

Quiosco

“Kiosk” in Spanish is Quiosco, also the name of a text family designed by Cyrus Highsmith. It’s part of his exploration of the work of W.A. Dwiggins and the contrast between the inside and outside of letterforms. Quiosco brings a lively texture to narrow columns of text and permits compact wordspaces with no loss of readability. Cem Eskinazi added Display cuts in 2019.

Quiosco
Quiosco Display

14 styles total

Designed by Cyrus Highsmith with Cem Eskinazi

Published 2006–2019

OCCUPANT FONTS

FACETS PETULANT
CHLORINE RECESSION

QUIOSCO BOLD

NIXIE FALSTAFF CAGE
GOAT REBUKE BORATE

QUIOSCO SEMIBOLD

SHEATHLESS MOIETIES
HEART DOUGHIEST

QUIOSCO REGULAR

OCCUPANT FONTS

***FACETS PETULANT
CHLORINE RECESSION***

QUIOSCO BOLD ITALIC

***NIXIE FALSTAFF CAGE
GOAT REBUKE BORATE***

QUIOSCO SEMIBOLD ITALIC

***SHEATHLESS MOIETIES
HEART DOUGHIEST***

QUIOSCO ITALIC

OCCUPANT FONTS

**facets petulant chlorine
recessions aftersales**

QUIOSCO BOLD

**nixie falstaff cagoul goat
rebuking borate skirrets**

QUIOSCO SEMIBOLD

sheathless moieties heart
doughiest entices delegate

QUIOSCO REGULAR

OCCUPANT FONTS

*facets petulant chlorine
recessions aftersales*

QUIOSCO BOLD ITALIC

*nixie falstaff cagoul goat
rebuking borate skirrets*

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QUIOSCO ITALIC

OCCUPANT FONTS

QUIOSCO REGULAR 10/12 POINTS

We live in a typographic wonderland. Typographers have more typefaces to choose from than ever before, and computers make setting type easier than ever. The truth is, if you're using a good typesetting application and you just leave the settings on default, you can set type that's more or less adequate. However, good typographers are experts who have something to add to the reading experience. They finely tune the typography for specific documents to make it more than just adequate. In their choice of typefaces and decisions about things like point size and spacing, typographers clarify the voice of the author and make the reading experience more enjoyable. This isn't meant to discourage beginners from attempting typography. But it is important to acknowledge that the art of typography is often subtle, and without training it can be difficult to see what's going on. The goal of this book is to help students train their eyes to see text as typographers do. The focus of this text is on the Latin alphabet (which is the alphabet

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NIXIE FALSTAFF CAGOUL
GOAT REBUKING BORATE

QUIOSCO DISPLAY BOLD

SHEATHLESS MOIETIES
HEART ENTICES DOUGH

QUIOSCO DISPLAY SEMIBOLD

UTOPISTS SCUBAS SKELPS
KESWICK BOTCHED SIX

QUIOSCO DISPLAY REGULAR

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recessions aftersales

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entices doughiest delegate

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keswick botched siberian

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QUIOSCO DISPLAY REGULAR 24/26 POINTS

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Cyrus Highsmith

Cyrus is a letter drawer, teacher, author, and graphic artist. He teaches type design at Rhode Island School of Design (RISD). He wrote and illustrated the acclaimed primer *Inside Paragraphs: Typographic Fundamentals*. In 2015, he received the Gerrit Noordzij Prize for extraordinary contributions to the fields of type design, typography, and type education. In 2017, he became Creative Director for Latin Type Development at Morisawa USA. He goes to bed very early.

Cem Eskinazi

Cem is a Turkish graphic designer, type designer and educator. He holds a BS in Marketing Communications from Emerson College and a MFA in Graphic Design from the Rhode Island School of Design. He teaches at both undergraduate and graduate levels at RISD. Outside of Occupant Fonts, he continues his own studio practice as a member of the Design Office. His favorite color is yellow.

Occupant Fonts

Occupant Fonts is Cyrus Highsmith, June Shin, Cem Eskinazi, and Marie Otsuka. Founded by Cyrus in 2015, Occupant Fonts is relatively young compared to his 20+ years of experience as a type designer. We joined Morisawa in 2017 to be the Japanese type company's Latin alphabet counterpart. We focus on developing original typefaces.

contact

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United States of America

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