
MERCÈ

A homage to Tages-Antiqua
cut in 1914 by Louis Hoell

About

Designed by Ricard Garcia
2020/2023

Mercè is a revival project based on *Tages-Antiqua* (distributed under the name *Antiqua Mercedes* in Barcelona), a typeface designed and cut by Louis Hoell in 1914 for *Flinsch* foundry in Offenbach am Main.

This revived project is based on a design that was strongly influenced by the mainstream designs at that time in the *Art Nouveau* Europe of the early 20th century. And, is because of this, that wide characters, unbalanced vertical proportions and the essence of classic proportions lived within *Tages-Antiqua* and in Mercè.

Mercè is an interpretation that brings that essence of Hoell's design with a more elegant, contrasted and a transitional model that honours the original typeface after 109 years of its release.

Styles

Light
Book
Regular
Bold
Black

Una col·lecció d'Exlibris dissenyats per Alexandre de Riquer

Visiting The Red House by William Morris

HANDMADE GLASSWORKS

Medieval Influences

QUATRE GATS

Pèl & Ploma

Arabesc

Crafts

Rings
Exlibris
Bibliophile
Joan Maragall
Offenbach am Main
Shakespeare & Company

Augmenta la llista de llibres sense llegir

Homage to the german punchcutter Louis Hoell

**Facts
Suiting
POSTER**

**Buguenவில்lies
BELLE ÉPOQUE**

Passeig de Gràcia, 1827

Reviving Tàges-Antiqua, by Louis Hoell

Arrels modernistes amb un alt contrast elegant

Mercè Light 150pt

Morris

Mercè Light 32pt

The Arts and Crafts movement, originating in the late 19th century and flourishing

Mercè Light 24pt

The Arts and Crafts movement, originating in the late 19th century and flourishing into the early 20th century, was a profound reaction to the mechanization and dehumanization brought about by the Industrial

Mercè Light 20pt

The Arts and Crafts movement, originating in the late 19th century and flourishing into the early 20th century, was a profound reaction to the mechanization and dehumanization brought about by the Industrial Revolution. It was a holistic and transformative

Mercè Book 150pt

Work-

Mercè Book 32pt

The Arts and Crafts movement, originating in the late 19th century and flourish-

Mercè Book 24pt

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Mercè Book 20pt

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Mercè Regular 150pt

Forge

Mercè Regular 32pt

The Arts and Crafts movement, originating in the late 19th century

Mercè Regular 24pt

The Arts and Crafts movement, originating in the late 19th century and flourishing into the early 20th century, was a profound reaction to the mechanization and dehumanization brought about by the

Mercè Regular 20pt

The Arts and Crafts movement, originating in the late 19th century and flourishing into the early 20th century, was a profound reaction to the mechanization and dehumanization brought about by the Industrial Revolution. It was a holistic

Mercè Bold 150pt

Guild

Mercè Bold 32pt

The Arts and Crafts movement, originating in the late 19th century

Mercè Bold 24pt

The Arts and Crafts movement, originating in the late 19th century and flourishing into the early 20th century, was a profound reaction to the mechanization and dehumanization brought about

Mercè Bold 20pt

The Arts and Crafts movement, originating in the late 19th century and flourishing into the early 20th century, was a profound reaction to the mechanization and dehumanization brought about by the Industrial Revolution. It

Mercè Black 150pt

Book

Mercè Black 32pt

The Arts and Crafts movement, originating in the late 19th century-

Mercè Black 24pt

The Arts and Crafts movement, originating in the late 19th century and flourishing into the early 20th century, was a profound reaction to the mechanization and dehumanization

Mercè Black 20pt

The Arts and Crafts movement, originating in the late 19th century and flourishing into the early 20th century, was a profound reaction to the mechanization and dehumanization brought about by the Industrial Revo-

OpenType features

Ligatures	financial, flavour, office	financiàl, flavoured, office
Historical forms	A history in every type	A hifstory in every type
Case-sensitive punctuation	¿cuánto vale? ¡Hola! 13-10-1962 (SPAIN)	¿CUÁNTO? ¡HOLA! 13-10-1962 (SPAIN)
Ordinals	1o, 2a	1 ^o , 2 ^a
Slashed zero	0	Ø
Localized forms Catalan geminated el	COL·LEGI, Goril·la	COLLEGI, Gorilla
Localized forms Dutch IJ/ij	BIJZONDER, Rijksmuseum	BIJZONDER, Rijksmuseum

Language support

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic, Asturian, Atayal, Aymara, Bashkir, Basque, Belarusian, Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofan, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz, Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic, Greenlandic Old Orthography, Guadeloupean, Gwichin, Haitian Creole, Han, Hawaiian, Hiligaynon, Hopi, Hotcak, Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istroromanian, Italian, Jamaican, Javanese, Jerriais, Kala Lagaw Ya, Kapampangan, Kaqchikel, Karakalpak, Karelian, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish, Ladin, Latin, Latino Sine, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makuwa, Malay, Maltese, Manx, Maori, Marquesan, Meglenoromanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinhpatha, Nagamese Creole, Ndebele, Neapolitan, Ngijambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami Inari, Sami Lule, Sami Northern, Sami Southern, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian, Seri, Seychellois, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio, Somali, Sorbian Lower, Sorbian Upper, Sotho Northern, Sotho Southern, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen, Tuvaluan, Tzotzil, Ukrainian, Uzbek, Venetian, Vepsian, Volapuk, Voro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni

Typerepublic

Typerepublic is an independent type foundry based in Barcelona dedicated to the design and distribution of exclusive digital fonts. Founded in 2003, Typerepublic shows an interest in those aspects of local style culture. Some of the typefaces are based on the Iberian typographic tradition and they are, in turn, products of a contemporary view of our local history. In addition to our exclusive retail typefaces, Typerepublic offers custom font design that responds to customer needs and identity requirements. It offers any type design solutions, from desktop to web fonts. Also, we could provide with both Latin and non-Latin multiscrypt type families. Some of the fonts in the catalog have been awarded several Certificate of Excellence in Type Design given by the Type Directors Club in New York and the Association Typographique Internationale (ATypI). Typerepublic is above all a way of understanding typography as a powerful tool for communication, as an expression of language and a cultural asset to serve the user experience.

RICARD GARCIA

Type designer, letterer and code enthusiast based in Barcelona. After studying in the Fine Arts faculty at the University of Barcelona (2015) he graduated from the master programme Type and Media at the Royal Academy of Art in The Hague (2019). *Prelude*, his final project got a Certificate of Excellence from the Type Directors Club (NYC) in 2020. At Typerepublic he has worked in type families such as Poblet, Groundbeat, Ravals or the revisit to SuperVeloz with its SV Caps collection. Currently he is combining type design with creative coding and programming, either developing webpages or internal tools for type designer.s

