

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
Regular**

Mosaic
Outline

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
(; " # € \$ @ ! ? & *)

Foot

1999

GISO

MTRO

bigser

Palazzo

EXhibition

MONUMENT
S, M, L, XL

**Memphis
Egypt**

Second Act;
METROPOLIS
stylistic heritage
collapsing Ideas

Coppa: '78+92'
{official} Selection
Delphi Oracles
MYTHS and SYNTH

Duffle
LOTTO
1/2 3/5

Duffle
LOTTO
1/2 3/5

divina,
italia;
clinic!

divina,
italia;
clinic!

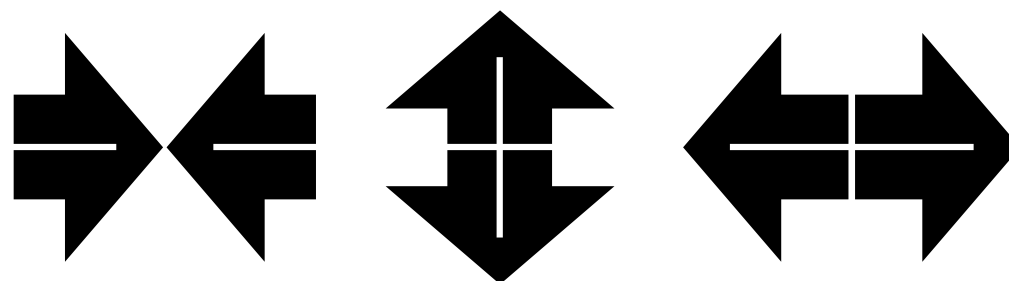
{Trompe l'œil}

Zündli Capitals

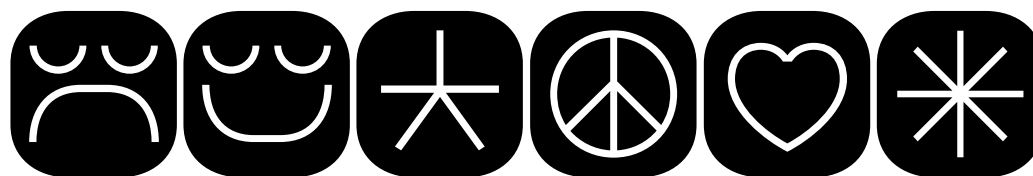
Archeology!

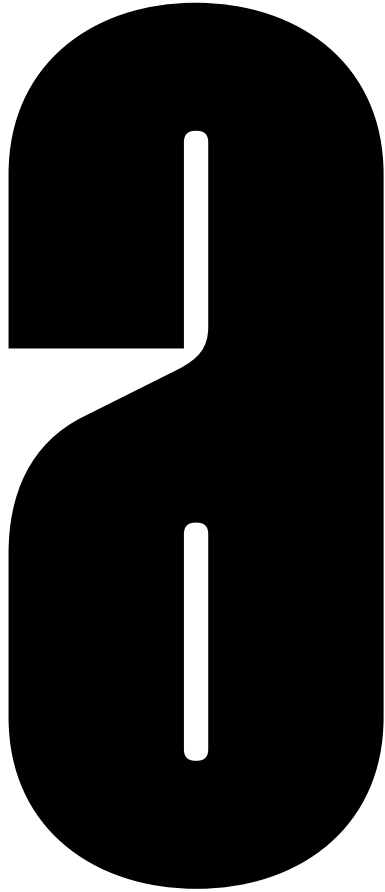
@Vertical (Pillars)

ARROWS



SYMBOLS

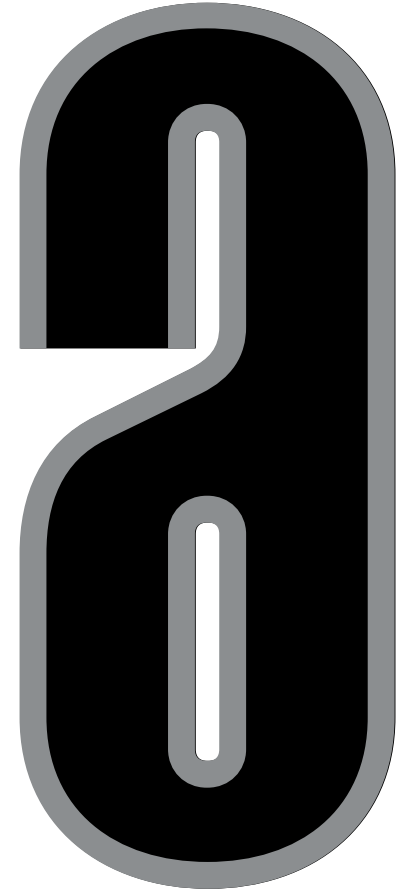




Regular



Outline



Regular + Outline

confine di stato

confine di stato

confine di stato

Exhibition Design group produced a series of single-edition pieces before turning to industrial production methods, focusing on posters and tiles. Rejecting a decorative approach, he embraced a rational attitude to produce objects as the graphic designer and design historian. Luzzo has demonstrated in his extensive

Exhibition Design group produced a series of experiments turning their attention to serial production methods, focusing on geometric patterns and tiles. Rejecting a decorative approach, the group emphasized functional and produce geometric designs, as the graphic designer and architect Alvaro Siza has demonstrated in his extensive research.[1] In the 1960s, designs developed were closer to ready-made Op Art pieces than traditional tiles; their tiles' arresting designs were chosen so that they could be used in creative personalised patterns. Inspired by the group's work, Piontek developed Mosaic with a similar mindset, bridging the gap between the decorative and the 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 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 pieces. 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 type-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

Uppercase

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

Lowercase

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

Accented Uppercase

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

Accented Lowercase

á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

Standard Punctuation, Ordinals

! , ? ; : , . - _ () [] { } / | \ ' " « » † ‡ @ & % ‰ °

Symbols

© ® ™ ☺ ☹ ☼ ☽ ☾ ☿

Standard Ligatures, Discretionary Ligatures

ff ffi fi fl tt TT

Mathematical Symbols

< > # = ≥ ≤ ≈ ~ ÷ ± × - + ¬ ∅ ∞ ∏ ∑ / ∙

Lining Figures, Oldstyle Figures

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 1/2 1/4 3/4 1/8 3/8 5/8 7/8

Currency

\$ € £ ¥ ¢

Arrows

↑ ↓ ↕ ↔ ⇄

Stylistic Set — Round Punctuation

Ä Ç È É Ğ Ĩ Ů Ÿ ä ç è é ì î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ ž ffi fi . ; : ... ! ;

Stylistic Set — Inverted Punctuation

Ä Ç È É Ğ Ĩ Ů Ÿ ä ç è é ì î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ ž ffi fi = ; : ... ! ;

Stylistic Set — Round Inverted Punctuation

Ä Ç È É Ğ Ĩ Ů Ÿ ä ç è é ì î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ ž ffi fi = ; : ... ! ;

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

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