



Victor Hammer

Geboren am 9. Dezember 1882 in Wien/ gestorben am 10. Juli 1967 in Lexington/ Kentucky. Architekt/ Maler/ Graphiker. Betreibt von 1922 bis 1934 in Florenz die Stamperia del Santuccio. Leitet 1936 die Schule für »freie und strenge Künste« in Grundlsee. 1938 bis 1939 Professor an der Akademie der bildenden Künste in Wien. Emigriert 1939 nach Amerika; arbeitet zunächst in Aurora/ New York/ seit 1945 in Lexington.

American Uncial 1943 Dearborn TF

Andromaque 1958 Anvil Press

ONE light/ ONE ray and it will be the angels' spring;
ONE flash/ ONE glance upon the shiny pond/ and then
aspérgeS me! SWEEt wildERNESS/ and lo! WE ARE REDEEMED!

Aurora 1941

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

hammerschrift

* hier *Martel* genannt

1923 Gebr. Klingspor

Scriptorium*

ABCDEF GHIJK LMNOP QRSTUVWXY Z

ABCDEF GHIJK LMNOP QRSTUVWXY Z

Neue Hammer Unziale 1953 Gebr. Klingspor Linotype

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstu vxyz 1234567890

Pindar

1937 Privatschrift

Aber alle diese nutzbaren Thiere

Lama abgerechnet/ Jahr

natürliche Freiheit bewahrt.

von Milch und Käse ist/wie der

Samson Uncial

ca.1930 Privatschrift

of followers and friends.

Costly 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 sutes. ordinary follow-
ing ought to challenge no higher con-
ditions then countenance/recom-
mendation and protection from



Victor Hammer in seiner Werkstatt in Lexington

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 - 54s - 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

30 point initials

7A - about 7.1 lbs

abcdefghijklmnopqrstuvwxyz
hijklmnpqrstu

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 Û Æ Æ á à ã ä ç é è ê

é ï ï ï ï ñ ò ó ô õ ö ß á à ã ä ç k k ff

- / ' ' » « + x ¶ * * — — i z [] ex

1 2 3 4 5 6 7 8 9 0

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



Klingspor Foundry types bring Distinction to Your printing

85412 12 p 7,5 kg 24 A 78 a

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als zur Zeit DER ERFINDUNG DES

Lo de mayor importancia para el tipógrafo estudioso es darse cuenta de lo que constituye UN BUEN IMPRESO

L'art de faire d'un livre un tout harmonieux n'a jamais atteint un niveau aussi élevé qu'à L'ÉPOQUE DE L'INVEN-

85416 16 p 9 kg 18 A 56 a

The art of book-producing was never on higher level than at the time of the INVENTION OF PRINTING IN

Initialen 85328 28 p 1,1 kg 3 A

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

Literatur:

- Carter, Sebastian: *Twentieth century type designers*, New York 1995, S. 84–87
 Carter, Sebastian: *Victor Hammer*, in: *Type & Typography*, West New York, 2003, S. 26–39
 Consuegra, David: *American type design & designers*, New York 2004, S. 154–155
 Hammer, Carolyn Reading: *Victor Hammer*, in: *Heritage of the Graphic Arts*, New York 1972, S. 166–188
 McGuinne, Dermot: *Victor Hammer – An Irish Connection*, in: *Printing History*, Vol. XVI, No. 112, 1994
 Reading, W. G.: *Victor Hammer's Uncial Types*, in: *American Proprietary Typefaces*, 1998, S. 134–148