

Cooper Black

Teil der Cooper Familie. Einer der fettesten Antiquaschriften die je geschaffen wurden. Design von Oswald Bruce Cooper (1879–1940). Wurde in den 1960er Jahren von der Werbeindustrie wieder entdeckt und international verwendet.

Primafont, Frankfurt am Main, Deutschland

Coocoon

Coocoon Italic

Coocoon Condensed

Coocoon Outline

Copin

Copin Italic

Schriftguß AG, Dresden, Deutschland

Cooper Antiqua

Cooper Kursiv

Cooper Antiqua halbfett

Cooper fett

Copra Kursiv fett

Cooper Kursiv licht

Barnhart Bros. & Spindler, Chicago, USA

Cooper Old Style 1919

Cooper Old Style Italic 1924

Cooper Old Style Bold

Cooper Black 1921

Cooper Black Italic 1926

Cooper Black Condensed 1926

Cooper Hilite 1925

Bitstream, Cambridge, USA

Cooper Light
Cooper Light Italic
Cooper Medium
Cooper Medium Italic
Cooper Bold
Cooper Bold Italic
Cooper Black
Cooper Black Italic
Cooper Black Outline

Elsner + Flake, Hamburg, Deutschland

Cooper Black Bold
Cooper Black Bold Condensed
Cooper Black Bold Outline
Cooper Black Bold Outline Condensed

ITEK, Nashua, USA

CP 85
CP 86
CP 87
CP 87 R
CP 870
CP 85 S

Headliners International, Sydney, USA

neo-Cooper Black
neo-Cooper BlackItalic
neo-Cooper Black Outline
neo-Cooper Black Outline Italic
neo-Cooper Black Shadow
neo-Cooper Black Shadow Italic

Typefounders of Chicgo, Chicago, USA

Pittsburgh Black

Fonderia Tipografica Cooperativa, Italien

Signum

F. T. Wimble, Sydney, Australien

Wentworth Black

Cooper-Antiqua 1

STOCKHOLMS TIDNING
Kartong-Aktiebolag Linköping

INDUSTRIE-BAUTEN
Montanwerk Lauchhammer

FUNKBERICHTE
Postscheckamt Berlin

Huertas de Madrid

Sächsische Bank

Reichspatent

Empacho

Handel

Dollar

Cooper-Kursiv

FREMDENHEIM WORMS
Paddelbootfahrten auf dem Rhein

STADION MÜNCHEN
Hochreckturnen und Stilllauf

OLSEN & HERUD
Norges Banks avdeling

Boxverein Herkules

Länderwettspiele

Cassa di Bari

Faustball

Rennen

Módní

Schriftguß AG, Dresden

Halbfette Cooper-Antiqua

Cronica da Semana, O fim do mundo e os modernos sabios

Die besten Romane und Novellen aller Zeiten

Europäische Kunst als Form und Ausdruck

Mezinárodní společnost Lůžkových Vozů

Reiseberichte eines Siamforschers

Im Flugzeug über den Ozean

La Domenica del Corriere

Handel und Verkehr

Buch des Wissens

Nieuwe Revue

Gambrinus

Museum

Société

Elbtal

Fette Cooper

Amerika, du hast es besser als unser Kontinent (Goethe)

Costruzioni macchine tessili, Specialità telai

Bilder altsamoanischer Geschichte

Studienfahrten im Polarkreis

Holms Elektriska Byrå

Probleme der Neuzeit

Industriebauten

Ulaz Slobodan

Exportland

Hochhaus

Nielsen

Dante

Reise

Schriftguß AG, Dresden

Fette Copra-Kursiv

Gentleman, Revue moderniho Muze, Praha - Královské

Dem Werber von Ruf das Blatt von Rang

Verlag von Wilhelm Kunze, Zürich

Boulevard de l'Embarcadère

Import von Südfrüchten

Reklame-Fachmann

Oleo de Linhaça

Pferderennen

Kampfregele

Maskinen

Sizilien

Havel

Casa

Lichte Cooper-Kursiv

TECHNISCHE HOCHSCHULE

Deutsche Gewerbe-Ausstellung 1935

ZWEEDSCH PORSELEIN

Burger-Costumes naar Maat

Flugverbindung nach Rom

Moderne Dekoration

Kreditaktiebolaget

Zeitungsanzeige

Motorenbau

Infedeltà

Emden

Radio

Schriftguß AG, Dresden

neo-Cooper
neo-Cooper
neo-Cooper

neo-Cooper Italic
neo-Cooper Italic
neo-Cooper Italic

Headliners International, New York

36 point 3 A 4 a
SUITABLE
for large ads 11

30 point 4 A 7 a
RICH BOLD
type face with 29

24 point 5 A 9 a
EXPRESSES
durability plus punch 1

18 point 6 A 13 a
TYPE WEARS WELL
this face stands punishment 46

14 point 10 A 20 a
PITTSBURGH BLACK
the home of heavy goods industries 80

12 point 13 A 26 a 10 point 14 A 28 a
PRINT IN GREY INK THE CHIMNEY SWEEP
and then see how 49 should have his business 37
beautiful the design is card designed in Pittsburgh

8 point 16 A 32 a 6 point 18 A 36 a
THE ARTIST ALSO THE SMALLEST SIZE
because by correct spacing he 33 sharply cut and beautifully cast so 14
can express effective lettering it will print well for you

Typefounders of Chicgo, Chicago

Signum

Corpo 8 - N. 487 - A 45 - a 130 - Kg. 3,500

La 'comunicazione visiva' avviene per mezzo di messaggi visivi che fanno parte della grande famiglia di tutti i messaggi che colpiscono

Corpo 12 - N. 488 - A 26 - a 60 - Kg. 5,200

Con il nome di Arti Grafiche, si raggruppano le

Corpo 16 - N. 489 - A 16 - a 38 - Kg. 6

La consecuencia natural de toda

Corpo 24 - N. 490 - A 12 - a 22 - Kg. 8

Architettura Moderna e

Corpo 28 - N. 491 - A 9 - a 18 - Kg. 9

Dimensions in this

Corpo 36 - N. 492 - A 7 - a 14 - Kg. 11

Modern Design

Corpo 48 - N. 493 - A 5 - a 10 - Kg. 12

Alphabet'2

**ABCDEFGHIJKLMNOPQRSTUVWXYZ .,:;'-'!?
adcbefghijklmnopqrstuvwxyz() 1234567890**

Fonderia Tipografica Cooperativa, Italien

COOPER HILITE

PATENT PENDING

120 Point

3 A 3 a

Mold

96 Point

3 A 3 a

Hail!

72 Point

3 A 3 a

Bid Chef

60 Point

3 A 4 a

Elect

30 Point

4 A 7 a

**GRAND
Regents**

48 Point

3 A 4 a

Detail

24 Point

5 A 9 a

**MIRACLE
Send Mail**

36 Point

3 A 4 a

Has Gift

18 Point

6 A 13 a

**HAS CHARM
Robust Ideas**

\$1234567890

AN APPRECIATION

By THOMAS JAY ERWIN

Art Director · J. Walter Thompson Company

THE BEAUTY of fine type pages and elegantly drawn letters has always held for me a pleasure akin to the thrill of a fine painting, so it was natural that I should very early join the enthusiastic admirers of Oswald Cooper's work. No one has done more than he to combat ugliness in American advertising. By utilizing simple, direct means, he has made advertising beautiful, readable and profitable, and has shown the folly of the flamboyance which often passes for quality. Cooper's work is always characterized by a fine restraint and the result appears so perfectly simple and natural one wonders how it could be done any other way.

He has taken the classic letter forms and made them his own by the vigor of his personality. He makes them express whatever he wills—elegance, austerity, whimsical drollery, the still small whisper or lusty shout. He understands the anatomy of letters—their “bones” as he calls them. No matter how free he may draw them, they always have structure and form in contrast to the usual spineless stuff that is termed “hand” lettering.

His letters are never drawn laboriously and mechanically—they are done spontaneously and yet with a facility and finish seldom found in any other artist's work. Only a letter designer can appreciate the subtle finesse of his workmanship—his letters are drawn directly and rapidly, and he has to do very little retouching once they are put down. No Paderewski or Kreisler has a surer, finer touch in the handling of his instrument.

It is regrettable that more of his fine letter forms have not been cut in type. The exacting technical requirements necessary in drawing letter designs for type make it a very arduous task and it is not to be wondered at that he has not found the time to do more of it. The first Cooper types are excellent examples of his style and it is to be hoped that the reception with which they have met will encourage him to perpetuate more of his letters in type form.

Cooper has not made a fetish of lettering—he would never think of using it where type would do the job as well. He has an unerring sense of the fitness of things. His work represents a most valuable contribution to the profession of advertising, and now that some of his designs are available to printers, Cooper typography will assuredly become a favorite style with tasteful printing craftsmen. It is quite conceivable that the future will place the name of Oswald Cooper among the greatest of type designers.

COOPER TYPES

Cooper
Cooper Black
Cooper Italic

DESIGNED BY
OSWALD COOPER



BARNHART BROTHERS
& SPINDLER

"Types that Talk"

COOPER SERIES

PATENT PENDING

72 Point

3 A 3 a

RICH MINE
Big Ideas Said

60 Point

3 A 4 a

QUEEN JANE
Driving Monthly

48 Point

3 A 6 a

FORUM UNION
Senators & Emperor
Egyptians Destroyed

36 Point

4 A 7 a

CHAMPION MAKING
British Advertiser Ordered
Expense of £672 for Series

COOPER SERIES

PATENT PENDING

30 Point

5 A 9 a

SERIFS ROUNDED GOOD
Q The Distinguishing Feature of
this Series is the Serif Certainly

24 Point

6 A 10 a

DESIGNS ROMAN INSCRIPTION
Cooper Series is Destined to Rank Amid
the Great Classic Roman Letter Creations

18 Point

9 A 18 a 5 A

KEEN PUBLICITY MEN RECEIVED COOPER
WITH ACCLAIM—Recognizing a New and Highly
Effective Medium for the Expression of their Message
to a Jaded Public. Q They Ordered Liberal Quantities

16 Point

11 A 20 a 7 A

ONE FREQUENT NEED
USEFUL TEXT size oft desired
in large catalog pages and some
advertising text nicely balanced

10 Point

20 A 40 a 14 A

PREDICTS SUCCESSFUL DEBUT
GREAT PUBLICIST after a minute study
of the advance specimen stated his belief
that the design will endure as a genuine
standard comparable to the greatest—for
it is a real and living Idea and not an old
thing revived in a new guise by a copyist

14 Point

13 A 26 a 9 A

COOPER EXPRESSES TRUTH
GIVES IMPRESSION of sincerity and
honesty through friendly and frank
openness of expression 1234567890

8 Point

22 A 44 a 17 A

COOPER MOST UNIVERSAL TYPE SERIES
THEREIN LIES THE REASON of an unprecedented
preference by enlightened advertisers and progressive
printers whose keen discernment of its adaptability
to the job of doing many varied things in a typographic
style distinguished by the rare quality of simple charm
brought a volume of orders in amount \$1234567890

12 Point

16 A 32 a 11 A

PRESENTED READABLE CHAPTERS
CLOSE FITTING of Cooper letter effects that
strong color value and comfortable readability
so desirable in the book page or masses of text

6 Point

24 A 48 a 24 A

PLEASING NEW LETTER FOR THE PRINTSHOP
GOOD FORTUNE ATTENDS all who purchase or otherwise
promote the use of the Cooper types because [not content
with the very favorable omen that the shade of Nicolas
Jenson—patron saint of all good type designers—did lean
over Oz Cooper's shoulder as he worked] our advertising
man insured success by asking him to include ☘ for luck

All Fonts contain Q [] — • ∞ ☘ ☚ ☛ ☜ special characters

NOTE that the characters ☚☛☜ are not made larger than 36 Point

Exhibit of COOPER TYPES

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 &

COOPER CAPITALS
ARE "VERY
DISTINGUISHED"

J. L. Frazier

says in

The Inland Printer:

(August, 1924)

"Because of their excellence, coupled with marked individuality, the type faces designed by Oswald Cooper, one of the foremost letter artists of America, are deservedly popular. They have attained an unusually extensive use in the few years they have been available to printers and advertisers, and, in the opinion of the writer, they are the most outstanding achievement as yet made by the B. B. & S. type foundry."

Rule 5089
with Art
Corners
1802

Shaded
Rule 6136
with Octagon
Brazen
Corners

"Cooper—a type face of much merit . . . strong in character, thoroughly original. The italic has many points of charm."

Douglas C. McMurtrie

*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*

MR. COOPER *himself*, says:

"*Italic is so much closer to its parent pen form than the roman that freedom is almost the life of it, and readers' eyes do not resent in italic, so much as in roman, departure from familiar regularity. I have dared for this reason to give to the italic more of novelty than I gave the roman . . . which I think has some advantage in these days when italic is used comparatively little for mere emphasis and mostly for variety in display.*"

Quoted from an interview published in THE INLAND PRINTER

for **Business**

Cooper type faces are not fanciful conceptions of "artistic temperament," nor were they created to order of the type foundry as a tryout of "something new." They were developed for actual jobs in the workrooms of an artist famous as a master at making the printed pieces of many great merchants and manufacturers typographically efficacious. Before the types were available, Cooper lettering styles were widely appreciated and extensively copied in business printing of all sorts.

Cooper types mark a needed departure from the classically artistic but effeminate oldstyles—which may be used with the best effect only on oldstyle papers of soft or rough surface. Cooper type designs also avoid the mechanical stiffness and monotonous regularity of the modern romans, oldstyle antiques and other standard types of weight and compactness. Cooper types combine strength with the touch of charm that only one talented as an artist can give to design.

Cooper typography is always pleasing, yet essentially practical. Display lines and body mass composed in Cooper types have the weight which invites reading on enamel and other smooth surfaced papers, and which allows for reproduction by photo engraving and zinc etching processes—quite important considerations to the printer and advertiser employing modern processes.

Only the simplest of decoration with the Cooper types—our new Graduated Wave and Art Design Brass Rules are recommended

MARSDEN · FIELDING & COMPANY



A Special Selling of

MARBLES · BRONZES

FROM France, Italy and England, even from Vienna, we have drawn the Bronzes and Marbles which form our impressive statuary showing. It includes tiny figurines of gilded bronze, others of bronze with the features and limbs of inset ivory—tiny pieces of the most delicate artistry—as well as larger works, more often in verde or dark bronze, suited for exterior use or for large halls and important rooms. All these pieces are being specially displayed this week at very substantial reductions from normal



Also continuing Special Prices on
MODERN FLEMISH OIL PAINTINGS

The Galleries · Second Floor · North Wabash

COOPER TYPOGRAPHY

Examples of Cooper and Cooper Italic



For Advertisements

Simple arrangements
give a distinguished
effect—no elaboration
or extravagant
ornamentation
necessary

For Jobwork

Cooper Types express
conservative style and
good taste

As a Book Type

Cooper strength and
evenness of tone
make for an inviting
page of comfortable
readability

Estate Funds



INVESTMENTS suitable for estate funds are usually offered first to Trust Companies. This gives such organizations a choice of the most desirable securities, and their great buying power enables them to make such purchases more advantageously than the individual. These facts are worthy of your consideration when naming your Executor and Trustee

Ask for Booklet

"Our Trust Service and How It Can Help You"

TRUST DEPARTMENT

UNION BANK OF CHICAGO

LA SALLE AND WASHINGTON

9 Point Art Design Rule 5525
mitered Moulding Style

What
Good Clothes
Did for Me



Rogers Woolen Mills



Tweedham Clothing Company
Saint Paul

Something NEW!
Art Design Brass Rules

These new and effective border styles
are made in an extensive variety
of designs of various bodies—supplied
in labor-saving fonts or cut and
mitered to order

BERTSCH & COOPER

ADVERTISING ART SERVICE
COUNSEL & TYPOGRAPHY

STUDIO--15 EAST HURON STREET
CHICAGO

3 Point Art Design Rule 5473
Octagon Brazed Corners

Cooper letters are exceptionally close fitted, which—in contrast to the insipidity of lighter faced open fitted types—gives a substantial and very readable body mass

6 Point Art Design Rule 5501
mitered Moulding Style

COOPER ITALIC

PATENT PENDING

72 Point

3 A 4 a

Delight SIGN

60 Point

3 A 4 a

ECHO *Blazoned*

48 Point

4 A 6 a

Swashy Zippy ONES

36 Point

5 A 7 a

14 Point

16 A 32 a

NICE *Spread*
Make Big Hits

COOPER DESIGNS ARE
dependable, enduring letters
and not freak characters but
standard for (\$)1234567890

30 Point

6 A 10 a

12 Point

21 A 42 a

Quaintly RUNS
The Convex Serif

THE COOPER ITALICS GIVE
distinctive character to advertising
and general printing being tasteful
creations drawn by an authority on
type composition in better ad work

24 Point

8 A 16 a

10 Point

23 A 46 a

BRUSH *Letter Perfect*
Great for Use Generally

REGAL RECEPTION PREDICTED
Cooper Italic has been commended by able
typographical experts as a great practical
production for slanted section of type face
designing and pronounce it incomparable

18 Point

11 A 22 a

8 Point

26 A 52 a

Hails National MEDIUM
Cooper Type Advertisement
Show New & Effective *Italic*

COOPER THE UNIVERSAL TYPE STYLE
There is a reason for the diversified usefulness and
general utility of this popular letter creation—all
kinds of magazine and newspaper advertisements
and books, letterheads, announcements, cards and
nearly all printed forms acquire an added dignity

16 Point

14 A 28 a

6 Point

30 A 60 a

NECESSARY *Lines Featured*
Useful desirable text size is used
for large catalog and book pages

PLEASING NEW LETTER FOR THE PRINTSHOP
This distinctive italic creation will be cordially welcomed
by progressive printers and others interested in producing a
higher standard of composition. Cooper Italic furnishes the
final effective touch to printed matter set with Cooper types
but does not depend upon association with any type series for
general effectiveness, being entirely qualified to stand alone

NON-KERNING
All sizes cast without kerns and
without overhang

All Fonts contain () special characters

COOPER BLACK

PATENT PENDING

120 Point

3 A 3 a

Hit BE

96 Point

3 A 3 a

**BUNCH
Quailed**

72 Point

3 A 3 a

**REBOUND
Sold Metal**

60 Point

3 A 4 a

**KINGS MINE
Bank Return**

COOPER BLACK

PATENT PENDING

48 Point

3 A 4 a

SCORE PUNCH
Bold Ideas Goal

36 Point

3 A 4 a

CRITICS HONORED
Vigorous & Original

30 Point

4 A 7 a

SUCH STRONG DESIGN
Inspires Absolute Belief

24 Point

5 A 9 a

Q MAKING METHODS PUBLIC
Startle Foes—Convince Friend

18 Point

6 A 13 a

MAIL ORDER HOUSE
Desires Strong Virile
Figures \$1234567890

10 Point

14 A 28 a

THIS FACE TAKES HEAVY INK
Because of this fact a spotlight
[so to speak] may be directed to
the strong points one may wish
emphasized in sales arguments

14 Point

10 A 20 a

SHOWING UNIFORM SIZES
By Using More Cooper Black
Modern Ideas Are Produced

8 Point

16 A 32 a

COOPER DESIGN BY LETTER EXPERT
Oswald Cooper who has originated this
letter of character occupies an enviable
place among advertising profession and
has added great deal to its advancement

12 Point

13 A 26 a

LETTERS ARE MADE CLOSE SET
Making Possible Designs of Massed
Arrangement Like Hand Lettering

6 Point

18 A 36 a

DESIGNS WITH THE PROPER KNOWLEDGE
He understands the anatomy of letters—their
bones as he calls them—the result of which is
structure and form with strength and beauty
giving design intrinsic worth of enduring art

All Fonts contain **Q · — { }** special characters

EXAMPLES OF COOPER BLACK



3 Point Graduated Wave Rule 5460

9 Point Art Design Rule 5534

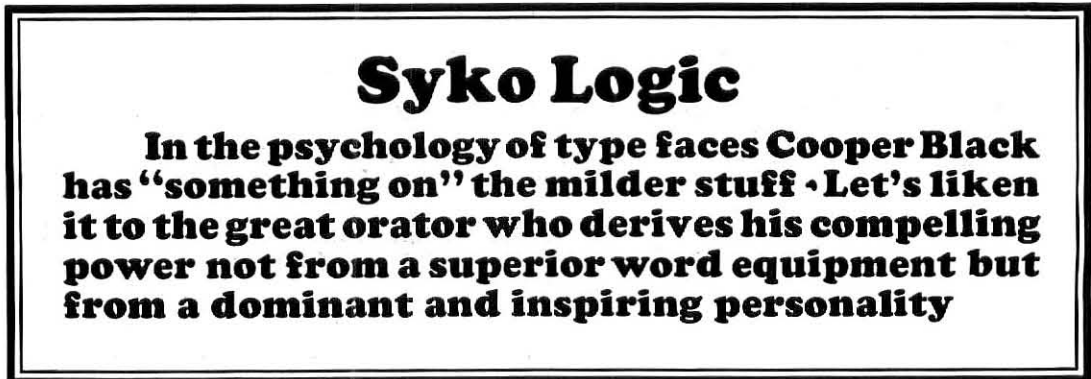
Cooper Black
looks best in
solid masses—
thin spacing
between the
words and not
much leading
between
the lines



Empire Letter Service
Multigraphing
Mimeographing
Printing
Telephone Wabash 4796
516 South Dearborn Street
Chicago · Illinois

WM. B. OTTO **"A dependable letter shop"**

Monogram from Adstyle Border



6 Point Contrast Double Rule 5220

Combination of COOPER TYPES

DOMINANCE

Not the dominance of domineering insolence nor swashbuckling arrogance but dominance in a good sense that takes prominence by right of being worthy. This is the quality for printed salesmanship sought by all astute professionals of advertising. Cooper Black enjoys the preference of publicity experts because it does something for advertising that no other type of itself alone can do—it dominates. And it needs no aid of tricky arrangement nor elaboration of design to overshadow everything else typographic and deliver the sales story in a most impressive way

SMASHING BROADSIDE

*the selling folder set in Cooper Black
opens on the vision with a big smash*

Unquestionably the broadside is the heavy artillery of the direct advertising campaign—and Cooper Black is the ammunition of greatest carrying and hitting power for the big berths of the modern selling drive. Newspaper and magazine advertisements, folders, catalog and booklet headings and display lines have their utmost of force and effect in Cooper Black. Smaller sizes are pleasing for cards and stationery

**DIFFERENT TYPES DOMINATED IN THEIR DAY—BUT
SINCE THIS BIG FELLOW APPEARED IN THE ARENA
NO OTHER SEEMS ADEQUATE FOR THE MAIN EVENT**

Cooper Black

**has that interesting quality called
personality embodied with the
extreme of physical forcefulness;
it speaks out boldly and drives
home its message by a vigorous and
convincing manner of expression**

A super SALES type