



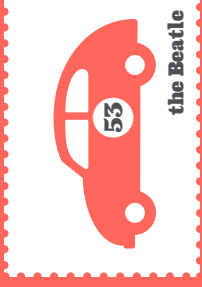
hello

my name is

Buena

Mazefonts Type Specimen № ①







- | | | |
|---------------------|----------------|-----------------------|
| ① bar | ⑦ shoulder | — baseline |
| ② teardrop terminal | ⑧ bowl | --- x-height |
| ③ serif | ⑨ stem | cap height |
| ④ counter | ⑩ ascender | ascender height |
| ⑤ ear | ⑪ open counter | — descender line |
| ⑥ loop | ⑫ descender | |



Hello Buena

From Wood to Digital Type

Buena is the first word I read on a letterpress paper, printed by my colleague and friend Wolfgang Wick.

I was fascinated by the power of this fat wooden letters at first glance. So I started to create a digital version of it and »**Buena Black**« was born.

Due to the fact that the original punches had only upper-case glyphs, I created the lowercase characters by myself. After that it was time to design the family...

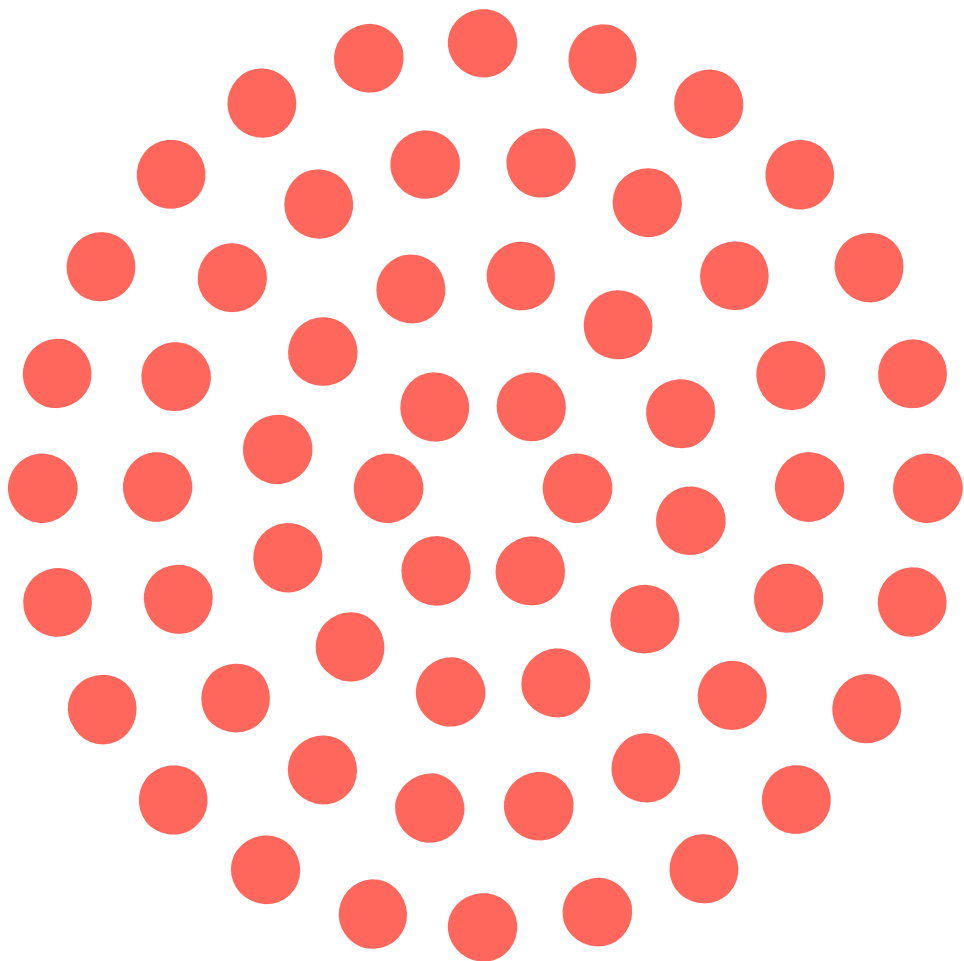


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Buena | styles



Thin Italic

Light Italic

Roman Italic

Semi-Bold Italic

Bold Italic

Black Italic



Thin

Light

Roman

Semi-Bold

Bold

Black

The »Buena« font family offers 6 weights
between thin and black, each in regular and italic.

gimme

five!



fà fè fò fù fb ff fff fh ffh fi
ffi fl ffl fi fj fk ft gg gj tt ttt

gefällig
befördern
fèstèk
küfür
surfboard
kickoff
stickstofffrei
halfhearted
cliffhanger
five
raffia

reflect
waffles
fiske
fjord
aufkleben
Zukunft
attractive
fetttriefend
swagger
longjump

gi

Kä Kë Kî Kô Kü Nä Nê Ni Nö Nü Nj
Vä Vê Vî Vj Vö Wä Wê Wj Wö Wü
Yë Yj Yö gî gj gî gj

Vinyl
Killer
longing



»the flexi ear«

unplugged
suggestion
juggernaut
bulldo^gger
zigzag^ggers
agg^gregate

<i>standart Input</i>	<i>otf output (calt)</i>	<i>(calt+liga)</i>
Meggle Wegg ^g le	Meggle Wegg ^g le	Meggle Wegg ^g le
aggegas gegag	aggegas gegag	aggegas gegag
gagagagagg aggag	gagagagagg aggag	gagagagagg aggag

26

oh
No!

5

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

feature | stylistic **set one**



alternate figures

default		ss1	
027	→	027	(default)
$\frac{1}{2}$ $\frac{2}{3}$ $\frac{7}{8}$	→	$\frac{1}{2}$ $\frac{2}{3}$ $\frac{7}{8}$	(default)
A ⁰²⁷	→	A ⁰²⁷	(+superscript)
A ₀₂₇	→	A ₀₂₇	(+subscript)
027	→	027	(+Tabular)
027	→	027	(+Lining)
027	→	027	(+Tabular Lining)
027	→	027	(+stylistic set 4)
027	→	027	(+stylistic set 5)

feature | stylistic **set two**



alternate fractions

1/3 2/4 5/6 3/4 → $\frac{1}{3}$ $\frac{2}{4}$ $\frac{5}{6}$ $\frac{3}{4}$

default → SS2
1/3 2/4 5/6 3/4 → $\frac{1}{3}$ $\frac{2}{4}$ $\frac{5}{6}$ $\frac{3}{4}$



feature | **lining/tabular/tabular lining**

standart figures

2748314458
0159245826
9126304579
0139583745
9128493647
4219583098

lining figures

2748314458
0159245826
9126304579
0139583745
9128493647
4219583098

tabular figures

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

tabular lining figures

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

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

All weights have the same width in their tabular figures, so you can easily highlight numbers without

breaking the grid.

39%

feature | stylistic **set four**

9 2 8 7 5



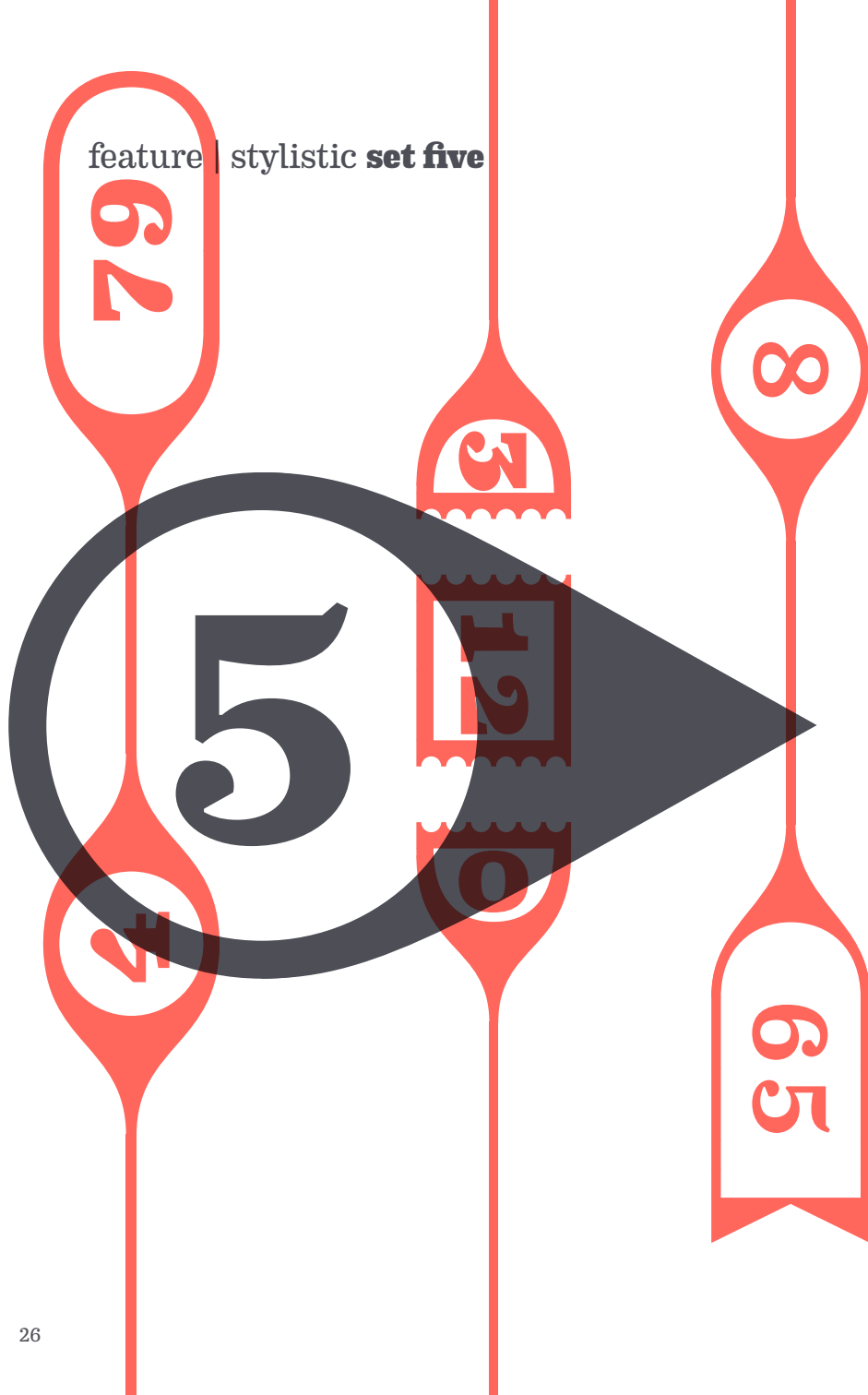
default	SS4
1	①
2	②
3	③
123	①②③
(⤵
(1	①
2)	②
-	-
_(5	⑤
4/	④
/6	⑥
///	⤴
////	⤵
///789	⑦⑧⑨
789////	⑦⑧⑨

isolated	initial	medial	final	together
①	①	②	③	①②③
.				④ ①②③
:				⑤ ①②③
-				⑥ ①②③
,				⑦ ①②③
;	☞	⑤	☜	☞③☜
	⌋		⌌	⌋①②③⌌
+	⌈		⌉	⌈①②③⌉
&	☞	&	☜	☞&☜
!	⌈		⌉	①②③ ①②③ ①②③
*	⌈		⌉	④ ①②③

default	SS4
22+34)_(2&	②②+③④) ②☞
78,30+	⑦⑧,③④
(5)(!821!	⑤ ☞ ⑧②①
+4)(5+	④ ☞ ⑤
\$€¢£¥¢%	④\$€¢£¥¢%

Stylistic set 4 automatically replaces the standard numbers with the respective start, middle and end form.

feature | stylistic **set five**



default	ss ₄	isolated	initial	medial	final	together
		①	①	②	③	①②③
1	①	.		:		① ②.③
2	②	:	⋮	⋮	⋮	⋮ ②.③
		-		⋮		① ②③
3	③	,	⋮	⋮	⋮	⋮ ②.③
		;	☞	⋮	☞	☞ ②.☞
123	①②③		⋮		⋮	⋮ ①②③
(◀	+	◀	⋮	▶	◀ ①.③ ▶
		&	☞	&	☞	☞ & ☞
(1	①	!	(⋮)	○ ① ③
2)	①▶	*	(⋮)	① ②'③

default	ss ₄
22+34 _ (2&	②②-34 ②☞
78,30+	⑦⑧,30
_ (5)_(!821!	⑤ ⑧21
+4)(5+	④ ⑤
\$€ç£¥ç%	€\$ç£¥%

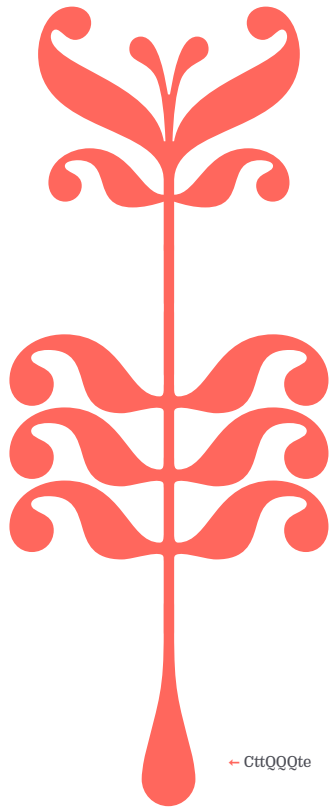
Stylistic set 5 automatically replaces the standard numbers with the respective start, middle and end form.



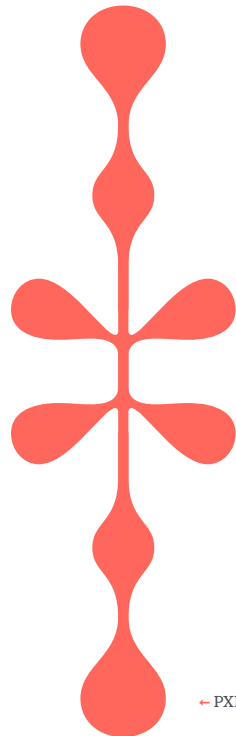
**orn
ame
nts**

feature | stylistic **set 6**

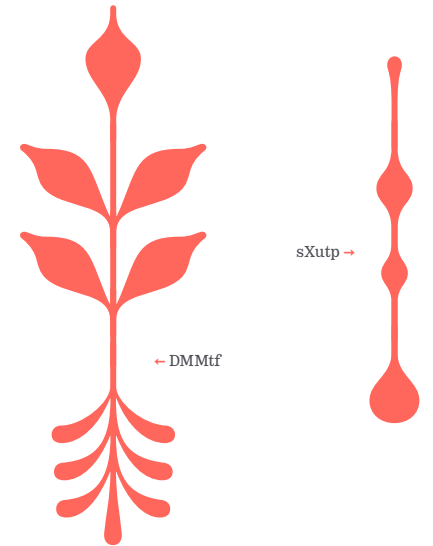
organic ornaments



← CttQQQtē



← PXXkxpx



default	ss6	default	ss6
A	↔	a	↔
B	↔	b	↔
C	⌘	c	⌘
D	↔	d	↔
E	↔	e	↔
F	⌘	f	⌘
G	↔	g	↔
H	↔	h	↔
I	↔	i	↔
J	↔	j	↔
K	↔	k	↔
L	⌘	l	⌘
M	↔	m	↔
N	↔	n	↔
O	↔	o	↔
P	↔	p	↔
Q	↔	q	↔
R	↔	r	↔
S	↔	s	↔
T	↔	t	↔
U	↔	u	↔
V	+	v	+
W	↔	w	↔
X	↔	x	↔
Y	↔	y	↔
Z	↔	z	↔

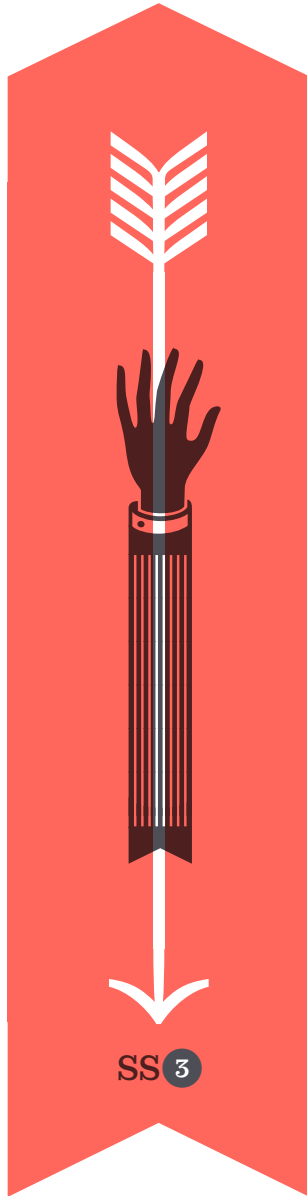
fleurons? | *yes please!*



A fleurion is a typographic element or glyph, used either as a punctuation mark or as an ornament for typographic compositions. Fleurions are stylized forms of flowers or leaves; the term derives from the Old French: *floron* (*flower*). Robert Bringhurst in *The Elements of Typographic Style* calls the forms »horticultural dingbats«. It is also known as a **printers' flower**, or more formally as an **aldus leaf** (after *Italian Renaissance printer Aldus Manutius*), **hedera leaf** (*ivy leaf*), or simply **hedera symbol**. Source: Wikipedia

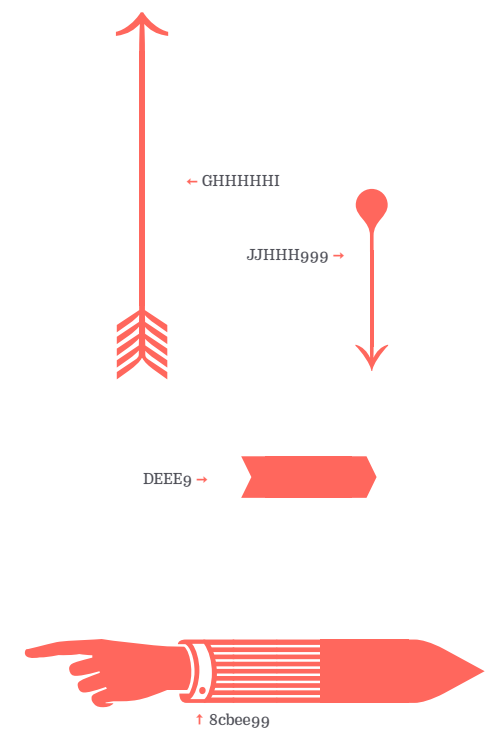
3

arrows/pointers

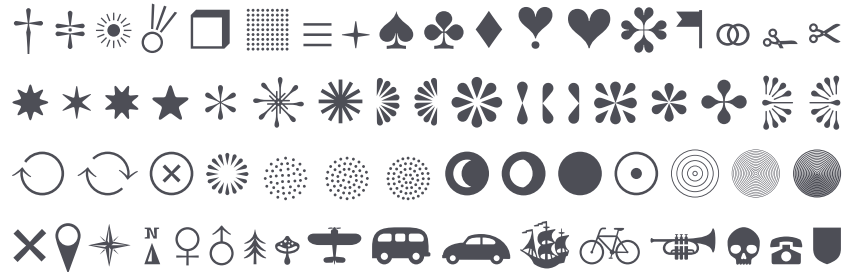
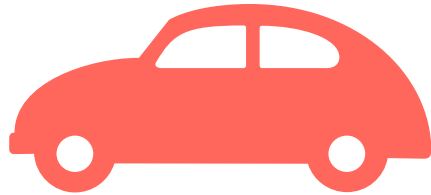


SS 3

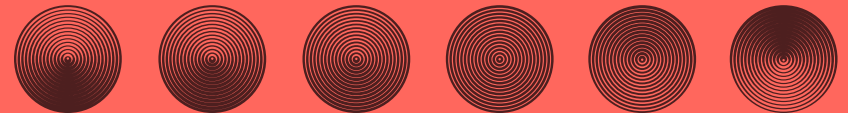
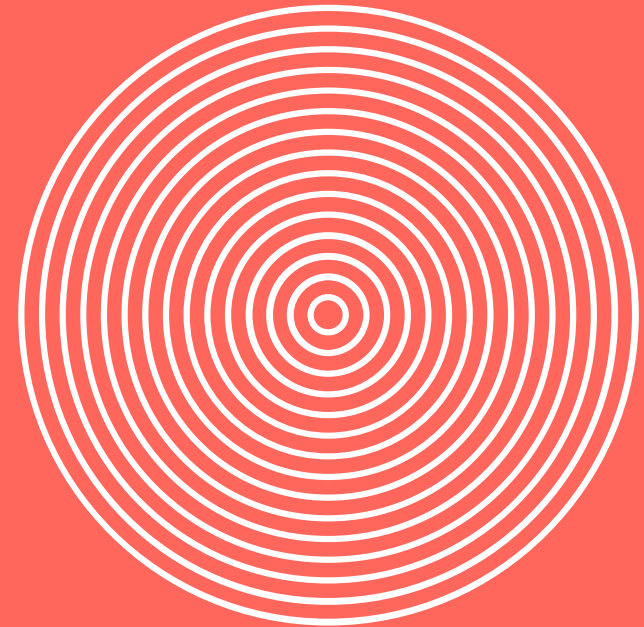
default	ss3	default	ss3
A	1	a	☞
B	■	b	■
C	☞	c	1
D	1	d	☞
E	■	e	■
F	☞	f	1
G	☞	h	.
H	-	1	☞
I	>	2	☞
II	>	3	☞
J	☞	4	☞
JJ	☞	5	☞
K	.	6	☞
L	☞	7	☞
		8	☞
		9	☞
		99	☞
		999	☞
		0	☞
		00	☞
		000	☞



icons | *life is one big road with lots of signs**



*Bob Marley | wake up and live - 1979



thin → black

alternate | **ampersand**



The ampersand, also known as the and sign, is the logogram &, representing the conjunction »and«. It originated as a ligature of **the letters et**—Latin for »and«. The ampersand can be traced back to the 1st century A.D. and the Old Roman cursive, in which the letters **E and T occasionally were written together to form a ligature**. During the later development of the Latin script leading up to Carolingian minuscule (9th century) the use of ligatures in general diminished. The et-ligature, however, continued to be used and gradually became more stylized and less revealing of its origin. *Source: Wikipedia*



OTHER FEATURES? | *for sure!*

m M

Z z

e E

SMALL CAPS BUENA IS THE FIRST WORD I READ ON A LETTERPRESS PAPER, PRINTED BY MY COLLEAGUE AND FRIEND WOLFGANG WICK.

I WAS FASCINATED BY THE POWER OF THIS FAT WOODEN LETTERS AT FIRST GLANCE. SO I STARTED TO CREATE A DIGITAL VERSION OF IT AND »**BUENA BLACK**« WAS BORN.

DUE TO THE FACT THAT THE ORIGINAL PUNCHES HAD ONLY UPPER-CASE GLYPHS, I CREATED THE LOWERCASE CHARACTERS BY MYSELF. AFTER THAT IT WAS TIME TO DESIGN THE FAMILY...

ALL CAPS BUENA IS THE FIRST WORD I READ ON A LETTERPRESS PAPER, PRINTED BY MY COLLEAGUE AND FRIEND WOLFGANG WICK.

I WAS FASCINATED BY THE POWER OF THIS FAT WOODEN LETTERS AT FIRST GLANCE. SO I STARTED TO CREATE A DIGITAL VERSION OF IT AND »**BUENA BLACK**« WAS BORN.

DUE TO THE FACT THAT THE ORIGINAL PUNCHES HAD ONLY UPPER-CASE GLYPHS, I CREATED THE LOWERCASE CHARACTERS BY MYSELF. AFTER THAT IT WAS TIME TO DESIGN THE FAMILY...

superscript	a ^{a1}	a ^{b2}	a ^{c3}	a ^{d4}	a ^{e5}	a ^{f6}	a ^{g7}	a ^{h8}	a ⁱ⁹	a ^{j0}
subscript	a ₁	b ₂	c ₃	d ₄	e ₅	f ₆	g ₇	h ₈	i ₉	j ₀
numerator	a ¹	b ²	c ³	d ⁴	e ⁵	f ⁶	g ⁷	h ⁸	i ⁹	j ⁰
denominator	a ₁	b ₂	c ₃	d ₄	e ₅	f ₆	g ₇	h ₈	i ₉	j ₀

sample

”

table



f

ff

ff

57



z

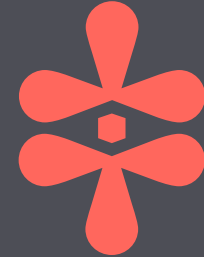
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i

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a

N
△



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!	!	?	ı	i	#	%	%	&	&	&	α	Ω	Œ
⌘	'	()	[\]	{	{				}	*
,	,	-	.	"	•	•	≤	≥	ƒ	«	»	…	-
“	”	‘	’	÷	/	<	>	,	„	/	o	o	1
2	2	3	3	4	5	6	7	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	a	b
d	e	f	g	g	g	g	h	i	j	k	l	m	n
p	q	r	s	β	t	u	v	w	x	y	z	ƀ	ƀ
Å	À	Ã	Ä	Ā	Ą	Á	Æ	Ė	Â	Á	Ì	Ç	Ć
Ĉ	Ĉ	Ď	Đ	Đ	É	Ě	Ě	É	Ē	Ě	Ě	È	Ê
Ĝ	Ĝ	Ĝ	H	H	Í	Î	Ï	Ì	Ĭ	Ĭ	Ĭ	Ĵ	Ĵ
Ĵ	Ķ	Ĺ	Ĺ	Ĺ	Ĺ	Ñ	Ñ	Ñ	Ñ	Ñ	Ö	Ö	Ø
Ŏ	Ŏ	Ŏ	Ø	Ŏ	Ó	Ô	Ò	Œ	Ŕ	Ŕ	Ŕ	Š	Š
Ş	Ŝ	Ş	Ť	Ť	Ť	Ŧ	Ü	Ú	Û	Ù	Ů	Ů	Ů
Ũ	Ũ	Ŵ	Ŵ	Ŵ	Ŵ	Ẃ	Ý	Ŷ	Ŷ	Ŷ	Ẃ	Ẃ	Ẃ
ă	ā	ą	á	æ	á	à	â	ä	ã	å	ä	æ	ç
č	ĉ	ć	đ	đ	é	è	ê	ë	ě	ě	è	ē	ę
ĝ	ĝ	ĝ	h	h	ĥ	í	ì	î	ï	ï	ï	ī	ı
ij	i	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı
ń	ň	ň	ņ	ņ	ó	ò	ő	ô	ö	õ	õ	õ	ø

ó	o	œ	º	ř	ř	ř	ś	ş	ŝ	ş	š	ţ	ţ
ţ	ű	ű	ű	ų	ű	ű	ú	ù	û	ű	ŵ	ŵ	ŵ
x	ŷ	ŷ	ŷ	ÿ	z	ž	z	z	°	€	¢	£	\$
¥	฿	₪	₹	₺	₹	₹	₹	₹	₹	₹	₹	₹	₹
fb	ff	fff	fh	ffh	ff	ffi	ffl	fi	fi	fj	fk	fl	ft
gī	gĵ	gĵ	tt	ttt	^	`	~	'	..	^	˘	˘	˘
·	°	˙	˙	˙	˙	˙	˙	˙	˙	˙	˙	˙	˙
7	8	9	.	,	0	0	1	1	2	2	3	4	5
7	7	8	9	€	¢	£	\$	¥	฿	₪	.	€	¢
£	\$	¥	฿	₪	0	0	1	2	2	3	4	5	6
7	8	9	0	0	1	2	2	3	4	5	6	7	8
9	0	1	2	3	4	5	6	7	8	9	0	1	2
¼	½	¾	¾	¾	¾	¾	¾	¾	¾	¾	¾	¾	¾
§	€	£	¥	0	2	7	0	2	7	7	7	7	7
ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı
ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı
1	2	2	3	4	5	6	7	7	8	9	0	1	2
4	5	6	7	8	9	0	0	0	0	0	0	0	0
#	0	0	1	2	3	4	5	6	7	7	8	9	0
§	€	₹	₹	₹	₹	₹	₹	₹	₹	₹	₹	₹	₹
Ē	Ē	Ē	Ē	Ē	Ē	Ē	Ē	Ē	Ē	Ē	Ē	Ē	Ē
ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı


son

ndab
ites



from Jeffery Keedy

>>breaking


the **|||**
rules <<

has always been
just another one
of the rules.



sound bites

from Jeffery Keedy

 The first thing one learns **about typography and type design** is that there are many rules and maxims to enlighten the neophyte. The second is that such rules are made to be broken. And the third is that **»breaking the rules«** has always been just another one of the rules.

To understand new work, one must take the time and attention necessary to access the work on its own terms, within the context it functions in – not by some vague notion of universal excellence, or preconceived notion of appropriateness. Simplistic notions of **»good design«** or **»problem solving«** are of little use in an era of increasing technological and cultural complexity.

As we enter **the new millennium of the information era**, the importance of communication is paramount. If graphic designers can learn anything from their past, it should be that the best graphic design doesn't use the past to solve the complex problems of the present: **it uses the present to reveal the possibilities of the future.**

The typeface is the **ultimate icon** of our information and consumer culture. An endlessly replicating image system in which product and advertisement are indistinguishable.

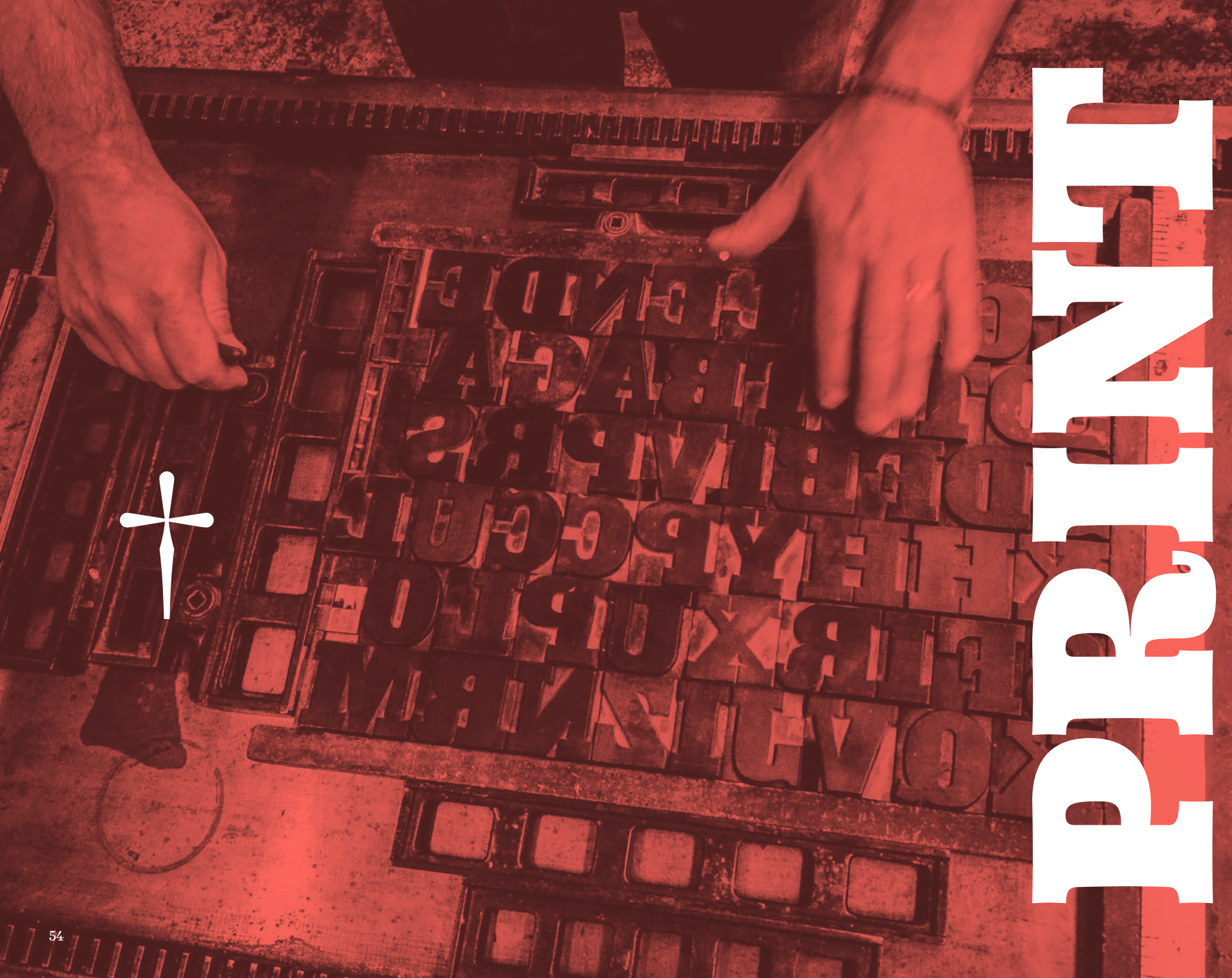
Although certain formal characteristics and skills can conceivably represent a universal **standard of excellence**, there is no such thing as a universal context that all design functions in. When context is ignored, **graphic design is just an artifact of speculation.**

what is new and where is now?

Is **the idea of »the new«** important to design anymore? The »new« that modernism promised is now old, and the »new« will never be as new as it once was. Some designers like to downplay the importance of the new by denouncing it as »trendy« and »just style«, as if their work was of eternal importance and relevant to the end of time. But the truth is, **design is context dependent and therefore timebound**. It is design's close relationship to what is new, that clearly reveals the gestalt of any time period. So what is new in design? And what does it reveal about our time?

many *graphic designers do not understand* that academia is not just a hothouse of wanton self-expression, but is actually the bastion of tradition. Design practice relies on design education to train people in the latest technology, and to develop basic skills and literacy. But what many designers fail to recognize, is that its most important role is in establishing continuity from the past to the future. It is the place where the canon is constantly being elaborated and reformulated. If certain values are deemed important to design, such values will most likely be articulated and perpetuated through education, not practice.

Graphic designers are caught up in a media stream that is very wide and fast, but not very deep. The only way to navigate in it is to go faster or slower than the stream. To go faster you must be at the forefront of technology and fashion, both of which are changing at an unprecedented rate. To go slower you need an understanding of context through history and theory. Graphic designer's are predisposed to going faster or slower according to their experience and inclination, but **mostly they are getting swept along in the currents of pop mediocrity**.



PRINT

is dead

W J Z
beware *the*
curves
a o m

ABOUT

Hello, my name is Matthias. I am an illustrator and graphic artist living in Germany.

I am not a type designer.

The font »Buena« originated somewhere between juggling the daily routine of family and work. The development took over four years. Here it is... have fun.



Special thanks to

Wolfgang Wick and Jeffery Keedy

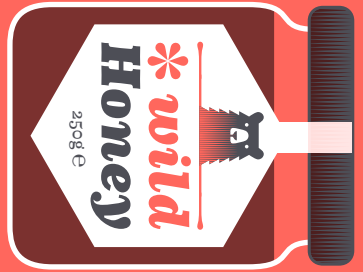
Buena

friendly | organic | ionic
A Typeface Designed by

mazefonts

Matthias (*maze*) Wieber
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aoteaaroa



beware the curves

42

BE

17

Buena is the first word I read on a letterpress paper, printed by my colleague and friend Wolfgang Wick. I was fascinated by the power of this fat wooden letters at first glance. So I started to create a digital version of it and **Buena Blacker** was born.

out now!

the stereo types

HI
fidelity

33 1/3 rpm

THE STEREO TYPES





B

mze
ft's

