
though it had only a limited release as dry transfer type in 1974, jarlath hayes's tuam uncial became an icon of irish modernism. its design was based on hacked helvetica bold; hayes sliced off the tops and bottoms of the letters to produce forms reminiscent of the wide, performed scripts of old insular texts. this digital revival, designed by max phillips under the supervision of hayes's daughter, supports over 150 languages and features ligatures, directional arrows, and a fuller range of punctuation. to improve readability, we've tempered the extreme squarishness of the original forms, reduced their contrast, and provided more generous letterspacing. early drafts of the original tuam uncial lacked the published version's semiserifs, so we've added a sans version, as well as italic and sans italic styles.

jarlath regular
jarlath italic
jarlath sans
jarlath sans italic

16pt

in december 1969, bell and wrixon met by chance in a pub in dublin and found they shared similar ideas of forming a band, and decided to visit the countdown club, where they saw lynott and downey perform with orphanage. lynott was not playing bass guitar at this time, but bell was particularly impressed by downey, and introduced himself to lynott and downey during a break. when bell asked if they would consider forming a band together, downey was initially sceptical, but both men were

26pt

in 1969, bell and wrixon met in a pub in dublin and found they shared similar ideas of forming a band, and decided to visit the countdown club, where lynott and downey were performing

36pt

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Standard Ligatures

define flee office afflict ruff
→ **define flee office afflict ruff**

Letters

abcdefghijklmnop
 qrstuvwxyzßþœø
 áâãäåçčćđ'éěëêëèę
 ğġǧǧııııııłłłłłłńńńńńńóóóóóóòòòòòòóóóóóó
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Ligatures

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Figures

0123456789 \$€£¥#%

Punctuation & Delimiters

,.....;?¿!i*""""""&()[]{}/|_ _ .

Symbols

@ © ® ™ + = ° ∂ ∫ √ ↑ → ↓ ←

Designed by Jarlath Hayes & Max Phillips.

Font engineering by Sebastian Carewe.

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