

A Showing of
The New Civilite
Type Series



American Type Founders Company
Sets the Type Fashion

A special showing of *Civiltic Types*, printed on a
high-grade double-edged paper, will be sent on request
to printers and others interested in typography. If you
would like a copy, write at once to our nearest
Selling Agent, as the edition is limited
to a few thousand.

Civilite

Being a Present-day Interpretation
of the Quaint Charm of the Writing of the Sixteenth
Century Calligraphers, Freely Rendered,
with an Eye to Legibility
and Usefulness



Manufactured and Sold by the

American Type Founders Company

Sets the Type fashions Everywhere

Civilite Series

48 Point

4 A \$6 50 12a \$7 25 \$13 75

French Bibliophile
Private Library Sales

36 Point

5 A \$6 25 15 a \$6 00 \$11 25

Bookplate Exhibitions
Restores Illuminated Manuscript

30 Point

6 A \$4 55 15 a \$4 70 \$9 25

Print Collectors Form Society
Type Designs Adapted to Modern Use

24 Point

8 A \$4 00 24 a \$4 50 \$8 50

Copperplate Engravings Admired
Used Lavishly by Eighteenth Century Printers

18 Point

10 A \$3 00 30 a \$3 25 \$6 25

Artistic French Etching
Well Proportioned Title Pages

12 Point

15 A \$2 40 45 a \$2 75 \$5 15

Old Type Faces Revived
Publishers Announcements
First Colonial Printers

14 Point

13 A \$2 25 39 a \$3 00 \$6 25

Wood Engravings—Seldom Used
Make Type and Decoration Harmonize

10 Point

17 A \$2 25 51 a \$2 60 \$4 85

New Color Schemes Selected
Great Increase in Trade Magazines
Typographical Appearance

Characters in Complete Font

A B C D E E f
G H I J K R
L M N O P Q
R S T U V W
X Y Z & ~ ∞
\$ 1 2 3 4 5 6 7 8 9 0
a a b c d d e e e f
g g h h i j k l l m m
n n y o p p q r s s
t L u b v w w x y z z
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A Note on the Origin and History of Civilite Types



Robert Granjoy of Paris, typesfounder and printer, designed a font of what he called "French manuscript letter" in imitation of the distinctive semi-formal writing of his time. In the year 1557 he used it for the first time to print a French translation of Ringhier's "Dialogue of Life and of Death," which he published at Lyons. In the dedication of this book, Granjoy explains that a patriotic motive caused him to cut the new type; "after seeing how great was the care of the Hebrews, the Greeks, the Latins and other foreign people for their own languages, so that they would think shame to make use of letters invented by any other than themselves, I could but blush at our own masters in this respect; who having the wherewithal to surpass their neighbors, have preferred to be their debtors rather than to use their own material." In order to create a thoroughly national type face, he says ". . . I set out to cut our own French letter, to justify the matrices, to cast it, and finally to

prepare it for printing . . . hoping, if it is pleasing to God and to our Sire the King, to fashion another and larger size, much more beautiful."

The singular fidelity of the type to the pretty and fanciful French court-hand made it popular for the printing of poetry and, above all, in books of instruction for children, where the type itself could serve as a perfect model of handwriting. The first of these books thus printed was a work by Erasmus, translated by Jehan Loubeau as "*La Civilité puérile*," printed at Antwerp in 1559, and such was the popularity of these primers that the letter very soon came to be known as "civility" type, that is, *Lettre de Civilité*. The great scholar-printer, Christopher Plantin of Antwerp, was one of the first to use the new face, matrices of which are still preserved in the Plantin-Moretus Museum in that city. The striking novelty and usefulness of the design so appealed to him that he engaged Granjon in 1566 and 1567 to cut two alphabets for the exclusive use of the Plantin establishment. For at least two hundred years printers in the Netherlands kept alive the vogue of this handwriting type and it appears in some of the earliest French specimen books, notably those of Claude Lamesle, Paris, 1742, and of Pierre-Simon Fournier, Paris, 1766.

Invention of Printing Marked the Beginning of Modern Progress

DE POINT

The beginning of the Art of Writing was the beginning of man's redemption from brutal lives and darkened intellects. Men with pens and other implements and, in the later time, with types, conserved great reservoirs of knowledge for minds and souls, from which flowed streams of hope, endeavor, and achievement.

12 POINT

Desert minds and blind souls washed in these streams were discovered to be made in the image and likeness of the Creator. Thenceforward the arts were glorified, inventions multiplied, the chemistry of nature made to serve redeemed intelligences, and truth began to prevail against superstition. This art men call Typography. It is soul brother to the rain; life-giver to the spiritual and the mental worlds, the seed of civilization and the sustainer thereof. But, alas, its benefits are so diffused and so unconsciously realized that men's intelligence is not yet sublime enough to measure them.

Man has not yet learned what is real greatness in either men or achievements. For one man who knows that Darwin and Pasteur were great a million will place the crown on a Molike or a Wellington. But the truest measure of greatness is service to humanity. An Edison is greater than an Alexander.

Among men who glorify Napoleon Bonaparte, but a very few are aware that his true greatness is founded upon his progressive and wise administration of civil affairs. Men worship the spectacular and the destructive. The average man thinks that telegraphy, telephony and wireless telegraphy are greater than typography, yet not one of the three has added anything to the mental or moral stature of any person, while typography has been and is the chief factor in modern civilization. Meanwhile those who are carrying on the art and mystery of typography are for the most part blind to its high importance.

Those among them who appreciate its power and influence may well hold up their heads and rejoice in the privilege of practicing the art that of all arts is the most essential to civilization and without which civilization would die.

14 POINT

Civilite Ornaments

*Civilite Ornaments are cast in Type Molds
and Cut Extra Deep*



No. 1-90c



No. 2-60c



No. 3-55c



No. 4-60c

American Type Founders Company

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Selling Houses

Boston, Massachusetts

270 CONGRESS STREET

New York City

200 WILLIAM STREET

New York City

Uptown House, 461 EIGHTH AVENUE

New York City

Coxter-Fendler Branch, 96 BEEKMAN STREET

Philadelphia, Pennsylvania

N.W. CORNER 13TH AND CHERRY STREETS

Richmond, Virginia

11 GOVERNOR STREET

Baltimore, Maryland

213-217 GUILFORD AVENUE

Buffalo, New York

45 NORTH DIVISION STREET

Pittsburgh, Pennsylvania

323 THIRD AVENUE

Cleveland, Ohio

15 ST. CLAIR AVENUE, N. E.

Cincinnati, Ohio

646 MAIN STREET

Atlanta, Georgia

116-118 CENTRAL AVENUE

Chicago, Illinois

517-519 WEST MONROE STREET

Detroit, Michigan

557 WEST LARNED STREET

St. Louis, Missouri

NINTH AND WALNUT STREETS

Milwaukee, Wisconsin

125 SECOND STREET

Minneapolis, Minnesota

421 FOURTH STREET, SOUTH

Kansas City, Missouri

932 WYANDOTTE STREET

Denver, Colorado

1621 BLAKE STREET

Portland, Oregon

47 FOURTH STREET

San Francisco, California

500 HOWARD STREET

Spokane, Washington

WEST 310 FIRST AVENUE

Los Angeles, California

121 NORTH BROADWAY

Winnipeg, Canada

376 DONALD STREET

Sets the Type Fashions Everywhere

Extract from an Address by
George S. Murphy, Vice-President of the Des Moines
Typesetters, before the Des Moines Club of
Printing House Craftsmen

"It pays to have liberal supplies of the staple composing room items. This subject has been harped on until everyone is sick of it especially the ones who pay the bills. Nevertheless, it is very important. We can see plainly the money we pay out for type and material, but the extra money we pay for hunting for sorts is hid in the pay roll, and isn't so easily spotted. It is far cheaper to buy enough composing room material than to get along with an inadequate supply. In the latter case you pay for it without getting it and that is the only difference."

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