

Unzial Schriften

Ursprünglich eine Einbuchstabenschrift, d. h. kein Unterschied zwischen Groß- und Kleinbuchstaben.

AGFA, Wilmington, USA

AGREUS UNCIAL 1995 Philip Bouwsma

ABCDEF GHIJKL MNOPQRSTUVWXYZ

134567890

BENEDICT UNCIAL 1992 Philip Bouwsma

Erste Version bei Alphabets Inc. erschienen

ABCDEF GHIJKL MNOPQRSTUVWXYZ

134567890

BENEDIKT LIGHT 1991 Bo Berndal

BENEDIKT BOLD 1991 Bo Berndal

Connach 1995 Philip Bouwsma

ABCDEF GHIJKLM NOPQRSTUVWXYZ

134567890

Connach HISTORIC 1995 Philip Bouwsma

Iona 1997 Gerard Mariscalchi

ABCDEF GHIJKLM NOPQRSTUVWXYZ

134567890

Alphabet Innovation, Dallas, USA

stanza 1971 Phil Martin

ABCDEF GHIJKLM NOPQRSTUVWXYZ

134567890

H. Berthold AG, Berlin, Deutschland

SOLEMNIS 1953 Günter Gerhard Lange
ABCDEF GHIJKLMNOPQRSTUVWXYZ
134567890

Bitstream, Cambridge, USA

Lindisfarne Nova 2004 Harry Pears/Margaret Layson
ABCDEF GHIJKLMNOPQRSTUVWXYZ
134567890

Lindisfarne Nova Bold 2004 Harry Pears/Margaret Layson

Dearborn Type Foundry, USA

American Uncial 1943 Victor Hammer

später bei Gebr. Klingspor neugeschnitten als Neue Hammer Unziale

Lettergieterij »Amsterdam«, Amsterdam, Niederlande

Libra mager 1938 Sjoerd Hendrik de Roos

LIBRA 1938 Sjoerd Hendrik de Roos

abcdefghijklmnopqrstuvwxyz

134567890

Simplex 1939 Sjoerd Hendrik de Roos

abcdefghijklmnopqrstuvwxyz

134567890

Simplex Bold 1941 Sjoerd Hendrik de Roos

Paul Hayden Duensing, Kalamazoo, USA

QUADRATA Paul H. Duensing

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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Electric Typographer, USA

Electric Uncial 1990 Judith Sutcliff

nach Neue Hammer Unziale Gebr Klingspor

Santa Barbara 1998 Judith Sutcliff

Barbara Plump 1998 Judith Sutcliff

Barbara Svelte 1998 Judith Sutcliff

Elsner + Flake, Hamburg, Deutschland

Gandalf 2004 Viktor Kharyk
ABCDEF GHIJKLMNOPQRSTUVWXYZ
134567890

Gandalf Medium 2004 Viktor Kharyk

Gandalf Bold 2004 Viktor Kharyk

Gandalf Black 2004 Viktor Kharyk

EF Karolinger Jürgen Brinkmann

ABCDEFGHIJKLMN OPQRSTUVWXYZ

134567890

EF Ossian 1995 Norbert Reiners

ABCDEF GHIJKLMNOPQRSTUVWXYZ

134567890

EF Ossian Bold 1995 Norbert Reiners

EF Ossian ſælic 1995 Norbert Reiners

EF Ossian ſælic boto 1995 Norbert Reiners

EF Ossian Orn. 1995 Norbert Reiners

Fontcraft, USA

Alba David Nalle

BaHaIPIC David Nalle

CONSTANCE David Nalle

ABCDEFGHIJKLMN OPQRSTUVWXYZ

OURROW David Nalle

Glendower David Nalle

abcdefghijklmnopqrstuvwxyz

134567890

martell David Nalle

TEYRNOH David Nalle

Font Haus, USA

Odilia 1993 Peter von Zezschwitz

ABCDEFGHIJKL MNOP QRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

Font Shop, Berlin, Deutschland

ff carolus magnus 1991 Manfred Klein

abcdefghijklmnopqrstuvwxyz

134567890

ff LUKREZIA 1993 Jürgen Brinkmann

ABCDEFGHIJKLMN OPQRSTUVWXYZ

134567890

FF Madonna 1993 Jürgen Brinkmann

ABCDEFGHIJKLMN OPQRSTUVWXYZ

134567890

Grafotechna, Prag, Tschechien

Unciála 1953 Oldrich Menhart

Emil Gursch, Berlin, Deutschland

Sütterlin Unziale 1909 Ludwig Sütterlin

Sütterlin Unziale halbfett 1909 Ludwig Sütterlin

Hallmark Cards Inc, USA

Hallmark Uncial 1970 Hermann Zapf

Viktor Hammer, USA

Andromaque 1958

Aurora 1941

Pindar 1937

Samson Uncial ca. 1930

Geschnitten durch Paul Koch

ITC, New York, USA

ITC Korigan Light 1997 Thierry Puyfoulhoux

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

ITC Korigan Bold 1997 Thierry Puyfoulhoux

ITC medea book 2000 Silvio Napoleone

ABCDEF GHIJKLMNOPQRSTUVWXYZ

ABCDEF GHIJKLMNOPQRSTUVWXYZ 1234567890

ITC medea medium 2000 Silvio Napoleone

ITC medea bold 2000 Silvio Napoleone

Gebr. Klingspor, Offenbach, Deutschland

Hammerschrift 1923 Viktor Hammer

ABCDEF GHIJKLMNOPQRSTUVWXYZ

ABCDEF GHIJKLMNOPQRSTUVWXYZ 1234567890

Stempelschnitt von Arthur Schuricht

Neue Hammer Unziale 1953 Viktor Hammer

Erstguß bei Dearborn Typefoundry, Chicago.

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstu vxyz 1234567890

Hupp Unciale 1909 Otto Hupp

Letraset, London, UK

FRANCES UNCIAL 1995 Michael Gills

ABCDEF GHIJKLMNOPQRSTUVWXYZ 1234567890

Letter Perfect, USA

UPPSALA 1998 Paul Shaw, Garret Boge

ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ 1234567890

Linotype-Hell AG, Eschborn, Deutschland

ABBOT UNCIAL Richard Yeend

nach Mosaik · Martin Kausche · D. Stempel AG

ΕΙΡΗΝΗ ΑΡΧΗΗ 1994 Norbert Reiners

αβγδεϛϜghijklmNOPQRSTUVWXYZ

abcdefghijklmnopqr rtu vxyz 1234567890

ΕΙΡΗΝΗ ΓΑΕΛΙC 1994 Norbert Reiners

Ludwig & Mayer, Frankfurt am Main, Deutschland

Erbar Unziale Jakob Erbar

Erbar Unziale halbfett Jakob Erbar

Mergenthaler Linotype, Brooklyn, USA

Worrell Uncial Coptic 1942 William Hoyt Worrell
Worrell Uncial Greek 1942 William Hoyt Worrell

Monotype, Wilmington, USA

sweeney 2004 Kathryn Darnell
ABCDEFGHIJKLMN OPQRSTUVWXYZ 1234567890

Sweeney Lino Cut 2004 Kathryn Darnell
ABCDEFGHIJKLMN OPQRSTUVWXYZ
ABCDEFGHIJKLMN OPQRSTUVWXYZ
1234567890

UNCIA 1999 Julius de Goede

ABCDEFGHIJKLMN OPQRSTUVWXYZ
ABCDEFGHIJKLMN OPQRSTUVWXYZ 1234567890

Optype, Frankreich

Uncialis 1950 René Ponot

P22, Buffalo, USA

Dwiggins Uncial 2001 Richard Kegler
Nach William A Dwiggins

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Dwiggins Extras 2001 Richard Kegler

p22 kells round 1996 Richard Kegler, David Setlik

abcdefghijklmnopqrstu vwxyz
abcdefghijklmnopqrstu vwxyz 1234567890

P22 Kells Extras 1996 Richard Kegler, David Setlik

Photo Lettering, New York, USA

Baker Ararat Arthur Baker

Baker Cassia 3 Arthur Baker

Baker Cassia 4 Arthur Baker

Baker Cassia 6 Arthur Baker

Baker Cassia 8 Arthur Baker

Baker Chalone 3 Arthur Baker

Baker Chalone 4	Arthur Baker
Baker Chalone 6	Arthur Baker
Baker Chalone 8	Arthur Baker
Baker Emissary	Arthur Baker
Baker English Pointed Uncial 3	Arthur Baker
Baker English Pointed Uncial 4	Arthur Baker
Baker English Pointed Uncial 6	Arthur Baker
Baker English Pointed Uncial 8	Arthur Baker
Baker Jacinth 3	Arthur Baker
Baker Jacinth 4	Arthur Baker
Baker Jacinth 6	Arthur Baker
Baker Jacinth 8	Arthur Baker
Baker Jacinth 10	Arthur Baker
Baker Merari	Arthur Baker
Baker Myrrh	Arthur Baker
Baker Ophir 3	Arthur Baker
Baker Ophir 4	Arthur Baker
Baker Ophir 6	Arthur Baker
Baker Ophir 8	Arthur Baker
Baker Proverb 3	Arthur Baker
Baker Proverb 4	Arthur Baker
Baker Proverb 6	Arthur Baker
Baker Proverb 8	Arthur Baker
Baker Sarai 3	Arthur Baker
Baker Sarai 4	Arthur Baker
Baker Sarai 6	Arthur Baker
Baker Sarai 8	Arthur Baker
Baker Tassel	Arthur Baker
Baker Topan	Arthur Baker
Brussel-Smith Savina Uncial	
Copeland Calligraph	
Edridge Modern Uncial 7	D. A. Edridge
Edridge Uncial	D. A. Edridge
Futura Stencil Thin	
Futura Stencil Light	
Futura Stencil Bold	

Kochan Raphael

Oscar Ogg Irish Uncial
Oscar Ogg Semi Uncial

Oscar Ogg
Oscar Ogg

Rennebeck Uncial

Ernst Rennebeck

Soshensky Beyreuth

David Soshensky

Posterizer KG, Serbien

Cal Carolingian Minuscule	2013	Lazar Dimitrijevic
Cal Insular Majuscule	2013	Lazar Dimitrijevic
Cal Insular Minuscule	2013	Lazar Dimitrijevic
Cal Square Capitals	2012	Lazar Dimitrijevic
Cal Uncial	2012	Lazar Dimitrijevic

Peter Rempel, USA

PR Celtic Narrow	1998	Peter Rempel
Šaeltze 1		Peter Rempel
Šaeltze 2		Peter Rempel
PR UNCIAL	2003	Peter Rempel
ABCDEFGHIJKLMNOPQRSTUVWXYZ		
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890		
PR Uncial Creepy	2003	Peter Rempel
PR Uncial Creepy Narrow	2003	Peter Rempel
PR Uncial Creepy Wide	2003	Peter Rempel

D. Stempel AG, Frankfurt am Main, Deutschland

MOSAIK	1954	Martin Kausche
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Visual Graphics, Tamarac, USA

American Uncial
American Uncial Bold
American Uncial Open
american uncial initials
American Uncial Initials Bold
American Uncial Initials Open

nach Viktor Hammer

SCOTFORD UNCIAL	1965	John R. Scotford
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Vereinigte Eisenmöbelfabriken

Fabriken:
Berlin, Budapest, Amsterdam
Kopenhagen



Hauptgeschäft:
Berlin NW, Altonaerstraße 19
Büro: Leflingstr. 9

Spezialität: Eiserne Bettstellen, Blumentische, Gartenmöbel

Sütterlin Unziale

*ONE LIGHT/ ONE RAY AND IT WILL BE THE ANGELS' SPRING;
ONE FLASH/ ONE GLANCE UPON THE SHINY POND/ AND THEN
αΨΠΕΡΓΕΣ ΜΕ! ΣΥΨΕΤ WILDERNESS/ AND LO! WE ARE REDEEMED!*

Andromaque, Viktor Hammer

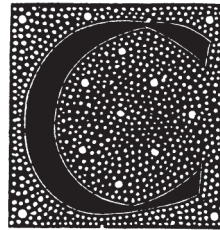
*Credo in unum deum Patrem omnipotentem
Et in unum dominum Iesum Christum
Lord help us and protect us since the
mortal path is a strait one and outside its
limits intent upon our destruction potent
HORRORS remain on constant alert—
Creation to doom is not distant Oh Lord
in celestial sense tho it is indeed in earth
measure—Nor is patience a human aid to
shorten the trial—And so Omnipotent
shaper let the announcement come soon
Emitte lucem tuam et ueritatem tuam*

Aurora Uncial, Viktor Hammer

**ABER alle diese nutzbaren Thiere
Lama abgerechnet/ Jahr
natürliche Freiheit bewahrt.
von Milch und Käse ist/ wie der
Kultur mehrreicher Grasarten/
teristisches Unterscheidungs
Nationen des alten Welttheils.**

**Sind daher von diesen einige
nördliche Asien auf die West
rika übergegangen/ und haben
vond/ den hohen Andesrücken
verfolgt/ so muss diese Wande
gen geschehen sein/ auf welche
Heerden noch Cerealien den
ling begleiten konnten. Sollte
Stamm der Hiongnu/ welcher
Pindar, Viktor Hammer**

of followers and friends.



**ostly followers are not to
be liked/ least while a
man maketh his traine
longer/ hee make his
wings shorter/ I reckon
to be costly not them
alone which charge the
purse/ BUT which are wearysome and
importune in suites. ordinary follow-
ing ought to challenge no higher con-
ditions then countenance/ recom-
mendation and protection from**

Samson Uncial, Viktor Hammer

GEBR. KLINGSPOR

TYPEFOUNDERS

OFFENBACH A.M. (GERMANY)

AMERICAN UNCIAL

A type face produced from punches
designed and cut by Victor Hammer

presents

14 point · 27A · 54a · about 8.9 lbs

The extent to which architecture might be called an art has been the subject of investigation often enough. It seems to me that architecture is rarely, and then only to an inconsiderable degree, a true art; that is, it rarely can ascribe its origin to the desire for cognition and see its goal in the furtherance of understanding. Architecture does, to be sure, participate, along with other arts, in what we usually think is the essence of art, particularly in its striving to achieve an aesthetic effect. But if we believe that architecture does not stand on a plane with the other arts simply because its works have a practical aim and purpose, we are in error, for a practical purpose does not prevent the other arts from remaining true to their artistic purpose. The reason is much more likely to lie in the nature of architecture itself. We usually limit the artistic qualities of our buildings to their aesthetic effect. Nevertheless, when we subtract all that, we still have a remainder which, though rarely recognized, may be the genuine and only significant artistic component in the works of architecture.— Conrad Fiedler

We present here a type face designed by Victor Hammer, distinguished American artist and typographer. His American Uncial is the result of some thirty years of study and experimentation with a distinct phase of a letter form not too familiar to the contemporary designer and printer. It has the traditional stability and genuineness of those source types on which all type design has lived for five centuries and reflects the same qualities given to it by the hand of the craftsman, and by the eye of the artist in the carefully judged spatial relations of all characters, and conception of the line as a whole. The result is an almost perfectly adjusted type face. The discerning designer and printer will recognize its demanding literary quality and allow its own strength and simplicity a straightforward expression.

CHARACTERS IN COMPLETE FONT

Caps

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 Æ Æ

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 æ œ ff

Figures and Punctuation Marks

1 2 3 4 5 6 7 8 9 0 \$
. / - ' : ; () ! ? &

EXTRA CHARACTERS

Ã Ç Ñ Õ Q Ū ß Ÿ á à å ä ç è é ê
ë ì í î ï ð ó ô õ ö ß á ã ä ç k k ð
- / ' » « + x ¶ * * — i ï [] æ
1 2 3 4 5 6 7 8 9 0

30 point initials

7A · about 7.1 lbs

a b c d e f g
h i j k l m n r u

In addition to the above, there are initial letters available in 30 point



Klingspor Foundry types bring Distinction to Your printing

1979 Nonpareille, 6 Punkte Satz, 208 a, 50 A, etwa 4 Kilo
Wenn eine Zeit den rechten Weg verliert, entdeckt sie ungemein viele Richtungen
GUTER ANFANG IST HALBE ARBEIT 1234567890

1980 Petit, 8 Punkte Satz, 160 a, 40 A, etwa 5 Kilo
Die Welt kann dir nichts darbieten, was sie von dir nicht empfinde
DAS WUNDERBARE FINDET GUNST UND GLAUBEN

1981 Borgis, 9 Punkte Satz, 134 a, 36 A, etwa 5,5 Kilo
One of the latest makes of nickelplated Composing Sticks
NATIONAL PRINTER-JOURNALIST, CHICAGO

1982 Korpus, 10 Punkte Satz, 120 a, 32 A, etwa 6 Kilo
Je grösser die Empfindung, um so grösser das Leid
EINIGKEIT MACHT STARK 1234567890

1983 Cicero, 12 Punkte Satz, 90 a, 22 A, etwa 6 Kilo
Geht Überlegung vor, folgt keine Reue nach
OHNE FLEISS KEIN PREIS 1234567890

1984 Mittel, 14 Punkte Satz, 80 a, 20 A, etwa 7 Kilo
Fabrique de machines a pression

1985 Tertia, 16 Punkte Satz, 70 a, 18 A, etwa 8 Kilo
JOHANN SEBASTIAN BACH

1986 Text, 20 Punkte Satz, 44 a, 10 A, etwa 9 Kilo
Eine Reise nach Koblenz

1987 2 Cicero, 24 Punkte Satz, 40 a, 10 A, etwa 10 Kilo
IM DOM ZU ERFURT

1988 Doppelmittel, 28 Punkte Satz, 30 a, 8 A, etwa 11 Kilo
Inselverlag Leipzig

1989 3 Cicero, 36 Punkte Satz, 22 a, 6 A, etwa 14 Kilo
Gotische Kunst

1990 4 Cicero, 48 Punkte Satz, 20 a, 6 A, etwa 20 Kilo
DIE OPER

1991 5 Cicero, 60 Punkte Satz, 14 a, 3 A, etwa 25 Kilo
Orpheus

1992 6 Cicero, 72 Punkte (Hohlfuß) Satz, 6 A, etwa 14 Kilo
BAKU

1993 7 Cicero, 84 Punkte (Hohlfuß) Satz, 6 A, etwa 17 Kilo
RING

6 und 7 Cicero nur Großbuchstaben mit Ziffern und Satzzeichen

Hupp Unziale

5576 8 p 2,5 kg 60 A 30 ↗

EINTRITTSKARTE ZUM LIEDER-ABEND
EIN LEBENSBILD VOM SCHWARZWALD

5577 10 p 3 kg 46 A 24 ↗

HANDBUCH DER MATHEMATIK
DIE MUSIK DER GEGENWART

5578 12 p 3,5 kg 40 A 20 ↗

WEIN- UND SPEISENKARTE
HOTEL ESPLANADE MAINZ

5579 14 p 4 kg 36 A 18 ↗

DIE CHRONIK DES TAGES
ROTWEIN AUS SPANIEN

5580 16 p 4,5 kg 30 A 14 ↗

IM SPIEGEL DER ZEIT
VINCENT VAN GOGH

5581 20 p 5 kg 24 A 12 ↗

HAMBURG-AMERIKA-LINIE

5582 24 p 6 kg 20 A 10 ↗

NEUHEITEN DER SAISON

5583 28 p 7 kg 16 A 8 ↗

HOTEL CONTINENTAL

5584 36 p 8 kg 10 A 6 ↗

GRIECHENLAND

DIE GESCHICHTE