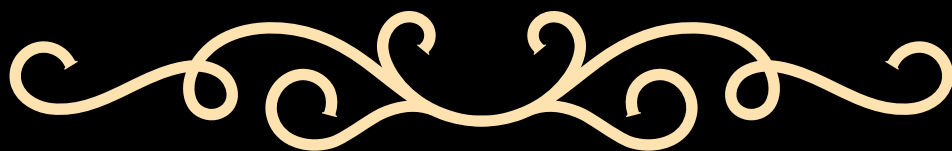


COPPERPLATE
GOTHIC



THE TYPE
SPECIMEN
BOOK





**COPPERPLATE
GOTHIC**



**THE TYPE
SPECIMEN
BOOK**

*Researched, designed, and bound
by Thuan Ngo, October 2024.*

PREFACE

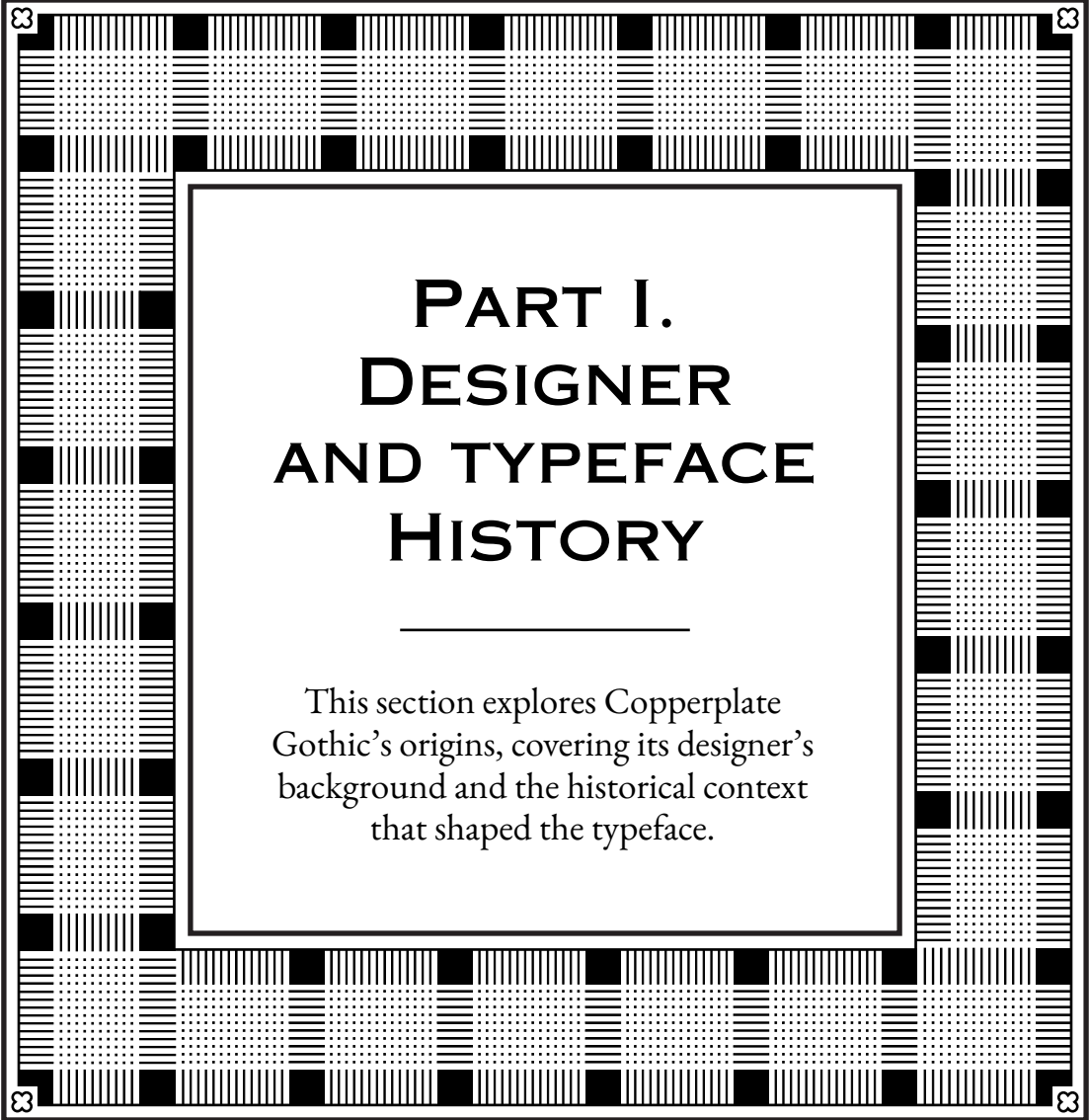
This book was created as part of the Typography course at my university, where I was assigned to research and develop a Type Specimen Book about the Copperplate Gothic typeface. Through this project, I aim to provide readers with a deeper understanding of the typeface's history, characteristics, and enduring beauty. Copperplate Gothic has stood the test of time, and this book serves as a window into its journey from the early 20th century to today.

Inspired by books from the era of the typeface's origin, this project was designed to feel like a time machine, transporting readers back to the past. While researching, I faced challenges—finding the right resources, balancing between the typeface's historical context and modern perspectives, and shifting from my passion for Swiss design to appreciate the charm of a much older typeface. Yet, these obstacles made the journey more rewarding as I uncovered unique details about Copperplate Gothic and its period.

Though it may not be a dominant typeface today, Copperplate Gothic retains a significant place in design. It connects us to the history of typography and offers insights into how design evolved over time. Its structure and elegance continue to find relevance in specific design applications, earning it the label of a "timeless typeface." Through this book, I hope readers not only gain knowledge but also experience the distinctive appeal of Copperplate Gothic and recognize its importance in shaping today's design industry.

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PART I. DESIGNER AND TYPEFACE HISTORY

This section explores Copperplate Gothic's origins, covering its designer's background and the historical context that shaped the typeface.

THE MAN BEHIND THE TYPEFACE

FREDERIC William Goudy (born March 8, 1865, Bloomington, Illinois, U.S.—died May 11, 1947, Marlboro, New York) was an American printer and typographer who designed more than 100 typefaces outstanding for their strength and beauty, significantly influencing the world of typography and the visual arts throughout the early to mid-20th century.

Goudy taught himself printing and typography while working as a bookkeeper. In 1895, in partnership with a teacher of English, C. Lauren Hooper, he set up the Camelot Press in Chicago, which printed the Chap-book, widely praised for its fine design, for Stone & Kimball publishers. He sold the first typeface he designed, called Camelot, to a Boston printer for \$10. In 1903, in association with his wife, Bertha, and with Will Ransom, he started the Village Press in Park Ridge, Illinois. Goudy moved the Village Press to Massachusetts in 1904 and to New York City in 1906. After several more moves, Goudy and the Village Press came to rest in 1923 in Marlboro, New York. The workshop and associated type foundry burned in 1939.



Frederic W. Goudy working

Goudy taught at the Art Students League (1916–24) and New York University (1927–29). From 1920 to 1940 he was art director of the Lanston Monotype Machine Company. He produced such faces as Goudy Old Style, Kennerley, Garamond, and Forum for the American Type Founders and Lanston companies. He was the author of *The Alphabet* (1918), *Elements of Lettering* (1922), *Typologia* (1940), and the autobiographical *A Half-Century of Type Design and Typography, 1895–1945* (1946).



Portrait of Frederic W. Goudy

H I S T O R Y O F C O P P E R P L A T E G O T H I C

Copperplate Gothic is a distinctive typeface that blends characteristics of both serif and sans-serif fonts. It features an all-uppercase style, making it particularly suited for headings, personal branding, signage, and stationery.

Designer(s)	Frederic W. Goudy
Foundry(ies)	American Type Founders (ATF)
Release Year	1901
Country of Origin	United States
Classification	Sans-serif (with wedge serifs)
Original Format	Metal type


The creation of Copperplate Gothic arose from a need for a typeface that could convey sophistication and reliability, traits essential for businesses seeking to establish a formal identity. During the late 19th and early 20th centuries, as printing technology advanced, the demand for impactful display type grew. Goudy, needing commissions early in his career, designed Copperplate Gothic to meet this market demand.

Copperplate Gothic draws inspiration from Roman square capitals, reflecting the glyphic sensibility of ancient engraving techniques. Its distinctive small serifs and wide, elliptical letterforms lend it a unique visual weight, characterized by a horizontal heaviness. The font's clean lines and minimal embellishments make it suitable for various applications, from business cards to signage, offering a blend of sturdiness and elegance.

Upon its introduction, Copperplate Gothic quickly gained popularity, becoming ATF's best-selling typeface and a staple in American print shops. Its use in legal stationery, advertising, and professional branding solidified its status as a typeface of authority. In the late 1990s, its inclusion in Microsoft Windows and Office further expanded its reach, making it accessible to a wider audience. However, its ubiquity has also sparked mixed sentiments, with some criticizing it for overuse in various contexts, as evidenced by the existence of a blog titled "I Hate Copperplate."



Copperplate Gothic Light Expanded 24 point - Metal Lead Typeface



PART II. IN-DEPTH ANALYSIS OF TYPEFACE

This section examines the feel of
Copperplate Gothic, highlighting its
alphabet, characteristics, and variations
that define this unique typeface family.

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

0 1 2 3 4

5 6 7 8 9

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

0 1 2 3 4

5 6 7 8 9

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T Y P E F A C E C H A R A C T E R I S T I C S

All-Caps Typeface: Copperplate Gothic contains only capital letters, with no lowercase. This makes it ideal for headings, titles, signage, and business cards—contexts where clarity and impact are prioritized over readability in long texts.

AA BB CC DD EE

FF GG HH II JJ KK

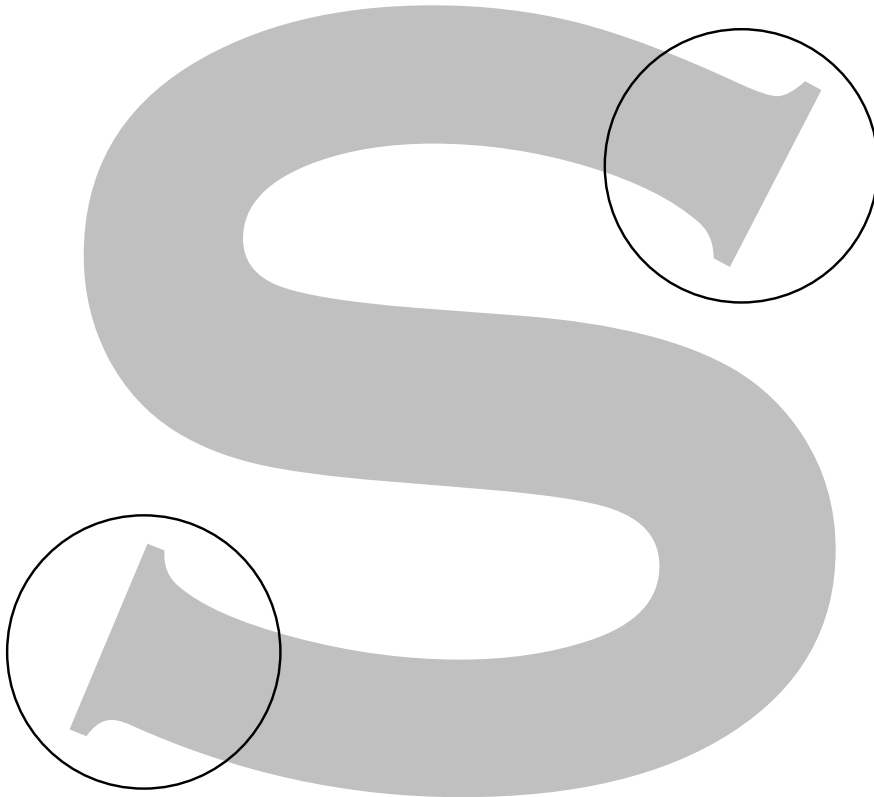
LL MM NN OO PP

QQ RR SS TT UU

VV WW XX YY ZZ

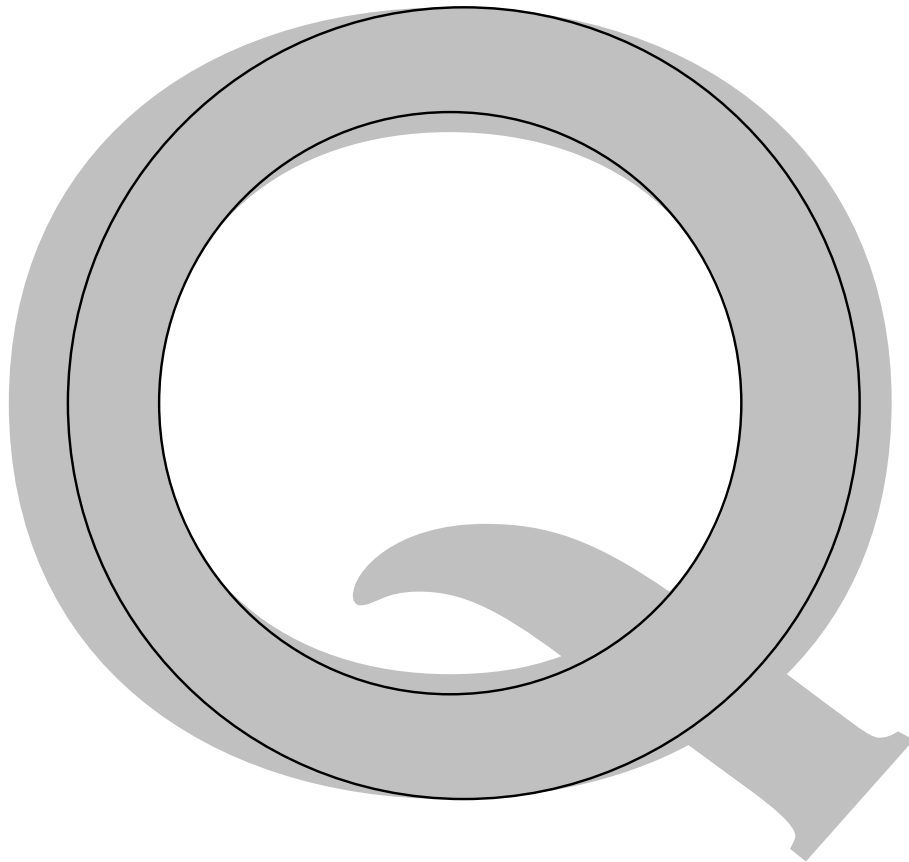
T Y P E F A C E C H A R A C T E R I S T I C S

Tiny Glyphic Serifs: While classified as a Gothic (sans-serif) typeface, Copperplate Gothic includes small, wedge-shaped serifs at the ends of strokes. These tiny serifs evoke the look of engraved or etched letters, creating a refined and elegant finish.



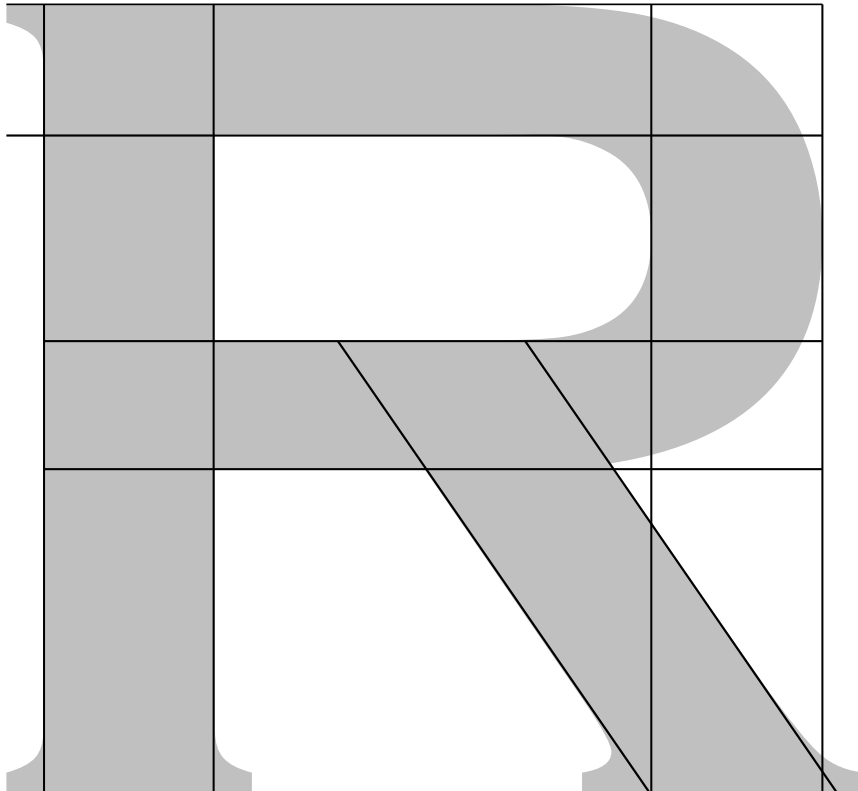
T Y P E F A C E C H A R A C T E R I S T I C S

Wide letterforms: The rounded letters like C, G, O, and Q are not perfect circles but slightly elliptical, making them appear wide and horizontally oriented, lends the typeface a sense of stability and gravity, giving any text a heavier, more substantial feel.



T Y P E F A C E C H A R A C T E R I S T I C S

Copperplate Gothic features a consistent monoline stroke, meaning the width remains uniform throughout each letter. This gives the typeface a clean, geometric appearance and reinforces its sturdy, formal feel.



T Y P E F A C E C H A R A C T E R I S T I C S

Inspired by Roman Capitals: The design draws on the style of Roman square capitals (capitalis monumentalis), evoking inscriptions and stone carvings.

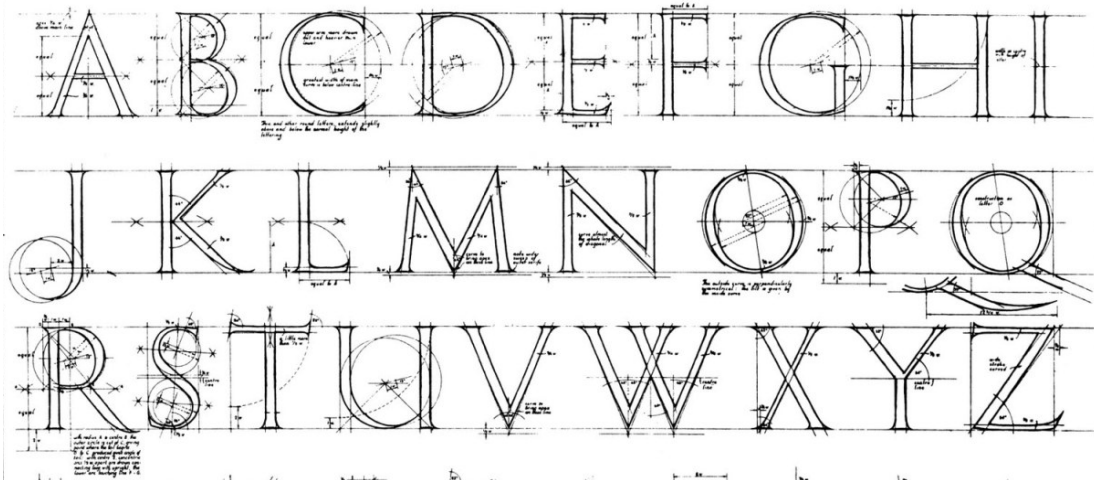


Detail from The Trajan Column (top) and the entire inscription from a cast

T Y P E F A C E C H A R A C T E R I S T I C S

After those analyses, Copperplate Gothic gives us a striking example of the seamless integration of old and new within typography. By fusing the modern clarity of sans-serif principles with the historical elegance of Roman inscriptions, this typeface not only captures the essence of sophistication but also maintains a timeless quality that resonates with today's professional environments.

Its wide letterforms and tiny serifs convey a sense of authority and gravitas, making it an ideal choice for businesses seeking to project professionalism. Ultimately, Copperplate Gothic stands as a testament to the seamless integration of tradition and modernity, showcasing how the past can inform and enrich contemporary visual communication.



Copperplate Gothic inspired by Roman inscriptions

T Y P E F A C E F A M I L Y V A R I A T I O N S

5 Point Copperplate Gothic

WALTER JOHNSONS AUTOMATIC
MOWING AND THRESHING MACHINES ARE NOT CONTINUALLY
BREAKING DOWN AND GETTING OUT OF ORDER
1 2 3 4 5 6 7 8 9 0

10 Point Copperplate Gothic

ELEGANT CHERRIES
READY FOR SHIPMENT TO POINTS
MORE CONVENIENTLY SITUATED

6 Point Copperplate Gothic

CALIFORNIA HAS MANY MORE
BEAUTIFUL FARM LANDS AND ORCHARDS THAN
ANY OF THE OTHER STATES IN THE UNION
1 2 3 4 5 6 7 8 9 0

8 Point Copperplate Gothic

SEVERAL LARGE CROPS
CORN AND OATS RECENTLY DESTROYED
BY SEVEREST STORM EVER KNOWN

12 Point Copperplate Gothic Bold

MENDELSONHS HERVESTERS AND THE VERY
NEW BINDERS WILL HAVE ELECTRICITY FOR MOTIVE POWER ON SITE
ECONOMIZING FUEL AND SAVING A DEAL OF LABOR

18 Point Copperplate Gothic Bold

HORSES SHEEP AND SWINE
WILL BE ELIMINATE OVER THE SHORT FUTURE
FROM THE WESTERN STOCK FARMS

20 Point Copperplate Gothic

FARM PRODUCER MORNING
CONSISTS OF MILK BUTTER AND CHEESE
AND ARE SOLD EVERYWHERE

24 Point Copperplate Gothic Bold

**ONE PAPER MILL BOOK
SITUATION RIGHT THE FOX RIVER**

30 Point Copperplate Gothic Bold

**FINER GRADES
PEOPLE ALL PROGRESSIVES**

36 Point Copperplate Gothic

**MECHANISM
ELECTRONICS POWERS**

48 Point Copperplate Gothic

**TABLET
LONG LIVE PAPIIS**

T Y P E F A C E F A M I L Y V A R I A T I O N S

5 Point Copperplate Gothic

WALTER JOHNSONS AUTOMATIC
MOWING AND THRESHING MACHINES ARE NOT CONTINUALLY
BREAKING DOWN AND GETTING OUT OF ORDER
1 2 3 4 5 6 7 8 9 0

10 Point Copperplate Gothic Light

ELEGANT CHERRIES
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48 Point Copperplate Gothic

TABLET
LONG LIVE PAPIIS

T Y P E F A C E F A M I L Y V A R I A T I O N S

5 Point Copperplate Gothic Condensed Bold

WALTER JOHNSONS AUTOMATIC
MOWING AND THRESHING MACHINES ARE NOT CONTINUALLY
BREAKING DOWN AND GETTING OUT OF ORDER
1 2 3 4 5 6 7 8 9 0

10 Point Copperplate Gothic Condensed

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48 Point Copperplate Gothic Condensed

**TABLET
LONG LIVE PAPIIS**

T Y P E F A C E F A M I L Y V A R I A T I O N S

5 Point Copperplate Gothic Condensed Light

WALTER JOHNSONS AUTOMATIC
MOWING AND THRESHING MACHINES ARE NOT CONTINUALLY
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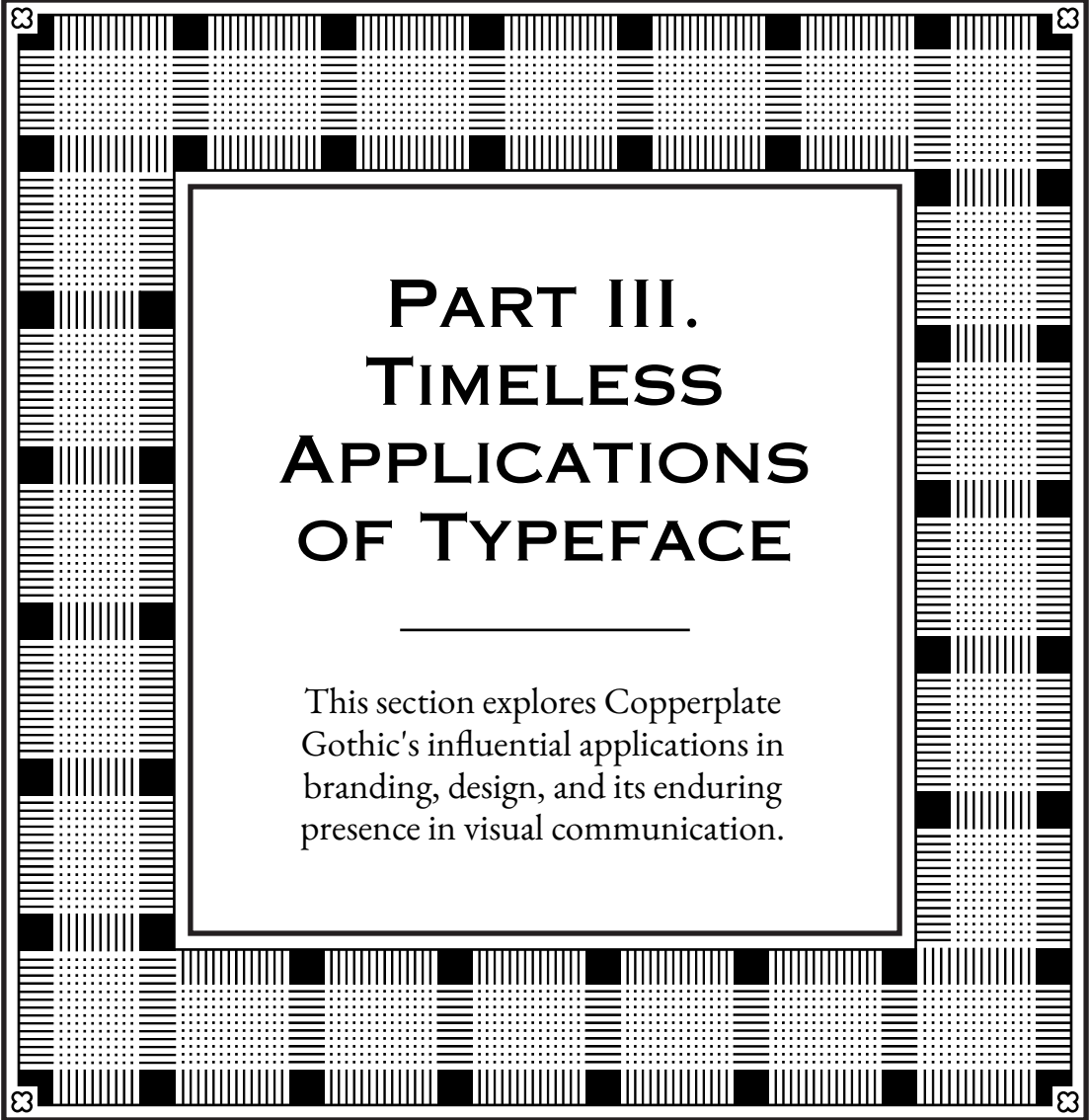
FINER GRADES
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MECHANISM
ELECTRONICS POWERS

48 Point Copperplate Gothic Condensed

TABLET
LONG LIVE PAPIIS

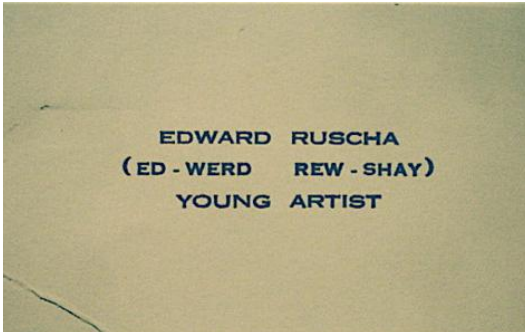


PART III. TIMELESS APPLICATIONS OF TYPEFACE

This section explores Copperplate Gothic's influential applications in branding, design, and its enduring presence in visual communication.

C O R P O R A T E I D E N T I T Y A N D S T A T I O N E R Y

Copperplate Gothic is often employed in business cards and letterheads due to its formal yet approachable style, which conveys professionalism and reliability. Its distinctive wedge-shaped serifs and strong vertical lines provide clarity and elegance, making it ideal for corporate branding.



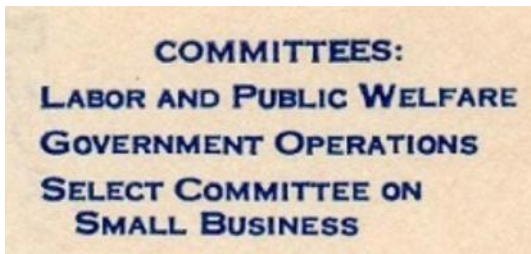
Edward Ruscha's business card (1960)



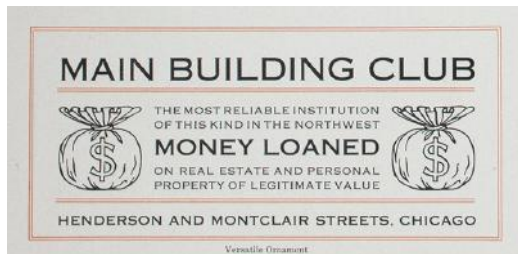
Paul Allen's business card - American Psycho (2000)



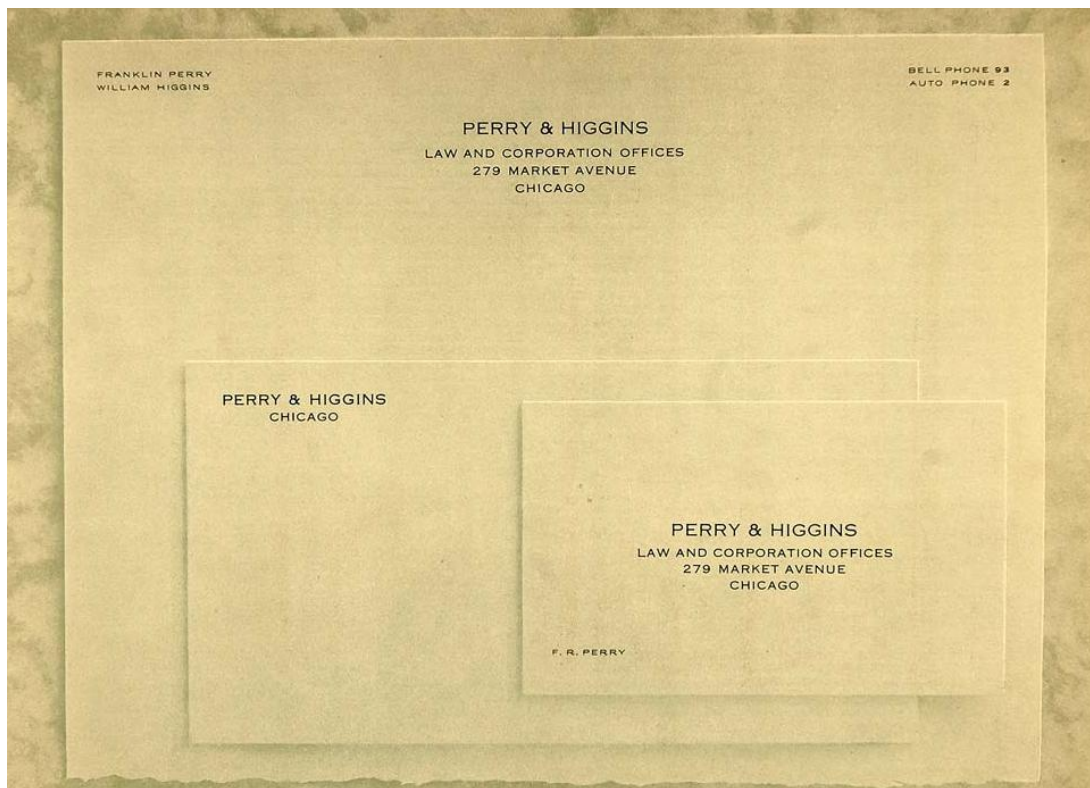
A page from the ATF catalog (1923)



U.S. Senate letterhead (1956)



A page from the ATF catalog (1923)



Print lawz offic letter head envelope - Business card (1913)

Pages from the ATF catalog (1923)

RICHARD KENSINGTON

**HORACE BOTHWICK
INVESTMENTS**

TELEPHONE
BRUCE 1723

KNOX BUILDING
PINEGROVE CITY

KENSINGTON-S

STOCKS · BON

MERCANTILE TRUST
BUILDING

MADISON D

ANNOUNCES

OF A

“**MUDGE**

BY HE

TO BE GIV

THE

WESNESDAY.

EMER

ADMITTING THE BEAWRER AND FRIENDS TO
AN UNUSUAL EXHIBITION OF

RARE PRINTS

FROM THE PRIVATE COLLECTION
OF BARON MARKHAM

JOSIAH RUTGER INSTITUTE
WEEK OF MARCH SECOND

FRANK SOCKBRIDGE

ERWIN HALSTEAD

SOCKBRIDGE COMPANY

DS · INVESTMENT SECURITIES

SAN FRANCISCO

BELL TELEPHONE
MARKET 9562

DRAMATIC SOCIETY

S THE HIRD OF A SERIES

AMERICAN PLAYS

ANDERSON”

HENRY BORROW MABIE

EN FOR THE BENEFIT OF

COMMUNITY CLUB

DECEMBER EIGHTEENTH

SON AUDITORIUM

LUNCHEON

TENDERED TO

MISS IRENE CAMERON

BY HER ASSOCIATES IN

THE ACCOUNTING DEPARTMENT

OF THE

JOHNSTON-CORNISH
COMPANY

HOTEL MASSACHUSETTS

SATURDAY, OCTOBER TWENTIETH

ONE-THIRTY O'CLOCK

L O G O S A N D B R A N D I N G

The bold, clean lines of Copperplate Gothic make it a popular choice for logos and branding. Its design communicates strength and confidence, while its versatility allows it to adapt across various sectors - from entertainment to sports. The small, wedge-shaped serifs add subtle refinement without detracting from the overall boldness, contributing to a polished yet commanding visual identity. The typeface's ability to stand out in crowded markets enhances brand recognition, making it ideal for long-term identity use.



Dow Chemical Company logo



Craviotto Drums logo



RACING 92
LE CLUB DES HAUTS-DE-SEINE

*Racing 92 logo
(2010)*



*Golden State Warriors logo
(2010–2019)*



*Knowledge Adventure logo
(1993-1998)*



Who Wants To Be A Millionaire? logo



Universal Pictures logo, edited typeface (1990-2012)



Don Luis Inc. delivery truck (2017)

PACKAGING AND PRODUCT DESIGN

Copperplate Gothic's elegant simplicity helps packaging stand out by conveying a sense of prestige and craftsmanship. The typeface's engraved design evokes a handcrafted, high-quality feel, which aligns well with gourmet food, luxury gifts, and specialty products. Its all-caps format adds stability and reliability, enhancing a product's perceived value and trustworthiness.



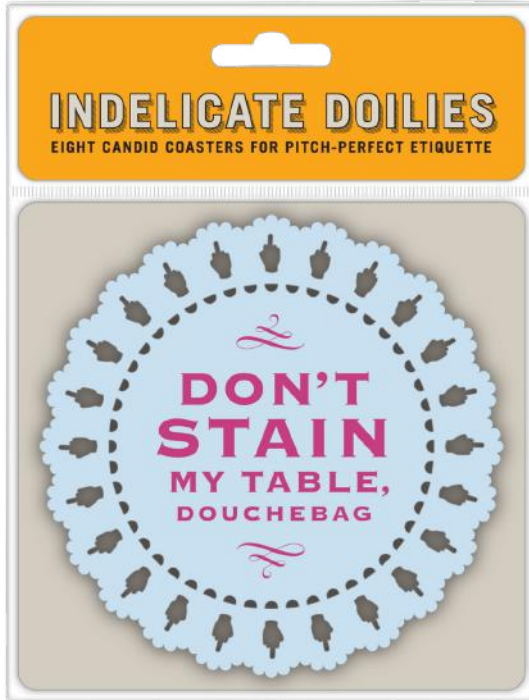
Pocky Japanese packaging



Supreme Pizza packaging



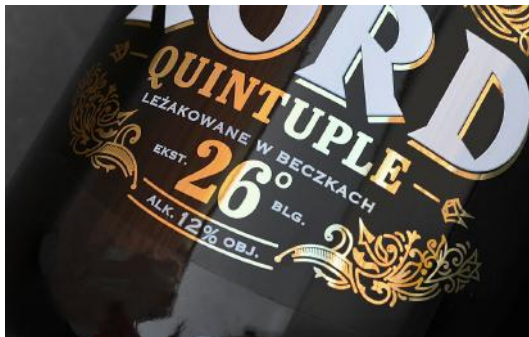
Chocolat Breitling candy tin packaging (2015)



Knock Knock gift items (2002)



Tote from Lebu-Copi Project



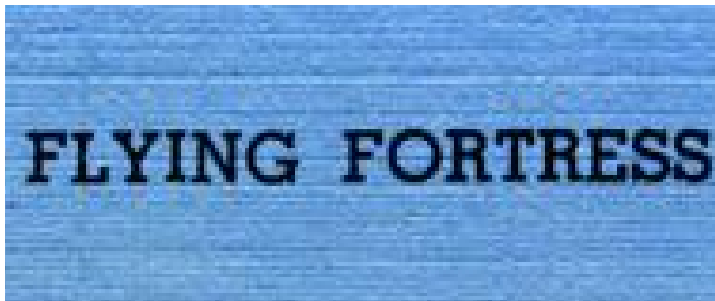
Kord Quintuple beer label (2017)



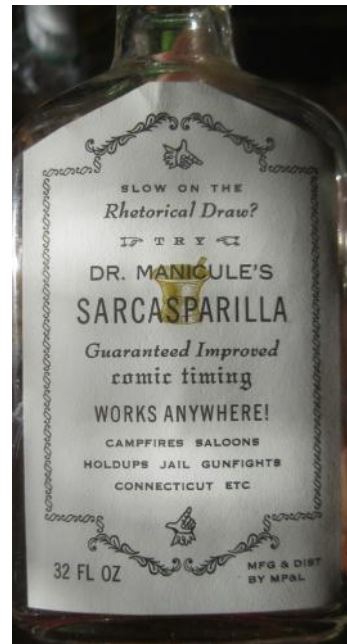
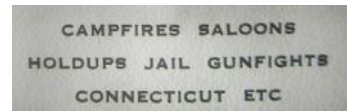
Nátur wines label (2022)

P U B L I S H I N G A N D E D I T O R I A L U S E

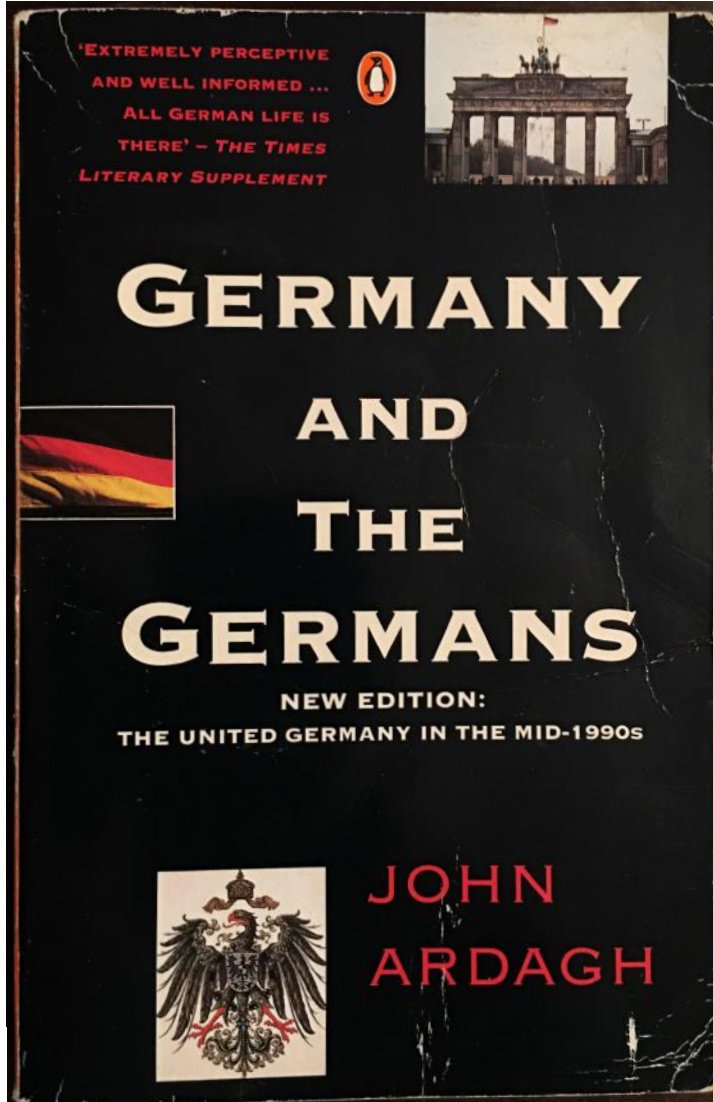
The typeface works well in editorial design, offering both legibility and dignity. In book covers, magazine layouts, and printed advertisements, Copperplate Gothic communicates intellectual authority and gravitas. The small serifs soften the all-caps structure, preventing the text from feeling too rigid or overwhelming.



Keep 'Em Flying US Air Corps postcards (2014)



Medicine label (2015)



Germany and the Germans book cover (1995)

them as easy to use. Jason Linhart discusses the computer language for "Managing Software

largest number of C languages, and some of the available for the highly regarded IBM Personal Compilers for the IBM PC are also available for the IBM PC-DOS is based. These

ing system has a wealth of C compilers as well. Jim Brodrick, and Les Kent take a look at the

general-purpose routines, a subject Rebecca Thomas explores in "What is a Software Tool?" "The Unix C Compiler" by Matthew Haight looks at some of the issues involved in moving C programs between these two

ography of C on page 268 lists the books and articles published in the past few years.

for a computer language, but it is appropriate that, in its 10th anniversary year, C is being recognized as the powerful language that it is.

—Bruce Roberts

THE C

April 1983 © BYTE Publications, Inc. 67

THE C

The C language provides a new standard for portability in a computer world characterized by a plethora of processors. Designed to make programs portable, fast, and compact, C fills a niche between such high-level languages as BASIC, COBOL, and Pascal and low-level assembly languages tied to particular processors. Perhaps most aptly described as a "medium-level" programming language, C is a powerful tool in the hands of professional programmers.

Most major microcomputer manufacturers and software developers use C for writing systems programs—operating systems, utilities, languages, and applications. Digital Research is writing all of its new products in C, including CP/M-86K for the 8080 microprocessor and the new Personal BASIC. Both Microsoft and VisiCorp have used C extensively in products ranging from Multiplan and Xenix to Viewword and Visi On. The computer graphics sequences in *Star Trek II* were created using C, and Lucasfilm Ltd. used C for computer-aided animation in the latest Star Wars saga, *Return of the Jedi*.

Why is C so popular? The primary reason is that it allows programmers to easily transport programs from one computer or operating system to another while taking advantage of the specific features of the microprocessor in use. And C is at home with systems from 8-bit microcomputers to the Cray-1, the world's fastest computer. As a result, C has been called a "portable assembly language," but it also includes many of the advanced structured-programming features found in languages like Pascal.

Our theme articles in this issue take a close look at the C language. Stephen Johnson and Brian Kernighan of Bell Laboratories present an overview of C and compare it with other computer languages in "The C Language and Models for Systems Programming." James Joyce offers a guided tour of C's key features, along with programs that illustrate C programming concepts and style, in the first of a two-part series, "A C Language Primer."

C is a concise language that has a small kernel of 30 reserved words, and its input/output specifics are gathered into a library of standard functions. That means the language can be brought up easily on new microprocessors, resulting in dozens of variations of C. We sampled a few of these for the most popular operating systems.

Most applications programs are becoming large and complex in order

that new users perceive them as easy to use. Jason Linhart discusses how to choose a suitable computer language for "Managing Software Development with C."

Not surprisingly, the largest number of C languages, and some of the most advanced, are available for the highly regarded IBM Personal Computer. Most of the C compilers for the IBM PC are also available for the MS-DOS operating system, on which the IBM PC-DOS is based. These are reviewed by Ralph Prasher in "Nine C Compilers for the IBM Personal Computer."

The CP/M-86 operating system has a wealth of C compilers as well. Authors Jerry Houston, Jim Brodrick, and Les Kent take a look at the first of those available in "Comparing C Compilers for CP/M-86." Christopher Kern reviews "Five C Compilers for CP/M-80." C has been available for CP/M-80 for a while, and as a result a strong C users' group and several volumes of public-domain software exist.

No discussion of C is complete without mentioning the Unix operating system, which is written in C. Unix and its utilities comprise over 300,000 lines of C source code, certainly the most ambitious C project yet. Developed more than 10 years ago at Bell Laboratories, both Unix and C are now coming into widespread use. To round out our coverage of C, in this issue we begin "The Unix Tutorial," a series of articles on the Unix operating system. Part 1 is an overview of Unix and its features along with a short history of how C and Unix were developed. Together, C and Unix provide one of the most comfortable working environments for professional programmers. A text box by Walter Zintz describes Unix and C resources.

Both the C language and the Unix operating system are based on modularity and short, general-purpose routines, a subject Rebecca Thomas explores in "What is a Software Tool?" "The Unix C Compiler in a CPM Environment" by Matthew Haight looks at some of the issues and ambiguities involved in moving C programs between these two popular operating systems.

An annotated bibliography of C on page 268 lists the books and articles on C that have been published in the past few years.

C is relatively young for a computer language, but it is appropriate that, in its 10th anniversary year, C is being recognized as the powerful language for professionals that it is.

—Bruce Roberts

LANGUAGE

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April 1983 © BYTE Publications, Inc. 67

Byte Magazine, Vol. 8 No. 8, "The C Language" (1983)

ENTERTAINMENT, ARTS, AND CULTURAL EVENTS

In entertainment and cultural contexts, Copperplate Gothic balances tradition and modernity, making it fitting for movie titles, album covers, and event posters. Its engraved aesthetic lends a sense of class and nostalgia, while the sharp, geometric forms give it a contemporary edge. This combination makes the typeface versatile, working equally well for modern branding and retro-themed projects.



Viennese Symphonic Orchestra – Sunset Serenade album art (1952)



Coronation Celebrations Programme



Ratatouille logo (2007)t



American Psycho (2000)



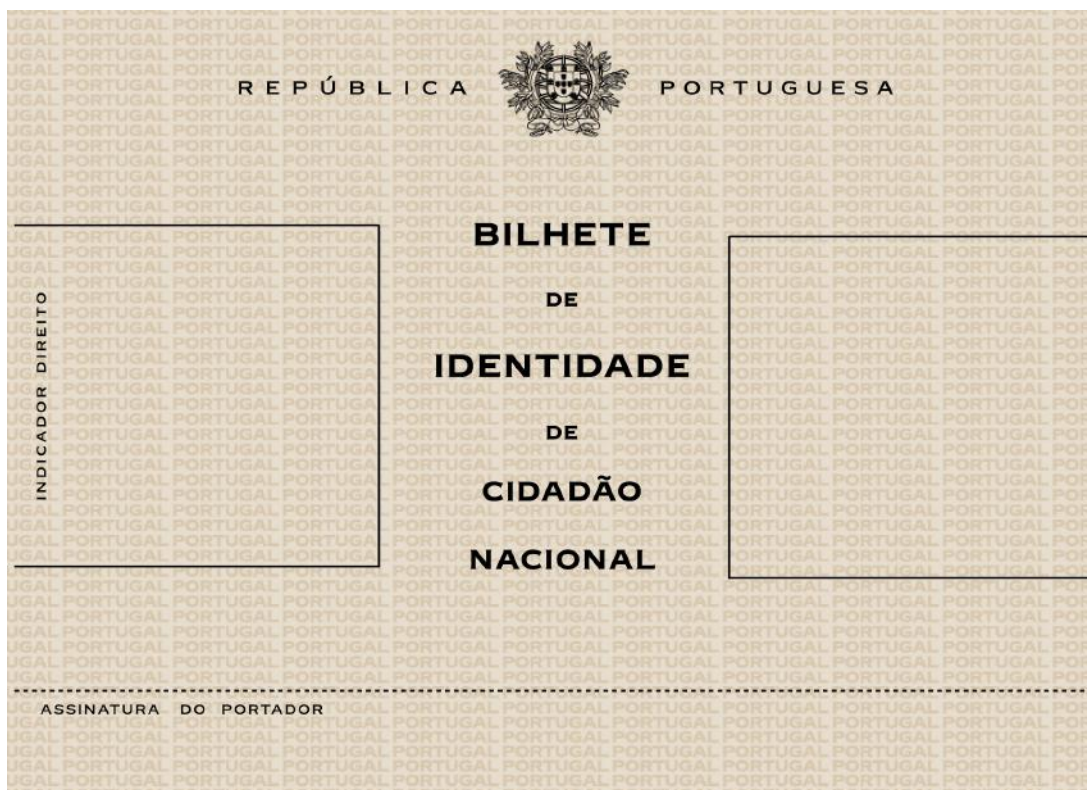
Otra Navidad en las Trincheras album art (1994)



Eartha Kitt – That Bad Eartha album art (1954)t

GOVERNMENT AND OFFICIAL DOCUMENTS

As a product of early 20th-century typography, Copperplate Gothic carries a historical charm that makes it a fitting example for type specimen books and vintage collections. Its association with engraving techniques reflects the craftsmanship of early printing, making it a relevant typeface for stationery, tickets, and historical reproductions.



Bilhete de Identidade (Portuguese identity card, 1971–1987)

GOVERNMENT AND OFFICIAL DOCUMENTS

The Portuguese government issued the Bilhete de Identidade (national identity card) from 1914 to 2008 before being substituted by the biometric Cartão de Cidadão (citizen card). This version was issued from June 1971 to August 1987 and is completely typeset in different weights of Copperplate Gothic.

NÚMERO

EMITIDO EM

ARQUIVO DE IDENTIFICAÇÃO

NOME

FILIAÇÃO

NATURALIDADE

RESIDÊNCIA

DATA DE NASCIMENTO

ESTADO CIVIL

ALTURA

VALIDADE

INDICAÇÕES EVENTUAIS:

O DIRECTOR DOS SERVIÇOS DE IDENTIFICAÇÃO

[Handwritten Signature]

Bilhete de Identidade (Portuguese identity card, 1971–1987)

The end.
Thank you for reading.





