Loupot

In 1938, French designer Charles Loupot drew a groundbreaking logotype to promote St. Raphaël aperitif wine. Half a century later, the logo inspired New York designer and illustrator Laurie Rosenwald to work with Cyrus Highsmith on expanding it into a typeface. At once industrial and calligraphic, Loupot is one of the few scripts that offers a successful all-caps setting.

Loupot

1 style total

Designed by Cyrus Highsmith & Laurie Rosenwald

Published 1998–2018

DISFORMS CZARISTS COSMODROME SINECURE POUTINGS GUSSETED MILLOCRAT BLESBOKS CHEAPEN FLAWN PENNINITE CHIMB PUNDIT CONCEPTI FUNNEL TAUTENING STANDEE FUSUS SCUTCHERS RAPLOCHS CONJECTED AACHEN PERON COLEUS RAIN-TREE CELERIACS

LOUPOT BOLD

disforms czarists cosmodrome sinecure
poutings gusseted millocrat bleshoks cheapen
flawn penninite chimb pundit concepti funnel
tautening standee fusus scutchers raplochs
conjected aachen peron coleus rain-tree
celeriacs hasher organizers antinomy begones
lavendered skying shanked survivance
encoloured greenhands snabbled toughie

LOUPOT BOLD

OCCUPANT FONTS

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 used for English) and Latin typography. Of course, there are many other writing systems in use in our world. There are other alphabetic systems like Greek, Hebrew and Arabic. There are syllabic systems like Hangul, used for the Korean language. There are logographic

OCCUPANT FONTS

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.

Laurie Rosenwald
Painter, author, principal of rosenworld, a design studio. Actually there is no studio, Miss Rosenwald usually works alone, and rosenworld doesn't exist. In spite of this, rosenworld.com was launched in 1995. She's done many, many drawings for *The New Yorker* magazine, *The New York Times,* and other fine publications. Draws circles around other people that can draw circles.

Occupant Fonts
Founded by Cyrus Highsmith 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.

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