

Fraunces

by Undercase Type Foundry

EXTRA
WONK
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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.

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. (Fig. 2)

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**

The image shows two pieces of lettering in a bold, rounded, and slightly irregular font. The first word is "goofy!" in a lowercase, playful style. The second word is "Cooper Type" in a similar style, with "Cooper" on the top line and "Type" on the bottom line, both in a warm orange color.

Fig. 1 — Lettering Samples by Spencer Charles

The image shows the words "In Aid of Bart's" in a tall, condensed, and slightly irregular font. The letters are in a warm orange color and have a classic, slightly decorative feel.

Fig. 2 — Richmond Old Style Condensed

The image shows the words "Thank You for Shopping With us!" in a highly decorative, swashy, and italicized font. The letters are in a warm orange color and have a classic, slightly decorative feel.

Fig. 3 — Lettering based on ITC Bookman Swash

Fraunces 144 G100 Black, Fraunces Italic 144 G100 Black

HONK
FOR

WONKY
FOVTS

Fraunces 144 G0 Regular, Fraunces Italic 144 G0 Regular

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 144 G0 Regular

It's this hun

Fraunces 144 G50 Regular

It's this hun

Fraunces 144 G100 Regular

Ask me about my Optical Size Axis

Similar to the Goofy axis, 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" characters are made automatically.

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 me-

Fraunces 9 G100 Regular

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Fraunces 24 G100 Regular

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Fraunces 36 G100 Regular

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Fraunces 60 G100 Regular

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 ro-

Fraunces 72 G100 Regular

Back by Popular De

Fraunces 144 G0 Thin

The Largest Sel

Fraunces Italic 144 G0 Black

Celebrating 12½ Ye

Fraunces 144 G0 Light

Loaded with Opt

Fraunces Italic 144 G0 Bold

Years of Service in

Fraunces 144 G0 Regular

Must See to Appre

Fraunces Italic 144 G0 Semibold

Cutting Edge Tec

Fraunces 144 G0 Semibold

Once in a Lifetime

Fraunces Italic 144 G0 Regular

Giving 110% to O

Fraunces 144 G0 Bold

Outside the Box Thi

Fraunces Italic 144 G0 Light

Savings Inside R

Fraunces 144 G0 Black

We Are Pushing the E

Fraunces Italic 144 G0 Thin

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 Workman

Fraunces 144 G100 Thin

Free Shipping

Fraunces 144 G100 Black

Setting the Gold Standard

Fraunces 144 G100 Light

Get Three For Free

Fraunces 144 G100 Bold

Under New Management

Fraunces 144 G100 Regular

Built on the Ground

Fraunces 144 G100 Semibold

Information Super

Fraunces 144 G100 Semibold

Do More with More

Fraunces 144 G100 Regular

4 for \$4.99, a great

Fraunces 144 G100 Bold

The Most Efficient

Fraunces 144 G100 Light

Risk-Free Trial

Fraunces 144 G100 Black

One-Stop Shopping

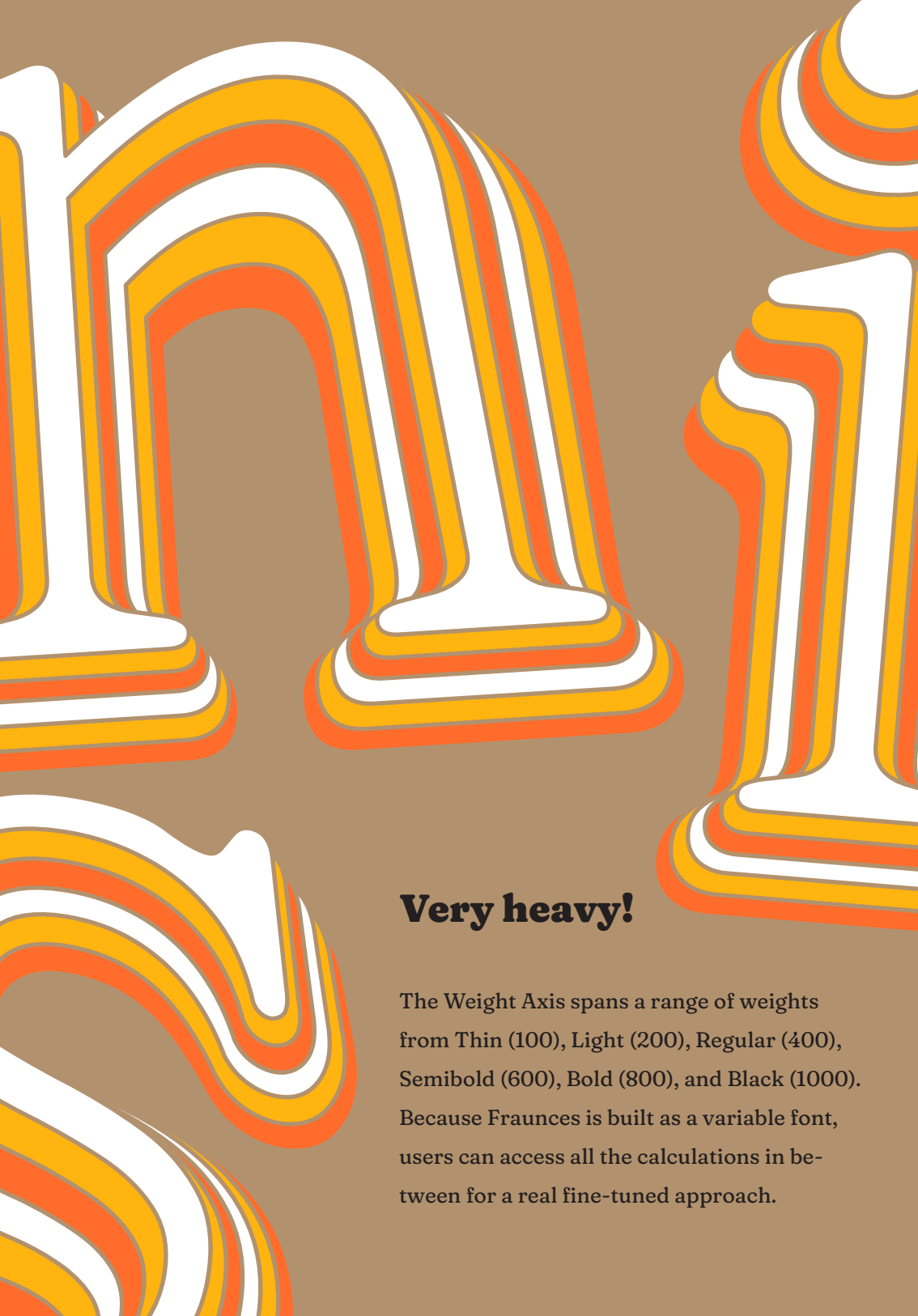
Fraunces 144 G100 Thin

Fraunces 144 G100 Black, Fraunces 144 G0 Regular

THANKS
YOU

PLEASE
WAIT

Fraunces Italic 144 G100 Black, Fraunces Italic 144 G0 Thin



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.

MANAGEMENT

Fraunces 72 G50 Thin

Primped & Polished

Fraunces Italic 144 G0 Light

RESTAURANTS

Fraunces 72 G100 Regular

SIGN of the TIMES

Fraunces Italic 144 G0 Semibold

Factory Outlets

Fraunces 72 G50 Bold

Emphatically!

Fraunces Italic 72 G50 Black

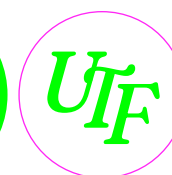
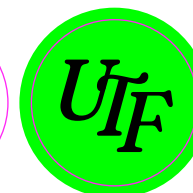
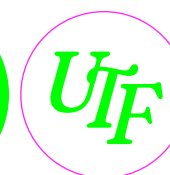
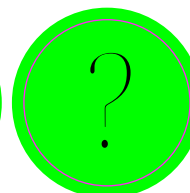
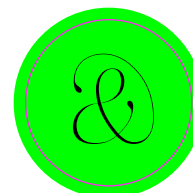
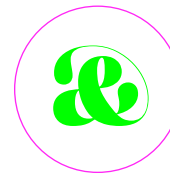
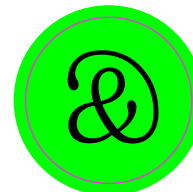
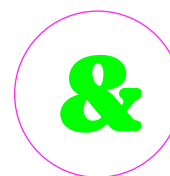
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Character Set Overview





Instance Gratification

With 108 pre-defined instances to help navigate the design space, an endless combination of styles is possible, thanks to the power of Variable Fonts.

STYLE	OPTICAL SIZE	GOOFY	WEIGHT
Fraunces	9	G0	Thin
<i>Fraunces Italic</i>	72	G50	Light
	144	G100	Regular
			Semibold
			Bold
			Black

LANGUAGE SUPPORT

Afrikaans, Albanian, Azerbaijani, Basque, Bosnian, Catalan, Croatian, Czech, Danish, Dutch, English, Estonian, Filipino, Finnish, French, Galician, German, Hungarian, Indonesian, Irish, Italian, Latvian, Lithuanian, Malay, Norwegian Bokmål, Polish, Portuguese, Romanian, Slovak, Slovenian, Spanish, Swahili, Swedish, Turkish, Vietnamese, Welsh, Zulu

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.

hnms&
hnms&

Wonk Substitutions in Roman

bdhklvw&
bdhklvw&

Wonk Substitutions in Italic

very
wonk

no
wonk

ebullient
minimum
minimum
ebullient

Dreaming of fine-looking hams is a good omen; but if they are wormy or in any 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 be

FRAUNCES 24 G100 THIN, NO WONK

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 24 G100 LIGHT, NO WONK

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, for

FRAUNCES 24 G100 REGULAR, NO WONK

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 you shoot the animal, and he falls to the ground, this will spoil the luck;

FRAUNCES 24 G100 SEMIBOLD, NO WONK

To dream you lose your teeth, denotes the loss of friends, troubles, and good fortunes; 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 make

FRAUNCES 24 G100 BOLD, NO WONK

For a girl to dream of accidentally sticking a thorn into her finger is a sign that 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 by first

FRAUNCES 24 G100 BLACK, NO WONK

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FRAUNCES 24 G100 BLACK, WONKY

To dream of ripe cherries foretells that you will hear good news, or that some one will 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 24 G100 THIN, NO WONK

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

FRAUNCES 24 G100 LIGHT, NO WONK

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 darkness and you approach it, it shows that you will either have good luck, or will be in

FRAUNCES 24 G100 REGULAR, NO WONK

To dream of approaching beautiful smooth-looking mountains, dressed in green 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 24 G100 SEMIBOLD, NO WONK

To dream you eat mushrooms is a sign you will live to a good old age, but if you 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 24 G100 BOLD, NO WONK

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

FRAUNCES 24 G100 BLACK, NO WONK

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FRAUNCES 24 G100 BLACK, WONKY



WE

APPRECIATE

YOUR

BUSINESSES!

Falsified

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.



A very typical use of Windsor

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 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.



Fraunces 72 G50 Black, Fraunces Italic 72 G50 Black

FREE
SALE

START
SALE

Fraunces Italic 144 G100 Black, Fraunces Italic 144 G100 Thin

Afterward

Xerupta consequid et, invel eos repe cusapic tetus qui que parchil ium quiasit aturesectur atur sum qui occus aliti nienis eossitem facepudam expernamus endis enienda verum inctem qui beaquibea vellecatet aperiscia conse sequi doluptium ulla sint dolorerum is rem exped quis dipsam, et adite solore vid et fugit re as alignatio to etus, nus aut in eati as evendanimus demporis aspe cones aciis accum volorest aut voluptas natio. Aboreserum ventioriorum quo cus, occaboritasi dollace pelibus am facupt atquam que vollorro etum fuga. Itas mo eos re non renis eturia voluptat.

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Colophon

Fraunces was designed by Spencer Charles and Flavia Zimbardi, with assistance from Ethan Cohen from mid-2018 to early 2020. This project was made possible with the generous support of Google Fonts. Thank you to (Google team here).

The type specimen you hold in your hands was designed by Spencer Charles, with design & illustration contributions from Kelly Thorn & Douglas Hayes. Editing and additional writing (including the wonderful essay on pg. 34) by Andy Sturdevant. Riso printing by Riso Printing.

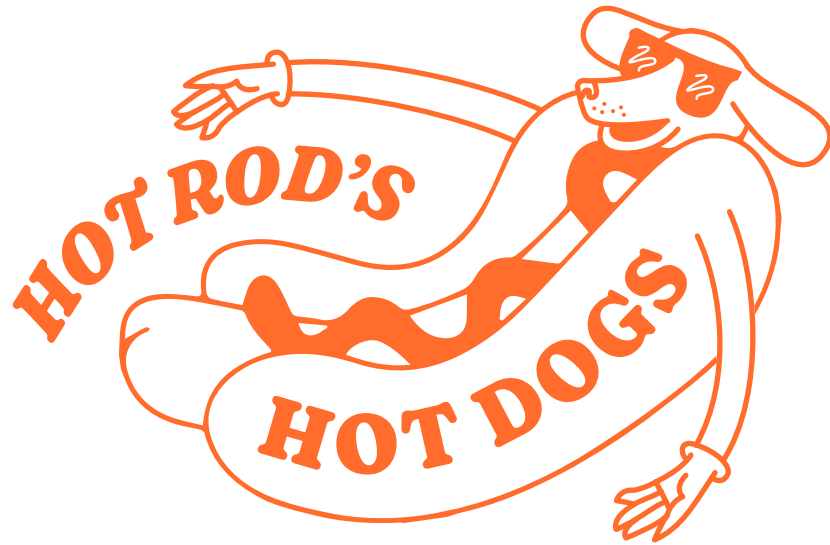
Thank you to Benedikt at Alphabet for their exceptional font mastering, Andy Clymer for creating the Scale & Interpolate tool, Stephen Nixon for the Fraunces namesake, and his extremely helpful var-font-prep script, and Douglas Hayes for his feedback and contributions throughout the project.

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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tom@doctorswithoutboundaries.xyz

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a through z

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Exit 12, Off Interstate 15



CAT WALKER?

Hey, ever wonder about how to get your cat to lose a couple pounds and become one of the slim cats you see in all the **cat magazines**? Well guess what, I have the answer, the secret is **walking** and I can take your cat and deliver back to you the best looking cat you've ever seen in your lifetime.
GUARANTEED!!



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- Show Pony
- Horsing Around
- Pony Play

*Trot on down to my ranch
I'll introduce you to all of
many gorgeous horses*

You won't be disappointed

**Thank
You!**

*Thank You for
Your Order*

Apprecia

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abcdefghijklmnopqrstuvwxyz

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