

Fraunces

by Undercase Type

EXTRA
WONKY

It's YOUR

DEB fragile
HANDLE
WITH CARE

defghijklm

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

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

In the 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 (Fig. 1), and felt this was a great opportunity to create a typeface family that celebrates the genre.

The origin of “wonky” fonts traces its roots back to the Arts and 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 the perceived effects of the printing process, rather than the calligraphic origins of the form.

Ironically, the letters these artists created, and the interest in wonky Old Style typefaces that followed it in subsequent decades—heavy-hitting display typeface favorites like Cooper Black by Oswald Cooper, Windsor by Eleisha Pechey, or Clearface by Morris Fuller Benton/Linn Boyd Benton—had little or nothing to do with typefaces of antiquity. No one was really trying to score points 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 (Fig. 2) 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” (Fig. 3) that graces the sides of grocery bags all over North America.

Mostly shunned since the 1990s as being vaguely tasteless and disreputable, there’s 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



Fig. 1 — Lettering Samples

In Aid of Bart's

Fig. 2 — Richmond Old Style Condensed

The image shows a single, continuous line of text that reads "Thank You for Shopping With us!". The text is written in a yellow, cursive-style font that is highly stylized and includes several decorative flourishes and swashes, giving it a whimsical and friendly appearance.

Fig. 3 — Lettering based on ITC Bookman Swash

Fraunes 144pt S100 Black, Fraunes Italic 144pt S100 Black

HOW
FOR

W
HOWS

Fraunes 144pt S000 Regular, Fraunes Italic 144pt S000 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 “S000” area of the design space with extremely high contrast.

The self-hypnotized subjects reported feelings of warmth and heaviness in their limbs as they entered hypnosis, and their tensions melted away. Many reported feeling calm, peaceful and at ease. This can be you!

The self-hypnotized subjects reported feelings of warmth and heaviness in their limbs as they entered hypnosis, and their tensions melted away. Many reported feeling calm, peaceful and at ease. This can be you!

Fraunces 144pt S000 Regular

The self-hypnotized subjects reported feelings of warmth and heaviness in their limbs as they entered hypnosis, and their tensions melted away. Many reported feeling calm, peaceful and at ease. This can be you!

Fraunces 9pt S000 Regular

The self-hypnotized subjects reported feelings of warmth and heaviness in their limbs as they entered hypnosis, and their tensions melted away. Many reported feeling calm, peaceful and at ease. This can be you!

Fraunces 24pt S000 Regular

The self-hypnotized subjects reported feelings of warmth and heaviness in their limbs as they entered hypnosis, and their tensions melted away. Many reported feeling calm, peaceful and at ease. This can be you!

Fraunces 36pt S000 Regular

The self-hypnotized subjects reported feelings of warmth and heaviness in their limbs as they entered hypnosis, and their tensions melted away. Many reported feeling calm, peaceful and at ease. This can be you!

Fraunces 60pt S000 Regular

The self-hypnotized subjects reported feelings of warmth and heaviness in their limbs as they entered hypnosis, and their tensions melted away. Many reported feeling calm, peaceful and at ease. This can be you!

Fraunces 72pt S000 Regular

The self-hypnotized subjects reported feelings of warmth and heaviness in their limbs as they entered hypnosis, and their tensions melted away. Many reported feeling calm, peaceful and at ease. This can be you!

Fraunces 144pt S100 Regular

Ask me about my Optical Size 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” characters are made automatically.

Back by Popular De

Thin

The Largest Sel

Black

Celebrating 12½ Ye

Light

Loaded with Opt

Bold

Years of Service in

Regular

Must See to Appre

Semibold

Cutting Edge Tec

Semibold

Once in a Lifetime

Regular

Giving 110% to O

Bold

Outside the Box Thi

Light

Savings Inside R

Black

We Are Pushing the L

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

Thin

Free Shipping u

Black

Setting the Gold St

Light

Get Three For Fi

Bold

Under New Mana

Regular

Built on the Grou

Semibold

Information Sup

Semibold

Do More with Mor

Regular

4 for \$4.99, a gr

Bold

The Most Efficient a

Light

Risk-Free Trial

Black

One-Stop Shopping

Thin

Fraunes 144pt S100 Black, *Fraunes Italic* 144pt S000 Regular

Foraging
Habitats
Sustaining

Fraunes Italic 144pt S100 Black, *Fraunes Italic* 144pt S000 Thin

Pleasure
Play



MANAGEMENT

Fraunces 72pt S050 Thin

Primped & Polished

Fraunces Italic 144pt S000 Light

RESTAURANTS

Fraunces 72pt S100 Regular

SIGN of the TIMES

Fraunces Italic 144pt S000 Semibold

Factory Outlets

Fraunces 72pt S050 Bold

Emphatically!

Fraunces Italic 72pt S050 Black

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.

UPPERCASE

LOWERCASE

FIGURES & CURRENCY

MATH SYMBOLS

.!!!!!!^~+-±÷×=⟨⟩≤≥≈≠¬/°μ

TYPOGRAPHIC SYMBOLS & PUNCTUATION

*Thank You For
Your Order!*



NEW
SMOOTH
FONT!

Just looking!



**EXTRA
WONK**

**EXTRA
WONK**



NEW!

TRASH

Trust me, I'm a
Typographer.

**How are
we doing?**

We **love** our
Customers!

**Satisfaction
Guaranteed**

&

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UGT

UGT

UGT

NOPQRSTUVWXYZ
MNOPQRSTUVWXYZ
MNOPQRSTUVWXYZ
OPQRSTUVWXYZ
OPQRSTUVWXYZ
VOPQRSTUVWXYZ
VOPQRSTUVWXYZ
PQRSTUVWXYZa
PQRSTUVWXYZa
PQRSTUVWXYZa

Instance Gratification

With 2 Styles (Roman, Italic), 3 Optical Sizes (144pt, 72pt, 9pt), 3 Softness Styles (S000, S050, S100), and 5 Weights (Thin, Light, Regular, Semibold, Bold, Black), Fraunces comes with 108 predefined instances for easy navigation of the design space.

STYLE	OPTICAL SIZE	GOOFY	WEIGHT
Fraunces	9pt	S000	Thin
<i>Fraunces Italic</i>	72pt	S050	Light
	144pt	S100	Regular
			Semibold
			Bold
			Black

LANGUAGE SUPPORT

Fraunces supports a wide range of languages for global and local audiences, including: *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

bdklvw&
bdhklvw&

Wonk Substitutions in Italic



The mania for the ground turkey and pineapple diet isn't just a fad—it's here to stay! Ground turkey provides essential proteins, while pineapples provide valuable sugar and fruit acids which literally "break down" the fatty proteins in the turkey. This diet appears

FRAUNCES 24PT S100 THIN, NO WONKY

The mania for the ground turkey and pineapple diet isn't just a fad—it's here to stay! Ground turkey provides essential proteins, while pineapples provide valuable sugar and fruit acids which literally "break down" the fatty proteins in the turkey.

FRAUNCES 24PT S100 LIGHT, NO WONKY

The mania for the ground turkey and pineapple diet isn't just a fad—it's here to stay! Ground turkey provides essential proteins, while pineapples provide valuable sugar and fruit acids which literally "break down" the fatty proteins in the turkey.

FRAUNCES 24PT S100 REGULAR, NO WONKY

The mania for the ground turkey and pineapple diet isn't just a fad—it's here to stay! Ground turkey provides essential proteins, while pineapples provide valuable sugar and fruit acids which literally "break down" the fatty proteins in the turkey.

FRAUNCES 24PT S100 SEMIBOLD, NO WONKY

The mania for the ground turkey and pineapple diet isn't just a fad—it's here to stay! Ground turkey provides essential proteins, while pineapples provide valuable sugar and fruit acids which literally "break down" the fatty proteins in the turkey.

FRAUNCES 24PT S100 BOLD, NO WONKY

The mania for the ground turkey and pineapple diet isn't just a fad—it's here to stay! Ground turkey provides essential proteins, while pineapples provide valuable sugar and fruit acids which literally "break down" the fatty proteins in the turkey.

FRAUNCES 24PT S100 BLACK, NO WONKY

The mania for the ground turkey and pineapple diet isn't just a fad—it's here to stay! Ground turkey provides essential proteins, while pineapples provide valuable sugar and fruit acids which literally "break down" the fatty proteins in the turkey. This diet appears

FRAUNCES 24PT S100 THIN, WONKY

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FRAUNCES 24PT S100 BLACK, WONKY

The booklet “*Tips on Saving Energy in Your Geodesic Dome*” contains numerous suggestions to homeowners on how to keep their domes cool in hot weather and warm in cold weather, with minimal energy expenditures. It gives examples on how to deal with mo

FRAUNCES 24PT S100 THIN, NO WONK

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FRAUNCES 24PT S100 LIGHT, NO WONK

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FRAUNCES 24PT S100 BLACK, WONKY

Fraunces Italic 144pt S100 Regular



WE
APPRECIATE
YOUR
BUSINESS!

Fraunces 144pt S000 Black

Fraunces

The Big Three by Andy Sturdevant

This article was originally published in *The Smudge*, Issue No. 17,

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*

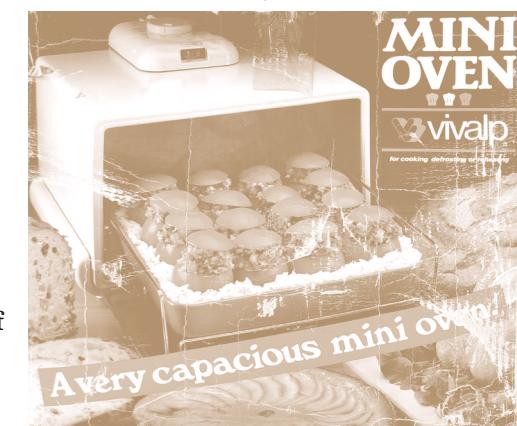
Today, these three typefaces are typically associated with the 1970s. I think of them as the big three of that era, graphic signifiers of the Watergate years that, even if you don't know them by name, you recognize the vibe.

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 very 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.



Fraunes 72pt S050 Black, Fraunes Italic 72pt S050 Black

FREE
SEA
FREIGHT

Fraunes Italic 144pt S100 Black, Fraunes Italic 144pt S100 Thin

SHIPPING
SAILING
SHIP

So you've finally decided to get that hot greenhouse you've always wanted. The thing you have to do is make a couple of decisions. How much money do you want to spend? How much work do you want to do? A hobby greenhouse can range from a simple polyethylene covered 2x4 framework that you can put together in an afternoon for less than fifty dollars to a seventy thousand dollar fully automated conservatory with automated sprinklers and a hi-fi system for playing electronic music and positions to stimulate plant growth.

Congratulations on your decision to pursue CB radio. Before you purchase the equipment, ask yourself these questions about the radio and the accessories you plan to use. How will I use my CB? What handle will I use? Will I want to use it for my eighteen-wheeler or my houseboat? Is the job? Do I have a reputable source for prin

Colophon

Fraunces was designed by Spencer Charles and Flavia Zimbardi, with contributions by Ethan Cohen, and Andy Clymer.

This print specimen was designed by Spencer Charles, with contributions by Kelly Thorn and Douglas Hayes. Content editing and additional writing by Andy Sturdevant.

Font Mastering by Benedikt Bramböck/Alphabet

Thank you to the teams at Google Design and Google Fonts for their support.

Thanks to Stephen Nixon for the Fraunces namesake.

Riso printing by Risolve Printing

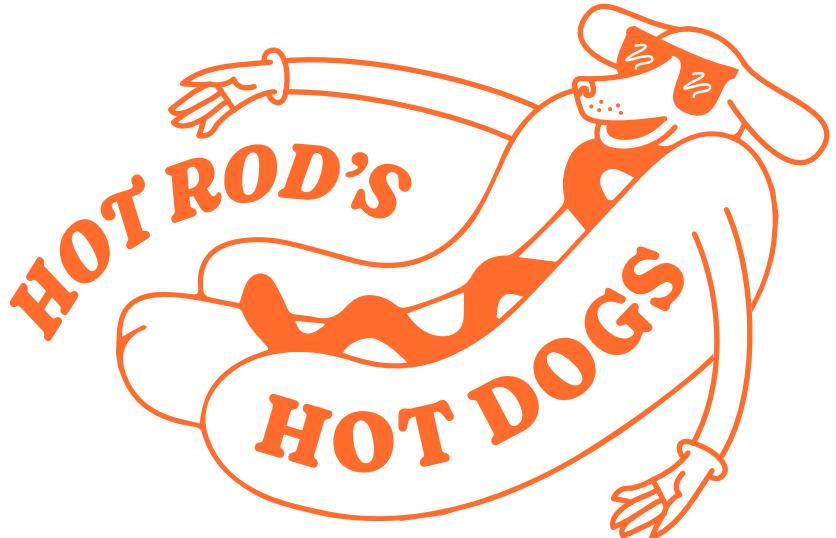
Fraunces is available download as a Variable font under the Open Font License on Github at:

www.github.com/undercasetype/fraunces

DeLittle's Wood Type Specimen (page 5) provided courtesy of David Wolske: www.david-wolske.com

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Google Fonts

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FOR MORE DOGS!

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My Medical Studies!*

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→ Email Tom at ←
tom@doctorswithoutboundaries.xyz



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Try the new
Google Fonts.
a through z

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Come & behold our majestic Alpacas. We've got Huacaya and Suri Alpacas. Please tell your children to keep their hands away from the Alpaca mouths. Bring your own hand soap for after the petting.
Exit 12, Off Interstate 15



PAID ADVERTISEMENTS



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workhorse?**

My horses can do it all.

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- Show Pony
- Horsing Around
- Pony Play

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

You won't be disappointed... and that's a promise!



CAT WALKER?

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

GUARANTEED!!!

Thank
You!

Thank You for
Your Order

Apprecia

001

SAY

abcd

UGT + Google Fonts