



A B C D E F

G H I J K L M N O

P Q R S T

U V W X Y & Z

a b c d e f g h i j k l m

FRIAR (1937) 12 point n o p q r s t u v

w x y z

E F A C E has been designed by Fred W.
amusement. ✱ It is, in a manner of spe
ic solecism. For his lower case letters

FRIAR PRO™

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Friar Pro

About this font

Friar Pro is a brand new revival of a truly American design by this country's most prolific type designer, Frederic W. Goudy. Friar was originally designed in 1937 and used to print a Christmas keepsake produced by Goudy and printer Howard Coggshall. The fire that burned Goudy's studio in 1939 destroyed the drawings and matrices before many metal fonts were cast. Of all that was lost in the fire, Goudy once said he "missed Friar the most."

Goudy described Friar as a "typographic solecism" as it combines lowercase of half-uncial forms from the 4th through 7th centuries with an uppercase of square capitals from the 4th century. The result is not a slavish copy of a single manuscript style but a unique type unto itself.

Friar Pro is a digital tribute by Steve Matteson to one of Goudy's most beautiful typefaces. It includes advanced OpenType features including alternative letterforms, ligatures and ornaments designed by Goudy for creating dignified typographic arrangements. Friar Pro is a delightful typeface that can embellish or enhance a variety of documents ranging from certificates and greeting cards to menus and official papers.

Friar Pro set with an
initial capital 'F' from
Goudy Text Lombardic Capitals

The Gettysburg Address

Abraham Lincoln, November 19, 1863



FOURSCORE & SEVEN YEARS AGO OUR FATHERS BROUGHT forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. ¶ Now we are engaged in a great civil war, testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. ¶ But, in a larger sense, we can not dedicate, we can not consecrate, we can not hallow this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation under God, shall have a new birth of freedom—and that government: of the people, by the people, for the people, shall not perish from the earth.



A TYPOGRAPHIC SOLECISM



‡ THIS TYPE FACE has been designed by Fred W. Goudy for his own amusement. ‡ It is, in a manner of speaking, a typographic solecism. ‡ For his lower case letters he has drawn on the half-uncials of the fourth, fifth, sixth and seventh centuries, eighth century uncials, suggestions from types of Victor Hammer, Rudolf Koch and others. With these he has attempted to combine majuscules based on square capitals of the fourth century, and the rustic hands of the scribes, to which he has added his own conceits. ‡ If

‡ THE HISTORY OF THE TYPE IS RELATED IN LETTERS WRITTEN DURING ITS DEVELOPMENT



THE FOLLOWING two pages have been taken, substantially, from Mr. Goudy's First Proof [so inscribed by him] of his new 105th type face which he designed, as he says, "for his own amusement." The proof is dated October 3, 1937, & carries pencil notations of numerous character changes that he intends to make. ‡ The text, however, has been altered to follow a revised proof which he made on December 31.

*Facsimile of a keepsake
produced by the
Typophiles in 1938*

Happy Holidays



Best Wishes for the New Year
from the folks at Ascender



Limerick's
Pub ✦

❖
6048
south market
street



TAPS

Fading light dims the sight,
And a star gems the sky, gleaming bright.
From afar drawing nigh. Falls the night.

+

Day is done, gone the sun,
From the lake, from the hills, from the sky;
All is well, safely rest, God is nigh.

+

Then good night, peaceful night,
Till the light of the dawn shineth bright;
God is near, do not fear. Friend, good night.

OpenType Features

Lat Latin

The Latin-1 character set contains the common set of letters, numbers, accents, punctuation and symbols of the major western European languages. Codepage 1252 Latin 1 supports these languages: Afrikaans, Alsatian, Basque, Bislama, Breton, Catalan, Chamorro, Danish, Dutch, English, Faroese, Finnish, Franco-Provencal, French, Frisian, Friulian, Galician, German, Greenlandic, Icelandic, Indonesian, Irish, Italian, Ladin, Latin, Luxembourgish, Malay, Manx Gaelic, Norwegian (Bokmål), Norwegian (Nynorsk), Occitan, Portuguese, Rhaeto-Romance, Romansh, Sami (Inari), Sami (Lule), Sami (Northern), Sami (Skolt), Sami (Southern), Scottish Gaelic, Spanish, Swedish, Walloon, Welsh.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

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«<>» “?” ‘!’ • ï:;, € † ‡ * § / — / _ ^ ° □ ▣

fi Ligatures

Ligatures are designed to correct awkward combinations where letters may collide. This font contains an extended set of ligatures beyond the basic “fi” and “fl” ligatures found in most fonts.

fi fl ff ffi ffl ct st

g'g Alternates

The alternate forms were designed to give words a slightly more animated and informal appearance and to lend more interest to type composition.

Titling Alternates: the alt caps	À É Æ T
Stylistic Set 1: Default UC, alt LC	A E H T a b d e g r w
Stylistic Set 2: Titling UC, default LC	À É Æ T a b d e ç r w
Stylistic Set 3: Titling UC, alt LC	À É Æ T a b d e g r w

Euro

Includes the new euro currency symbol, which represents the standard currency in the European Union member countries.



Ornaments

Ornaments add a personal signature to the type family and can be used as title page decoration, paragraph markers, dividers for blocks of text, or as repeated bands and borders.





About the Designers

FREDERIC W. GOUDY (1865–1947) is often called America’s most prolific type designer. He created some of the most enduring typefaces the world has seen including Goudy Old Style, Copperplate, Kennerley Old Style and Californian. Others may have become more popular had they not been lost in the tragic fire which destroyed his studio in 1939. Few, today, realize his other contributions which improved the art of printing and typography above the dismal standards at the end of the 19th century. His tireless work lecturing and writing about the book arts until the end of his life helped spark the interest of a new generation of designers and typographers.



STEVE MATTESON is the Type Design Director for Ascender Corporation. With over 20 years producing typefaces for corporate clients and consumer devices this project brought him back to his hot metal typography roots.

Rediscovering and studying the masters is a pleasure not often enjoyed in the daily endeavor to produce technically advanced typography. But their indelible impression is left on the Ascender team as they continue to develop new typefaces to meet the very modern demands of their clients.