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Type Pictures: The Life and Work of Albert Schiller

by

Michael Kenneth Keefe

A thesis submitted in fulfillment of the requirements
for the degree of Master of Science in the
School of Printing Management and Sciences in the
College of Imaging Arts and Sciences of the
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Certificate of Approval

Master's Thesis

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With a major in Graphic Arts Publishing
has been approved by the Thesis Committee as satisfactory
for the thesis requirements for the Master of Science degree
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ABSTRACT

Type pictures, pictorial images created from type elements, have been produced for nearly as long as there have been type elements. While many typographers and printers have “played” at making type pictures, only one man devoted a significant portion of his life pursuing the practice as an art form. Albert Schiller’s type pictures are arguably the most imaginative, detailed and complex images ever created using pieces of pre-cast metal type.

This study is a biography of Albert Schiller. It examines his life and work primarily from his own perspective, but also includes a sampling of the impressions the type pictures made upon Schiller’s admirers and detractors. A companion exhibition of Schiller’s type pictures was displayed at the Melbert B. Cary, Jr. Graphic Arts Collection at the Rochester Institute of Technology in January 1994.

CHAPTER ONE

Type ornaments and fleurons have been used as an extra flourish for copy since Giovanni and Albert Alvisi first designed them roughly thirty years after Johannes Gutenberg invented movable type.¹ In his book *When A Printer Plays*, Richard J. Hoffman wrote the following regarding type ornaments: “These bits of the type founder’s art are almost as old as type itself. Many of the earliest specimens of printing show the fleurons used to embellish and add interest to the text. It was inevitable that enterprising compositors would quickly experiment with assembling the flowers into groups, forming headbands, initials, and tail-pieces,” (Hoffman 9).

The emphasis of Hoffman’s book is on play and nothing typifies this better than the way he ends the book. He quotes renowned typographer Bruce Rogers as saying, “When my own time comes to be marooned on a desert island . . . instead of taking along the favorite volumes that most amateur castaways vote for, I think I shall arrange to be shipwrecked in company with a Monotype caster and a select assortment of ornamental matrices. The fascination and amusement—and the occasional happy result—that can be got out of the almost numberless combinations of a few simple units would enable me to cast away for an indefinite period with great contentment,” (Hoffman 55).

Play seems to be at the heart of the use of type ornaments. They provide an additional creative outlet for the typographer when he or she is designing a book, flyer, or poster dominated by letters and punctuation. But type ornaments, rules, and borders as well as letters, punctuation marks and symbols have also been put to another use; the creation of stigmatype or “type pictures.”

Glaister’s Glossary of the Book defines stigmatype as “the printing of a design or portrait built up from small type-units,” (Glaister 461). Type pictures,

images created from type elements, have been produced for nearly as long as there has been type elements. This unique form of expression was used in 1670 by Georg Wolffger when he created a picture of a printing press from ornaments, letters and punctuation marks in conjunction with what appears to be hand-drawn lines (see figure 1.1). Since then, type pictures have been produced in varying degrees of complexity, skill, and imagination. The practice reached its height in the middle of the twentieth century in the work of Albert Schiller.

Albert Schiller was a talented, creative, and well-respected advertising typographer who worked in New York City from the 1920s through the early 1960s, spending most of that time as typographic art director for Advertising Agencies' Service Company, Inc. (A.A.S.). He is, however, best known for his type pictures which were made primarily from type ornaments. While working for A.A.S., he

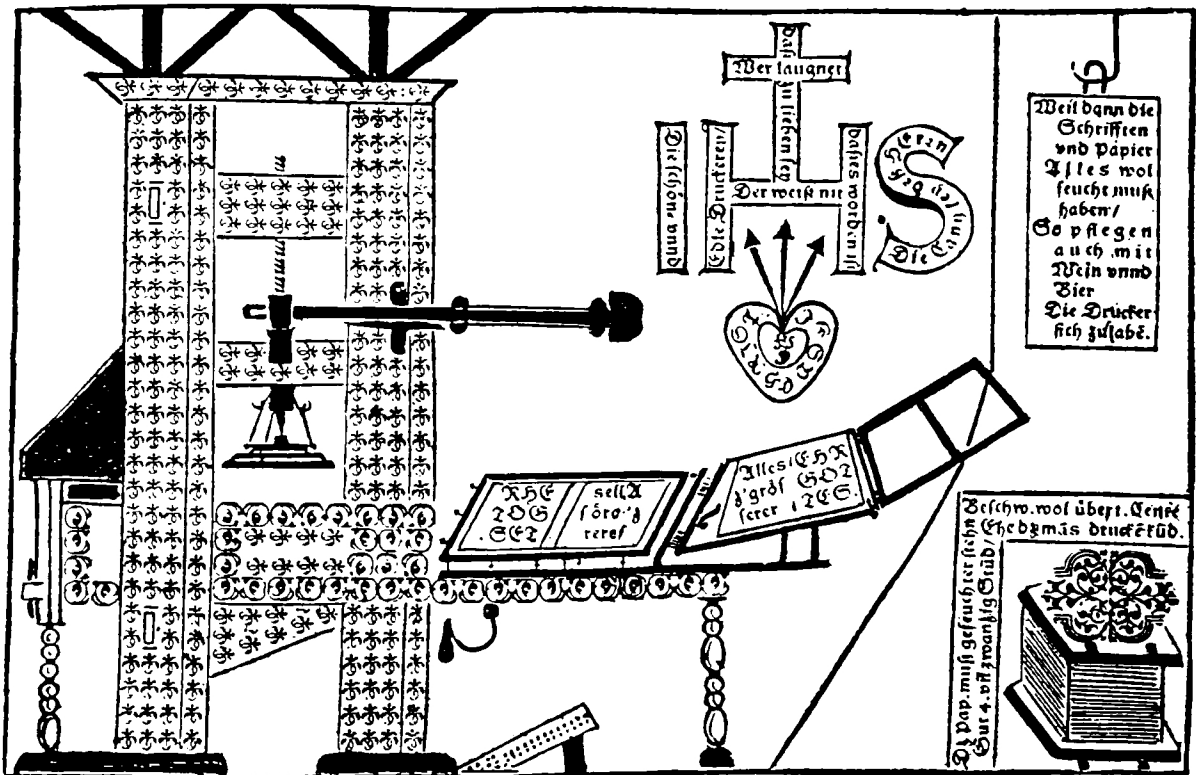


Figure 1.1 An early example of a type picture. This print was created by George Wolffger in 1670.

produced over twenty major type pictures for use as the company's Christmas holiday greeting to clients and friends. Schiller also created several type pictures as tributes to people he admired such as Frederic W. Goudy and Bruce Rogers. Several smaller pictures were created as well for use in his client's advertising and the company's promotional pieces.

"Printers' type ornaments as produced by typefounders," wrote Schiller, "are to me 'prefabricated' pen strokes prepared in limitless duplication and considerable variety which have but to be put together to form a picture This is distinctly a machine age development of sensational significance to creative art The key to this most personal form of expression is my secret of mind that selects with sensitive discernment the units to be combined and guides the entire design to completion By my power I can visualize the final effect as if on a mental screen, and strive toward it by a series of simple, though very exacting, mechanical operations," (Schiller 147).

The Melbert B. Cary, Jr. Graphic Arts Collection at the Rochester Institute of Technology is the home of Schiller's personal archive, an extensive collection of his original type picture prints including original prints of twenty-one of the twenty-two holiday type pictures, a dozen preserved type forms of various type pictures, dozens of engraved plates for the pictures and various smaller type pictures, and a wide range of Mr. Schiller's writings, correspondences, and photographs.

The purpose of this thesis is to produce a biography of Albert Schiller specifically focusing on his work in type pictures, as they were an extremely important part of his life. An exhibit will be created for display in the Melbert B. Cary Graphic Arts Collection which will show examples of type pictures, and feature the work of "that genius with type ornaments—Albert Schiller,"

(Blumenthal 35). Also included in this thesis is a chronologically-ordered catalog of the Schiller type forms and plates housed in the School of Printing Management and Sciences' Frederic W. Goudy Memorial Workshop. These one-of-a-kind treasures are tangible evidence of creative talent and professional craftsmanship using the tools of a by-gone era in printing history.

A great deal of what is known about Albert Schiller comes from an unpublished manuscript he wrote in 1941–42 entitled *Artist In Space: The Strange American Phenomenon of the Wonderful Pictures*; an account of his life, his work in creating type pictures, and his attempts to gain recognition for them. While somewhat autobiographical, this was not Schiller's intention when writing it. The manuscript was more an attempt to tell the story of the type pictures and how they affected his life, rather than it being the story of his life. He tries to justify the type pictures as a new form of art and himself as an artist. Schiller also hoped that the manuscript would introduce the type pictures to the general public, who he envisioned playing a role in the grand destiny of his pictures.

As they are his own words, this thesis refers to this source extensively, quoting passages that detail Schiller's life and work exactly as he wrote them. It should be noted that in the manuscript Schiller often refers to himself in the third person—especially when talking about himself as a boy and young man—but did not use this literary device consistently. He called his alter ego Saul Feld.

The purpose of the manuscript is summed up in the introduction to his story. Schiller considered himself an artist, and did not want fame and fortune to find him after he was dead as they do so many others. In his original 1942 introduction to the manuscript he wrote "In a world bathed in cheap and blatant sensation, in a world of common ballyhoo and nauseating bunk scattered to the four winds by every charlatan and stooge, who can be so much a hypocrite as to

decry as being 'in bad taste' or 'unfortunate' this outpouring of mine, this single lantern raised against a very blackout of mind, an indifference to the true importance of my type pictures, an indifference as colossal as *they* are great? . . . What if I refuse to wait the prescribed 150 years until some custodian now unborn lifts out of obscurity and 'discovers' a musty file of my beloved prints? I do so refuse to wait, for it is most inconvenient. Flesh and blood and brain wear out and disappear; and when they are gone, I tell you all the plaudits and kind thoughts in the world cannot bring them back even for a moment to enjoy their merited fame. . . ." (Schiller v).

Even though it is not an autobiography, Schiller does discuss, to a limited extent, his life and work up to 1942, including his family background and some childhood memories. Unfortunately, however, there isn't more of this material to round out Schiller, his family, and his colleagues. An unidentified manuscript reader to whom Schiller submitted the story pointed this out in her critique and wrote the following: "Though *Artist in Space* contains a good deal of undoubtedly interesting material, the thing as a whole is too repetitious and too uneventful to hold the interest of the average reader. . . .

"Mr. Schiller's refusal to wait five hundred years for acclaim and his desire to take his type pictures directly to the people are understandable and commendable. But, in the last analysis, it is what the people think of his work that will determine whether or not it endures. The type pictures must speak for themselves. Mr. Schiller's long evaluations of them and his attempts to prove that they are good are, therefore, somewhat pointless, as well as repetitious and tiresome. Very little is said that will help the reader understand the pictures or the artist, and Mr. Schiller's unqualified praise of his own work would seem to most people somewhat egotistical and certainly biased. Readers would be less likely

to feel antagonistic toward the type pictures if the author would let them judge the merit of the things instead of insisting too much upon it himself." This review was attached to the inside back cover of the binder containing Schiller's manuscript.

Eighteen years later—in 1960—after entering semi-retirement, Schiller penned a draft of a new introduction for the manuscript. In it he wrote the following: "I can say one thing; I haven't changed my mind about anything in the book. . . . Our world is a strange one; it will have faith in the ideals of peace and virtue and honesty and integrity with all these moralities withering away on every side; but it will not believe in the wonder of a type picture which is right under its nose and right before its eyes!

"But I will let the reader judge for himself whether or not this [the manuscript] is an original and ingenious presentation of an original and ingenious art. A lady manuscript reader who read it for Mr. Boni in 1942 was shocked and disappointed because it wasn't what she expected. She quite missed the point, I am afraid. She failed to see that, like the pictures themselves, my treatment of my troubles simply had to be presented as stylized graphic episodes like diagrams of tears. When I wrote it, I had no patience to elaborate on every petty detail of my life away the [sic] type pictures. I painted with broad strokes, fixing my attention on central scenes as they affected my life and feelings. . . . It is only natural to want acceptance; but to this day, I'll never understand the reason for the pitiless inhospitality that the world has for the occasional genius like myself who will not fall into its [something illegible; possibly 'worn'] pattern, but insists upon being accepted on his own quite reasonable terms."

There is no doubt that Albert Schiller was very talented and very creative. Anyone who is familiar with using metal type can see this in his work whether it

is an all-type advertisement or a type picture. As illustrated in the above quote, he often referred to his talent as a gift of genius. Others certainly have called him such. But he was extremely frustrated by what he perceived as the snubbing of his work by the art community who, in so doing, prevented the greater public from seeing his work. This to him was tantamount to a crime because he truly believed in the uniqueness and greatness of his type pictures, and that the public would appreciate them as works of art in a new art form.

In an article entitled *Typosignets: The Work Of Albert Schiller* by British author Harold E. Waite, Schiller defends the type pictures as art by saying “The greatest painting in the world would be so much paint if it were not for the skill or technique of the artist who creates his illusion by the way he applies his oils. I am simply an artist who works in a different and a difficult medium; not only difficult, but one not held by man in any particular esteem, and from which no creative art is expected to result. The difficulty, I suppose, is that typographic pictures defy classification. The museums and galleries cannot quite fit them in. Certainly they are a part of no school and only remotely related to the German style of silhouette compositions. They cannot be said to be modern or traditional. They are, at any rate, wholly personal and original. I feel that the manner in which I use type ornaments is my own way—a new way—of drawing. The forme [sic] containing a type picture is an affirmation that typographical integrity and typographic hand craftsmanship are not dead in this machine age. Each picture that I make is an illusion created with material that was never intended for the purpose to which I have put it. I like to think that I have created a new art,” (Waite 217).

Writing his manuscript was one of the ways Schiller hoped to bring his story and his type pictures to the world at large so that it might enjoy their greatness.

The unidentified reviewer was, however, correct. The greatness of Schiller's work cannot be based upon his say so. It must come from the public and that may take time. His failure to realize this was probably his greatest fault; surely it must have contributed to the bitterness he admitted to feeling at times despite everything he did achieve.

CHAPTER TWO

Albert A. Schiller was born on October 21, 1898 in the village of Swerjen, near Minsk, Russia. His father's name was Abraham and his mother's name was Rachel. Schiller came to the United States at the age of six, arriving on September 8, 1904 with his mother and brother, Lee.² His father had come to America some time earlier "... to make his fortune, according to custom," (Schiller 19).

Schiller's given name was Elyeh-Bayrach Altshuler. His first name was, according to an undated "Author's Note" drafted by Schiller, Americanized to Albert by a regular patron of his aunt's Hell's Kitchen candy store. The family's last name—



Figure 2.1 Albert Schiller.

Altshuler—was changed to Schiller shortly after the family settled in New York, a common practice amongst this country's immigrant population of that time.³ Also included in his author's note was the following: "To the America of 1904, a six-year-old Jewish lad came from Russia with his family, and thereby was deprived of the rich heritage of an Old-World Hebrew education." This is one of the few references Schiller makes—in any of his writings—to his heritage and its apparent loss as a result of his coming to America.

His father's "fortune" happened by accident, Schiller recounted. Abraham had taken an odd-job of selling and delivering boxed lunches. "One day at noon," wrote Schiller, "the inexperienced salesman, who was barely able to

speaking a few words of English, found himself with a good many lunch boxes left over, at the end of his route. Looking up he saw the Elevated structure [of the Interborough Rapid Transit Company], and in a window of what appeared to be an office, a number of milk bottles had been placed against the panes, evidently to keep them cold, for it was winter. Suddenly he had a hunch. It was the end of the line, and the men relieved from duty, must need food, or else why the milk bottles? He ascended the stairs with his burden of unsold lunches, paid his fare, and instead of boarding a train, made his way to the booth-like structure at the end of the platform which served as the trainmen's waiting room. There he offered his wares to the men, who, pleased and surprised at the novelty, eagerly bought up his entire stock in short order," (Schiller 19–20).

Eventually Abraham Schiller set up shop as the official lunchman to the train crews of the I.R.T. The company allowed Abraham to establish lunch counters at various other terminals, all rent free. Schiller notes that the I.R.T. was satisfied that there was now no reason for the trainmen to break rules by going for a drink or two at nearby bars in between runs.

"Insobriety had occasionally resulted in nasty accidents both to the men and to passengers, with attendant damage suits brought by the latter. . . . The Company was satisfied that now the little lunchroom would be the means of curtailing somewhat the accidents that were due to carelessness and liquor drinking," wrote Schiller (Schiller 21).

The success of the lunch counter allowed the Schiller family to move into the newly build neighborhoods of Harlem and the growing Jewish community therein. Schiller describes two childhood memories that he recognizes as his first forays into the world of printing. The first was the comics pages of the *New York Journal* and *New York World* newspapers. Schiller wrote, "It was, indeed, the work

of Winsor MacKay who created the wondrous, fairy-like decor for Little Nemo that first strikingly made young Saul [Schiller's alter ego] cognizant of art," (Schiller 19). The other memory was of walks he and his father and brother would take to Herald Square and of looking into the basement pressroom where the *New York Herald* newspaper was printed. "And as they looked in wonderment at the unintelligible machines below, there was then no intimation of the part presses and printers' ink were to play in the life of young Saul," he noted (Schiller 21–22).

Later the family moved to the Bronx where Schiller graduated from public grammar school. It was around this time that his mother died of cancer. The family business, now an ice cream parlor, suffered financially as a result of Rachel's illness and was soon lost. Schiller entered high school, but soon had to quit in order to help provide for the family. His first job was at a nearby print shop and was to become Schiller's first job in the printing business. The shop was owned by a Mr. Spielberg and it was here Schiller was taught by a slightly older boy named Sidney Lemler to set type. Unfortunately, he was soon fired for spoiling a run of envelopes (Schiller 15 and letter to Lemler dated July 15, 1965). Schiller got another job at a small Harlem print shop across the street from where the family had returned to live, working for \$3.50 a week.

It was at this second print shop, working as a "printer's devil," that Schiller claims to have first developed his interest in type. He relates one event in his manuscript which he believes was the catalyst for his life-long love of type and typography. "One summer day," wrote Schiller, "a boy of seventeen was sorting out the contents of a dirty and dusty can full of pied type—a veritable hell-box if there ever was one. To say that the type was pied probably would be to dignify it unduly, because the printer's term 'pi' signifies a composition of type that has

been inadvertently, or purposely, spilled and mixed up. But this was a collection of musty and broken old types, that, together with grease and sawdust, had been accumulating for years from the sweepings of the shop, in the battered and ill-smelling can. That summer day the thrifty proprietor, an elderly Austrian Jew, in a fit of optimistic zeal, had directed: 'Hey, Sul, clean oudt dees can type; see if can findt goot ones, maybe.' He then blew his nose in a large handkerchief, wiped his yellow-gray mustache, patted his goatee with satisfaction, [sic] He thought: the new boy would do; he certainly took orders without a fuss. Handsome kid, and very willing. Probably poor as the devil to work for 'tree tol-lurs, fifty cent' a week.

"A spirited American-born lad would have chucked up his job then and there, and told the old man to go to hell, together with his cupidity that sought to salvage a few nickels' worth of type in this way.

"But not so the boy Saul Feld. It was a distasteful job to the sensitive ex-high school boy, but he was obedient and set diligently to work. Revolt would flare in him hours later when it was too late to be effective or do him any harm. First he poured the contents of the can upon the ancient imposing stone, then he got the hand bellows and rid the mess of most of the loose dust and dirt. After that he poured liberal doses of benzine over the heap to dissolve the dried and hardened ink and dirt.

"He had already learned the simple technique of setting type by hand in his previous job down the street, so he knew that type was made in different sizes and faces. After brushing away the rest of the dirt as best he could, he began to assort the pieces of type by size, in rows, laying each piece with a nick facing upward in its proper row. Failing to identify a character as to face, he would know it belonged to the font of similar nick, which is a small groove (and some-

times there is even a set of such grooves) made on the shaft of a piece of type to guide the compositor in setting. If all nicks are visible in the stick, then no letters in the line are inverted. If all nicks match, that is form a continuous groove, there should be no wrong fonts.

“This menial task strangely absorbed the boy. He had just begun to know the names of the types in the shop, and there was the implication of challenge in trying to recognize the styles of type when the letters were isolated from the comparatively ordered certainty of the type case. He knew Cheltenham Old Style from Cheltenham Bold, seemed instinctively to recognize the difference between the skinny Wedding Text and the more full-blown Old English. He was not even puzzled by a still fatter black-letter style, the Old English Bold, but quickly identified it with pleasure as an old friend. There were numerous bits of block types, the Lining Gothics, odds and ends of script types, tiny 6-point Century characters, some Engravers Roman, an occasional piece of Foster or Webb, some Della Robbia, Caslon, and Bookman.

“Patiently, and almost with loving care, he assorted the heterogeneous lot into little groups, some of which consisted of only one lone, forlorn letter, and with a bit of rag moistened benzine, sought to clean the worst of the types whose faces, or printing surfaces, had become clogged with the muck in which they had lain so long. . . . The afternoon was hot and sweat ran down the boy’s face to mingle with the dust that clung to it, making a mire that no amount of wiping away could erase. But uncomfortable as he was, his heart sang, for just holding the worn and battered types in his hands, for some reason, made him glad,” (Schiller 12–14).

Soon after, Schiller moved on to a position at a large printing plant, working for \$10.00 a week. A jump to another job introduced him to advertising. Schiller

wrote that he began to read *Printers' Ink* and *The American Printer*. He attended evening high school at Harris Townsend Hall, "chiefly to edit and get out *The Weekly News*—the school paper," which he started and was quite proud of. Schiller continued, noting, "He took the printing of the paper to the place where he worked, not, as some would have done, to earn a few dollars on the transaction, but in order to have the chance to make up the pages of Linotype slugs with his own hands. This was usually done after regular hours, and was to set a pattern for all his later days when 'after hours' became his time for many unrewarded but beloved extra-curricular labors.

"When he had done a number of issues of the little newspaper, he sent them for review to Edmund G. Gress, the editor of *The American Printer*. In due time the fateful issue of the magazine appeared. Imagine his joy when, there, right on the page, was a cut of his newspaper together with kindly comment from the editor. This was happiness indeed," (Schiller 27–28). This event would become the first of many instances when Schiller's work would be displayed in the major trade journals of the day as examples of typographic achievement.

Soon after this triumph, Schiller began work for his first advertising agency; the Frank Seaman Agency. In order to enter into the business he had prepared a series of fictitious advertisements at his previous job as a means of demonstrating his skill and talent (see figure 2.2). These ads didn't get him his first ad job—answering a want ad did that—but he did show these examples to some people at the agency. Schiller wrote, "He had entered the agency as a novice, and would have been put to filing proofs and checking advertisements, the usual beginning of most advertising men. But this time it was different. His work was examined with interest by the general manager and he was immediately shifted to the typographic department, a department he did not even know existed. There he

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Figure 2.2 Two of the fictitious advertisements Schiller created to show perspective employers.

at once felt at home. He was assistant to the type expert of the agency, or layout man, as he was called. His duties, besides writing out and recording the various orders for work sent to the printer, also required him to make layouts with pencil and paper for the lesser advertisements which his superior was too busy to do. This meant the most elementary kind of type specification and planning, and they let him go ahead because they saw that the boy took naturally to the work without any instruction whatsoever," (Schiller 28–30).

Schiller noted that this position only lasted six months before he was fired. But, in 1918 he landed a new position at a larger agency almost immediately. This was J. Walter Thompson, which, in time, would become one of the largest advertising agency in the city. He was hired as the company's first, and at that time only, type director. He was only twenty years old.

Schiller stayed at J. Walter Thompson for two years. He does not provide specifics in his manuscript, but it appears that he left of his own accord. He wrote that "Not in all the places where he worked had his quite brilliance been appreciated or approved. In some places it was regarded with jealousy and malice, in others it was greeted with dull incomprehension. He learned the lesson of the marketplace that holds good in offices as well. He who shouts the loudest wins the attention and the promotion. Still, as he was not one to shout, he knew he had to be *good* to outdo the shouters, and this he resolved to be," (Schiller 45). In a 1965 letter to Sidney Lemler, the man who taught him to set type at his first job, Schiller wrote the following regarding his time at J. Walter Thompson: "I'll never forgive myself for kicking over this glit-edged opportunity. Even in later years I was told that I 'had made myself felt' during my comparatively short stay," (Letter to Lemler dated July 15, 1965). A year later, however, in one of the many autobiographical pieces Schiller wrote from time to time, he noted that his two years at J. Walter Thompson were very happy ones, but "I considered it no great loss when, in a fit of pique, I kicked over the job," (*Autobiographical Background Material Relating to the Specimen Collection* dated August 23, 1966). Schiller offers no reasons for the apparently contradictory statements, but it is probably safe to assume that the autobiographical piece was meant to present a positive portrait of its subject while the letter to Mr. Lemler likely reveals Schiller's true feelings on his departure from J. Walter Thompson.

In 1922, Schiller joined the specimen department of American Type Founders as a type specimen designer. But this position, too, did not last long. Schiller recounted that "It was a brilliant sunshiny day, but bitter gloom lay like a pall over his heart. Saul had just been dismissed from the specimen department of a great, world-wide type foundry, and advised that his peculiar talents would be

more valuable in private industry. He was too fertile, too imaginative for them. They had to be careful with the specimens they issued.

"This unseeing policy had been a sad blow to the boy who saw the sacred type foundry as the very temple and altar of all his love of type. What wonders could he not perform there? What sterling feats of idealistic craftsmanship that would redound to the glory of printing itself!" (Schiller 45).

After various stints at other agencies and presses including the Ronalds Press in Montreal, some freelance work, and even a brief adventure as a seaman on a cargo ship carrying coal to Havana,⁴ Schiller joined Advertising Agencies' Service Company, Inc.—as typographic art director—in 1924. Schiller joined the young firm at the urging of its owner P. J. "Paddy" Perrusi, after what he called his "latest disappointing agency connection," (Schiller 46). A.A.S. provided advertising composition and printing services to advertising agencies and their clients (department stores, banks, restaurants, etc.). Apparently, Schiller often had his freelance projects prepared there, which is how A.A.S. was familiar with his work. In his manuscript he described A.A.S.'s first home as "the rather grimy office of a medium-sized printing establishment in a factory building on New York's west side. The thick metal door one reaches through the unplastered hallway opens upon a dingy, crowded office where the few busy clerks seem like many, because their desks are placed so close together. One corner of this limited space has been blocked off by rude partitions to form the private office of the principals of the young, growing firm. The business is chiefly the typesetting of advertisements, but a small pressroom equipment [sic] has also been installed.

"In the darkest corner of this poor and makeshift office, flanked by dusty files and other oddments, farthest from the single factory-style window that serves the entire space, and directly opposite the thin partition that excludes the com-

posing room, or workroom proper, we find a considerably older Saul busy with numerous layout tasks and quite unaware of the bleak and cramped environment that surrounds him. For he is happy with humming gusto, happy because he is completely absorbed by the duties and responsibilities of his useful, new job. That is the general aspect of the place that human eyes would see and record," (Schiller 41).

A good description of Schiller's responsibilities at A.A.S. is found in a 1957 promotional brochure entitled *Al Knows Type From A To Z*: "For besides working with such of our clients as needed typographic guidance with creative—and at the same time practical—bread-and-butter jobs, he produced our large gallery of promotion pieces, type specimens, and the like, all of which were, and still are, inspiring examples of fine typography," (A.A.S. brochure 2).

It was at A.A.S. that Schiller would create virtually all of his type pictures and oversee the production of the company's massive type specimen book *Typefaces for Advertising*. This was a project that Schiller spent a great deal of time on; the book was in preparation for eight years (1921 to 1929). It was never produced in mass quantities, bound, or sold. Schiller designed the original panels as well as the example pages. There were 398 thirteen by fifteen inch loose-leaf pages featuring over 100 typefaces and 458 typographic borders. It cost approximately \$70,000 to produce and when bound, would have sold for about \$150.⁵ In several different sources, Schiller identified the stock market crash and subsequent Great Depression as the reason why the book was never produced in mass quantities. Schiller's copies of the book's loose-leaf pages were a part of his archive and are now contained in the Cary Collection.

British author, printing historian, and Schiller enthusiast Andrew J. Corrigan wrote "The unique feature of the book is the set of designs created by Albert

Schiller, art director of the company, for the purpose of introducing each family or series of type faces.

"The book has other distinctions as well. Intended primarily for layout men, it furnishes complete founts—upper and lower-case, figures, swash letters and terminals, occasionals and points— for every size of every face in the book, even when, as with the 84-pt. Futura shown on p. 48, the fount requires the whole out-size page for its display. Any available face from 4-pt. Century to 72- and 84-pt. display letters can be traced directly on roughs or finished layouts," (Corrigan 46).

Following the description of A.A.S.'s first office, Schiller recounts the origin of the first type picture: "In a year's time, coming to pass in the natural course of events, into his hands were to be given certain symbols; and into his mind was to come the faint glimmer of an idea. . . .

"For common eyes, the faint idea would be made understandable easily enough when transformed into reality by the resourceful Saul. For it was time to send the company's Yuletide greeting to its clients and friends. The year before, three lines of unlovely type printed in green had sufficed to express this message of good will. Whether they had looked to him or not to perform this institutional chore, I cannot remember. But in the rush of work attendant upon the holiday season, Saul had designed several small newspaper ads for a department store which were devoted to the holiday theme. At the top of each ad he had placed one of his own private concoctions of type ornaments. Each one was different and was a simple and original design which was meant to be Christmassy yet cost little or nothing extra. This was one of the things that made Saul valuable to the shop. He could improvise decorations in type units that saved the cost of art work and cuts.

"Saul bethought himself, in particular, of one of these designs. It struck him

that it might represent (remotely, 'tis true) a pediment of carved masonry over the doorway of a church. . . .

"(In that electric and fateful instant the gods must have leaned down from their heights and touched his brow with fingers of benediction. Only they could have known that the first grain of sand has fallen to mark a new age in time. Only they could have decided that this was the exact instant when the machine age, rampant in factory and mill, swelling its chest with every new invention, was to begin to make its own works of art!

"Only a grain of sand had passed through the hourglass of all time; but already and age-old system of art was threatened by a new, rebel system yet unborn!)

"So Saul, driven by his harmless and wholesome initiative—I call it harmless because it was never directed to outwit or outsmart anyone—went ahead, and basing his idea on that one inspirational flash, he soon sketched a simple representation of an imaginary church, intending to use for the rest of the design other decorative units which were in the shop and came readily to his hand. . . . sure, the whole thing could be set up easily enough, and the novelty would tickle the customers of the firm. This little church, done in type ornaments, would give each one of them the vicarious thrill of recognition and pleasure—a pleasure in type itself which was impossible and indeed, out of place in their daily work.

"Saul's superiors were at once delighted with his suggestion, though they took care not to make this delight too evident. A study of his plan showed at a glance that the labor involved would be but trifling, compared to the utility and charm of the result. Consequently the order was given for him to supervise personally every detail of the construction of his 'picture' in the composing room.

"And so that was how Saul's first type picture was designed, set up, and

printed, and sent out in due course as a rather surprising and somewhat out-of-the-ordinary Christmas card (see figure 2.3). To this very day, when, in a moment of relaxation, I happen to look at it again where it hangs in my study, I begin to realize what that rascal Saul really accomplished. For all its thin, diagrammatic matter-of-factness, the little composition has a classic dignity, a rude yet gentle simplicity that makes me understand, after all these years, how the hand of those cunning gods must have been deep in the plot to create this first modest venture in the art of the machine age," (Schiller 42–44).

The year before joining A.A.S.—1923—Schiller married Mary Kaplan. They had two children: Hillel, born in 1924, and Newton, who was born in 1928. Schiller's family strongly supported his work in and devotion to the type pictures, and it was they who donated his archive of prints, type forms and plates, and correspondences to the Cary Collection.

An interesting connection between Schiller and the Cary Collection is found in a January 15, 1927 letter from Melbert B. Cary, Jr. In it Schiller was informed of his appointment as Vice President of the Continental Typefounders Association Inc. (Cary's company), and of his election as a Director of the Corporation by the Board of Directors. Schiller was also invited to purchase five shares of common stock at a price of \$1 per share.

It is unknown if Schiller accepted Cary's offer to join the organization or how long a business relationship may have lasted; Schiller never made mention of this in any of his writings. Whatever the outcome, Schiller and Cary continued to correspond—usually in the form of thank you letters for items they exchanged. Cary was especially pleased to receive several type picture prints over the years.

The first series of type pictures were produced for seventeen consecutive years. Schiller appeared to be very happy at A.A.S. in those early years, but hint-

ed in his writing that the later years were not as rewarding. In a 1934 issue of *The American Printer*, Edmund Gress notes in his column that “Schiller, by the way, has left the Advertising Agencies’ Service company, where he was for many

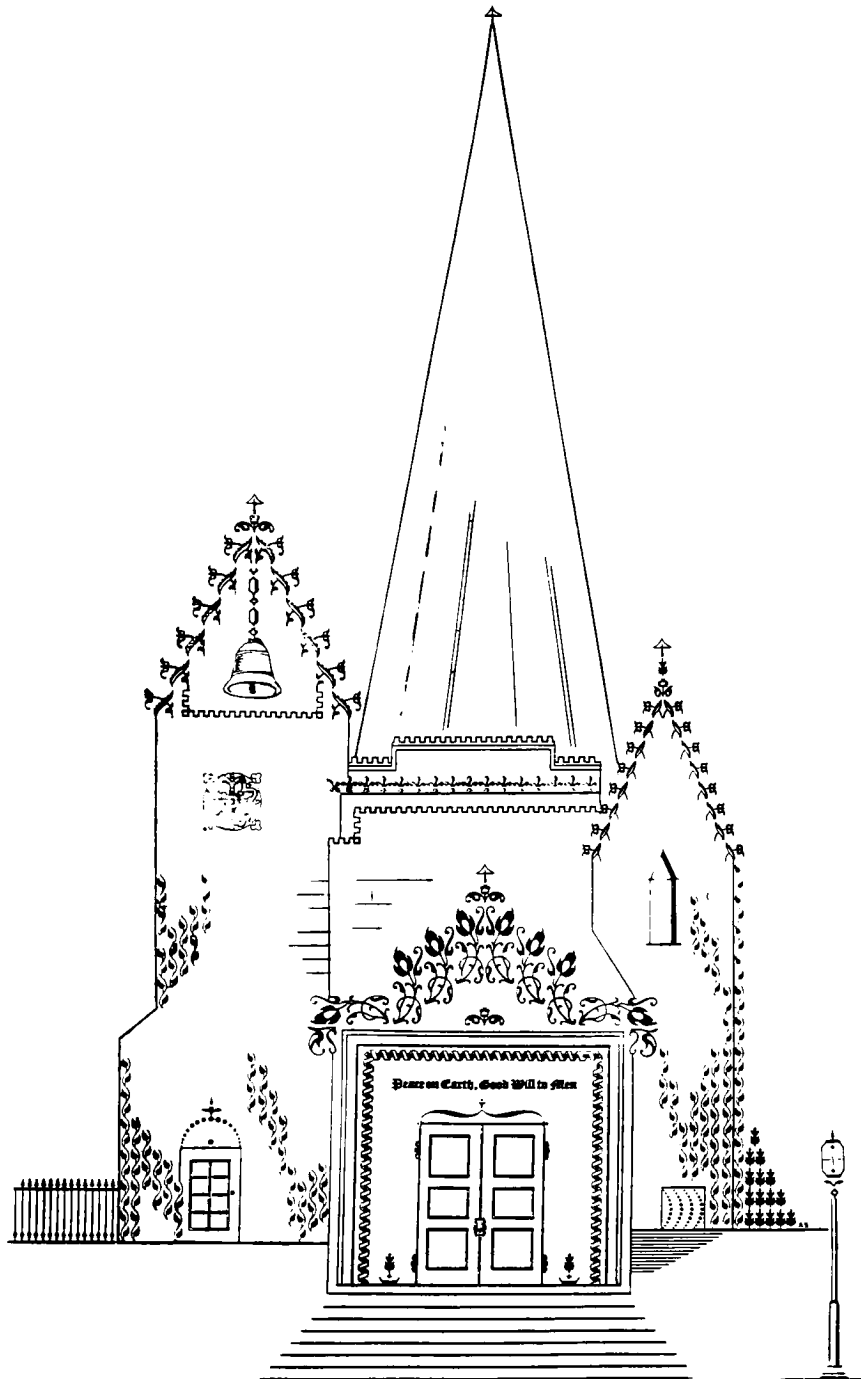


Figure 2.3 Schiller's first type picture, *The Church*, created in 1924.

years art director, and is now with the King Features Syndicate, Inc., a part of the Hearst Organization," ("E.G.G.'s Observations," *The American Printer*, June, 1934, p. 27). Schiller could not have been with King Features for very long as he went back to A.A.S. to create the 1934 holiday type picture *A Toast At Christmas* (see figure 2.4).

At the time that he wrote the bulk of his manuscript, Schiller had just quit A.A.S. after seventeen years. The year was 1941 and one of the primary reasons for his resignation was the decision to break up the type form for *The Antique Shop*, the picture produced in 1938. It appears that Schiller joined a firm named

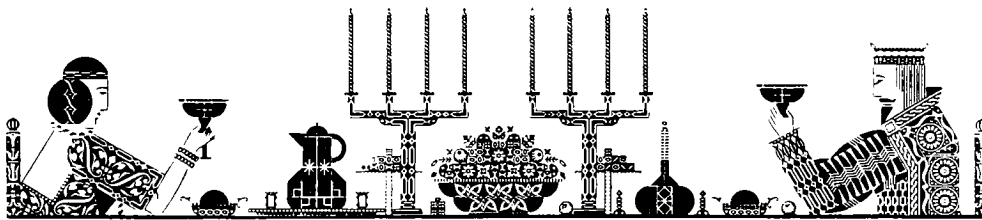


Figure 2.4 Reduced detail from Schiller's *A Toast At Christmas*, 1934

Ad Service Company as a principal. This information came from the first issue of a company newsletter entitled *Type Specimen: An Occasional Journal of Creative Advertising Typography*. Ad Service Company even received the designation of "The Schiller Shop of Advertising Typography," (Type Specimen 1–2). It is unknown how long Schiller's relationship with this firm lasted. According to the 1960 update to his manuscript, he returned to Advertising Agencies' Service Company twenty-two months after he left, but makes no mention of any interim employment he may have had. Also, during this this time he held his own exhibition of his work, wrote his manuscript, and created *The Nazimussjap* type picture, one of the few pictures done without the sponsorship of A.A.S. With the

exception of some small pieces, Schiller would not produce another major type picture until *The Museum* in 1948, after which four more pictures were produced.

Schiller served as art director at A.A.S. until 1959 when, at the possible pushing of his employer, he entered semi-retirement. He continued as a "typographer emeritus" at A.A.S., serving in the capacity of director of the special services division, and formed Typography Lab, an office within A.A.S. where he could experiment and exhibit his work. This arrangement lasted until 1960 or 1961 when his connection with A.A.S. was finally severed.

In 1963, a previously unpublished Schiller type picture entitled *Street Lamp* (originally created around 1928) was mailed as a holiday greeting by Frost Bros., Inc., an ad composition house in New York City. The picture was originally done as an illustration for A.A.S.'s type specimen book, but it—along with other material— was dropped for financial considerations. The following year saw Frost Bros. issue Schiller's *Rocket City Tableau* in sketch form only. Schiller claimed to have gotten too late a start on the picture to have it set up and printed, and expressed his hope to issue it completed the following year. But this never materialized. Earlier that same year Schiller joined Superior Typography as their director of design.

Schiller spent the last years of his life writing a great deal (he claimed to have some fifteen books on typography in various stages of completion; the closest being a volume he entitled *The Dilemma of Modern Typography*) and on his never-ending quest to gain recognition for the type pictures. Over the course of his career and retirement he had the opportunity to display his work in roughly a dozen major exhibits (see appendix B), not including the on-going displays at his place of employment and the one-man shows he held on his own from time to time. The last exhibit held while he was alive was at the Los Angeles Public

Library in early 1970. As was often his practice, Schiller donated the entire exhibit to the sponsor at the end of its display.

After several bouts with illness which required time in the hospital, Albert Schiller died on July 22, 1970 at the age of 71. His obituary in the New York Times quoted Andrew Corrigan's proclamation that Schiller's type pictures were the first new idea in printing since it was invented more than 500 years ago.

CHAPTER THREE

Schiller's type pictures were created the same way printed material was produced with the advent of movable type. The picture's image was impressed into the paper via a relief surface whether it be the actual type form containing the locked-up type elements, or an engraved plate made from the type form. About the process of producing the pictures, Schiller wrote, ". . . Saul never knew what form his new design would take until late in the fall when it would be time to begin it. Sometimes he would sketch out an idea months ahead, only to supersede it with a new and more urgent idea at the last moment. Sometimes he would save a favorite project for years until a favorable opportunity came to put it into execution. At first his bosses made a pretense of demanding a number of sketches from which to make their selection, for they understood well that a semblance of authority, from their point of view, was needed even in such a rare case as his to act as a restraining influence. The result was that, in some years when they could not quite make up their minds what to OK, Saul had to resort to a hurried makeshift affair, just to keep the sequence unbroken. That is how his minor pieces happened to come about. In later years, I avoided this consultation, and never revealed my design until it was time to begin it. In this way I avoided disappointment and needless argument.

"I will not burden the reader—and indeed, this is not the place for it—with the various aspects of my private cankering quarrel with my job which arose after a number of years. It is my intention to allude here only to anything that has some bearing on the type pictures, nor will the reader be interested in the prosaic technical details of the everyday work of the plant and of my part in it. Let it suffice to say that year after year the pictures, in general, grew better and better, in spite of the off-years about which I have explained," (Schiller 47–48).

Of course, Schiller did not compose the type pictures by himself. A compositor was assigned to work with him and Schiller always acknowledged their participation in the process.

In discussing his working relationship with his first compositor, Schiller wrote the following: "The compositor in the shop who was first assigned to set up Saul's pictures was a picturesque and salty character. Though not old—he couldn't have been more than 40—he was already a confirmed alcoholic with the distinctive stamp of the passive drunkard upon him. A bachelor, he regaled Saul with the details of his sordid amours, which, to tell the truth, Saul scarcely paid attention to, humoring his assistant so long as the work progressed smoothly.

"The stock saying in the shop was that the type pictures were driving Micky to drink, though of course, this was meant as an obvious bit of humor. Micky McMann⁶ was a trustworthy printer, and really enjoyed his painstaking assignment. Any man would feel a touch of pride in being picked to perform special duty; and certainly it was a welcome relief from the drudgery of setting up cut-and-dried advertisements eight hours a day. Some compositors would have preferred the easier routine for all its monotony, as Saul's exacting demands took more concentration, skill, and energy than ordinary work. But to the happy-go-lucky comp Micky this distinction must have registered dimly as a reward worthy of his talents.

"Fresh-eyed young Saul and tobacco-and-drink-stained Micky assuredly made a most unusual pair of collaborators as ever teamed up by the haphazard fates. Saul's diplomatic and helpful instructions guided the older and actually more experienced man skillfully through the intricate steps of setting up a picture. For besides creating the decorative result that was finally seen, Saul also was forced to improvise a mechanical technique as he went along. It would have

done no good to order certain things done if there had stood in their way the least mechanical obstruction. It wasn't until later years that Saul found a craftsman who anticipated his needs in this direction and for whom no task was too difficult. And too, it was to Saul's advantage to leave nothing to chance; it gave him more standing in the eyes of the men that because of his careful instructions these petty tours-de-force invariably came off without a mechanical hitch," (Schiller 49–50).

In describing the procedure for creating a type picture, Schiller wrote the following to a friend or colleague⁷ as part of his manuscript: "In 1940 I wrote you some random notes in reply to your inquiry as to my method of making the type pictures. And now in preparing this book, I go back to those notes to see if they are not dryly technical; for I make my pictures with about nine parts emotion and only one part of mechanical skill, though that one part is mighty important, I assure you. When I first prepared the notes, I must admit I took advantage of the opportunity afforded me to try to plumb a little deeper into my own intimate processes. I tried to imply the 'psychic' aspects that presented themselves to me as playing a part in the making of these pictures. While I recite what is actually done mechanically, and relate a good deal about what I feel, there is much I cannot pin down. It is like trying to nail a shadow to the wall.

". . . For the most part I intend to transcribe each paragraph from the original notes and comment upon those I deem worth discussing further, or about which there is something new to report. The first three paragraphs of the notes follow:⁸

"As to my methods of work, each picture seems to dictate its own procedure. What you do in one picture may not work in another.

"I, myself, do very little of the actual composition. And the little I do is mostly of a preliminary nature, or little minor tasks while the compositor is unavailable.

"Type pictures are a form of drawing by a sort of 'remote control,' as the actual pieces that convey the lines which are to appear in the print must be placed in the 'drawing' not by the artist, but by the hand of another.

"It can be said in all truth that this is the first case in history where the executive function intervenes and dictates the actual process, step by step, in the making of a drawing! An artist, making his own drawing, automatically tells himself what to do; but I, making a drawing through the labor of another, must issue orders:—'Put this piece of type ornament here; join this piece of rule to that piece of rule.' The challenge to the artist is such as no artist ever encountered before. It is something like producing music on the Theremin, where the performer's hands do not touch the instrument itself.

"I have the same compositor assigned to me year after year. He is one of our best mechanics and takes pride in the trueness of his lock-up and the accuracy of his rule-cutting. As a part of the record, I always include his initial together with my own in the signature to each picture."

For this record, It should be pointed out that Schiller always acknowledged the work of the compositors, but did not always include their initials. In several of the earliest type pictures he didn't even include his own initials. Sometimes only his initials would appear in the picture (*At The Opera* for example) and in others only the compositors first initial would appear with his own.

"All type matter," wrote Schiller, "in order to be printed, must be locked-up or so fixed in the chase, that the type will not fall out but remain firmly in position during the process of printing. The chase is the metal frame about one inch in width and one-half inch in thickness which contains the type composition. These frames come in a multitude of sizes. The locking-up is accomplished by means of quoins which are usually wedge-shaped and are used in pairs. Around

the type itself, which is in the center of the chase, filler material, usually of wood or metal and called furniture, has been placed so that the entire chase is filled. On two sides of the form the quoins are inserted. The pairs of wedges are brought upon each other by means of a quoin key. This creates the tightness necessary between the sides of the chase and the furniture around the type to hold the type in place.

“The ordinary locking-up of ordinary type compositions is one of the simplest acts in the printing trade. But the locking-up of the form that contains a type picture with its myriad delicate angular adjustments is quite another thing. This one-tenth part of mechanical skill is as much a part of loyalty to the artist by the workman, of his devotion to a common objective, that it cannot be stressed too much. While the workman cannot suggest any of the creative moves necessary because he is not graphically in ‘the know,’ still, and alert and co-operative compositor deserves much credit for a successful type picture.

“We keep the forms in their chases for years. One such form is preserved at Columbia in the old A.T.F. collection.”⁹ The late Henry Lewis Bullen acquired it from us. I am hoping that some day these forms will fetch a price. I’d buy them myself if I could. To my biased judgment it seems a minor crime to distribute one of these forms, for the cut pieces are so much scrap and the type ornaments again meaningless bits of lead, once they are freed from the magic of their combinations. And this, I hold, is not entirely sentiment.

“I can now report that one of the chief reasons for my recent resignation was the destruction of my type form which pictured *The Antique Shop* (see figure 3.2).¹⁰ This was a blow to my pride of stewardship of these forms, which, though they did not belong to me as property, I felt belonged to me in spirit. Its violation by the owners of the type units was a piece of vandalism that I could not tolerate, I resolved in future to be the owner of the pictures in material as well as in

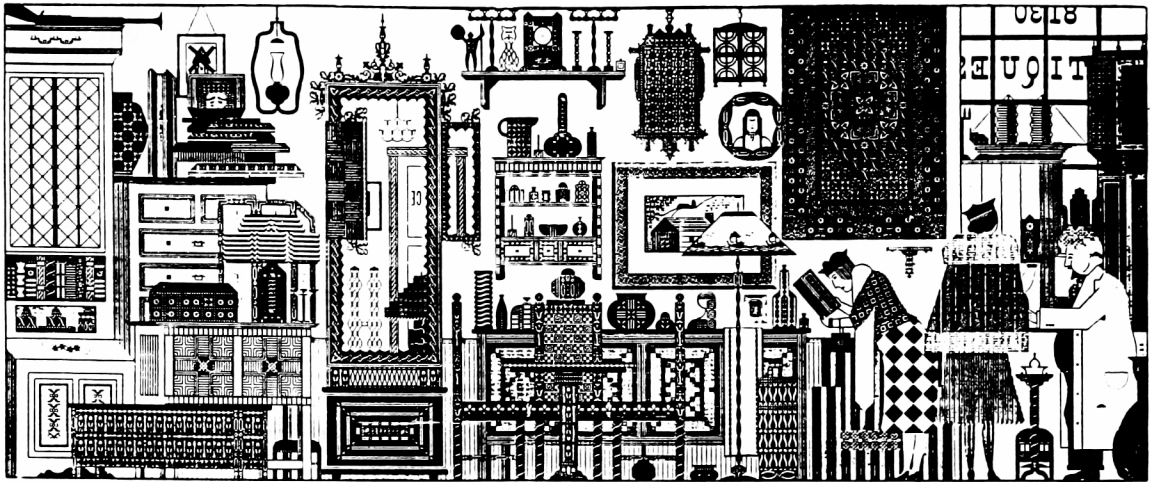


Figure 3.1 *The Antique Shop*, 1938. This was Schiller's favorite picture.

spirit, and until that time comes, promised to make no more.¹¹

"An idea for a picture might come to me anywhere, as it does to any great creative artist. Actually I have more such ideas than I shall ever be able to complete.

"I make a rough sketch in a few minutes—a general, vague, nebulous outline, as it were, of the picture-to-be. But in my mind, as though activated by some secret camera, I seem to see, or rather to believe that I see, the picture just as it will look when completed. Without becoming mystic about the whole thing, I call this faculty a kind of sixth sense, and let it go at that. Another thing it might be is just plain, old-fashioned confidence.

"I might make the sketch over and over again, smoothing out details, adding, excluding—the usual revamping process—but not a piece of ornament has as yet been set.

"It is only when the time comes for the actual construction to begin that I start 'blue printing' the details of the work to be done. It is then that I begin to make more specific individual drawings, especially of figures, being careful to see if I can make the salient lines fall along perpendiculars, horizontals, and diagonals, the latter almost always at an angle of 45 degrees.

"There is generally some central portion or some major structural part that seems to suggest the natural beginning of the picture.

"In my mind, I've picked out the ornaments, rules, or other material that I think will serve for a particular portion. Usually my choice sticks, but if it seems wrong, I keep changing the units until I am satisfied.

"In a subconscious way, the choice of ornament seems to come simultaneously with the choice of subject; one suggests the other, or vice versa. (A four-dollar word I use sometimes to explain this phenomenon is synchronization; for I have often pondered on the fact that idea and ornament seem to meet at the same moment in my thinking.)

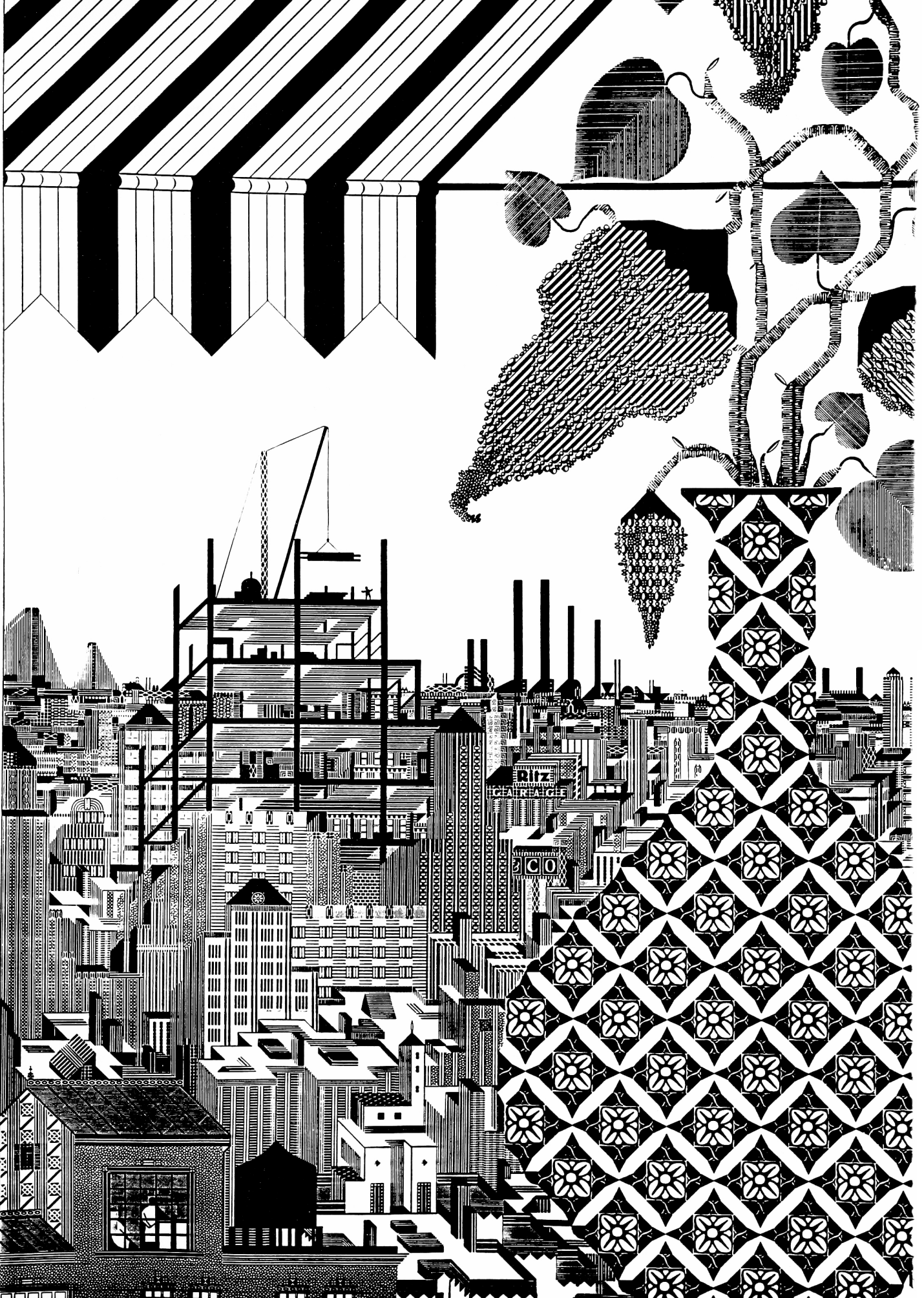
"If the main structural element is such that I can go into the shop and put it together with no trouble, I do so, and use the ensuing proof as the basis from which to plan (by picas) the furthest extension of the picture.

"Should the main element of the picture require rule-cutting, it is much easier to draw it to picas and begin the picture via the compositor. I do not attempt to cut or miter rule, preferring to rely upon the accuracy of the compositor, thus limiting myself to the simple handling of plain, uncut pieces.

"In most instances, by the time I begin putting pencil to paper for actual construction, I have already determined the exact size of the picture. The reason for this is because we set up the picture right in the chase, keeping the form on a large turtle (or table) all through the period of construction. And this is at times a period of from four to six weeks.

"The entire area of the picture is blanked out with metal furniture, a temporary plain rule border being used to mark the boundaries of the picture, and this blank form is carefully locked up. This gives us constant verification of the trueness of the lock-up at every stage, as blank material is removed and parts of the picture are gradually inserted.

"The major structural element is put in first in approximately the proper position it is to occupy in the picture. In the case of From a Penthouse Window (see figure 3.2 on the following page) there were actually several such important elements. The



awning was put in place first with the crossbar entire. This latter was the only thing to be disturbed later when we came to the leaves and flowers. Though it was cut up, it remained in its original position as planned. Next came the vase. This was let alone until the buildings of the city began to touch upon it.

"The next basic point was the rooftop at the lower left corner. Another important section, that, once in place, much depended upon it, was the steelwork skeleton. In this way, the compositor can continue on a new phase while I am studying proofs of the previous operation.

"Of course, it is impossible to proceed from a major point until it has been made certain that the previous operation is final in its general outline. Internal details in any section can be left for later (as when the foundry takes from ten days to two weeks to fill an order of sorts).

"I sometimes stamp in certain of the ornaments, sometimes trace them on, but more often paste into position on the layout proofs of small groups of ornaments that I have set up myself, so that all uncertainty is eliminated as to their effect and also as to the exact space they are to occupy.

"It is well nigh impossible to make a complete layout of a picture in advance. It's almost easier to set it up. There are so many compromises that have to be made, so many changes of plan, that I am satisfied with the result if my artistic integrity is maintained and my intention realized, even if not exactly as anticipated.

"In other words, one can't force the material to do that which it is incapable of doing and still remain a type ornament.

"(An aside here, about artists who try to advise, occasionally, about these pictures. They think their drawing can easily be set up if you bend enough rules. As a matter of fact, I have resorted to the bending of rules only about two or three times in seventeen years. They do not realize that I have to play the role of a faithful and almost slavish

nurse to type ornaments in order to get it to do what I want.)

"Sometimes, when the compositor is employed at one end of the form and I will not be in his way, the shortest cut of all is simply to take tweezers in hand and fit in certain pieces experimentally, in cases where there is doubt of just what will produce a certain effect. In The Antique Shop, for instance, the simple knick-nacks on the hanging shelf gave me endless trouble. At the end of the day's work a proof would be taken, and I'd sit far into the night replanning tiny details like the glass cat, or mulling over what strategy to pursue to form the tilted painting which is perched on top of the pile of picture frames.

"It is often easier to tell from the look of the ornaments in the form whether they are right or not, but once in a while one can be cruelly deceived.

"You should see one of my elaborate control attempts while one of the bigger pictures is in progress. There are some items to watch, yet no valuable productive time must be lost in dilly-dallying. The compositor must go on breaking new ground as quickly as possible. Sometimes I chart the picture into sections and check everything in each. The corrections are inevitably marked on many proofs, so I mount the sections involved on a large board which is stood up on the compositor's frame. He also checks each revision after he has made it.

"The type forms themselves are really a joy of craftsmanship, but if that were all, I'm sure it would not be worth the doing. What makes it all worth while (to my way of thinking) is that the result is a drawing such as may not be found elsewhere on land or sea. It is a drawing made with the tools and supplies of the machine age, yet with graphic integrity. What I mean by that, I suppose, is that it has taste and artistic merit. It is a drawing not made by the hand of man, but rather by his mind; and yet too, it was made by the hands of many men—the horde of anonymous artists (and the known) who originally drew the individual designs, little dreaming that they were contributing to the creative urge of another kind of artist altogether."

AS TO THE MEANING OF THE PICTURES

"Now, just what am I trying to do in making these pictures? I am certainly not trying to imitate the world around me. I am not trying to reproduce it realistically. I am merely seeking to create a highly artistic and highly stylized impression—an abstraction, yet an abstraction that achieves recognizable images of the objects it depicts.

"When some printer reproduces the composing stick, let us say, with a few rules carefully joined, I say such a performance is entirely pointless, tasteless, and worthless.

"In the early days of my work the most devastating criticism that critics could level at me was: 'An artist can do it better.' And that's just the point. An artist could easily draw far better the printer's composing stick than the printer can laboriously set up a picture of it with type rule; but no artist on earth can compete with the the mechanical duplication of details in a type picture and draw such a picture line for line. His version of the same subject would be merely another one of millions of drawings, depending for its quality on whether it was done by a Rockwell Kent or a Joe Zilch; while a type picture is unique and has no counterpart anywhere."

AS TO THE SUBJECT MATTER OF THE PICTURES

"I seem to have conditioned my thinking, in deciding what subjects to attempt, to keep within the scope of type ornament and rule. This is by no means easy to explain. It must be born in mind that my experience with these things, if not based on academic study, is nevertheless, something special. I liken myself to an explorer, so in love with a country, that he abandons the safe roads and sets out to see for himself where his own zeal and natural ingenuity will lead him. . . In this way I discovered a magic in type ornaments and by hard work found a key to unlock the secret of type pictures.

"Sometimes I think of a subject that at first blush seems not to have any type material available for its interpretation. In that case, I must seek a method, or strategy, as I like to

say, of extending the possibilities of type material a little further than even I myself thought it could go a year earlier.

"Of course, in a sense, the ornaments determine the way the picture will go. I've in mind a subject I've nursed along for more than a year now. It's a picture gallery. The creation of a dozen or so of [sic] imaginary paintings (necessarily in miniature) fazes me not at all. What do you think is holding up the show? It's the creation of the heavy, ornate frames, which, incidentally, would be the first thing that would have to be done. I haven't yet found the proper ornaments with which to do them.

"For such a subject to appear at a given Christmas, I would have to have a head-start from, say, the month of June. During June and July, I'd design the frames, and, of course the rest of the architectural ensemble of the gallery—the stairway, railing, balcony, lighting, columns, etc.

"During vacation I'd take a rest from the whole thing; but no doubt my subconscious would take over the task, a thing I can't prevent. Come September, the scattered fragments would be scrutinized anew. Then the serious task of creation would be begun in earnest. The figures of the gallery visitors, still nothing but vague penciled ghosts, would begin to take form, the disassociated parts would take their rightful places, and the nights again would be filled with heaps of proofs silently clamoring for attention. A type picture would be under construction. Mundane affairs, the firms clients, advertisements, job tickets, luncheon friends would all have to detour around the preoccupied person of your humble servant, A.S." (Schiller 92–103).

These passages from Schiller's manuscript are not only illuminating for their description of how he assembled a type picture, but also for the glimpse they offer into Schiller's personality and feelings on the pictures. He obviously loved the challenge of constructing them as seen in his admission of studying proofs late into the night, and his claim that the everyday work of the firm took a back-

seat to the pictures. But you can also sense some defensiveness on his part when it came to the pictures. His assertion that the compositor could not contribute to the creative aspect of the pictures because "he is not graphically 'in the know'," sounds pretentious. It's hard to imagine that every compositor Schiller worked with simply stood there and followed instructions without occasionally offering some creative input. Also, Schiller's argument that a simple type picture of a composing stick is "entirely pointless, tasteless, and worthless" when compared to one of his "highly artistic and highly stylized" impressions lacks any evidence to back it up, aside from his say so. Sure, his work was usually more complex and more detailed, but that in itself is not a guarantee of artistic quality much less superiority.

CHAPTER FOUR

To say that Schiller thought highly of Frederic W. Goudy, both as a person and type designer, would be an understatement. He considered Goudy to be the greatest American type designer of his or any other time. In "An Address On Typography," a speech Schiller gave in 1931 to the twenty-seventh Annual Convention of the Advertising Federation of America, he finished his remarks with the following words about Goudy: "I cannot conclude, in the face of our current mind, without brief mention of a great American from whom the world will one day inherit a mighty legacy. I refer to Frederic W. Goudy, who has designed a rich store of typefaces and who today is still adding to that accumulation from the seemingly inexhaustible fount of his genius.

"Goudy is a natural designer of type and a deep student of letter forms as well. All his work is based upon sound and enduring principles of legibility and design.

"If we examine his work with care, we will find in it a quality akin to truth, a tenacious love of the alphabet as an art form, and sincere, inspired craftsmanship, always.

"When we grow tired at last of the types that today are new (and I assure you I have no idea when that will be), some Will Bradley of the future will happily discover in the printer's dust-covered cases Goudy's many versions of the beautiful Roman alphabet," (Schiller address 12).

The two men met at least as early as 1922 when Schiller joined the American Institute of Graphic Arts. Goudy was president that year and signed Schiller's membership certificate. Schiller later called the certificate one of his most prized possessions simply because of Goudy's signature.¹²

In a posthumous letter to Goudy he prepared for delivery at a 101st birthday

party for the type designer on March 8, 1967, Schiller wrote: "But more specifically, this particular writer's personal involvement with the mighty Goudy phenomenon was that of an acolyte too young to be your intimate, but not too young to place your name at the head of his hero-worship list. And you were in good company. During your long life, Fred, many a world figure passed under your acolyte's scrutiny. They came from many fields, including our own. There were B.R., Tom Cleland, Will Dwiggins, Walter Dorwin Teague, and the editor Edmund G. Gress. In the world at large your acolyte was enthralled by Babe Ruth, Einstein, H.G. Wells, Lord Dunsany, and the great F.D.R. himself.

"But you were most special, a figure of human dimension in touching distance, whom one could love as well as revere. You were special, too, in a more practical way; for in your remarkable garden new blooms flourished to bring a different splendor to the printed page. To us humble grubbers in the flinty and unbeautiful soil of the Cheltenham, the Bookmans, and the Centurys, your Kennerly, Forum, Deepdene, Goudy Modern, Italian Oldstyle—to name a handful—were a true revelation of what inspired type design can be."

When fire destroyed Goudy's Deepdene workshop in 1939, the Distaff Side and the Typophiles produced a collection of tributes and well wishes for the type designer on his seventy-fourth birthday. The book was entitled *Goudy Gaudeamus*. Schiller contributed a brief bit of prose along with a type picture of a majestic arch which featured Goudy's initials, F.W.G., in his Cloister Initial typeface (see figure 4.1).

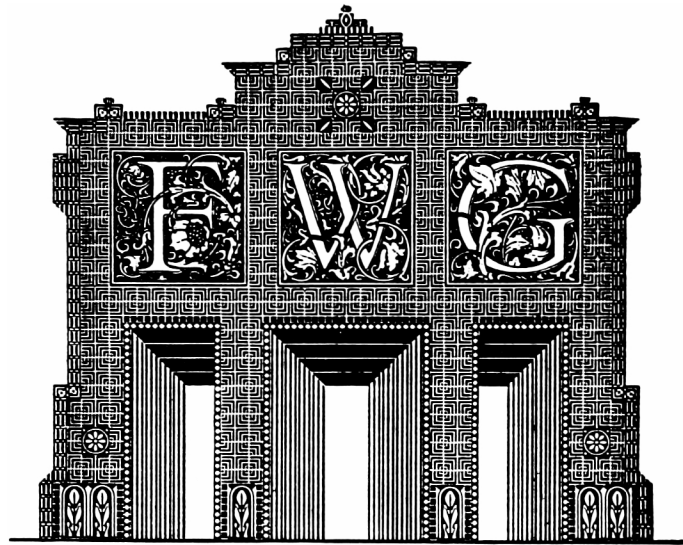
There is no indication of what Goudy thought of the type pictures, but as a printer (in addition to being a type designer) he probably could appreciate the skill and talent that went into the making of a Schiller production.

Goudy did make a reference to Schiller in volume two of his *A Half Century of*

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while discussing his Ornate Title typeface: “I can’t think of anything special to say about Ornate Title. It is a simple, decorative face that has been used by some good presses for use on title pages where size of type was more important than blackness of line. Albert Schiller used it successfully for an advertising customer, but then, Albert always was trying stunts!” (Goudy 186).

Whatever Goudy may have thought of the type pictures, it obviously had no bearing on Schiller’s admiration of him. After Goudy’s death in 1947, Schiller was involved in several projects to memorialize him. That year, he started a collection of funds to plant trees in Palestine (Israel) in memory of Goudy. Money for a 280-tree grove was collected from the type designer’s friends and admirers. In what was probably taken from a news release written by Schiller, the September 20, 1947 *Printing News* reported that Schiller was “thrilled over reaction occasioned by his proposal to plant grove [sic] of trees in Palestine in memory of the late Fred Goudy, as has been done in memory of other world-famous non-Jewish personalities (such as George Washington and Abraham Lincoln). Incidentally, one of Goudy’s last



No raging fires can obliterate, no waters overwhelm, no winds blow down the towering monument that is your life. Dour TIME itself, shall fail to crumble the mighty edifice of your works. Good friend, each ill that circumstance may send but prepares another warm, loving TRIUMPH for you in our HEARTS.

Figure 4.1 Schiller’s 1939 type picture tribute to Fred Goudy.

designs was a Hebrew type for the Hebrew University in Jerusalem on Mt. Scopus," (*Printing News* 11).

Schiller was instrumental in creating and establishing the only existing monument to Goudy in the United States. He wrote and designed the inscription for a tablet to commemorate the final resting place of the ashes of Goudy and his wife Bertha in Old Town Cemetery in Newburg, New York. The tablet reads "In memory of Frederic and Bertha Goudy. With one devotion, one accord they wrought and loved the printed word." It was placed on a large boulder in the cemetery in November 1954 with the aid of the Goudy Wildlife Club of Newburg.

Schiller was also a member of the International Frederic W. Goudy Centennial Committee whose purpose and program were, wrote committee chairman J. Ben Lieberman, "quite simple: to focus attention on the man Fred Goudy and his works, not only in a Centennial year, but in a permanent way," (Lieberman report dated March 8, 1966). Schiller provided the typographic service for the committee. One of the outgrowths of the centennial celebration was the formation of the Goudy Society, of which Schiller was a charter member.

As he wrote in his Goudy letter, Schiller admired many of the typographic greats of his and previous generations. One of the most admired was Bruce Rogers, type and book designer. For Rogers' eightieth birthday in 1950, Schiller created a type picture entitled *King Bruce I* which featured prose and an animated-looking Rogers as a king (see figure 4.2). Rogers was known to be very fond of this tribute and wrote the following letter to Schiller: "I write to thank you sincerely for the magnificent greeting card. I shudder when I think of being responsible for your spending so many invaluable hours of your life on my account, but you are not yet old enough to count the hours—or even the days and years.

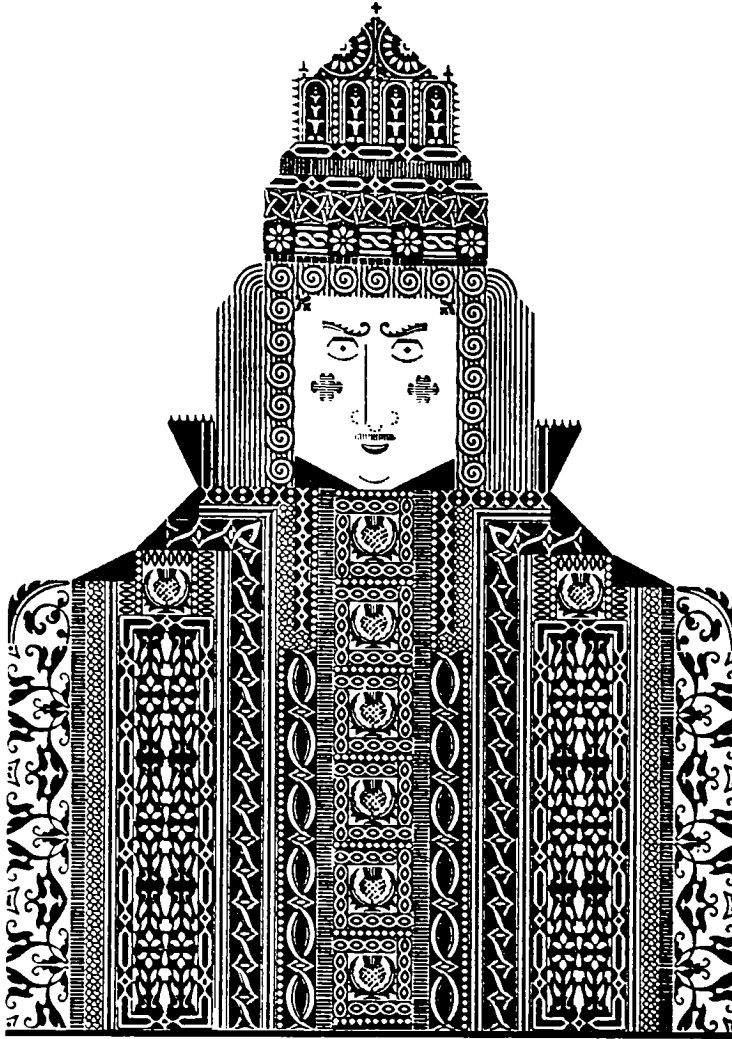


Figure 4.2 The main element from *King Bruce I*, 1950.

celebrate her visits to the United States. One picture was a portrait of Warde as a queen; similar to the Rogers portrait and probably what Rogers was referring to in his thank you letter to Schiller (see figure 4.3). In commenting on her portrait, Warde is quoted as saying "Now I've been Schillerized!"¹³ The other type picture was a cityscape called *Beatrice Warde Street*. It is filled with references to Warde and her pseudonym Paul Beaujon. This picture would later be expanded upon to create the 1953 type picture *Joyous Banner*.

Another master of the typographic field admired by Schiller was T.M.

"All good wishes, and my compliments on the splendid example of your art.

"P.S. The card for Beatrice is a fine one too, but not to compare with mine,"
(Letter from Rogers dated May 15, 1950).

The "Beatrice" Bruce Rogers was referring to was, of course, Beatrice Warde; that era's leading proponent of typographic excellence. Schiller greatly admired her good taste and, on two separate occasions, created two type pictures and a bit prose to cel-

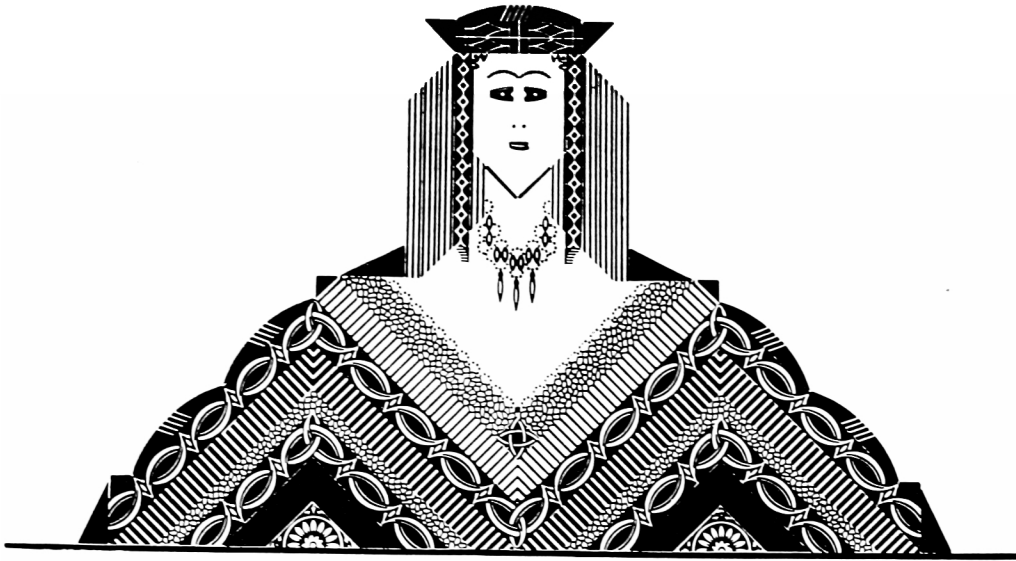


Figure 4.3 The type picture portion of Schiller's *To Beatrice* tribute for Beatrice Warde, 1950.

Cleland who, among other artistic endeavors, designed type ornaments—some of which Schiller used in his type pictures. Schiller first corresponded with him in early 1951, sending Cleland some samples of the type pictures. Cleland wrote back saying: “I have seen from time to time, examples of your ingenuity in the arrangement of type units, but until now I had no idea of the amazing extent to which you have applied it as a creative medium. You have chosen what would have seemed to me an unpromising field, and cultivated it with so much imagination, and such unfaltering patience, as to produce from it something indisputably your own. I will confess that I have always frowned on the idea and that now you compel me to remove my hat. . . . I am infinitely obliged to you, and I shall keep and treasure these things which you have been so kind to send me,” (Letter from Cleland dated March 13, 1951).

Not everyone was as enthusiastic for the type pictures as Rogers and Cleland were. In an October 1931 *Inland Printer* article entitled “Is ‘Stunt’ Typography Properly Classified as Being Art?” A.J. Fehrenbach, the article’s author, uses Benjamin Sherbow’s philosophy of type use to question the appropriateness of

stunt typography as art in advertising. Fehrenbach wrote "'If typography does 'stunts' instead of straight messenger work it is an unfaithful servant,' are the words of Sherbow, who commanded in his day the respectful attention of all who were concerned in making advertising typography efficacious.

"This Spartan philosophy must necessarily do violence to the sensibilities of Albert Schiller, art director of Advertising Agencies' Service, Incorporated, a New York City firm of typographers, who is the patriarch of what he calls 'creative typography.' Schiller's annual holiday greeting card gives him the opportunity to let himself go. He shoots the works! Shades of Roxy and Balaban & Katz! In the skillful and ambidextrous fingers of Schiller the common brick of borders and rules, periods and dashes, quads and spaces, type and ornaments, takes shape and forms fresh designs of an incredible splendor. Bent rules outline the nave of a mighty cathedral; an inverted 'U' is a bell dangling in the tower; pieces of monotype ornament are stained-glass windows, etc.

"The metal tapestry that sprouts on the makeup galley represents hours and even days of non-chargeable time. It is a labor of love, patience, and minute detail, inspired by the imagination of the resourceful craftsman and sympathetic scholar. Certain of the more elaborate of Schiller's creations, moreover, remind one of what the Scotchman said about the pyramids: 'It's a lot of masonry not to be drawing any rent!'" (*The Inland Printer*, October 1931, p. 65).

Fehrenbach's argument against the type pictures doesn't hold water. Schiller rarely used type pictures for advertising art; there were one or two small exceptions, but certainly none of the major pictures were ever created to carry an advertising message. It sounds as if Fehrenbach might have confused Schiller's theories on "creative typography"—the practice of using type simply yet creatively and with dignity—with his work in creating type picture.

Schiller intended to reply to Fehrenbach's criticism, but never got past writing a preliminary draft letter to *The Inland Printer* editors, and even that was written over one year later (the actual date being January 6, 1933). He did, however, include that draft in a chapter of his manuscript in which he defended the type pictures from various forms of criticism, including Fehrenbach's. Schiller wrote: "In December of that first year [1924], our first Christmas card was born, an outgrowth of a bit of decoration that I had used in a little two-column advertisement for Abraham & Straus. Since then, *all* our Christmas cards were intended, besides conveying our good wishes, chiefly to call attention to the careful workmanship of the Company. They constituted a deliberate exaggeration of *any* task we might ordinarily be called upon to perform for our clients. They were documentary proof that no job of composition was too complex or too involved for our capabilities.

"But by this time, after nine years of consistent performance, we have, to a great extent, discarded this pardonable subterfuge though the original assumption still holds good, of course. We discovered, and our discovery was upheld by the general interest they created, that our Christmas cards, now typographic pictures, were important in themselves, as an art form," (Schiller 69-70).

Andrew Corrigan, in an article for the November-December 1946 issue of *The British Printer* identifies several reasons for what he called the prejudice against type pictures by some typographers and printers. The first is economic, and certainly applies in the case of Schiller. The more elaborate of the Schiller productions required hundreds of man-hours to plan and compose; all of which was non-chargeable time. Corrigan wrote: "To a generation brought up to regard time-dockets as the criterion of all effort, economic arguments against typictures [as they were referred to in England] are paramount. In November 1942 Harold

E. Waite published an article on Albert Schiller's work, and after recounting that the artist had suffered the customary economic penalty for 'wasting time' on experiments with type, he continued: 'One picture. . . needed, it is said, about one hundred hours of planning and almost as many hours to set—its total cost by the time it was finished being about £80, a larger sum than the expense of making the picture with paint and varnish.' Mr. Waite then pointed out that 'the fact that the illustration is an all-type production has value far exceeding the financial cost. Such grossly material things, however, do not greatly trouble Mr. Schiller,'" (Corrigan 46–48).

Another reason for the dislike of the type pictures is what Corrigan called "the *closed mind*." He wrote that "Too many of us have the idea that the future of typography is in its past—that we have done it all, said it all, learned it all; that if we look back into AD 1500 we shall see reflected as in a mirror the face of AD 2000; that aesthetic improvements are impossible; and that to seek for them is to waste good time that might have figured in more profitable job dockets.

"In my opinion a great number of the prejudices that typographers seem unable to get rid of—including the banishment of typictures unseen—are due to the too negative nature of our early training. We can all recall the platitudes that were drummed into us for gospel when we were very young in matters typographical: 'When you see the type, the typography is bad'; 'the aim of art is to conceal art'; 'type should be seen and not heard'; 'the matter is all and the manner naught'; 'don't try to shout louder than the author.' Each of these maxims is admirable, but they are not rules of life. There are times when art should obtrude itself in its own interests; when the typographical manner is all, because applied to mediocre matter," (Corrigan 46–48).

Yet another criticism of the type pictures came from Stuart Preston, art critic

for *The New York Times*, who wrote a brief review of Schiller's type pictures on exhibition at the Brooklyn Public Library. Preston wrote: "A rather dismaying picture of what might be the official art of some totally industrialized community, such as those envisaged in the early novels of H. G. Wells, is now being presented in the Brooklyn Public Library's show of Albert Schiller's typographic pictures, pretentiously entitled 'Machine-Age Art.' By cleverly assembling printer's decorative units—ornaments, rules, etc.—into the semblance of a building or of a bowl of fruit, type forms are made that can rapidly multiply proof copies for millions of people. The artist, that superfluous Bohemian, is superseded by the compositor; the human hand, that undependable instrument, is shelved to make way for the typographic machine," (*The New York Times*, July 17, 1949).

Schiller was no doubt hurt and frustrated by the misrepresentation and misunderstanding accorded the type pictures by the art world as well as the critics in his own profession. But it is certain that he was able to take consolation, if not great pride, in the praise, kind comments, and friendship he received from not only the recognized masters of the typographic world, but from many of his fellow typographers, printers, and ordinary lay men and women who were fond of the type pictures.

CHAPTER FIVE

As noted in the previous chapter, reaction to the type pictures was indeed mixed. Based on personal perceptions of the tone of his writing, It's certain Schiller was very disappointed that the type pictures were not more widely appreciated—not only by the general public, but more specifically by art critics and art museums. This is, naturally, understandable as every artist wants his or her work to be widely recognized and acknowledged as Schiller readily admitted to. But what is puzzling is Schiller's failure to understand why he did not receive this wide spread recognition—especially as he discussed it in his manuscript.

"Of course" wrote Schiller, "the Christmas Cards, as they began to be called, first became known best by the printers of our own environment. And among these printers, both workers and owners, I found my keenest fans and most sincere enthusiasts. As for our agency clients, the pictures held no particular magnetic attraction for them. They themselves were too far removed from type as a living craft. They bought our service and specified our types as they bought and specified any other product for the completion of advertisements, such as art work, photo-engravings, and electrotypes. Here and there an executive or a copywriter collected them from whatever personal viewpoint they happened to appeal to him," (Schiller 48–49).

The "art" in a type picture is not so much in the representation, but in how that particular representation was created. A viewer looking at a type picture without an idea of how it was produced, can only see the subject matter, which is what his or her like or dislike of the type picture is primarily based upon. But a viewer who knows how the picture was produced, bases his or her opinion of it on the talent and expertise required to create it. The more skill and imagination used with the type elements, the more favorable the impression. The subject mat-

ter only enhances the enjoyment of the picture for the educated viewer. That is why so many of Schiller's fellow printers and typographers were enthusiastic about the type pictures. They were able to appreciate the work that was necessary to create one.

"After a number of years, maybe four or five, the pictures were by way of becoming a small printorial institution of sorts," wrote Schiller. "The American Institute of Graphic Arts had hung the first picture in its commercial printing show of that year; but unaccountably, had never deigned to hang another in the next sixteen years! This was a sore spot to Saul, at first, but gradually he got over his disappointment that the nation's leading cultural institution of printing should so scorn and neglect him. One year he joined the Society of Independent Artists and exhibited his modernized version of a machine. Though the art critics took no notice whatever of this curiously independent work of art, he was elated to see his design reproduced in an evening newspaper on the opening day of the show.

"This was his first experience of a newspaper's news reference to his work. The actual mention was confined to a portion of the caption beneath the cut which he shared with three other artists, one of whom was an inmate of a lunatic asylum! But so be it; he found that if one yearned for the favor of the press, he must not be surprised if it was offered with a leer, and must accept thankfully the cheap dole of misinterpretation and glean what satisfaction he can from it.

"Of course, the trade press was more appreciative, and besides reproducing the regular examples of his commercial work, took pains to give him special consideration in publishing his annual magnum opus. The boy who had been made happy by the kindly treatment of his school newspaper was now an accepted headliner of the specimen departments of the printing journals. His name was

known across the country and many of his ideas were adopted by typographers in distant cities," (Schiller 53–54).

Schiller spent a great deal of time and effort on projects designed to push the type pictures into the public consciousness. In 1948 he created the Type Pictures Corporation, a legally incorporated business whose primary purpose was to "create, manufacture, publish and distribute type pictures in all forms" ¹⁴ And six years earlier he was focused almost exclusively on his quest for recognition as an artist working in a new medium during his 22 month absence from A.A.S. He held his own exhibition (at his own expense) in the Roger Smith Hotel at Lexington and forty-seventh Street in New York City, and was also hard at work promoting two possible uses for the type pictures: one commercial and the other governmental.

The commercial use for the type pictures was to use them in some kind of an advertising campaign. Schiller's first choice was to pitch his idea to a cigarette company. In a letter to a friend included in the manuscript, ¹⁵ he explains: "In this idea, a type picture is used in an ad together with a box plainly showing the individual units. The gag is to see if you can identify those units as they are fitted into the picture, By searching for the units and picking them out, people will actually stay with an advertisement for a considerably longer time than the passing glance ordinarily accorded such advertising," (Schiller 137).

Schiller also sought to interest an international appliance maker in the type pictures. He envisioned a connection between the manufacturers of machines (appliances in this case) and his machine-age art. Surprisingly enough, Schiller was interested in selling the type pictures. There is no mention of his asking price, but he did write in his letter about a meeting with some executives of this appliance manufacturer which included the following: "And at last, to bolster

their own resolution for the negative decision they seemed determined to make, they asked my price per picture. Of course it floored them, just as I expected. . . .” (Schiller 136).

Schiller’s idea for the government’s use of the type pictures was much more complex; it evolved over a twenty-year period and required the participation of the American people. At first, when he started to expound upon his idea in his manuscript, he envisioned the type pictures being sent as gifts of good will from the people of the United States to the people of Latin America. This was the early 1940s, and World War II was already in full swing in Europe. There was concern in the United States over which side Latin America, and Mexico in particular, would support in the war and Schiller thought this good will gesture would be an excellent way to reach out to the people of Latin America. Later, during the height of the Cold War, he wanted the type pictures sent around the world; again as gifts of friendship from the citizens of the United States. In a letterhead/prospectus he prepared, Schiller explained why the type pictures were special and why he thought they would serve as excellent gestures of good will. He wrote: “My type pictures are absolutely unique, and though accepted in a comparatively limited way in this country, they nevertheless have in them the possibilities of becoming potent agents of friendship. Their distribution in Latin America would be the sharing of a rare American art treasure—the sharing of a superlative artistic gift that may never again be vouchsafe to any other artist.

“The pictures are an inexplicable manifestation of medieval craftsmanship functioning in our high-speed machine age, and using the methods and materials of the machine with dignity and courageous originality.

“They would constitute a warm and human gesture of real understanding, a sympathetic reciprocation of feeling by our vast mechanical civilization for the

traditions of personal craftsmanship that still flourish in the lands of our neighbors.

" Though yet unclaimed by critics (who, as usual, are decades slow to accord recognition to a new talent) these pictures are actually works of art intended for the enjoyment of the masses of mankind. My technique cuts through the tangle of mystifying academic art concepts and brings to each person an original print, no matter how cheaply produced. It is a print anyone can understand and like without reservation or doubts.

"And moreover, the simple story of their creation and origin is a thrilling tale of surprise and discovery, a saga of ingenuity of American invention to which more leisure-minded peoples will respond with interest, appreciation, and applause.

"I believe in the fateful road to success of the 'dark horse' in a time of trial and uncertainty. It is just such a thing as the neglected and snubbed type picture which can make an impression on common people and upper classes alike, and electrify a continent with a wholesome mood of new respect for, and trust of, our country," (Schiller 146–147).

Having stated his case as to why he thought the type pictures should be used as good will gifts, Schiller laid out his plan to send them to the people of Latin America. He wanted the pictures printed in full color and in large quantities, and distributed to post offices all over the country.

"The public," wrote Schiller, "would then be invited to visit their local post office or branch (and in large cities additional points could be used like polling places) and pay ten cents for a label which had already been addressed to some person in Latin America. The purchaser of the label then had but to inscribe his own name and address in a corner of the label designated for that purpose, in

order to identify himself as the sender of the good will offering. Upon completing the signature of name and address, the purchaser merely returns the label to the postal clerk who, in turn, pastes it upon an already wrapped package containing one of the pictures. It really does not matter what subject is sent, as the set will be placed in rotating order, so that each person sends the picture next on the pile.

“No postage will be required, as that will be the gift of the Government. Another clerk then post-marks the package with a specially designed cancellation, and a good will picture from some person in the United States is on the way to some other person in Latin America—to perform its mission of good will and amity.

“But that is not the end of the transaction, by any means. The sender is then further rewarded, in this way: Besides having the satisfaction of knowing that someone in Latin America will be the recipient of his greeting-picture, he is then permitted to select one of the prints from the display in the lobby for himself. As he hands in his label, he makes known the number of the print he has selected, and receives his copy at once. There is no limit to the number of copies he might receive for himself. I can even see a ten-day period, or even a longer one, being set aside for this North-and-South-American inter-continental greeting fest,” (Schiller 148).

Neither the advertising campaign for cigarettes or the Latin America plan using the type pictures went ahead. Schiller was unable to interest anyone in corporate America or Washington D.C. in either idea and apparently let both drop by the wayside when he returned to Advertising Agencies' Service in 1942.

In the early 1960s Schiller, having entered semi-retirement, again tried to interest the federal government in the idea of sending the type pictures abroad

as gifts to individuals in other countries from individual Americans. Inspired by President Kennedy's message of asking what you can do for your country, Schiller envisioned using the People-to-People Program of the United States Information Agency (U.S.I.A.) as the agent of his proposed exchange. People-to-People sought to "expand personal international contacts in the interest of harmony and peace," (People-to-People Program Annual Report, October 21, 1959).

Schiller first contacted U.S. Senator Jacob Javits about his idea. After presenting his idea to a member of the senator's staff, Schiller received a letter from Javits in which the senator wrote: "I have reviewed the memorandum attached to your letter carefully and want to compliment you on your idea and the skillful manner in which it is presented.

"I am taking the liberty of forwarding your material to the office of the President's People-to-People program for its review and possible consideration in connection with the program.

"You are to be commended for your efforts to further the ties between citizens of the United States and peoples in other parts of the world," (Letter from Javits dated June 17, 1960).

Soon after, Schiller received a letter from George J. Hummel at the United States Information Agency who wrote: "Your idea on utilizing this unique art form as a means of reflecting American life and culture is interesting. However, your presentation does not indicate how the 'type pictures' would be commissioned, published and distributed.

"If you would give us your thoughts as to pictorial themes, production costs and methods of purchase, we would be glad to consider referring your proposal to one of the People-to-People Committees that might have an interest in such a

project," (Letter from Hummel dated June 28, 1960).

Perhaps suspicious of the noncommittal tone of Mr. Hummel's letter, Schiller wrote back to Senator Javits saying: "But before I can reply to it [Hummel's letter] properly, I feel that I would like to place my views on the 'how' of the operation before you—in person, if at all possible.

"What I visualize could become, very frankly, nothing less than a political bonanza for the Party in office, or even for both Parties, so that careful consideration must be given to it on that score alone, besides weighing the merits of the idea itself," (Letter to Javits dated June 29, 1960).

Schiller may have had doubts about dealing with the U.S.I.A. bureaucracy, and must have been aware of the huge investment of capital his idea would require from the government; so much capital that in fact the idea could not be sold without political support. He may have hoped to draw Javits—a politician, not a bureaucrat—to his idea with the prospect of a 'political bonanza.' He may have felt that with a U.S. senator pushing his idea, he'd have a better chance at success. There is a note on the back of Schiller's copy of his last letter asking for a meeting with Javits, stating that he received a phone reply July 6, but there is no indication as to what the reply was about. In all likelihood Schiller was unable to personally meet with Javits. There is no indication that Schiller ever corresponded again with Mr. Hummel either.

One year later, Schiller again tried to interest the government in his idea. He wrote to Edward R. Murrow, who was serving as the director of the U.S.I.A. Schiller pitched the same idea he had developed in the early 1940's, and to Javits and the People-to-People program a year before. He did, however, alter the method of distribution as described in a memorandum to Murrow: "I visualize the operation of the plan as involving most of the population of the fifty States

and of all other American-controlled lands. Any adult—(or child of ten or over)—shall pay a ten-cent fee at a Post Office or other designated place and receive a label already addressed to some person in a foreign land. (The countries to be chosen perhaps by State Dept. directive.) The purchaser then signs his name and address and returns the label to the clerk, who affixes it to a packaged print ready for mailing. At the same time the sender receives a copy of the print he is sending as his own keepsake.

“The public need not select the prints, since they will be collated in order. If ten or twenty prints are selected for the experiment in goodwill-via-gift, every tenth or twentieth person will receive the same picture.

“The postmark on all packages should read TYPEWASSET, New York Harbor, USA. I suggest Ellis Island be renamed thus and become the central distribution point, the main stockpile repository, the picture processing plant (where all pictures will be delivered by the lithographers), as well as the addressing and foreign list compiling headquarters.

“Perhaps the operation will temporarily require its [sic] own form of post office facilities; it is obvious that the regular post office should not be involved in this venture.¹⁶

“Politically speaking, the plan would create perhaps 100,000 jobs as local and regional managers, etc., all the way down to the clerk at the purchase window. I dare not hope for this, but perhaps a fleet of ‘Picture Ships’ (if only for psychological effect) could be used to transport the pictures abroad. The entire operation certainly would require at least five years from start to finish.¹⁷

“It is my idea to become the art and technical administrator, and to be of equal rank with the political or business administrator. While I will serve without pay, and having presented my works of art to the nation gratis, I do have a

legitimate source of personal revenue open to me as a result of the undertaking.¹⁸ This last will require the consent and co-operation of the Government in issuing certain directives, as I will suggest if and when the time ever comes. In the meantime I will be more than glad to reveal my ideas to you at your convenience," (Memorandum to Murrow dated July 10, 1961).

Murrow wrote back to Schiller, with the following message: "Thank you for sending me your manuscript and samples of your typographical pictures. Yours is indeed a unique and interesting art form. As you suggest it well might be adapted to the artistic expression of American culture and history.

"We regret to inform you however, that the U.S. Information Agency does not commission the production of new works of art for overseas exhibition, consequently we must forego your offer to produce an exhibit of typographic art for us.

"The Agency's Office of Private Cooperation, which has liaison responsibility with the People-to-People Program, has shown your prospectus to staff members of the Fine Arts Committee. While much interest was shown in your metier, I have been informed, it was not thought the Committee could support an exhibit such as you propose with its limited funds," (Letter from Murrow dated July 28, 1961).

At first, it might sound as if there was a breakdown in communication somewhere along the way. Either Murrow didn't understand Schiller's idea fully, or Schiller didn't understand Murrow's response. The latter would appear to be the more likely scenario. In a telegram he sent to Murrow shortly after receiving his letter, Schiller wrote: "Thank you for your letter of July 28. I would like to state that all the art works are in being now; no new ones are contemplated or required. The main point, however, has been lost in the shuffle. I offer these

prints to the nation as messengers of peace from our people to individuals in other lands. This can only be explained in person, though it is contained in the prospectus. That is why I hope you will see me. I know that special funds will be needed, but if the idea is found good, the money can be obtained from I.B.M., General Motors, Ford, and other American corporations. Forgive me for not withdrawing without fighting for my idea," (Telegram to Murrow dated July 29, 1961).

While it's possible that Murrow and the U.S.I.A. didn't understand Schiller's idea, it's more likely that Schiller couldn't or wouldn't read between the lines of their polite rejections. When Murrow wrote that the U.S.I.A. "does not commission the *production* of new works of art," he is probably referring to the actual printing of hundreds of thousands (or, as Schiller might have imagined, millions) of copies of the type pictures; a fact Schiller seems to have not taken into account. It is also not surprising that the Fine Arts Committee—or any other committee—of the People-to-People Program could not financially support Schiller's idea. The cost of this undertaking would have been enormous, and Schiller's contention that corporate America would help carry the financial burden seems particularly naive if not a little desperate.

You must wonder if Schiller ever really thought his idea through to its conclusion. Set aside the nearly impossible logistical problems (the collecting of the names and addresses of the type picture recipients, the printing of the pictures, and the creation of a bureaucratic institution to handle this operation) that would have been experienced in the 1960s—let alone in the 1940s—and suppose the whole idea came together. Type pictures were sent out to individuals all over the world. Farmers in France, bankers in Brazil, miners in Mexico all receive a type picture. With the likely possibility that the recipient would have little or no

prior knowledge of this program—especially in the rural and impoverished nations of the world—their first response would most likely be “What the hell is this?”; not Schiller’s romanticized vision of “How nice. Some thoughtful American sent me a Schiller type picture.” How could Schiller expect the people of a hundred different cultures to appreciate the type pictures without an understanding of what goes into its creation? By his own admission, people who are “too far removed from type as a living craft” will have a difficult time appreciating a type picture.

Schiller never seemed to grasp this point, or, if he did, he simply refused to acknowledge it. Sure, many people who saw the type pictures were amazed, amused, and astonished. Some people thought they were the living end. But was eliciting this reaction in an international audience really worth the huge expenditures of time and money required to print and send type pictures aboard in the hope of creating good will toward the United States? Based on this reasoning alone the answer is no.

So why was Schiller so intent on trying to make this idea a reality? He spent a great deal of time trying to sell the idea and bemoaned the lack of vision he perceived the government to have in not seeing the worth in his idea. I believe there was something more. While the purported purpose of the international distribution of his type pictures as good will gifts was noble, a closer examination of Schiller’s motives reveals what the real purpose was. It appears to be another attempt to promote himself and his art. There is, of course, nothing wrong with self-promotion as long as it’s honest. But Schiller, having admitted to not being comfortable with singing his own praise (despite being quite good at it), sought to cloak a publicity stunt in the grand vision of doing something in the interest of promoting international good will.

Schiller's motives became transparent when he wrote the following passage in his manuscript at the close of the chapter where he first details his idea: "(And lastly, an imaginary news item from the imaginary Hunks Point, Ore., *Banner*) Just as in other parts of the country, the folks hereabouts are right surprised at the flood of gifts that has come to them from Latin America in return for the greeting pictures that we all sent down there last November with the co-operation of the U.S. Post Office and the President. Cal Hubbert, over by Bizzo's Woods, is the proudest man in the country and figgers he sure got the best exchange. A man named Lazario Caldero from a little town in Mexico that is called Jurez Tito, sent him a valuable sapphire stone, a family heirloom, so touched was the Mexican by our good will greeting cards. Lawyer White translated the Spanish-written letter that came with the jewel last Sunday in Church. It brought tears to our eyes to think that a ten-cent piece could send good will so far, and even make the return trip! Maybe this feller Schiller in New York—the artist of the pictures we sent—really had an idea!" (Schiller 155).

There lies the real motivation behind all of Schiller's work on this idea. If it became a reality, his name would be in the news and on people's lips; his ego would certainly be massaged and he would achieve the fame and recognition he believed was eluding him. Even the imaginary hicks of Hunks Point, Oregon, with their hillbilly dialect, would be talking about him! When Schiller thought out his idea, his own personal recognition was the end result he envisioned.

That's not to take away from his effort to make the world a better place. It's certain that Schiller really hoped this project would promote greater understanding amongst the peoples of the world. After all, he truly believed his type pictures were special. But it would seem that Schiller should have realized how unfeasible this project was long before this was acknowledged by him, if indeed

it ever was. The fact that he championed this project so hard and for so long lends credibility to the impression of him being consumed with his desire for recognition.

CHAPTER SIX

Schiller often claimed he was the world's only type picture artist. That, of course, was not true; he may have been the only "artist," but there were certainly other practitioners. The art of creating graphical representations from type elements had been practiced for centuries, and is still being practiced today. But a strong case could be made for Schiller being one of, if not *the*, best.

There is no doubt that Schiller's type pictures were truly exceptional examples of creativity, craftsmanship, and typographic art—if you define typography as the art of printing with type. Schiller's ability to look at type elements such as parentheses and see waves on the surface of the sea, or a slug of Linotype ornaments and envision the robe of a Chinese man, was remarkable. In looking through various sources in preparation for this thesis, I found no other type picture practitioner who came close to matching Schiller's complex and detailed work.

He knew he was the best at making type pictures, so perhaps that is why at times it appeared the type pictures became an almost fanatical obsession for Schiller. By his own admission they started out as a simple and unique way for A.A.S. to wish friends and customers happy holidays—a typographic novelty of sorts. In time, however, the pictures became great works of art—the art of the machine age—or at least they did to Schiller's way of thinking. The pictures were so important to him, that he actually quit his job when his employers decided to break up some of the type forms. Schiller acknowledges that the forms were the property of A.A.S., which had every right to do with them as they pleased, but still he resigned his position with the company. That wasn't the only reason he left, as he suggested in his manuscript, but it was a primary motivation. Some people might condemn him for imperiling the financial well-being

of his family, while others may admire his placing his principles above the need for a paycheck. Fortunately, Schiller's pride wasn't so great as to keep him from returning to A.A.S. twenty-two months later. Despite whatever problems he may have had with his superiors from time to time, I suspect that he really enjoyed the challenge of his day-to-day work there. And fortunately for us, his return to A.A.S. resulted in several more amazing type pictures.

Whether he was working, unemployed, or retired, the type pictures remained Schiller's primary interest. There were several occasions when he tried to obtain financial backing so he could create them on a full-time basis—independent of any other work-related responsibilities. His obsession with proving that they were important works of art lead him to dream up and promote all kinds of ideas and publicity stunts. His manuscript falls into this category, as does his plan to send the pictures around the world as goodwill gifts. Schiller was absolutely convinced of the greatness of his pictures; he had all kinds of descriptions for them: machine-age art, magical talismans, art for the masses, etc., but because they never gained the wide-spread popularity he thought they deserved, he became very bitter toward the end of his life. As I noted earlier, Schiller wrote many biographical pieces on himself over the years, but there was one—undated, but probably written in the late 1960s—that I found very illuminating. In this typed piece Schiller wrote that despite not achieving the recognition and respect he felt he was due as an original artist, he was not all bitter or resentful. In the margin, however, was a hand-written notation that said "Like hell."

I confess to not completely understanding this attitude. Sure, the lot of the unrecognized and unknown artist is not an enjoyable one; many people spend their entire lives in this position. But Schiller achieved a great deal during his

life; respect amongst his fellow professionals, the admiration and friendship of men like Goudy, Rogers, Cleland, and Bradley, and to a certain extent, some notoriety if not fame for his work in creating type pictures—at least more so than anyone else ever did. And if you stop and think about it, very few people from the “typographic scene” ever achieve celebrity status outside of graphic arts and printing circles. So why the resentment and feelings of being snubbed? If I had to make an educated guess, I would have to say part of the problem was that Schiller was something of an egotist. This is not to say that he wasn’t a nice person, or difficult to like. Far from it. Based upon the extensive correspondences I’ve read between Schiller and a wide range of people, I would have to say that he was very well liked by a great many people. But Schiller, while never looking down upon other people out of a sense of malice, did tend to think rather highly of himself. His manuscript and various writings are filled with self-praise and exaltation. I think this view of himself conflicted with the reality of his every-day world and that is what caused a great deal of his frustration. He viewed himself as an artist, but when he was not accorded this status by the art world and the world at large, he must have thought the rest of the world saw him as just an advertising typographer; a position that he did not want to be strictly limited to.

One of Schiller’s greatest fears was that he and his work would be discovered and praised 150 years after he was gone and thus be unable to enjoy his well-deserved fame. Here it is, a little more than twenty years after his death and he probably isn’t any more well known now, and you could make a case that he’s even less well known, than when he was alive. I believe that the graphic arts industry, like many other things, suffers from a collective case of short-term memory loss. We are too enthralled with the latest technology and the newest design concepts, to think about yesterday’s news.

A recent issue of *Macworld* magazine felt it necessary to point out to its readers that Will Bradley was one of America's finest typographic artists; this from a magazine devoted to a machine that is used by ninety percent of the graphic arts industry! If Will Bradley has to suffer the indignity of anonymity a mere thirty-plus years after his death, what hope does Schiller have? Perhaps a great deal. I said that the graphic arts industry suffers from short-term memory loss, but I don't think there is anything wrong with its long-term memory. As Corrigan pointed out, the distant past tends to be glorified and held up as a model for the future. I am certain that in 150 years Schiller's work will be greatly admired by the typographers and printers of that time period. Sure, the type pictures may never play a role in the consciousness of the public-at-large; what typographic material does? It was simply unrealistic for Schiller to expect that to happen. He might have argued that the type pictures were not just typographic material, but rather works of art. I will not enter the debate as to whether they are art and Schiller an artist, because I simply don't know. That argument is too dependent upon a definition of art. Regardless of the eventual resolution of that debate, I hope that Schiller took heart in the success he enjoyed during his lifetime, and that at some point he realized the late arrival of fame is better than its continued absence. I suspect he knew this from the very beginning of his career and that is why he created his personal archive.

With this thesis, I have attempted to produce a written record of Albert Schiller's life and work as they revolved around his type pictures. His entire archive is a treasure not only because of the type pictures, but because it is a time capsule of a period in American printing history.

In a promotional piece for a 1966 exhibit of his work at The New York School of Printing, Schiller wrote, "Because the type pictures, in order to fulfill my

vision, had to be built by the best craftsmen-compositors in the shop, I want to say a word at this point about craftsmanship in the printing business. . . . good craftsmanship in typesetting, printing, and design are vitally needed today in a time when new inventions are beginning to supplant older methods. Actually, the conscience still remains. Conscientious work, besides being the result of skill and training, is nothing more than honest work faithfully performed. 'Good enough' is not really good enough at all; for true craftsmanship is the very best you can do. ("Check List: The New York School of Printing Presents an Exhibition of the Machine-Age Art of Albert Schiller," 1966).

Despite being written almost 30 years ago, Schiller's prophetic words still ring true today. We continue to see new inventions, equipment, and ideas overtake the way things used to be done in the printing world. These technological leaps forward and the relative ease with which they allow anyone to become a printer or publisher, can contribute to the degradation of typographic excellence. I believe it is important to look back periodically and examine the history of the medium. The craftsmanship of past generation is the best inspiration for those of the future. Schiller's craftsmanship fills this role nicely.

Schiller's type picture prints and forms; his specimen sheets and broadsides; his correspondences and photographs allow us to peer back into the not-so-distant past and be inspired today. Imagine what printing scholars will think of his archive when it is ancient history.

ENDNOTES

¹ This information comes from the book *Alphabets and Ornaments* by Ernst Lehner. (Cleveland, Ohio: The World Publishing Company, 1952), 85.

² This article was published in *Sonderabdruck Aus Dem Gutenberg-Jahrbuch* (Gutenberg Yearbook) 1952.

³ This information came from an Application for Certificate of Citizenship filed by Schiller and dated October 1, 1956.

⁴ From Type Pictures, The New Art of the Machine Age by Newton Schiller, a paper he wrote for his English Composition 101c class, dated January 13, 1948.

⁵ The information regarding his work experience came from a brief recap Schiller included in his letter to Sidney Lemler.

⁶ The facts and figures came from a newspaper clipping entitled "Specimen Type Book To Be Auctioned." The clipping's place of publication and date are unknown.

⁷ "Micky McMann" may not have been the compositor's real name. There is evidence that Schiller changed the names of various people and things he talked about in his manuscript when his discussion took on an unflattering or negative approach. His changing the name of The Inland Printer to The Journal of Printing while challenging an article that took a negative view of his type pictures, is evidence of this.

⁸ This person was identified only as Raymond. For the most part, the details that followed were an expansion of the exposition Schiller wrote for Raymond some time earlier. In an interesting aside, Schiller noted: "You will remember I entitled my exposition, in a weak moment of levity, Some Notes on My Method (and Madness) in Making Type Pictures. I am afraid this is a rather poor pun, and here apologize for it. I do hope this title did not give anyone in California the

idea that I admit there is anything mad about the pictures,” (Schiller 92–93).

⁹ For the sake of clarity, these original notes are reproduced in italic type.

¹⁰ This is the form for the 1934 type picture *A Toast At Christmas*. Henry Lewis Bullen was the librarian and curator of American Type Founders’ Typographic Library and Museum at the time. According to a letter to Schiller from Bullen dated January 26, 1934, the collection contained “many efforts in the same line (as the type pictures), and one of the best of them is done in colors, for the Boston Type Foundry in 1884.” The collection contained the actual composition of this picture which was framed with the print. It was in this letter that Bullen solicited the gift of the composition form for *A Toast At Christmas*, which Schiller and A.A.S. did donate. When this letter was written the A.T.F. collection was in the process of being sold. The eventual recipient was Columbia University. According to Bullen one of the conditions of the sale was that the Library and Museum “be maintained in perpetuity and intact.”

¹¹ Not all of this form was completely lost. The type ornaments that made up the hanging wall carpet are still together. It is not known if it was intentionally left together when the rest of the form was destroyed, or whether Schiller reassembled it at some later point.

¹² Obviously, Schiller did make more type pictures. These, and many or the earlier type forms and plates, did end up in his personal archive. It’s safe to assume that his resolution to own the pictures became a reality.

¹³ From the posthumous letter to Goudy dated March 8, 1967.

¹⁴ From *Creative Typography News*, a typographic broadside published by A.A.S. in October 1950.

¹⁵ From the Certificate of Incorporation of The Type Pictures Corporation; included in the Minutes and By-Laws of The Type Pictures Corporation, March 23, 1948.

¹⁶ This letter was simply addressed to a Tom in Florida.

¹⁷ Apparently, the idea that the Post Office should not be involved in the type picture exchange was not obvious to Schiller when he first conceived of the idea in the early 1940s.

¹⁸ Schiller does not say what would happen to all those jobs created by the type picture exchange when the program was completed. This is strong evidence that Schiller never really thought the whole idea through, but rather concentrated on fulfilling his own agenda—promoting himself and the type pictures.

¹⁹ This awkwardly constructed sentence is reprinted exactly as Schiller wrote it in his memorandum. It is unclear as to what he is trying to say here. Perhaps he is asking for some type of grant or stipend in lieu of a regular salary. Or it may just be a written error on his part.

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Appendices

Appendix A

A catalog of Albert Schiller's type forms and engraved plates in the Frederic W. Goudy Memorial Workshop at the Rochester Institute of Technology.

The following catalog is a listing of the type forms and engraved plates Albert Schiller preserved from 1924 to 1960. It provides a subject number, the name of the subject or subject description, the date it was created, a physical description (i.e. type form and/or engraved plate), and the galley number where it can be found in the workshop. Much of the collection is made up of the forms and plates used to produce his type pictures. There are also examples of Schiller's prose, Advertising Agencies' Service Company work, and experimental abstracts using type ornaments.

The subject number is a three-digit number with the initials AAS preceding it. For example, any item relating to the type picture *Great Totems in the Northwest* was given the subject number AAS040. The items are listed in chronological order, according to their date of creation. All item's with an unknown date of creation were placed at the end of the catalog.

A printed portfolio of nearly all of the type forms and engraved plates housed in the workshop was created as a companion piece to the catalog. On the back of each print is the corresponding subject number and galley number. The prints were made on a Vandercook Proof Press using a single color of ink (black). The purpose of the portfolio was to create a visual record of Schiller's material now housed in the workshop. Many of the forms and plates are over fifty-years old and have experienced some wear and tear over the years. Consequently, not all of them could produce quality prints. Several are in such bad shape that they could not be printed at all.

Subject #	Name	Year	Type	Galley #
AAS001	The Church	1924	engraved metal plate	01
AAS002	Harold Metzendorf bookplate	1924 (c.)	engraved metal plate	01
AAS003	The King's Portrait	1925	engraved copper plate	02
AAS003	The King's Portrait	1925	2 engraved metal plates (details)	03
AAS004	Landscape	1926	engraved metal plate	51
AAS005	The Machine	1927	engraved copper plate	52
AAS005	The Machine	1927	engraved copper plate (2nd color)	53
AAS006	The Caravel	1928	engraved metal plate	54
AAS006	The Caravel	1928	engraved metal plate (2nd color)	55
AAS006	The Caravel	1928	engraved metal plate (reduced)	04
AAS006	The Caravel	1928	engraved metal plate (reduced 2nd color)	05
AAS007	Tree with message	1928 (c.)	2 copper plates	06
AAS007	Tree with message	1928 (c.)	copper plate (reduced)	07
AAS008	New York—The City Magnificent	1929	type form & engraved plates (metal & copper)	07
AAS009	Butterfly	1930 (c.)	type form & engraved metal plate w/text	08
AAS009	Butterfly	1930 (c.)	2 engraved plates (metal & copper)	09
AAS010	The Mandarin	1930	type form (figure only)	10

Subject #	Name	Year	Type	Galley #
AAS011	Church Aisle	1930	2 engraved copper plates (1 reduced)	11
AAS012	The Fountain	1931	engraved copper plate	56
AAS012	The Fountain	1931	engraved metal plate (2nd color)	12
AAS013	Printer's Flowers	1932	engraved copper plate	57
AAS014	Interior	1933	type form	13
AAS015	Candle	1933	engraved copper plate	14
AAS016	A Toast At Christmas	1934	engraved copper plate	58
AAS016	A Toast At Christmas	1934	engraved metal plate (2nd color)	59
AAS016	A Toast At Christmas	1934	5 engraved metal plates (details)	15
AAS017	Books and bookends	1935	engraved metal plate	15
AAS018	The Scriptorium	1936	type form & reduced en. copper plate	60
AAS018	The Scriptorium	1936	engraved copper plate	oversized
AAS019	Approach To The City	1937	engraved brass plate	61
AAS019	Approach To The City	1937	2 en. copper plates (1 reduced, 1 detail)	16
AAS019	Approach To The City (card)	1937	engraved copper plate (detail)	16
AAS020	The Antique Shop	1938	engraved copper plate	oversized
AAS020	The Antique Shop	1938	engraved metal plate (2nd color)	oversized

Subject #	Name	Year	Type	Galley #
AAS020	The Antique Shop	1938	3 engraved copper plates (various)	62
AAS020	The Antique Shop	1938	various plates (5 metal, 3 copper)	17
AAS020	The Antique Shop	1938	type form (detail)	17
AAS021	Valentine for Goudy	1939	2 engraved copper plates	18
AAS022	From A Penthouse Window	1939	engraved copper plate	oversized
AAS022	From A Penthouse Window	1939	engraved metal plate (2nd color)	oversized
AAS022	From A Penthouse Window	1939	engraved metal plate (3rd color)	63
AAS022	From A Penthouse Window	1939	engraved copper plate (enlarged detail)	19
AAS023	The Ampersand Machine	1940	engraved copper plate	64
AAS023	The Ampersand Machine	1940	engraved metal plate (2nd color)	65
AAS024	1940 Calendar Abstract	1940	engraved metal plate (#1)	66
AAS024	1940 Calendar Abstract	1940	engraved metal plate (#1 short)	67
AAS025	1940 Calendar Abstract	1940	engraved metal plate (#2)	68
AAS025	1940 Calendar Abstract	1940	engraved metal plate (#2 short)	69
AAS026	1940 Calendar Abstract	1940	engraved metal plate (#3)	70
AAS026	1940 Calendar Abstract	1940	engraved metal plate (#3 short)	71
AAS027	1940 Calendar Abstract	1940	engraved metal plate (#4)	72

Subject #	Name	Year	Type	Galley #
AAS027	1940 Calendar Abstract	1940	engraved metal plate (#4 short)	73
AAS028	1940 Calendar Abstract	1940	engraved metal plate (#5)	74
AAS028	1940 Calendar Abstract	1940	engraved metal plate (#5 short)	75
AAS029	1940 Calendar Abstract	1940	engraved metal plate (#6)	76
AAS029	1940 Calendar Abstract	1940	engraved metal plate (#6 short)	77
AAS030	1940 Calendar Abstract	1940	engraved metal plate (#7)	78
AAS030	1940 Calendar Abstract	1940	engraved metal plate (#7 short)	79
AAS031	The Nazimussjap	1942	engraved copper plate (reduced)	19
AAS032	The Magician	1946	type form	oversized
AAS032	The Magician	1951	various plates (3 metal, 2 copper)	80
AAS033	The Museum	1948	type form	oversized
AAS033	The Museum	1948	engraved copper plate	81
AAS033	The Museum	1948	engraved metal plate (2nd color)	82
AAS033	The Museum	1948	engraved metal plate (3rd color)	83
AAS034	"Yultide Philosophy"	1949	engraved copper plate	42
AAS035	To Beatrice	1950	2 engraved plates (1 metal, 1 copper)	20
AAS036	King Bruce	1950	type form	84

Subject #	Name	Year	Type	Galley #
AAS037	Halloween figure.....	1951	engraved copper plate (reduced)	85
AAS038	Typewasset	1951	type form	85
AAS038	Typewasset	1951	engraved copper plate	21
AAS039	Book & lamp w/text	1951	engraved metal plate	22
AAS040	Totems of the Great Northwest	1952	type form	23
AAS040	Totems of the Great Northwest	1952	engraved copper plate	24
AAS040	Totems of the Great Northwest	1952	type form (record) and copper plate (detail)	25
AAS041	The Beatrice Column	1953	type form	26
AAS042	Design and Paper building	1953	type form	26
AAS042	Design and Paper building	1953	2 engraved plates (1 metal, 1 copper)	26
AAS043	Joyous Banner	1953	type form (unsecured)	83
AAS043	Joyous Banner	1953	engraved copper plate	27
AAS044	"The Typophiles Cristmas Party"	1954	type form	47
AAS045	Typocrafters Arch	1957	type form and engraved copper plate	28
AAS046	Schiller "30" Moving Van	1959	type form	29
AAS047	Wine bottles	1960	2 type forms	29
AAS048	Doorway	1960	type form & engraved copper plate	29

Subject #	Name	Year	Type	Galley #
AAS049	Santa	unknown	type form	30
AAS050	King & record	unknown	2 type forms	30
AAS051	3 crowns	unknown	type form	30
AAS052	To Printer's Flowers	unknown	3 en. plates (1 copper, 2 metal enlarged details)	31
AAS053	Trumpeters	unknown	type form & engraved copper plate	32
AAS054	Face	unknown	type form & engraved copper plate	32
AAS055	Column	unknown	type form & engraved metalplate	32
AAS056	5 typeface specimens w/illustrations	unknown	1 type form, 4 engraved metalplates	33
AAS056	Typeface specimen w/illustration	unknown	2 en. copper plates (reduced & enlarged)	34
AAS056	Typeface specimen w/illustration	unknown	engraved copper plate	35
AAS057	Necktie	unknown	engraved metal plate	36
AAS058	Ornament decoration	unknown	2 engraved metal plates (2 color)	36
AAS059	Small lamp post	unknown	type form	37
AAS060	Tall building	unknown	type form	37
AAS061	"Courtesy Of" house	unknown	type form	37
AAS062	Arch with trees	unknown	type form	37
AAS063	Meredith Press	unknown	type from	37

Subject #	Name	Year	Type	Galley #
AAS064	Twin towers	unknown	type form & engraved metal plate	37
AAS065	Small church	unknown	type form	37
AAS066	Portion of church with star	unknown	type form	37
AAS067	Small bottle	unknown	type form	37
AAS068	House with tree	unknown	type form	38
AAS069	Mammoth Studios	unknown	type form	38
AAS070	4 houses	unknown	type form	38
AAS071	A church	unknown	2 engraved copper plates	39
AAS072	Factory	unknown	engraved metal plate	39
AAS073	Superior Typography vase	unknown	engraved copper plate	39
AAS074	House (4 windows)	unknown	3 engraved copper plates	39
AAS075	House (8 windows)	unknown	engraved copper plate	39
AAS076	In The Mirror	unknown	2 engraved plates (1 metal, 1 copper)	39
AAS077	King's circular portrait	unknown	engraved metal plate	39
AAS078	1966 checklist item	unknown	type form	40
AAS079	Abstract	unknown	type form	40
AAS080	Abstract	unknown	type form	40

Subject #	Name	Year	Type	Galley #
AAS081	Abstract.....	unknown	.....type form	40
AAS082	Abstract.....	unknown	.....type form	40
AAS083	Abstract.....	unknown	.....type form	40
AAS084	Abstract.....	unknown	.....type form	40
AAS085	Abstract.....	unknown	.....type form	40
AAS086	Abstract.....	unknown	.....type form	40
AAS087	Abstract.....	unknown	.....type form	41
AAS088	Abstract.....	unknown	.....type form	41
AAS089	Abstract.....	unknown	.....type form	41
AAS090	Abstract.....	unknown	.....type form	41
AAS091	Abstract.....	unknown	.....type form	41
AAS092	Abstract.....	unknown	.....type form	41
AAS093	Abstract.....	unknown	.....type form	41
AAS094	....."GREAT"	unknown	.....type form	42
AAS095	....."TL"	unknown	.....type form	42
AAS096	....."This"	unknown	.....type form	42
AAS097	....."TE"	unknown	.....type form	42

Subject #	Name	Year	Type	Galley #
AAS098	"T Design No. 17"	unknown	type form	42
AAS099	"PRI T"	unknown	type form	42
AAS100	Project Background	unknown	type form & engraved copper plate	43
AAS101	Diagon Advertising logo	unknown	type form & engraved metal plate	43
AAS102	Mary & Albert w/ border	unknown	type form	43
AAS103	Mrs. Schiller letterhead	unknown	type forms & engraved copper plates	43
AAS104	Giant robot solider	unknown	type form	44
AAS105	Woman's profile	unknown	engraved copper plate	45
AAS106	Tree trunk and flowers	unknown	3 engraved copper plates	45
AAS107	Mask	unknown	engraved copper plate	45
AAS108	The Fifth Column	unknown	engraved metal plate	45
AAS109	"Patterns"	unknown	engraved copper plate	46
AAS110	H. G. Wells tribute	unknown	type form	47
AAS111	Circular pattern	unknown	engraved copper plate	47
AAS112	"Paul Bennett"	unknown	type form	48
AAS113	Louis H. Nimkoff Books	unknown	engraved metal plate	48
AAS114	Bookmarks	unknown	engraved copper plate	87

Subject #	Name	Year	Type	Galley #
AAS115	City (Isometric City?)	unknown	type form	88
AAS116	City buildings w/ perspective	unknown	type form	89
AAS117	"Graphis Albert Schiller"	unknown	type form	90
AAS118	Abstract	unknown	type form	91
AAS119	Ornament border	unknown	engraved metal plate	92
AAS120	Decorative envelope	unknown	type form	93
AAS121	Albert Schiller w/ exhibit	unknown	3 engraved halftone copper plates	94
AAS122	A. S. w/ exhibit (different pose)	unknown	2 engraved halftone copper plates	94
AAS123	A. S. & Walter Dorwin Teague	unknown	1 engraved halftone copper plate	94
AAS124	A. S. et. al. examining exhibition	unknown	1 engraved halftone copper plate	94
AAS125	Schiller lecturing	unknown	1 engraved halftone copper plate	94
AAS126	Albert Schiller photo	unknown	1 engraved halftone copper plate	94
AAS127	"A Printer, His Credo"	unknown	2 engraved plates (1 metal, 1 copper)	94
AAS128	"An Albert Schiller Message"	unknown	2 engraved copper plates	94
AAS129	"Albert Schiller Typographer"	unknown	1 engraved metal plate	94
AAS130	"We take pleasure . . ."	unknown	1 engraved metal plate	94
AAS131	"Announcing . . ."	unknown	1 engraved copper plate	94

Subject #	Name	Year	Type	Galley #
AAS132	"We won't forget . . ."	unknown	1 engraved copper plate	94
AAS133	"A.A.S."	unknown	1 engraved metal plate	94
AAS134	Schiller's signature	unknown	2 engraved plate (1 metal, 1 copper)	94
AAS135	"Proofs from Typography Lab"	unknown	1 engraved copper plate	95
AAS136	"Typography Lab"	unknown	1 engraved copper plate	95
AAS137	Goudy Tablet	unknown	1 engraved metal plate	95
AAS138	"Nosegay"	unknown	1 engraved copper plate	95
AAS139	"Compliments of . . ."	unknown	1 engraved copper plate	95
AAS140	"His Creed"	unknown	1 engraved metal plate	95
AAS141	"From the . . ."	unknown	1 engraved copper plate	95
AAS142	"Schiller & Kerr"	unknown	1 engraved copper plate	95
AAS143	"A Call to Encouragement"	unknown	1 engraved metal plate	96
AAS144	"A Plea Unto Typographers"	unknown	1 engraved copper plate	96
AAS145	Trumpeters message box	unknown	1 engraved metal plate	96
AAS146	"A Unique Art . . ."	unknown	1 engraved metal plate	49
AAS147	Schiller collage	unknown	1 engraved halftone copper plate	50

Appendix B

A listing of Albert Schiller's type pictures which were used as the Christmas holiday greeting from Advertising Agencies' Service Company, Inc.

Type Picture	Year
The Church.....	1924
The King's Portrait.....	1925
Landscape	1926
Second Church.....	1927
The Caravel	1928
New York—The City Magnificent	1929
The Mandarin	1930
The Fountain.....	1931
Printer's Flowers	1932
Interior	1933
A Toast At Christmas.....	1934
At The Opera	1935
The Scriptorium.....	1936
Approach To The City	1937
The Antique Shop	1938
From A Penthouse Window	1939
The Ampersand Machine.....	1940
Christmas Broadway	1950
Typewasset	1951
Great totems In The Northwest	1952
Joyous Banner	1953
The Museum	1954