

Fraunces

by Undercase Type Foundry

EXTRA
WONK

fragile
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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



Fig. 1 — Lettering Samples by Spencer Charles

In Aid of Bart's

Fig. 2 — Richmond Old Style Condensed

Thank You for Shopping With us!

Fig. 3 — Lettering based on ITC Bookman Swash

Fraunces 144 G100 Black, Fraunces Italic 144 G100 Black

HONOR

Fraunces 144 GO Regular, Fraunces Italic 144 GO Regular

HONOR

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 mecha

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

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Fraunces 72 G100 Regular

Back by Popular De

Fraunces 144 GO Thin

Celebrating 12½ Ye

Fraunces 144 GO Light

Years of Service in

Fraunces 144 GO Regular

Cutting Edge Tec

Fraunces 144 GO Semibold

Giving 110% to O

Fraunces 144 GO Bold

Savings Inside R

Fraunces 144 GO Black

The Largest Sel

Fraunces Italic 144 GO Black

Loaded with Opt

Fraunces Italic 144 GO Bold

Must See to Appre

Fraunces Italic 144 GO Semibold

Once in a Lifetime

Fraunces Italic 144 GO Regular

Outside the Box Thi

Fraunces Italic 144 GO Light

We Are Pushing the H

Fraunces Italic 144 GO 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 Workma

Fraunces 144 G100 Thin

Free Shipping w

Fraunces 144 G100 Black

Setting the Gold St

Fraunces 144 G100 Light

Get Three For F

Fraunces 144 G100 Bold

Under New Mana

Fraunces 144 G100 Regular

Built on the Gro

Fraunces 144 G100 Semibold

Information Sup

Fraunces 144 G100 Semibold

Do More with Mo

Fraunces 144 G100 Regular

4 for \$4.99, a gr

Fraunces 144 G100 Bold

The Most Efficient

Fraunces 144 G100 Light

Risk-Free Trial

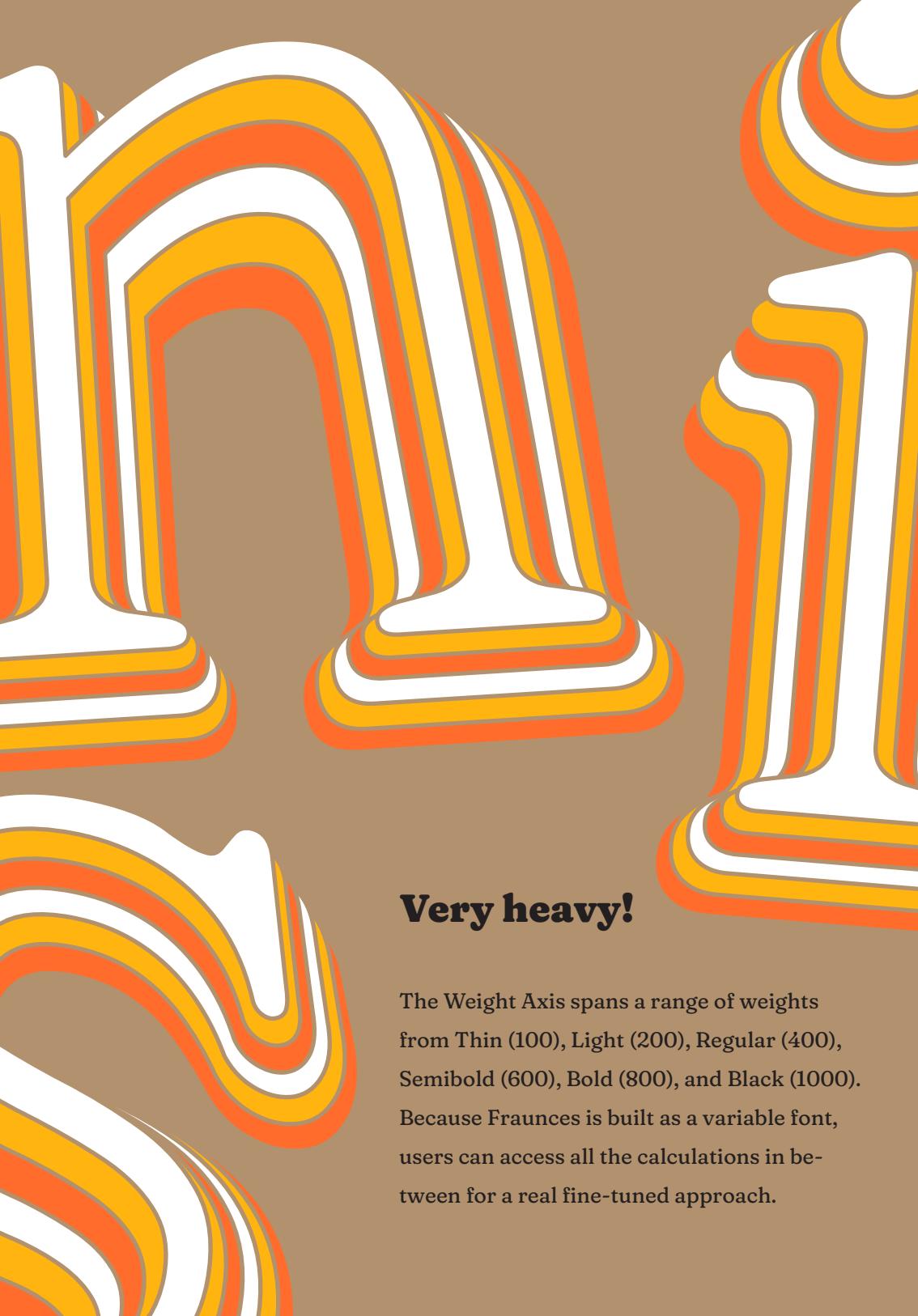
Fraunces 144 G100 Black

One-Stop Shopping

Fraunces 144 G100 Thin

The image consists of a repeating pattern of stylized letters 'E' and 'S' arranged in vertical columns. The letters are rendered in two colors: white and orange. The orange letters have a thick, rounded stroke, while the white letters have a thinner, more delicate stroke. The letters are set against a solid brown background. The overall effect is a modern, geometric, and abstract representation of the letters.

The image features a bold, abstract graphic design. It consists of two words, "Dose" and "Day", rendered in large, white, sans-serif type. The letters are partially obscured by several thick, black, flowing lines that resemble calligraphy or brushstrokes. The background is a solid, vibrant orange color. The overall composition is dynamic and expressive, with the black lines interacting with the white text.



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

UPPERCASE

LOWERCASE

FIGURES & CURRENCY

MATH SYMBOLS

.'''''''^~+-+÷×=〈〉≤≥≈≠¬/°

TYPOGRAPHIC SYMBOLS & PUNCTUATION

&?.;,:...“”“”...<><>()[]{}//\|!---- ..@©®TM*†‡”“”//~^~v~n~---o

*Thank You For
Your Order!*



NEW
SMOOTH
FONT!

Just looking!

HOT **HOT** **HOT** **HOT**



**EXTRA
WONK**

**EXTRA
WONK**



NEW!

TRASH

Trust me, I'm a
Typographer.

**How are
we doing?**

We Love Our
Customers!

**Satisfaction
Guaranteed**



OPQRSTUVWXYZ
INOPQRSTUVWXYZ
VOPQRSTUVWXYZ
OPQRSTUVWXYZ
PQRSTUVWXYZ
OPQRSTUVWXYZ
OPQRSTUVWXYZ
OPQRSTUVWXYZ
QRSTUVWXYZ
QRSTUVWXYZ
QRSTUVWXYZ

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

bhklvw&
bdhklvw&

Wonk Substitutions in Italic



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 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 interested in 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, f

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 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 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 verdure, denotes thrift and happiness, and that you will rise in the world: but 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

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FRAUNCES 24 G100 BLACK, WONKY



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APPRECIATE
YOUR
BUSINESS!



Fraunces
Italic
144
G100
Regular

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,



A typical use of Windsor

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 barbecue 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.



Frances 72 G50 Black, *Fraunes Italic* 72 G50 Black

The image features the word "LOVE" in a bold, abstract font. Each letter is formed by a combination of yellow and orange geometric shapes, such as rectangles and semi-circles, creating a layered effect. The letters are arranged in two rows: "L" and "O" are on top, and "V" and "E" are on the bottom. The background is a solid, vibrant orange.

An abstract graphic design featuring a grid of white puzzle pieces on an orange background. The puzzle pieces are arranged in a staggered, non-contiguous pattern. Red lines connect specific puzzle pieces in a zigzag pattern across the grid, starting from the top-left and moving down to the bottom-right. The red lines form a path that connects approximately 10-12 puzzle pieces, highlighting a subset of the total grid.

Fraunces Italic 144 G100 Black, Fraunces Italic 144 G100 Thin

Afterward

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Colophon

Fraunes 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 Risolve Printing.

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

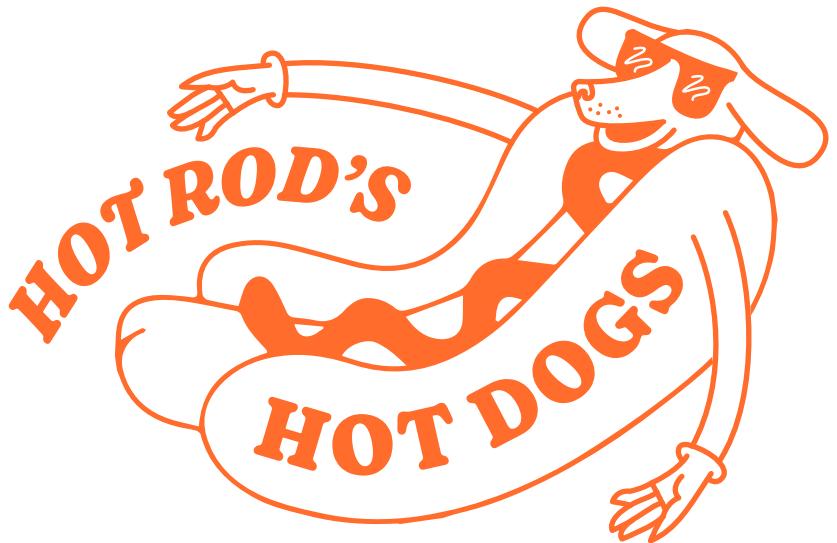
Fraunes is available for download as a Variable Font under the Open Font License on Github at:

www.github.com/undercasetype/Fraunes

Bibliography

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

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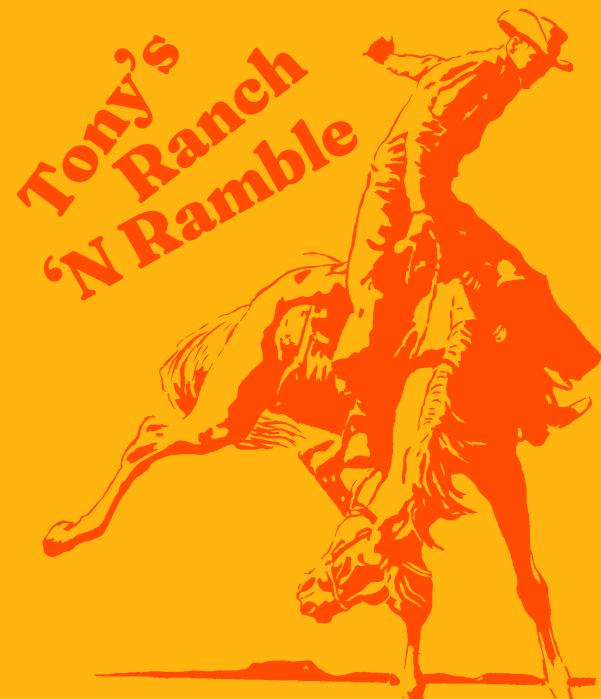
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a through z

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You!**

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