

Introduction

About

Don't call it a comeback, Mercator has been here for years. Presenting an updated rendition of the Dutch classic, combining the early Modernist rigor of the Lowlands with the technical precision needed for today's multi-media landscape.

Mercator traces its origins to 1958, when the Amsterdam Type Foundry (Lettergieterij Amsterdam previously Tetterode) commissioned designers Dick Dooijes to create a neo-grotesque competitor to the wildly successful Helvetica. Launching one year after the Swiss giant, Mercator arrived with high expectations, accompanied by an iconic specimen binder designed by Wim Crouwel. Despite its ambition, Mercator never reached the global prominence of Helvetica or Univers, and instead gained a cult following among a handful of in-the-know European designers.

In 2004, Laurenz Brunner discovered Mercator in the letterpress workshop at the Gerrit Rietveld Academie – where Dooijes had once served as director. Brunner began digitizing the typeface during his studies, using it modestly for personal projects, and later more formally for the school's identity (designed by Alexander Shoukas) and Rietveld affiliated projects. Over the years, Mercator has occasionally resurfaced, with many designers quietly anticipating a full revival.

Wait no more. Source Type is proud to reintroduce Mercator, a heady Dutch classic that always hits right.

Credits

Design: Dick Dooijes (1957) / Laurenz Brunner (2007–2022)
Font Engineering and Mastering: Wei Huang

Technical Data

Encoding: Latin Extended
Version: 1.0
File Formats: OTF, TTF, WOFF,
WOFF2

Inquires

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Switzerland
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www.sourcetype.com



Letterpress lockup of Mercator 8pt, Typeset at Archivio
Tipografico, Torino

Regular

Regular Italic

Medium

Medium Italic

Bold

Bold Italic

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

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q r s t u v w x y z

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0 1 2 3 4 5 6 7 8 9

Regular

1958

Regular

Dutch
Helvetica

Regular

N.V. Lettergieterij en
Machinehandel
voorheen N. Tetterode
„Amsterdam“ ©1851
Da Costakade
160–164, (1053 XD)

Dick Dooijes

* 5.6.1909

† 6.20.1998

*Mijn leven met
letters.*

A is geen aapje.

Uitgeverij
de Buitenkant,
1991 & 1994

Wim Crouwel

GKf + AGI

(Total Design)

Schiphol Airport

Dutch Post

Expo '70 [JP]

Stedelijk AMS

De Bijenkorf

©1928 Domus

Wim Crouwel began his career in 1955 creating exhibition, graphic, and product designs along with Kho Liang Ie. In 1963, he was one of the founders of the design studio Total Design (currently named Total Identity). From 1964 onwards, Crouwel was responsible for the design of the posters, catalogues and exhibitions of the Stedelijk Museum in Amsterdam such as *Agam, Stedelijk Museum*. In 1967 he designed the typeface New Alphabet, a design that embraces the limitations of the cathode-ray tube technology used by early data display screens and phototypesetting equipment, thus only containing horizontal and vertical strokes. Additional typefaces from his hand are Fodor and Gridnik. In 1970 he designed the Dutch pavilion for Expo '70 (Osaka, Japan). Afterwards, Crouwel designed the Number Postage Stamps for the Dutch PTT, well known in the Netherlands during its circulation from 1976 to 2002. In the years Crouwel worked for Total Design, he designed many geometric wordmarks, one of which is the wordmark for the Dutch Rabobank, designed in 1973. After the 3D application was finalized, the 2D design for print was adapted. According to Wim Crouwel, New Alphabet was *'over-the-top and never meant to be really used'*. However, as undeniable as it was, it made a comeback in 1988

16 pt

Tetterode, ook bekend als Lettergieterij "Amsterdam" voorheen N. Tetterode is een grafisch handelsbedrijf, sinds maart 2015 onderdeel van de drukpersbouwer Heidelberg en sinds juni 2016 gevestigd in Haarlem onder de naam Heidelberg Benelux. Eerder maakte Tetterode onderdeel uit van Bührmann-Tetterode, een handelshuis bekend als distributeur van papier, kantoorartikelen, grafische systemen en artikelen. Van 2008 tot 2015 maakte het onderdeel uit van de Printing Systems Divisie van Staples. Het bedrijf dateert van het midden van de 19e eeuw als lettergieterij door de ondernemer Nicolaas Tetterode. In de loop van de twintigste eeuw werd het gezicht van de lettergieterij in hoge mate bepaald door de vernieuwende typograaf en kunstenaar S.H. de Roos. Met de opkomst van nieuwe technieken van het zetten van letters met fotografie en computer verloor Tetterode zijn kernactiviteit, het gieten van tekst in lood, en ging het over op de productie van grafische machines. De oprichter van de onderneming Nicolaas Tetterode, die in 1851 de lettergieterij van uitgeverij Broese te

12 pt

Deze proef, welke ontworpen werd door Wim Crouwel GKf, AGI, (Total Design), is gezet in de handzetterij van nv Lettergieterij en Machinehandel v/h N. Tetterode, Nederland en gedrukt op Heidelberger Cylinderautomaten. Het papier waarop deze proef gedrukt is, betreft Hyacint 200 grs. van G.H.B., een papier van hoge kwaliteit dat bijzonder geschikt is voor typografische toepassingen en grafische presentaties. Door zijn lichte textuur en subtiele glans zorgt dit papier voor een heldere reproductie van het letterbeeld en een aangename leeservaring. Achterin deze letterproef bevinden zich knipblaadjes, welke vervaardigd zijn met behulp van de Mercator Intertype-matrijzen. Deze matrijzen zijn ontworpen om een zuivere en consistente afdruk van de Mercator te leveren, wat resulteert in een proef die niet alleen functioneel, maar ook esthetisch overtuigend is. Deze tekst, gezet uit de

8 pt

Mercator, toont het effect op verschillende papiersoorten: omslagsoorten in verschillende kleuren, gestreken papieren, hoogglanzende papieren en romandruk. Elke papiersoort beïnvloedt de verschijning van het letterbeeld op subtiele wijze. De vorm en de uitdrukking van deze letter past zich goed bij de geaardheid van de verschillende papiersoorten aan. De kleur van het papier speelt wel een rol; een geprononceerde papierkleur vraagt een iets groter lettercorps. Ook de lichtinval en het drukprocedé kunnen een invloed uitoefenen op de optische werking van het geheel. Door het experimenteren met kleur, structuur en formaat ontstaat een rijk palet aan typografische mogelijkheden, waarin de kracht en de flexibiliteit van de Mercator duidelijk tot uiting komen. Deze proef getuigt niet alleen van technische precisie, maar ook van een diep begrip van typografische samenhang en esthetiek.

Medium

San
Serif

Medium

**ArtEZ
University of
the Arts
'Werkplaats'**

Medium

**Rietveld Academie
Fred. Roeskestraat 96
1076 ED Amsterdam
Niederlande
Tel. +31 (0)20 57 11 600
(8.30 AM – 5 PM)**

Kunstverein (2009–25)

If I Can't Dance

de Appel Amsterdam

A Tale of a Tub

Rozenstraat: *A rose is*

a rose is a rose

Vernissage at Bologna

Garage Noord, OPEN

Book Sale 20%

Monday to Saturday

17:00–22:00

Sunday CLOSED

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De Appel is a contemporary arts centre, located in Amsterdam. Since it was founded in 1975 by Wies Smals, the goal of De Appel is to function as a stage for research and presentation of visual arts. Exhibitions, publications and discursive events are the main activities of De Appel. In 1994, Saskia Bos established an intensive course, called “The Curatorial Programme”. Over a period of eight months a selective group of five to six people are trained to become a curator. At the end of 2012, former director Ann Demeester initiated a new professional development programme in collaboration with The Fair Gallery: the Gallerist programme. This programme was the first practice-oriented educational course for (aspiring) gallery owners and aimed to bridge the gap between curatorial practice and the commercial art world. Throughout its history, De Appel has played a pioneering role in supporting experimental and interdisciplinary practices. Its programming often reflects urgent social and political questions, and it maintains a strong connection to both local communities and the international art scene. Artists, thinkers, and cultural producers are regularly invited to collaborate on projects that push the boundaries of exhibition-making, institutional critique, as well as collective learning.

16 pt

Kunstverein is a women-led not-for-profit membership organisation, a publishing house, a curatorial office with base in Amsterdam (2009–2025), furthermore a domestic franchise with sisters in Aughrim, Toronto, Milan and (soon to be rebooted) NY. Since its founding in 2009, Kunstverein has aimed to celebrate practices, their attempts and failures, of avant-garde artists and designers of all ages who have been undersung in contemporary art history or who work at the fringes of divergent disciplines. By working against the drive to produce calendar-based programming and in refuting the exhibition as the format that sits at the top of the food chain, Kunstverein offers presentations, performances, lectures, dinners, bar nights, screenings, independent publishing and everything in between in tailor made mise-en-scènes that reflect upon the manner in which cultural practices are traditionally administered. Significantly and ultimately, Kunstverein

12 pt

The Gerrit Rietveld Academy is a Dutch college for visual arts and design located in Amsterdam. The institution is internationally known for its idiosyncratic and autonomous character. From 1924 to 1968 the school's name was Instituut voor Kunstnijverheidsonderwijs. The Gerrit Rietveld Academy has its origins in the merger in 1924 of Quellinus School of Applied Arts, the Drawing School for Arts and Crafts and the Day Drawing and Arts and Crafts School for Girls to form the Institute for Applied Arts Education, or simply the School of Applied Arts. The National School of Applied Arts was closed. In 1938, the teacher training and staff of the National Institute for the Training of Drawing Teachers were transferred to the School of Applied Arts. From 1939 to 1960, the program was strongly influenced by the functionalist and socially critical ideas of De Stijl

8 pt

and Bauhaus, partly due to the role of the socialist architect Mart Stam as director of the program. From the sixties and especially in the seventies, the role and influence of autonomous visual art. These determinants, in combination with an applied orientation and a critical mentality, still largely determine the face of the academy. When in 1968 the school became part of higher vocational education it was given the status of Academy of Fine Arts and Design, the name was changed to “Gerrit Rietveld Academy” as a tribute to Rietveld, who had died shortly before. Today, the academy offers a wide range of bachelor's and master's programmes, with a strong emphasis on conceptual thinking and interdisciplinary experimentation. Its departments include fine arts, design, fashion, graphic design, and audio-visual arts, among others. The international orientation of the academy

Bold

**Patta
Crew**

Bold

**1996
Dance or
Die!!!**

Bold

CLONE™

Records N.L.

Staff Pick:

Tide Will Turn

Bold

Thunderdome III:

The Devil in Disguise, ID&T

Dekmantel Festival

3-Day Ticket €215 *Sold Out*

Club 11 (2004–2009)

Trouw (2009–2015)

De School (2016–2024)

PERMANENTLY CLOSED

Founded by Serge, Clone launched in 1992 with the EP Coördinated Sounds & Sequences, under Serge's moniker Orx. What began as a platform for Serge's own music and his friends' has grown into a worldwide operation, with Clone's current roster of artists including Finland's Aleksi Perälä (Spectrum Analysis), Germany's Roman Flügel (No Solutions), and Legowelt from The Netherlands (Synths Below Sea). Under Clone Records are also several sub labels including Basement Series, Royal Oak, and Clone Jack for Daze. In 1995, Serge launched Clone the record store, as well as its distribution arm, which specializes in electronic music, original soundtracks, jazz, funk, and Italo disco from a variety of international labels. The madness surrounding the closing of Trouw reminds me of that surrounding Club 11 about seven years ago. At the time, we were romanticizing the end of an era, we couldn't comprehend an Amsterdam without 11 (similar to how many of us feel now about Trouw). It was the first club I had personally experienced from the beginning to the very end. It was my life, and I couldn't imagine nightlife without it. Like most people, I fostered the false hope that it would never end. At the time, I didn't fully realize, in order to stay legendary, it needs a timely end. You can drink a carton of milk long

15 pt

The people of 11 and Trouw (incidentally, both clubs were run by many of the same folks) have truly understood this oft-ignored rule of nightlife. They even based their business model on it. Both clubs were able to anticipate going out with a bang, which was the key to enshrining themselves as true legends. Most clubs have a lifespan comparable to a Berlin dj-set: they go on forever and whoever's still on the floor once the lights go on, should have been in bed ages ago. Because Trouw and 11 knew long beforehand when the lights would go on, they could think about their tempo of their last months and their final record. Because of this, the last days of 11 were far more memorable than the last days of, say, Mazzo (Amsterdam's longest running techno club, 1983 – 2005). With their "here today, gone tomorrow" formula, 11 and Trouw have not only supplied a blueprint for what a club can be in the 21st Century, they have also showed

12 pt

Alleen keiharde terror, kicks die je organen verplaatsen en breaks die je brein loswelen. Dit was Thunderdome VIII. The Devil in Disguise. Een release die je niet alleen hoort, maar voelt – tot diep in je vezels. Voor wie toen al in de scene zat: dit was geen cd, dit was een wapen. In een tijd waarin house steeds steeds commerciëler werd en clubs zich overgaven aan oppervlakkige vibes, kwam ID&T met deze donkere parel. Geen glowsticks, geen poses – alleen de duisternis, de hardcore waarheid, en een demonisch artwork dat je recht in je ziel keek. De sound? Gabber zoals het bedoeld is. Verstikkende baslijnen, industrial snares, vocals uit de hel zelf. Tracks als explosieven, gemaakt voor raves waar het zweet van het plafond droop en de stroboscoop je laatste restjes realiteit wegrukte. *Thunderdome is geen feest – het is een ritueel. Een beukend manifest van de ondergrond.*

8 pt

De duivel? Hij draait gewoon mee achter de decks. De Devil in Disguise stond niet op het podium, hij was de muziek. Geen escape. Alleen confrontatie. Wat begon als een underground movement in kelders en loodsen, werd hier omgesmolten tot een legendarisch document – met bijdragen van o.a. The Dreamteam, Neophyte, The Prophet, Chosen Few en meer. Namen die vandaag nog steeds reverbereren in de hallen. En het artwork? Een klassieker. Dat duistere wezen met die ogen vol vuur. Icoon. Je zag 'm op posters, op truien, op de muren van jeugdhuizen. Iedereen kende 'm. Iedereen voelde het. Thunderdome VIII markeerde een moment. Hardcore was niet langer underground – het was een eigen universum. Geen trends, geen radio, alleen de beat en de believers. Als je dit niet voelde, was je er nooit écht bij – Thunderdome VIII was geen album, het was een aanvaring

Character Set

Letters

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

Figures

0 1 2 3 4 5 6 7 8 9

Latin Supplement and Extension

A À Á Â Ã Ä Å Æ B C Č Ĉ Ċ D Đ Ď È É Ê Ë Ě Ē Ė Ę F G Ğ Ġ Ģ H Ĥ Î Ï Ĵ Ķ Ĺ Ł Œ P Þ Q Ŕ Ŗ Š Ś Ş ß T Ț Ț Ț U Û Ü Ů Ű V W X Y Ý Ÿ Z Ž ž a à á â ã ä å ā ă ą æ b c č ĉ ċ d đ d' ð e è é ê ë ě ē ħ i î í î ï j k l ł ſ m n ñ ñ ñ ñ o ò ó ô õ ö ø œ p þ q r ř s ś š ş ß t ț ț ț ț u û ú û ü ū ŭ ŭ v w w w x y ý ŷ z ź ż ž

Discretionary Ligatures

ff fff ffi ffl fi fl

Stylistic Set 1

À Ä Ö Ü

Punctuation and Symbols

(. , : ; ¡ ! ¿ ? ...) [* @ & # § ¶]
 { - – — _ } ‹ › « » , „ “ ” ‘ ’ ‚ “ | | ‡ †
 / \ . • ° ✓ ✕ % ● ○ © ® ™ ➤

Case Sensitive Forms

i i () [] { } : - - - < > « » @

Superscripts, Subscripts, Fractions and Ordinals

H 0 1 2 3 4 5 6 7 8 9 H 0 1 2 3 4 5 6 7 8 9
 H 0 1 2 3 4 5 6 7 8 9 H 0 1 2 3 4 5 6 7 8 9
 H a o $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$

Currency and Mathematical Operators

[illegible]

Tabular Figures

0 1 2 3 4 5 6 7 8 9 $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$

Circled Figures

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Roman Figures

I II III IV V VI VII VIII IX X L C D M

Arrows

← ↑ → ↓ ↔ ↖ ↗ ↘ ↙ ↻ ↺ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻

OpenType Features

Stylistic Set 1

Ära	Ära
Öffnung	Öffnung
Überklang	Überklang
Ändrift	Ändrift

Ligatures

Poffertjes	Poffertjes
Schiffahrt	Schiffahrt
Koffie	Koffie
Waffle	Waffle

Case Sensitive Forms

¿CÓMO ESTÁS?	¿CÓMO ESTÁS?
¡MUY BIEN!	¡MUY BIEN!
RE: SUBJECT	RE: SUBJECT
LIGHT-YEAR	LIGHT-YEAR
« MERCI »	« MERCI »
‹DANKE›	‹DANKE›
[SIC]	[SIC]
(PARENTHESES)	(PARENTHESES)
{A, B}	{A, B}
MAIL@ST.COM	MAIL@ST.COM

Contextual Alternates

23:55	23:55
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Tabular Figures

100 EUR	100 EUR
111 CHF	111 CHF
11½ MM	11½ MM

Fractions

21/2	2½
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Superscript

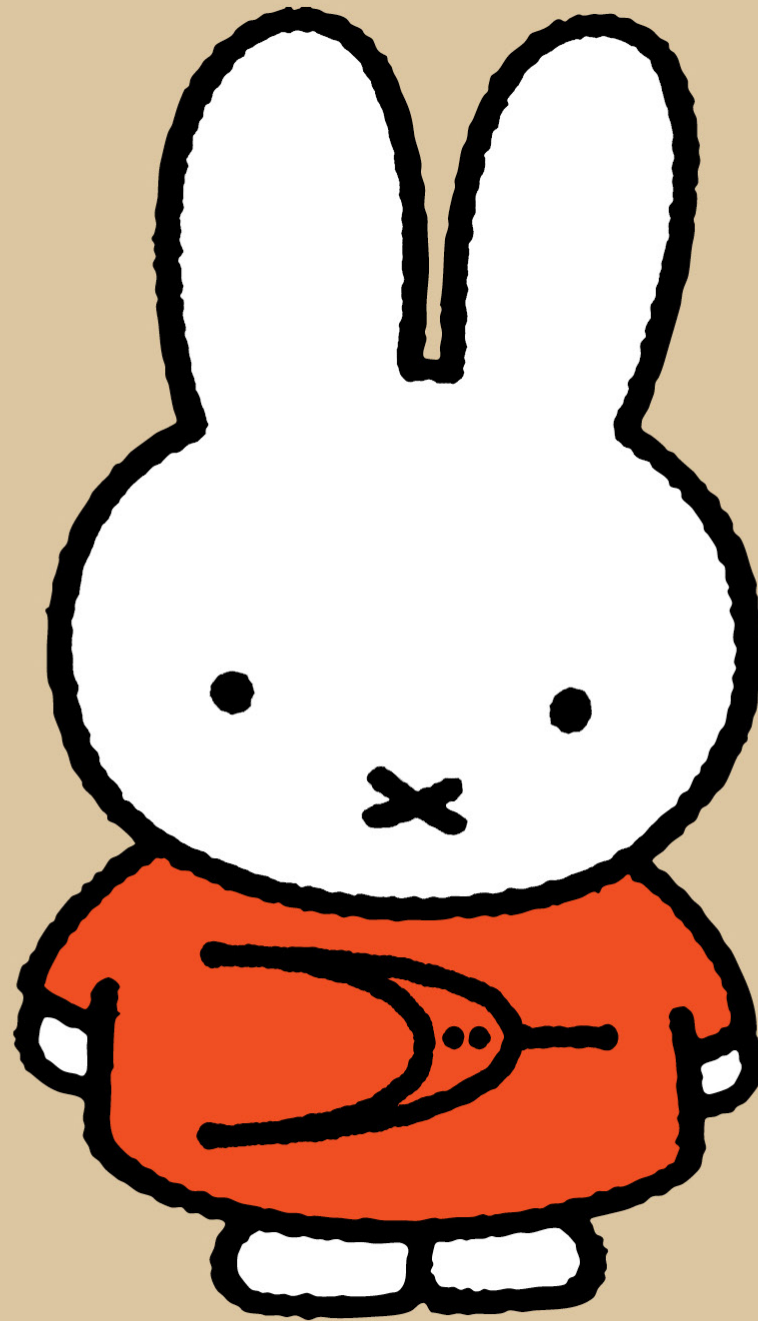
Total Design ®	Total Design®
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Ordinals

1a	1 ^a
2o	2 ^o

Language Support

A Abenaki	Fijian	Kiribati	Portuguese	Tokelauan
Afaan Oromo	Filipino	Kirundi	Potawatomi	Tongan
Afar	Finnish	Klingon	Q Q'eqchi'	Tshiluba
Albanian	Folkspraak	L Ladin	Quechua	Tsonga
Alsatian	French	Latin	R Rarotongan	Tswana
Amis	Frisian	Latino sine Flexione	Romanian	Tumbuka
Anuta	Friulian	Latvian	Romansh	Turkish
Aragonese	G Gagauz (Latin)	Lithuanian	Rotokas	Turkmen (Latin)
Aranese	Galician	Lojban	S Sami (Lule Sami)	Tuvaluan
Aromanian	Genoese	Lombard	Sami (Southern Sami)	Tzotzil
Arrernte	German	Low Saxon	Samoan	U Uzbek (Latin)
Arvanitic (Latin)	Gooniyandi	Luxembourgish	Sango	V Venetian
Asturian	Guadeloupean Creole	M Makhuwa	Saramaccan	Vepsian
Aymara	Gwich'in	Malay	Sardinian	Volapük
B Bashkir (Latin)	H Haitian Creole	Manx	Scottish Gaelic	Vöro
Basque	Hän	Māori	Serbian (Latin)	W Wallisian
Bikol	Hawaiian	Marquesan	Seri	Walloon
Bislama	Hiligaynon	Megleno-Romanian	Seychellois Creole	Waray-Waray
Bosnian	Hopi	Meriam Mir	Shawnee	Warlpiri
Breton	Hotcək (Latin)	Mohawk	Shona	Wayuu
C Cape Verdean Creole	Hungarian	Moldovan	Sicilian	Wik-Mungkan
Catalan	I Ido	Montenegrin	Silesian	Wiradjuri
Cebuano	Ilocano	Murrinh-Patha	Slovak	X Xhosa
Chamorro	Indonesian	N Nagamese Creole	Slovenian	Y Yapeese
Chavacano	Interglossa	Ndebele	Slovio (Latin)	Yindjibarndi
Chickasaw	Interlingua	Neapolitan	Somali	Z Zapotec
Cimbrian	Irish	Ngiyambaa	Sorbian (Lower Sorbian)	Zulu
Cofán	Istro-Romanian	Niuean	Sorbian (Upper Sorbian)	Zuni
Corsican	Italian	Noongar	Sotho (Northern)	
Creek	J Jamaican	Norwegian	Sotho (Southern)	
Crimean Tatar (Latin)	Javanese (Latin)	Novial	Spanish	
Croatian	Jèrriais	O Occidental	Sranan	
Czech	K Kala Lagaw Ya	Occitan	Sundanese (Latin)	
D Dawan	Kapampangan (Latin)	Oshiwambo	Swahili	
Delaware	Kaqchikel	Ossetian (Latin)	Swazi	
Dholuo	Karakalpak (Latin)	P Palauan	Swedish	
Drehu	Karelian (Latin)	Papiamento	T Tagalog	
E English	Kashubian	Piedmontese	Tahitian	
Estonian	Kikongo	Polish	Tetum	
F Faroese	Kinyarwanda		Tok Pisin	



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