

Mosaic

Mosaic in an attractive condensed family by Clemens Piontek in which he revisits the influence of compact display typefaces. This semi-modular, warm family with its compact ascenders and descenders offers a rhythmic interplay between amplified curves and sharp corners. Available in Regular and Outline weights, Mosaic offers near ready-made designs for logotypes, posters and headlines, balancing a powerful voice and a heavy impact with a refined, rational and almost pared-back visual language. Its modularity, meanwhile, affords an affinity with animation.

Mosaic's high x-height creates compact lines of text which emphasise a highly considered level of detail. An important part of its design lies in its negative space, which is just as important as its letter shapes. For example, the typeface's carefully considered spacing becomes instrumental in the Outline version: the thickness of capital letters matches that of the spacing between each letter, which creates an incredibly satisfying visual rhythm. The negative space also creates surprises: a white square appears in the counters of the C, &, 3 and 5, while certain glyphs (s-a, e-s and i-l, for example) pair especially well. Mosaic also plays with the internal space of letters: counters are condensed to extremes and vary internally between square and rounded corners according to the external shapes of the glyphs. One of the most intriguing aspects of Mosaic is its versatility of application. The font invites experimentation with its two styles and stylistic sets. Combining them – as well as overlaying two font layers – opens new design possibilities. The typeface can be modulated just like a mosaic, giving endless possibilities to create a visual identity from modular elements.

The origins of Mosaic go back to a 2018 visit by Piontek to the archives of Aiap (Associazione italiana artisti pubblicitari) in Milan, Italy. Leafing through archival material, Piontek discovered exciting lettering in a 1960s catalogue for the Milanese tile manufacturer CILSA (Ceramiche di Lissone SpA). Intrigued by the company's history, Piontek discovered links between the ceramic manufacturer and a group of graphic and industrial designers active in Italy in the 1960s, the Exhibition Design group. The tile collections developed by the group were closer to ready-made Op Art pieces than traditional bathroom décor. Inspired by the group's approach to visual research, Piontek developed Mosaic with a similar mindset, bridging the modular-rational with the decorative-expressive.

In terms of its general lineage, Mosaic can be placed in a long tradition of compact, constructed and often rounded typefaces which weave in and out of history. To name some early instances, we could mention Theo Ballmer's *Schrift Typ A* (1918–1930), his logo for Kaller (c. 1930), and his proposal for Bonbon Merz (1930–1932). In the late 1950s, there was renewed enthusiasm for modular lettermarks and symbols; see, for example, Carlo Vivarelli's *Therma* (1958) and Walter F. Haettenschweiler's *Renggli* (c. 1960). The 1970s also provide some strong contenders, including Teruoki Yagi's *Yagi Double* typeface, which you will no doubt recognise from the SEGA and CNN logos. Bridging the historical with the present, Mosaic now offers a contemporary take on the genre which awaits your designs.



[1] *Matassa Tiles*, Franco Grignani, Cilsa, 1969.

[2] *Lasagna, Arco and Archino Tiles*, Pino Tovaglia, Cilsa, 1969.

Mosaic  
Outline

Mosaic  
Regular

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  
 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  
 1 2 3 4 5 6 7 8 9 0  
 ( ( \_ ¯ ¯ # # € \$ @ ! ? & \* ) )

FOSSIL

1959

STISS

MITRO



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EXhibition

MONUMENT  
SMALL

Memphis  
Egypt

Second Act

\*METROPOLIS\*

stylistic heritage

collapsing ideas

Coppa 78 92

official selection

Delphi Oracles

MYTHS and SYNTH

Duffile  
LOTTTO  
1/2 3/5

Duffile  
LOTTTO  
1/2 3/5



divina  
italia  
elmo!

divina,  
italia;  
elmo!

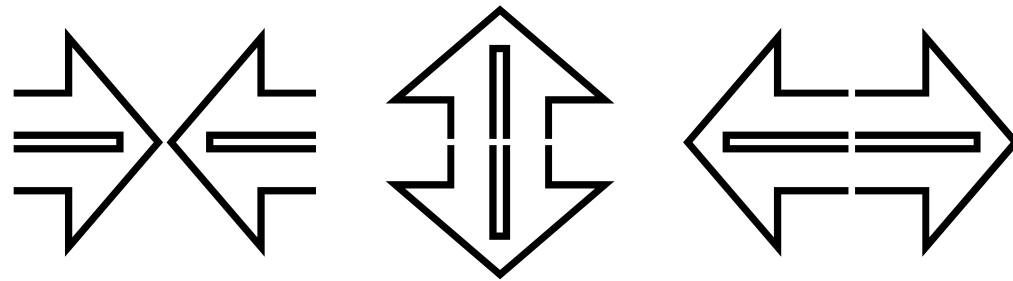
{ Trompe l'œil }

Zündli! Capitals

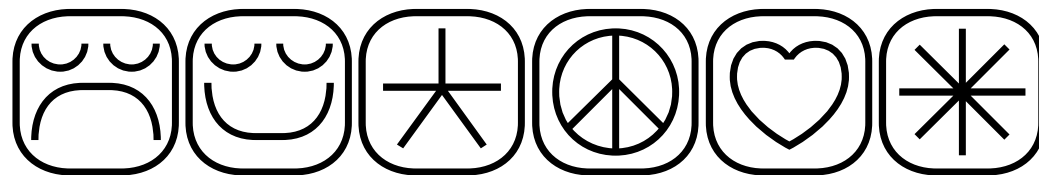
Archaeology!

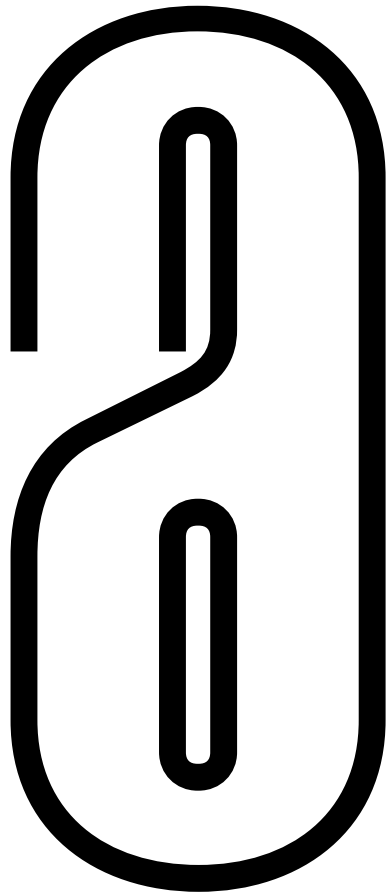
@vertical (pillars)

Arrows



Symbols

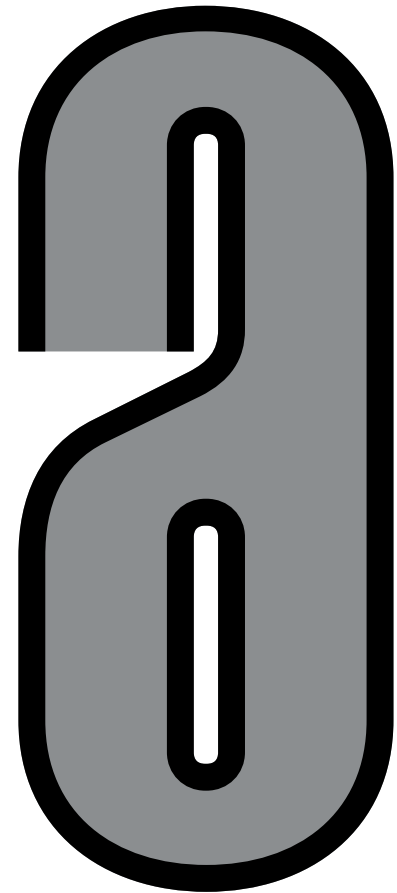




Outline



Regular



Outline + Regular

confine di stato

confine di stato

confine di stato

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Exhibition Design group produced a series of experiments turning their attention to serial production methods, floor and tiles. Rejecting a decorative approach, the group emphasized geometric designs, as the graphic designer and Luzzo has demonstrated in his extensive research. [7] In developed were closer to ready-made Op Art pieces than their tiles' arresting designs were chosen so that they creative personalised patterns. Inspired by the group's Piet Mondrian developed Mosaic with a similar mindset, bridging the decorative-expressive. The result, just like the tile

Exhibition Design group produced a series of experimental single-edition pieces before methods, focusing for instance on textiles and tiles. Rejecting a decorative approach to produce geometric designs, as the graphic designer and design historian Michele Galluzzi [1] In fact, the tile collections they developed were closer to ready-made Op Art piece arresting designs were chosen so that they could be mixed and matched in creative approach to visual research, Piontek developed Mosaic with a similar mindset, bridging time-expressive. The result, just like the tile patterns, is a powerful visual toolkit to enriching your own work. Mosaic's high x-height creates compact lines of text with An important part of its design lies in its negative space, which is just as important carefully considered spacing becomes instrumental in the Outline version: the thickening between each letter, which creates an incredibly satisfying visual rhythm. The square appears in the counters of the C, E, 3 and 5, while certain glyphs (s-a, e-s) also plays with the internal space of letters: counters are condensed to extremes at corners according to the external shapes of the glyphs. One of the most intriguing aspects The font invites experimentation with its two styles and stylistic sets. Combining t





## Font Specification

Name: Mosaic  
Designer: Clemens Piontek  
Year: 2022-2024  
Styles: 2 styles, 1 package  
Formats: OTF, TTF, WOFF, WOFF2,  
Mastering: Office for Typography  
Type Foundry: Maxitype

## OpenType Features

Acces All Alternate  
Case Sensitive Forms  
Discretionary Ligatures  
Denominators  
Justification Alternates  
Numerators  
Stylistic Alternates  
Scientific Interiors

## Unicode

Basic Latin  
Latin-1 Supplement  
Latin Extended-A  
General Punctuation  
Superscripts And Subscripts  
Currency Symbols  
Arrows

## Supported Languages

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonvi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Maltese, Manx, Meru, Morisyen, Northern Sami, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Upper Sorbian, Uzbek (Latin), Volapük, Vunjo, Walser, Welsh, Western Frisian, Zulu.

## Maxitype

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Maxitype is a collaborative platform founded in 2020 to encourage type design research. The team includes designers and studios connected by the common aim of creating, promoting and distributing new and relevant typefaces. We offer retail and bespoke typefaces, paying special attention to contemporary visual languages and historical knowledge. The current version of the platform (1.1) was released in January 2022. Subscribe to our newsletter for occasional news and access to early trials.

Get in touch for bespoke licenses and/or custom typefaces: [info@maxitype.com](mailto:info@maxitype.com)

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