wave of the small businessperson to their regular customers: the ubiquitous “Thank You For Shopping With Us” that graces the sides of grocery bags all over North America. (Fig. 3)

Mostly shunned since the 1990s as being vaguely tasteless and disreputable, there has been a twenty-first century revival of interest and use of these typefaces. With the advent of new type technology such as Variable Fonts, it’s a great opportunity to update this genre with a typeface family that is made uniquely for our time. Please enjoy, and as ever, thank you for shopping with us. ¶

—**Spencer Charles, partner at Undercase Type Foundry**



Fig. 1 — Lettering Samples by Spencer Charles

ture. ¶ To some of us when we first read it, now many years ago, it seemed to point out a new road on which the world should travel. And in spite of

Fig. 2 — Golden Type by William Morris



Fig. 3 — Lettering based on ITC Bookman Swash

HI ONK FOR

WONKY
FOVNTS

Born to be Goofy

The Goofy axis controls the "wetness" or "goofiness" of the typeface. Although Fraunces is drawn entirely with rounded serifs, it achieves sharpness in the Goofy Min area of the design space with extremely high contrast.

It's this hun

Fraunces Regular OpMax GoofyMin 96pt

It's this hur

Fraunces Regular OpMax GoofyMid 96pt

It's this hu

Fraunces Regular OpMax GoofyMid 96 pt

Ask me about my Optical Axis

The Optical Size axis is similar to the Goofy, in that it controls the overall contrast between thicks and thins. The Optical Size axis goes a step further, however, and factors in additional changes depending on the size of the font. At smaller sizes, the letterspacing opens up, x-height increases, and contrast decreases to allow for easier reading. Additionally, at 18 pt/px and below, substitutions for the "wonky"

It's this humanizing quality that is most likely why designers in the early 1970s resurrected these three typefaces, when the techno-utopia of Star Trek was beginning to curdle into the techno-dystopia of THX 1138. If all of the room-sized IBM and Rand Corporation computers coordinating various mecha-

Fraunces Regular 9/12

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Fraunces Regular 12/16

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Fraunces Regular 18/24

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Fraunces Regular 24/32

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Fraunces Regular 36/48

Back by Popular De

Fraunces Roman Thin Optical Max

Celebrating 12½ Ye

Fraunces Roman Light Optical Max

Years of Service in

Fraunces Roman Regular Optical Max

Cutting Edge Tec

Fraunces Roman Semibold Optical Max

Giving 110% to O

Fraunces Roman Bold Optical Max

Huge Savings In

Fraunces Roman Black Optical Max

Largest Selection

Fraunces Roman Thin Optical Max

Loaded with Opt

Fraunces Roman Light Optical Max

Must See to Appre

Fraunces Roman Regular Optical Max

Once in a Lifetime o

Fraunces Roman Semibold Optical Max

Outside the Box Thin

Fraunces Roman Bold Optical Max

Pushing the Envelope

Fraunces Roman Black Optical Max

Bagels R' Us
99¢ Cent Store
Jim's Pizza
Coffee Break
Eli's Antiques
Spatula City
Crafts & Stuff
Squat N' Grunt

Frank's Diner
Luigi & Sons
Mister Cocoa
Copy & Print Co
Laundromat
Spencer's Meats
We Never Close
24 Hour Deli

Quality Workm

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Free Shipping

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Fraunces Roman Light Optical Max

Buy One, Get One

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Fraunces Roman Black Optical Max

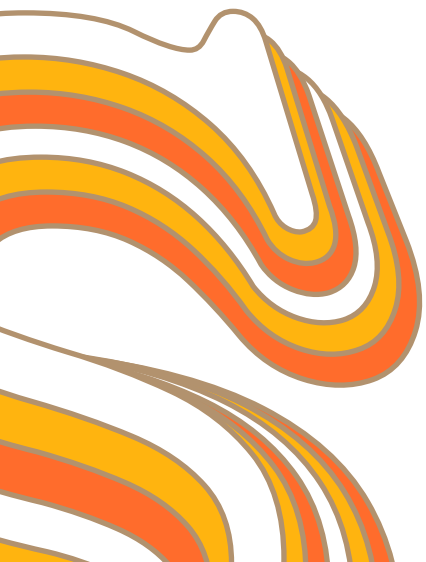
Playful
Manus

Playful
Manus



Very heavy!

The Weight Axis spans a range of weights from Thin (100), Light (200), Regular (400), Semibold (600), Bold (800), and Black (1000). Because Fraunces is built as a variable font, users can access all the calculations in between for a real fine-tuned approach.



MANAGERMENT

Fraunces Thin OpMid

Primped & Polished

Fraunces Italic Light OpMid

RESTAURANTS

Fraunces Regular OpMin

SIGN of the TIMES

Fraunces Italic Semibold OpMax

Factory Outlets

Fraunces Bold OpMid

Emphatically!

Fraunces Italic Black OpMin

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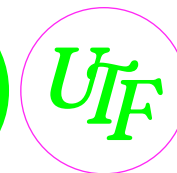
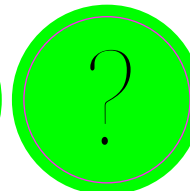
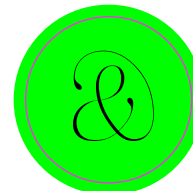
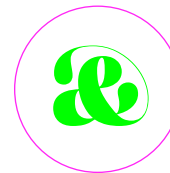
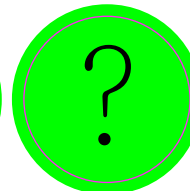
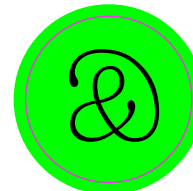
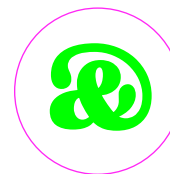
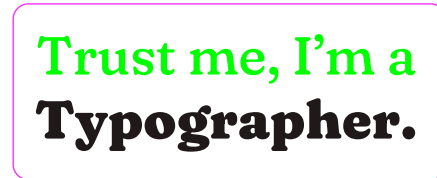
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Fraunces 800 L GoofMax Wonk
Fraunces 900 L GoofMax Wonk

hnms&
hnms&

Wonk Substitutions in Roman

bdhklvw&
bdhklvw&

Wonk Substitutions in Italic

When the going gets wonky, the wonky turn pro.

The Wonk axis controls the substitution of “wonky” characters. These substitutions automatically switch at smaller sizes (18 pt. and below), but can be toggled manually at larger optical sizes. The leaning h, n, and m is a characteristic borrowed from Windsor. In addition to the leaning characters, the Italic contains flagged characters with ball terminals.



miniimm

miniimm



Dreaming of fine-looking hams is a good omen; but if they are wormy or in any way blemished, it spoils all the luck, and shows that you will be unfortunate. To dream of eating fine-tasting hams is a sign that you will do something noted that will

FRAUNCES ROMAN THIN OPTICAL MAX

If, in your dream, you imagine you are eating oysters, it denotes that you will have difficulties relative to money matters: but to rake them out of the water is a sign of money-getting: to dream of opening nice fat oysters for other people to eat is

FRAUNCES ROMAN THIN OPTICAL MAX

For a girl to dream of baking pancakes, is a sign that some gentleman is in love with her; and if a married woman has such a dream, she may be sure that some man, other than her husband, admires her; to dream of eating pancakes, is

FRAUNCES ROMAN THIN OPTICAL MAX

To dream of simply treeing a raccoon, is a good omen, for you will probably either gain a sum of money, or have it left to you as a legacy: if you imagine that you shoot the animal, and he falls to the ground, this will spoil the

FRAUNCES ROMAN THIN OPTICAL MAX

To dream you lose your teeth, denotes the loss of friends, troubles, and misfortunes; to the lover it shows the loss of your sweetheart's affection: to dream you cut a new tooth, denotes the birth of a child who will marry

FRAUNCES ROMAN THIN OPTICAL MAX

For a girl to dream of accidentally sticking a thorn into her finger is a sign she will have a ring presented to her, probably a wedding ring: if a married woman dreams this, some outsider will make love to her but

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To dream of ripe cherries foretells that you will hear good news, or that some one will do you a favor. After such a dream you can easily borrow money if you wish to. If the cherries are green or mixed, your news will be a mixture of good and bad. 14, 54.

FRAUNCES ROMAN THIN OPTICAL MAX

If you dream of riding well and easily on the back of this noble animal, your fortune is sure to advance in the world: but if you imagine you are thrown from a horse, it is a sign of disgrace. To dream of swapping horses shows that some one will cheat you in a

FRAUNCES ROMAN THIN OPTICAL MAX

To dream of dropping or breaking a lighted lamp, denotes disappointment. If, in your dream, you see the bright light of a lamp at a distance from you in the distance and you approach it, it shows that you will either have good luck, or will be in

FRAUNCES ROMAN THIN OPTICAL MAX

To dream of approaching beautiful smooth-looking mountains, dressed in verdure, denotes thrift and happiness, and that you will rise in the world: if the mountains look steep, rugged and rocky, it foreshadows difficulties and

FRAUNCES ROMAN THIN OPTICAL MAX

To dream you eat mushrooms is a sign you will live to a good old age, but to dream you see them grow, or gather them, is a sign you will get rich by splendid speculation, and then get poor as suddenly as you got wealthy.

FRAUNCES ROMAN THIN OPTICAL MAX

If you dream you have a new pair of pantaloons, it is a sign you will be prosperous; if they do not fit, and are too tight, it is a sign you will be pinched in money matters; if they are dark, it is a sign of long life, but

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FRAUNCES ROMAN THIN OPTICAL MAX



WE

APPRECIATE

YOUR

BUSINESSES!

Flaunted

The Big Three by Andy Sturdevant

This article was originally published in The Smudge, Issue No. 17, and is republished here for your enjoyment & edification.

It's the waning years of the twentieth century, sometime between 1970 and 1985. You find yourself in a position where the responsibility of managing the graphic design identity of a small business has fallen to you, though no one's calling it "managing the graphic design identity." Your job, basically, is to pick the Letraset sheets out of a catalog that will be used to create a logotype that will then be used on some external signage and business cards. This logotype will also go on the side of the one truck the business owns.

Your boss, who is also your uncle, has instructed you to find typefaces that are "approachable and unique, with a touch of the eccentric" (his words, not mine). You can tell by the way he says it, though, that he doesn't want you to get too experimental with it. His idea of "eccentric" does not extend to crazy, fat-bottomed letters dripping psychedelic ooze. Fine, whatever, it's just a summer job.

You spend some time with the Letraset catalog, and conclude that you really only have three choices for a type that is equal parts approachable and eccentric in the specific way your employer has mandated: Windsor, Souvenir and Cooper Black.

ABCabc123 *Cooper Black*

ABCabc123 *ITC Souvenir*

ABCabc123 *Windsor URW*

Today, these three typefaces are typically associated with the 1970s. I think of them as the big three of that era, graphic signifiers of the Watergate years that, even if you don't know them by name, you recognize the vibe.

They're much older than the seventies. Each of them dates from the early twentieth century, designed by lone individuals working

for major foundries in industrial centers. Windsor was designed in Sheffield in the United Kingdom in 1905, then a hotbed of steel production and labor militancy. Souvenir came from the industrial hinterlands of central New Jersey in 1914, from the drafting table of the head of the design department for America's largest type foundry. Cooper Black, the bubbly iron-on alphabet immortalized on ten million customized T-shirts, was created in Chicago in 1922.

They were created at a time when, in those industrial settings, there were individuals referencing a hand-made, more artistic sensibility in a time of rapid mechanization for the printing industry, and for the world generally. Souvenir was influenced by Middle European Art Nouveau, a movement that emphasized careful craftsmanship and organic forms as a means of humanizing industrial production. Windsor and Cooper Black were designed expressly as display fonts, for short, declarative lines of text, meant to draw attention in forms of print media dominated by grim, heavy serif typefaces. All three are bold statements, but none of them bang you over the head.

It's this humanizing quality that is most likely why designers in the early 1970s resurrected these three typefaces, when the techno-utopia of *Star Trek* was beginning to curdle into the techno-dystopia of *THX 1138*. If all of the room-sized IBM and Rand Corporation computers coordinating various mechanized atrocities across the globe had a chilly, efficient Swiss typeface like Helvetica slapped on the side of them, those warmer, more handmade typefaces seem like both a respite and a quiet protest. In any era marked by political and social turmoil, there's often an effort to call back to the more humane (and certainly, the idealized) aspects of an earlier era. Each of them, in an oblique way, called to mind the fantastical egalitarianism of the Belle Époque, when strains of mysticism, industrialism and socialism intermingled in the public imagination. Designing an underground publication or radical flyer in 1970, alluding to that era was a type of



A typical use of Windsor

resistance against the modernity as it had been practiced: faceless, efficient and brutal. Windsor, Souvenir and Cooper Black, goopy as they may be, are none of those things.

To some extent, all of these typefaces all fell out of favor in the intervening forty years, as far as everyday use was concerned. When these things vanish from the world of high design, they migrate into marginal pockets of the commercial world. Most often when you see Windsor or Souvenir or Cooper Black in the world today, they tend not to be used in a self-consciously tasteful way. They always look a little assertive and individualistic and a little out of place. They tend to be used by independent liquor stores, health food emporiums, formerly fashionable nightclubs and ancient auto body shops, or maybe barbeque restaurants in dying strip malls and house remodelers with a lone Chevy Silverado. Whatever those typefaces may say, they don't suggest corporate efficiency and facelessness. They always look a little assertive and individualistic and a little out of place, a warm smile and a hand wave across a cluttered urban environment. ¶



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SALE

SALE
SALE

Afterward

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Colophon

Fraunces was made possible with the generous support of Google Fonts. Thank you to Dave Crossland, Damien Correll, etc.

Fraunces was designed by Spencer Charles and Flavia Zimbardi in 2019.

The type specimen you hold in your hands was designed by Spencer Charles, with contributions from Kelly Thorn & Douglas Hayes. Thank you to Resolve Printing in Philadelphia for their exceptional riso printing.

Thank you to the contributions from the following (in no particular order): Andy Clymer, Stephen Nixon, Douglas Hayes.

Fraunces is available for download as a Variable Font under the Open Font License on Github at:

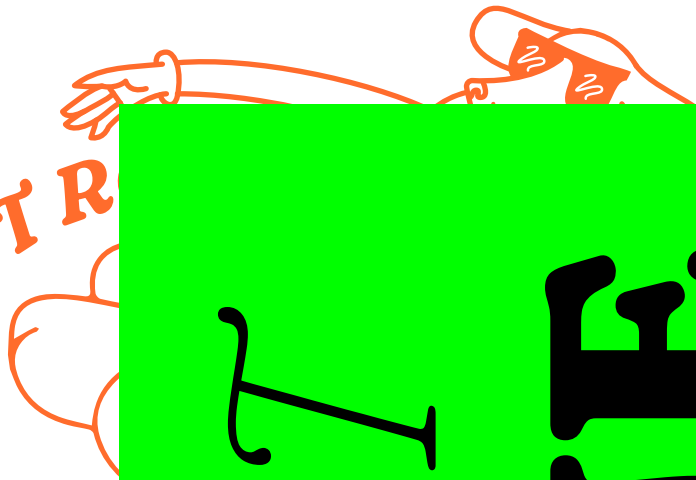
www.github.com/undercasetype/Fraunces

Bibliography

DeLittle's Wood Type Specimens provided courtesy of David Wolske.
www.david-wolske.com

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