

Cooper
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The
COOPER
Family

DESIGN

During the height of metal type, Cooper became one of the best-selling typefaces in America. Cooper achieved something highly unique in typeface design: A serif face that has the feel of a sans serif. The curved notches in the serifs give the letterforms a solid weight, almost as if they were cut as an afterthought; a way to keep the fat, rounded letters from rolling off the page. Cooper has particularly short descenders, adding to the support of its heft, and lowercase letters with a comparatively tall x-height to cap height.

Cooper's most memorable feature, however, is the presence of minute counters in its lowercase letters, particularly the a and e. These tiny counters, along with its rounded forms, give Cooper its warm and friendly appearance. Other distinctive features include the backward tilt of the counters on the O and Q, as well as the elliptical dots in the i and j.



ORIGIN

Cooper Black is a heavily weighted, old-style serif typeface designed by Oswald Bruce Cooper in 1921 and released by the Barnhart Brothers & Spindler type foundry in 1922. The typeface is drawn as an extra bold weight of Cooper Old Style. Though not based on a single historic model it exhibits influences of Art Nouveau, Art Deco, and the Machine Age. Cooper Black enjoyed particular popularity in the 1920s and 1930s and became somewhat iconic in the 1970s.

OpenType

Fractions

3/4 - ¾

Exponents

H₂O - H²O

Ligatures

fl - fl

fi - fi

Uppercase

“JACKY CAN NOW GIVE SIX BIG TIPS FROM THE OLD QUIZ”

À Á Â Ã Ä Å Æ Ç È É Ê Ë
 Ì Í Î Ï Ñ Ò Ó Ô
 Õ Ö Ø Ñ Ò Ó Ô Õ Ö Ø

Lowercase

**“jack, love my big wad
of sphinx quartz! ”**

à á â ã ä å ā ă ą æ ç ć ĉ č ď d' ē è ę ě è é
ê ë ĝ ğ ħ ĥ î ï ð ñ ò ó ô õ ö ő ò ó ô
õ ö ø ř ړ ŕ š ś ș ş ț t' ù ú û ü ū ŭ ů ұ ý ŷ ź ż ž

Proportional

1234567890

Oldstyle

1234567890

Symbols

\$ ¢ £ ¥ € № ® © ™

Punctuation

.,,,:;!i¿?"“”

Cooper

has survived the photo-
type and digital revolu-
tions, and since the 1950s

has been a standard transfer type – but who knows the man behind the face? Oswald Cooper – Oz or Ozzie to his friends – was born in 1879, a native of Coffeetown, Kansas, who in his teens settled in Chicago, originally to study illustration, but eventually to become one of the leading practitioners of the Chicago Style. In the early 1920s and 1930s, American design was a melange of regional dialects, each emanating from a big city under the influence of one person's style, or the confluence of a few.

Lettering, typography and illustration were the defining me-

dia; advertising was the primary outlet. The Boston Style was attributable to W. A. Dwiggins and the New York Style to Frederic W. Goudy (both of whom spent time in Chicago), while the Chicago (or Midwestern) Style was driven by Cooper, who combined calligraphic skill with typographic expertise to create press advertisements that were modern in character and classic in form.

Cooper Black's popularity died in the early 1940s, along with its creator, but gained a resurgence two decades later due to the aesthetic of the Pop Art movement. Its contours are warm and friendly—solid and soft—making it an extremely flexible font. Simon Garfield made the ultimate observation of Cooper Black's bulbous curves as “the sort of font the oils in a lava lamp would form if smashed to the floor.” Cooper Black is a very heavy version of Cooper Oldstyle (also known simply as Cooper), an innovative typeface with rounded serifs and long ascenders designed in 1919. Oz Cooper was fond of saying that the Black fit the needs of near-sighted customers. Cooper Black set a trend in ad types which prompted such designers as Fred Goudy (one of Cooper's early teachers) to follow suit with their own black faces (compare Goudy Heavyface).

Language Support

est. 1922

Cooper Black 29/190pt

Il y a quelques années, un de mes amis, rédacteur en chef d'un journal, surveillait le feu avec des ouvriers d'usine. Ils se sont mis à parler de son journal, que la plupart d'entre eux ont lu et approuvé, mais quand il a demandé ce qu'ils pensaient de la section littéraire, la réponse qu'il obtint fut :

“Vous ne pensez pas que nous lisons ce genre de choses, n'est-ce pas ? Des gars comme nous ne pouvaient pas dépenser douze et six pence pour un livre.”

Cooper Black Italic 24pt

C'étaient, dit-il, des hommes qui pensaient rien de dépenser plusieurs livres lors d'une excursion d'une journée à Blackpool.

Cooper Light 24pt

Body Type &

Санитар вернулся через несколько минут с винтовкой и пятью патронами, а тем временем прибыли какие-то бирманцы и сказали нам, что слон на рисовых полях внизу, всего в нескольких сотнях ярдов. Как я начал вперед практически все население квартала хлынуло из дома и последовал за мной. Они видели винтовку и все кричали взволнованно, что я собирался стрелять в слона. Они не показали много интерес к слону, когда он просто разорял их дома, но это Теперь, когда его собирались расстрелять, все было по-другому. Было немного весело их, как это было бы с английской толпой; кроме того, они хотели мяса. Меня это смутило. Я не собирался стрелять в слона. просто послал за ружьем, чтобы защищаться, если понадобится, - и это всегда нервирует, когда за тобой следует толпа. Я спускался с холма, выглядеть и чувствовать себя дураком, с винтовкой на плече и постоянно растущая армия людей толкает меня по пятам.

Cooper Bold 11pt

Ils se sont mis à parler de son journal, que la plupart d'entre eux ont lu et approuvé, mais quand il a demandé ce qu'ils pensaient de la section littéraire, la réponse qu'il obtint fut.

Cooper Bold 30pt

La maggior parte delle persone che si preoccupano della questione ammetterebbero che la lingua inglese è in cattive condizioni, ma si presume generalmente che noi non può fare nulla al riguardo con un'azione cosciente. La nostra civiltà lo è decadente, e la nostra lingua - così recita l'argomentazione - deve inevitabilmente dividerla nel crollo generale. Ne consegue che qualsiasi lotta contro l'abuso del linguaggio è un arcaismo sentimentale, come preferire le candele a luce elettrica o carrozze per aeroplani.

Cooper Light 16pt



Weights & Styles

HO *HO* Light

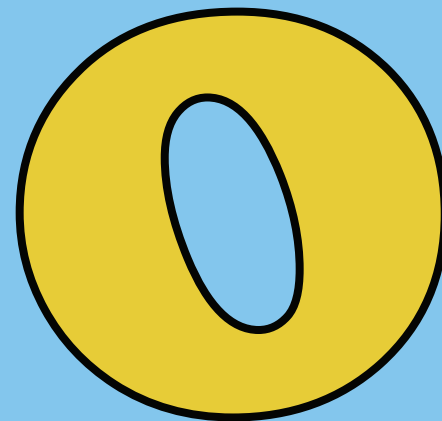
HO *HO* Regular

HO *HO* Bold

HO *HO* Black

Regular *Italic*

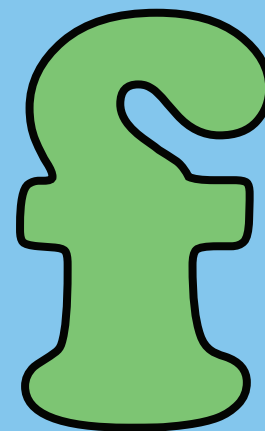
Uniquities



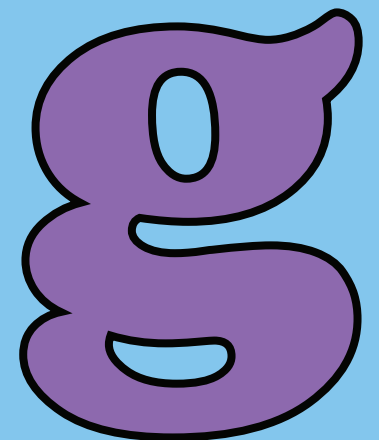
Left Leaning
Counter



Snailed Tail



Pinched Aperture



Horned Ear