

Chauncy Regular

Chauncy Italic

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Cooper Black is an ultra-bold serif typeface intended for display use that was designed by Oswald Bruce Cooper and released by the Barnhart Brothers & Spindler type foundry in 1922.[1] The typeface was drawn as an extra-bold weight of Cooper's "Cooper Old Style" family. It rapidly became a standard typeface and was licensed by American Type Founders and also copied by many other manufacturers of printing systems.[2][3][4]

Cooper Black followed on from Cooper's career as a lettering artist in Chicago and the Midwest of America in the 1920s.[3][5][6] Cooper Black was advertised as being "for far-sighted printers with

În prezent, termenul de „font” este frecvent folosit ca sinonim cu termenul de set de caractere, deși inițial au avut sensuri diferite înainte de apariția tipografiei digitale și tehnoredactării. Fonturile de caractere se disting prin stilul de scriere, care include toate corpurile și grosimile caracterelor.

În fostele tipografii manuale tradiționale, cuvântul “font” s-ar referi la un set complet de forme de metal, folosit pentru a culege o pagină întreagă. Spre deosebire de un font digital, acesta nu include o definiție unică a fiecărui caracter, dar caracterele utilizate în mod obișnuit (cum ar fi vocalele și consoanele) ar avea mai multe tipuri de piese fizice in-

Meje današnje Francije so postavljene podobno, kot meje ozemlja Galcev, ki so bili Kelti. Rimljani so v 1. stoletju pr. n. št. zavzeli Galijo in prebivalci so kmalu sprejeli rimsko kulturo in jezik. Krščanstvo je prišlo v Galijo že v 2. in 3. stoletju n. št. V 4. stoletju so Germani, predvsem Franki, vdrli in naselili vzhodna območja Galije ob Renu. Iz tega tudi izhaja staro ime 'Francie'. Ime Francija pa izhaja iz fevdalnega posestva Kapetingov, francoskih kraljev, okoli Pariza, ki se imenuje Île-de-France.

Čeprav mnogi datirajo začetek francoske monarhije v 5. stoletje, se je samostojen obstoj države začel z delitvijo Frankovskega cesarstva Karla Velikega na

A B C D E F G H I J K L M

A B C D E F G H I J K L M

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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

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<i>B</i>	<i>HHBHHBOOB00</i>	<i>W</i>	<i>HHWHHWOOW00</i>	<i>p</i>	<i>nnpnnpoopoo</i>
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<i>G</i>	<i>HHGHHGOOG00</i>	<i>.</i>	<i>nn.nn.oo.oo</i>	<i>u</i>	<i>nnunnnuooouoo</i>
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<i>T</i>	<i>HTHTHTOOT00</i>	<i>m</i>	<i>nnmnnmoomoo</i>		
<i>U</i>	<i>HHUHHUOOU00</i>	<i>n</i>	<i>nnnnnnnooonoo</i>		

In typography, a typeface (also known as font family) is a set of one or more fonts each composed of glyphs that share common design features. Each font of a typeface has a specific weight, style, condensation, width, slant, italicization, ornamentation, and designer or foundry (and formerly size, in metal fonts). For example, *ITC Garamond Bold Condensed Italic* means the bold, condensed-width, italic version of *ITC Garamond*. It is a different font from *ITC Garamond Condensed Italic* and *ITC Garamond Bold Condensed*, but all are fonts within the same typeface, *ITC Gar-*

mond. *ITC Garamond* is a different typeface from *Adobe Garamond* or *Monotype Garamond*. (These are all alternative updates or digitisations of the typeface *Garamond*, originally created in the 16th century.) There are thousands of different typefaces in existence, with new ones being developed constantly.

The art and craft of designing typefaces is called *type design*. Designers of typefaces are called *type designers* and are often employed by *type foundries*. In digital typography, type designers are sometimes also called *font developers* or *font designers*.

In professional typography, the term typeface is not interchangeable with the word font (originally “fount” in British English, and pronounced “font”), because the term font has historically been defined as a given alphabet and its associated characters in a single size. For example, 8-point Caslon Italic was one font, and 10-point Caslon Italic was another. Historically, fonts came in specific sizes determining the size of characters, and in quantities of sorts or number of each letter provided. The design of characters in a font took into account all these factors.

As the range of typeface designs increased and requirements of publishers broadened over the centuries, fonts of specific weight have led to font families, collections of closely related typeface designs that can include hundreds of styles. A font family is typically a group of related fonts which vary only in weight, orientation, width, etc., but not design. For example, Times is a font family, whereas Times Roman, Times Italic and Times Bold are individual fonts making up the Times family. Font families typically include several fonts, though some, such as Helvetica, may consist of dozens of fonts.

REGULAR, 22 PT.

RUBYING SPEOS SNIRTLED CLAPS VISITERS SHAKO SHIELD AUK-
LET INVALIDS POKÈMON DEHORNED CAPSTANS DEVLINGS
OPHIR GATELEG CHUCKS MAILMAN FUSTIEST SEEINGS IMPLATE
FAZING PATRICIA AUBER DISPLES CLASSIS STRIGGERED LEES PLY-
WOODS KARENNI CRUISING SUNBAKE SOLPUGID MANGER MI-
METITE CORNET CHIVVED TINES MUSO CHLADNI SATANG JEST-
ING FARTHEST BEAMINGS SPRUE CALICOS TROUPIAL TULSA
CRAMPITS AIRFIELD VERMIN BRIDES POLYSEME WENDS

ITALIC, 22 PT.

*LICITLY SUBJECTS TAWING BLABBERS FILAZER PERKY DATSUNS SU-
PINELY TREPANS NOULD TROKE GRINGO KIRTLED UPRATED RAVAGED
RHYTHMED BRYSON SLITTING EARDROPS DEADNESS PSYCHES FOLD-
BOAT RIMOUS PETERED VISTA RATAFIA ZYMOSIS CATCHED LORD-
LESS BIMANAL MOELLON SAGS INFLOWS BROAD STABBERS SENUS-
SIS GRUTCHES LINAGES BENESH STORAGE GAVAGE NITROSYL PANDA
TOILINET BEGORRAS WINTERLY BEFALLEN CUES PRUDISH SRAD-
DHAS VIEW LOWED WHIMMED DRAFT DRYAD APOCRINE NEGATES*