MASCOTS AND CHARACTERS.

Humanized solar symbols were featured in numerous advertisements for quite diverse product brands. The appearance of these characters could be a one-time event as a single illustration, or turned into advertising mascots.

119. Lithographic poster advertising Solar Tip Shoes by John Mundell & Co., c. 1890. 60 x 35 cm, printed by Wells & Hope Co.

120-121. Promotional die-cut card from Solarine, c. 1900; and letterhead for Solarine Company corporate stationery, in a letter dated February 16, 1915.

I. THE CONCEPTION OF CORPORATE AND ADVERTISING MASCOTS

A SERIOUS AFFAIR. For the advertisement on this page, The Chicago Daily News was an ideal advertising medium, due to its wide circulation coverage of 400,000 copies per day as well as for offering its readers a variety of humorous cartoons signed by leading American comic authors. As stated in the text:

"When a person is in a smiling mood he is much more apt to spend money than when he is peevish. Smiles breed optimism, and optimism opens the purse strings. The publication then that keeps its readers in good humor ought to be the more productive advertising medium.

The Chicago Daily News believes in keeping its readers in good humor, and for that reason it has one of the most, if not the most, remarkable array of comic artists of any newspaper in the United States. Among them are:

"Bud" Fisher, creator of "Mutt and Jeff" and of more laughter than any other American artist. (Mr. Fisher is the highest paid comic artist in the world.)

R. L. Goldberg, creator of "Phoney Films," "Father Was Right," etc.

C. A. Voigt, creator of "Pete Dink."

Fontaine Fox, creator of "Thomas Edison, Jr.," "Grandma, the Demon Chaperone," etc.

C. C. Hungerford, creator of "Snoodles."

Perhaps these comedians of the brush and pencil have something to do with the fact that The Daily News has a larger circulation in Chicago than any other newspaper, daily or Sunday, and prints more advertising of Chicago merchants six days a week than any other newspaper prints in seven days.

THE CHICAGO DAILY NEWS
OVER 400,000 DAILY

124. Lithographic label of Yellow Kid gingerbread cookies, manufactured by Brinckerhoff & Co., belonging to the New York Biscuit Co. in New York. 25 x 20 cm, 1896.


126. Cover of the leaflet Buster Brown’s Experiences with Pond’s Extract, published in 1904 to advertise the toning cream made by Pond’s Extract Company of New York.
A TRUE COUPLE.
The Buster Brown Shoe Company took the name of the famous comic book character Buster Brown and paid for the license to utilize it in advertising their line of children’s shoes. The presence of the mascot was not limited to the two-dimensional role of press advertisements or cardboard point of sale displays. Around 1908, the company contracted the services of a young boy who, dressed as the character created by cartoonist Outcault and accompanied by a dog representing his faithful companion Tige—affectionate nickname for Tiger—traveled throughout the country performing in stores and establishments that distributed this footwear brand.
The boy, a young child named Richard S. Barker, was accompanied by his mother on promotional tours, which lasted until 1914. Other child actors interpreted this role during different stages of the company’s history.

128. (opposite page) Photograph of Buster Brown—probably represented by Richard S. Barker—and his dog Tige onstage at a promotional performance in front of the store Guthrie’s Shoes in the town of Grove City, Pennsylvania. 40 x 24 cm, c. 1910.
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BREAKING THE (BREAD) MOLD.
The images here represent one of the most interesting examples of British product impersonation during the turn of the century advertising. The most commonly used method was to endow the product or product packaging with human limbs. However, the muscleman mascot for Hovis bread loaves, biscuits and flour—manufactured by S. Fitton & Son, at Hovis Mills, Macclesfield—is made up of a large quantity of bread loaves stacked together like bricks, which are shaped into a human figure.

129. Illustration of Hovis advertisement published in the British magazine Black And White, November 6, 1898.
132. Advertisement in American publication McClure’s Magazine, December 16, 1900. A disconcerting metallic being, made up of pots and kitchen utensils, does not need the services of a boy who polishes shoes, because it uses the polisher Sapolio.

133. Advertisement for anti-rheumatic Tartar lithine tonic by McKesson & Ronnins, as an ad module in American press, 1901.


135. Promotional chromolithographic card for the Magnolia brand of packaged ham, cured and produced by the company McFerran, Shallcross & Co. in Louisville, Kentucky. Printed by Krebs Lithographing Company in Cincinnati, c. 1890.

136. Promotional lithographic card for Wood’s Vernisine Dressing varnish to care for leather boots and shoes, manufactured by Henry Wood’s Son & Co. in Boston, Mass. Printed by Mayer, Merkel & Ottmann Lithography, New York, c. 1889.
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ARMS AND LEGS. The 'revitalizing' Grape-Nuts wheat and barley cereals, manufactured by the Postum Cereal Co., continuously employed the use of an advertising character that was an anthropomorphization of its packaging. The cardboard carton bestowed with appendages was fully utilized as a mascot in several product advertisements.

137-138. Grape-Nuts full page advertisements in American publications
St. Nicholas magazine on November 1907, and Success Magazine on March 1906.
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HOSTAGES OF COFFEE.
On the left, an advertising allegory of the problems caused by caffeine; according to the advertiser: the human coffeemaker kidnaps the health of our delicate heart. Below left, in the cut-out illustration, the struggle between health and coffee consumption is exemplified in this scene of tug-of-war between man and coffee-maker. Below right, the advertisement depicts the hazards of coffee, embodied as a tentacled monster that attempts to take hold of a woman. As explained in the text which is written as a testimonial, it deals with a stressed school teacher who decides to stop drinking coffee due to its stimulating effects and to replace it with the Postum drink.

140. (coffee-maker running away) Advertisement published in Everybody’s Magazine, June 1907.
141. (coffee cup with tentacles) Full page ad in St. Nicholas magazine, April 1902.
142. (man and coffee pot) Detail of advertisement in The Black Cat magazine, May 1905.

KIDNAPPED!
Find the Heartless Person.

Do you wake up in the night with a feeling of suffocation and dread?
Do you get dizzy and out of breath on exertion or feel faint when you rise suddenly from a sitting posture?
Does your heart flutter and palpitate at times?
You don’t believe it’s coffee, but that is easy to prove.
Quit the Coffee 10 days.
That removes the cause—the poisonous drug, Caffeine.
Then use well-made Postum.
That supplies the food elements required by Nature to rebuild a broken-down nervous system. The changed feeling settles all arguments. These are incontrovertible facts.
Any physician can tell you this, but the best way to prove it is to quit Coffee and use well-made POSTUM for 10 days.

“There’s a Reason” for
POSTUM
Postum Cereal Co., Ltd., Battle Creek, Mich., U.S.A.
DESTRUCTIVE MASCOT. On this page, examples of employing the incarnation of fire in advertisements for the insurance company Hartford Fire Insurance Co.

143. Detail of illustration in press advertisement, 1930
144. Advertisement in *The Saturday Evening Post*, 1927.
145. Advertisement in *The Literary Digest*, October 22, 1921.
146. Advertisement in *The Saturday Evening Post*, May 18, 1929.
147. Advertisement in *The Literary Digest*, March 29, 1924.
149. Illustration for advertisement in *The Literary Digest*, May 24, 1924.
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A SLICK ACTIVITY.
The figure of Friction, the giant red demon mascot for industrial lubricating oils manufactured by the Vacuum Oil Co., was featured in an extensive press campaign that began in 1920 and continued until 1926.

150. Advertisement published in The Literary Digest, April 14, 1923.
151. Advertisement published in The Literary Digest, February 17, 1923.
152. Advertisement published in The Literary Digest, November 4, 1922.
154. Detail of vertical module illustration for ad published in The Literary Digest, April 14, 1923.

Friction—the Unseen Enemy of Production in Your Plant

Loss
Your Profit in using
Low
High Quality Lubrication

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INFERNAL AIR. Little creatures and relentless demons populated advertisements of the first manufactured car tires, with the aim of making life impossible for drivers and their cars.

159. Advertisement in magazine for Boice tires, 1897.
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FACES IN THE CLOUDS. The market launch of the new All-Season XA4 radial tire model by the Michelin American subsidiary of Michelin Corporation was commissioned to the New York-based advertising agency DDB Needham. In the advertisement shown here, one of many that comprised the campaign, tires are confronted by—in a seemingly unequal duel—extreme weather conditions that endanger driving, embodied as a threatening storm cloud. In this case, the recreational art of gazing at the sky does not require much effort to visualize the figures in capricious cloud formations.

ARMOUR AND AMOUR. The illustration of a hefty weightlifter for Armor & Cie. created by the French artist Albert Guillaume contained distinct conceptual references. The medals hanging on his chest alluded to the awards won by the company in different events and trade fairs, such as the Gold Medal from the Paris Universal Exhibition in 1889. The tattoo on his left arm showed a heart pierced by Cupid’s arrow over the initials R.F., a declaration of love for the République Française.

162. Lithographic poster (version on a blue background). Imprimerie Camis, Paris. 110 x 260 cm, c. 1884.

164. Promotional chromolithograph with an overlapping foldable flap that allowed viewing of before (consuming an herbal tea) and after (consuming the advertiser’s meat extract) effects on the muscleman’s physical appearance. Printed by Imprimerie Camis, Paris. 7.5 x 9.5 cm, c. 1894.

165. Lithographic poster (elongated vertical version on a yellow background). Imprimerie Camis, Paris. 110 x 260 cm, c. 1884.

166-167. Small chromolithographic promotional cards, comprising part of a long series. 7.5 x 10.5 cm, c. 1894.
G.E.R. This double page shows examples of publicity illustrations made by George Edward Robertson "G.E.R" for distinct advertisements of the cleaning product Monkey Brand, utilizing the humanized monkey character as a fully functioning brand mascot.

171. Detail of the Monkey Brand simian illustration for an advertisement published in the British weekly magazine The Illustrated Sporting and Dramatic News, November 6, 1886.
172. (opposite page) Full page advertisement showing the monkey as an artisan painter of banners and signs, published in the British magazine The Illustrated London News, June 30, 1894. It is a tribute to the well-known canvas by the English painter Edmund Blair Leighton (1852-1922).
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WON'T WASH CLOTHES. Brodie's Soap — Monkey Brand. WON'T WASH CLOTHES.

FOR CLEANING, SCOURING, & SCRUBBING FLOORS & KITCHEN TABLES, LINOLEUM, & OILCLOTHS.
For Polishing Metals, Marble, Pewter, Cutlery, Crockery, Machinery, Baths, Stair Rods.
FOR STEEL, IRON, BRASS, AND COPPER VESSELS. FIRE IRONS, MANTELS, &c.
REMOVES RUST, DIRT, STAINS, TARNISH, &c.
PROFILE WITH PERSONALITY.
Here we see three examples of how the Belle Chocolatiere figure was employed. In the first image, she appears unaccompanied; in the second, she is incorporated into an everyday scene; in the third, we are shown how she appears on product packaging.

175. Vertical advertising module published in *The Youth’s Companion*, December 9, 1926.
SOMETHING TO SAY.

On this page, two examples of how Walter Baker & Co.’s chocolatier was employed in the late forties and early fifties as a fully functioning mascot. Above, using the conventional pose of the character, she is endowed with a resource applied in the language of comics, the speech bubble, and is converted into a spokesperson for the brand. The ad on the left is one of many from a campaign in which the chocolatier comes to life and becomes expressive, being shown in a variety of poses and attitudes.

COOKED HAM ... DIABOLICAL.
On this page, three examples are shown of how a mascot was used for the Underwood brand of canned cooked ham. The little devil stamped on container labels came to life in product advertisements, portrayed in innumerable poses and attitudes. The graphic construction of the character incorporating its two facets, a corporate symbol and an advertising figure, was inspired by the appearance and red garments of Wagnerian Faust’s Mephistopheles: a mustache and pointed goatee beard, clothed with a cap—sometimes tightfitting, to be able to secure the devil horns—donning a long feather, jacket, cloak and leotards.

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I. THE CONCEPTION OF CORPORATE AND ADVERTISING MASCOTS

A FLESH-AND-BLOOD DEMON.

During 1906 and 1907, the canned ham mascot was incarnated by an actor disguised as Mephistopheles, employing photography to show the disturbing carnality of this imaginary being. In the above image, the advertisement text contains a good dose of irony. Bearing in mind that the character who presents the product is a demon, the following slogans can’t help but produce a smile: “Underwood’s goods are absolutely pure and honestly labelled;” and a few lines later, sins of the flesh (canned carnality) are wittingly referred to with the phrase: “Branded with the Devil, but fit for the Gods.”

181. Full page advertisement in The Outlook, 1906.
182. Detail of a full page ad in Good Housekeeping magazine, June 1905.
THE MASTER CREATOR OF MASCOTS. In 1878, Victor-Émile Camis and a business partner created the Imprimerie Camis, with workshops in Paris. Towards the end of the century, as part of its services, the printing company offered ‘publicité artistique’ (artistic advertising) and large format poster printing, announcing that the establishment worked with “the largest printing machines in the world.” Some of the most renowned poster artists of the time, such as Tamagno, Henry Gray, Albert
Guillaume, Henri-Gustave Jossot, Firmin Bouisset, Maurice Leloir or Eugène Grasset were among the company’s regularly collaborating artists. The business went into bankruptcy and ceased its activity in the year 1900. This image depicts an extensive representation of the characters who were featured in posters printed by Camis for a variety of advertisers.

183. Lithographic poster by Imprimerie Camis, c. 1900.
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UNDERGROUND TO WORK

INTERNATIONAL ADVERTISING EXHIBITION AT THE WHITE CITY

INCLUDING 13 TAX
I. THE CONCEPTION OF CORPORATE AND ADVERTISING MASCOTS

MEET YOU AT THE SUBWAY?

In 1920, taking advantage of the congress and trade fair of the International Advertising Exhibition celebrated between November 29 and December 4, 1920 in London’s White City, the capital’s transport company published a poster to encourage advertisers to use designated public advertising space located in subway station platforms, buses and trains. The illustration depicts different mascots that were commonly employed for posters and advertisements in the British press.

Among the characters portrayed we can recognize Michelin’s Bibendum dialoguing with Mr. Dunlop, who was also his commercial rival in Britain; Nipper, the black-eared dog of “His Master Voice”; scarf clad children—the Cocoa Kids—from Rowntree’s Cocoa; and Kodak camera’s feminine mascot always donned in her white dress with vertical blue stripes. Next to her, Vim cleaner’s clown wearing his polka dot suit and long top hat (the tube of the latter representing the product’s packaging); and the disheveled and grubby vagabond adopted in 1884 for Pears’ Soap, with its ironic and ambiguous motto: “Two years ago I used your soap, since when I have used no other.”

Behind the duo of Bibendum and Mr. Dunlop, we see the figure of a Cardinal, probably portraying Cardinal tile polish; the jester Puck, mascot of the illustrated satirical magazine having the same name, conversing with Johnnie Walker, the whiskey’s walking gentleman ambassador; the bearded sailor sporting a brown raincoat for Skipper canned sardines; along with other advertising characters of the time.

THE (BILL)BOARDWALK.
The outdoor advertising agency Geo. Enos Throop of Chicago took advantage of the 11th Annual Convention of the Associated Advertising Clubs of the World—which took place June 20-24, 1915 in the same city—to promote their services in the use of advertising mascots. The advertisement shown here portrays some of the best known mascots. In the foreground, two consummate slicers: the African-American chef of Armor’s Ham and the boy of Ceresota Flour bread. Behind them are two Dutch girls: the young girl holding the Jelke Good Luck Margarine and, with her back turned, the Little Dutch Girl of Old Dutch Cleanser.

On the seafront promenade we can see, from left to right: Armour’s cook in a rush, the kneeling boy for Paris Garters of A. Stein & Co., Bunte Marshmallows’ boy as well as the boys representing the Schulze Baking Co. Butter-Nut Bread and Uneeda biscuits of Nabisco-National Biscuit Co.; the Native American for Round Oak Chief Boiler Iron Range; Uncle Jerry’s Cereals’ farmer for Chicago’s I. Pieser & Co., the humanized arrows of Wrigley’s Spearmint Gum, the Gold Dust Twins, the Quaker Oats Quaker, and the Veribest girl chef.

Finally, sitting on the railing on the far left there are the two Japanese girls of Jap Rose Soap, the girl in the striped dress representing Armour’s Grape Juice and, at the other end, the two boy mascots for Wool Soap detergent of Swift & Co. in Chicago.

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ADVERTISERS’ CONVENTION

The Boardwalk, you may see people who represent many millions of total sums, however, are small as compared to the wealth represented by among them, Mr. Advertiser, see to it that it is there at the Convention next year.

ENOS THROOP, Inc., 8th Floor Tower Bldg., CHICAGO, ILL.

OST, NAT GRANT, H. H. WILCOX, W. A. ROOT,
Minneapolis No. 303 Board of Trade Bldg., Kansas City, Mo. No. 3887 W. 33rd St., Cleveland, Ohio No. 6 Beacon St., Boston, Mass.
H. S. GILLIESPIE, H. E. DAVIDSON, CHAS. W. FITCH, MAX RUGE,
CHAPTER I

IDENTIFICATION OF MASCOTS.

1. "Ever Ready" trade mark face for American Safety Razor Co.
2. Smiling Indian, Skookum apples of the Northwestern Fruit Exchange Co.
3. Rastus, the Cream of Wheat cook.
4. Goldy and Dusty, the Gold Dust twin boys for Gold Dust washing powder, N. K. Fairbank Co.
5. Trade & Mark, Smith Brothers' cough drops.
7. Cat's Paw Cushion Rubber Heels by Foster Rubber Co.
9. Mr. Peanut for the products of Planters Nut & Chocolate Co.

LIVINGSTONE, I PRESUME. The drawing shown above signed by the writer, illustrator and publicist William Livingstone Larned (1880-1969), served to illustrate one of his articles. The text at the bottom of the illustration recalled the importance of mascots in advertising strategies: "You know these people; they are as real to you as the members of your golf club or your card party; you recognize your old friends among them every morning as you read the paper or ride on the street car; you see them from your auto along a much-traveled turnpike, every evening as you glance through your favorite magazine. And yet these folks are only ink and paper. This is one of the things advertising has done to you subconsciously. It has fixed in your mind the things for which these trademarks stand. These paper dolls of modern business have become so real to you that you've forgotten the time when you knew them not."

10. Old Dutch Cleanser’s cleaning maid, Cudahy Packing Co.
11. The Chick for “Hasn’t scratched yet!” cleansing powder, Bon Ami Co.
12. The Belle Chocolatiere, Breakfast Corna by Walter Baker & Co.
15. Fire Fighter Boy-Chief with extinguisher, Fur-Fyter Co.
16. Bird-of-Paradise, Jonteel health and beauty cosmetics, United Drug Co.
17. Campbell’s Kids, Campbell’s Tomato Soup, Campbell Soup Company.
22. Indian Princess, Argo, Karo and Mazola, Corn Products Refining Co.
23. The Elf of Armour’s Oats, Armour Grain Company.
24. The Nibbling Rat, Rat-Bis-Kit rat poisoning brand, Rat Biscuit Company.
25. The little girl sitting on a bar of soap for Fairy Soap brand, N. K. Fairbank Co.
27. Clicquot the Eskimo boy for Clicquot Club Ginger Ale, Clicquot Club Co.
28. Bibendum the tire-man, mascot for tires and products of Michelin Tire Co.
29. The Dutch Boy painter for the Dutch Boy brand, National Lead Co.
THE MASCOT TRIBE.
At the beginning of December 1916, the Northwestern Fruit Exchange company organized an open competition to promote their brand of Skookum apples and the mascot that advertised them, the smiling Indian (on the lower right side of the advertisement shown above). It dealt with creating a title for the illustration that showed their mascot along with other advertising mascots from quite a variety of companies who were picking apples. We can recognize them all: Rastus, the Cream of Wheat cook; the little girl sitting on Fairy Soap; the Gold Dust twin boys; Old Dutch Cleanser's cleaning maid; the young chef of Franco-American Food; the Dutch Boy Painter of the National Lead Company; one of the children from Campbell's Kids of Campbell's soups; Corticelli sewing threads' playful kitten; and the Sun Maid Raisin girl. These figures—it was noted in the text that "all advertising characters in this picture used with permission"—played the role of hosts to Skookum's Indian mascot in this fictional scene for publicity.

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DOLLS AND [TOILET] PAPER DOLLS. In 1923, toilet paper manufacturer A.P.W. Paper Company from Albany, New York, introduced its new mascots, the A.P.W. Paper Dolls. They consisted of a group of friendly blond little girls, all identical, dressed in a characteristic checkered dress similar to a chess and checker board. They would be featured in the advertisements for the A.P.W. Satin Tissue brand for an entire decade. This image shows the advertisement presenting the new mascots in which one of the dolls takes the floor exclaiming: “I’m here,” and showing a number of the most famous advertising mascots of the time. We can recognize the dog Nipper from Victrola-His Master Voice, the Old Dutch Cleanser cleaning maid, the Gold Dust detergent twins, Cream of Wheat’s cook Rastus, the little girl from Campbell’s soup, the beautiful Baker’s Cocoa chocolatier carrying a cup of hot cocoa, Clicquot’s Eskimo, the humanized arrow representing Wrigley’s Spearmint gum and the servant Aunt Jemima. The accompanying text below the doll mascot states “A newcomer in the family of advertising sales people.”

188. A.P.W. advertisement published in the American magazine Good Housekeeping, March 1923. It is reproduced in Clayton Lindsay Smith’s book The History of Trade Marks, 1923, pp. 36-37, listed in the bibliography for this chapter.
TRIBUTE (WITH A CATALAN EMPHASIS) TO U.S. BRANDS.

The Catalan painter and commercial artist Agustí Lluís Urgellés i Artiga (1886-1935) was born in Reus (Priorat county) although his family moved to Vic (county of Osona), when he was a child. He studied at the Escola Municipal de Dibuix (Municipal Drawing School) in Vic and later, at the Llotja (Fine Arts) School in Barcelona, where he resided. By 1908 he set out from this city to cross the Atlantic and settle down and establish his own studio in the west coast of America, in San Francisco, where he taught private painting. By 1916, he moved to Corte Madera, California to work with the prominent advertising agency Foster & Keizer, which specialized in outdoor advertising. There he worked as a muralist and billboard painter. From around 1919 and during the 1920s he lived in Chicago, where he worked as an illustrator and poster artist, and later settled in Arizona. In 1931 he became director of the Tucson Art Institute, returning to his facet as a painter. Towards 1934-35, he fell ill with tuberculosis, returned to Catalonia and moved to Vic, remaining there under the care of his family members, and where he died shortly thereafter. In 1919, Lluís Urgellés designed and self-published a small 44-page book, a technical manual on the use of color—range, harmonies, contrasts, readability of texts—applied to advertising elements and illustrated with numerous examples. His publication received well-deserved reviews and eulogies from leading magazines in the field of graphic arts such as The Printing Art and The Inland Printer.

The double page image presented here shows the front and back covers of the book, which when fully extended, constitutes a collage portraying a selection of the most recognizable brands from the advertising scene of the time, in which the tire industry was represented. Among the those honored we can distinguish Goodyear’s winged foot symbol, the characteristic letters of the BF Goodrich logotype, the children’s mascot for Fisk tires as well as Bibendum, the mascot for the Michelin Tire Co. of Milltown.

The detailed illustration is shown here occupied the front and back cover of the commemorative issue of the American satirical magazine MAD in its October 1957 edition. The illustration is by artist Norman Mingo (1896-1980), cover illustrator and regular collaborator of the publication. It remains a challenge to identify and name the almost one hundred human, animal and various other character types that
are shown in the composition and comprise part of American advertising history. On the lower right quadrant of the illustration and presiding over the table, we can see the publication’s perennial mascot, the always smiling and simple Alfred E. Newman, whose birthday party is also the celebration of the magazine’s fifth anniversary in circulation.

191. Front and back cover of the American magazine MAD, number 35, October 1957. Illustration by Norman Mingo.
WELCOME TO THE CLUB. On May 9, 1972, the Standard Oil Company, which commercialized its fuel and oil in different territories under the names ENCO, ESSO and Humble, decided to unify them and create a single brand, EXXON, simultaneously changing its name to Exxon Corporation. The caricatured feline mascot—used since 1959 and registered in 1965 under the name of Whimsical Tiger. It was featured in the company’s advertisements until its retirement in the late 1960s, and reappeared in 1972 converted into the EXXON Tiger. An ambitious advertising campaign was launched when presenting the new company and its mascot, which was also disseminated as a television cartoon advertisement showing the same characters participating in the press campaign but now bestowed with movement and their own voice.
Here the tiger is presented with the endorsement by a group of eleven famous mascots: the Ajax detergent’s knight in white armor and his horse, fighting against dirtiness; the pair of bearded brothers representing Smith Brothers cough drops; The umbrella girl, from Morton salt; Mr. Peanut, the humanized Planters snacks’ peanut; The dog Nipper and His Master Voice gramophone; Elsie, Borden’s dairy cow; the Green Giant of Green Giant canned vegetables; the owl mascot for White Owl tobacco; the relentless cleaning maid of Old Dutch Cleanser; and the boy-tablet Speedy, the mascot for Alka-Seltzer effervescent antacids.

THE BILLBOARD PARTY.
A ten-copy limited edition of an antique poster by Belgian master Ever Meulen (Kuurne, 1946), an exceptional illustrator and cartoonist, was made on the occasion of an exhibition honoring advertising mascots, titled Bibendum & Co. and organized by La Maison de l’Image/Seed Factory and held in Brussels between May-August 2009. The poster was reproduced in a larger format than the original and, with permission of the author, color was applied. The result can be seen here, and includes a broad representation of the most popular historical mascots in the Franco-Belgian market.

Among these we can see the winged foot of Mercury, from Goodyear tires; Bibendum of Michelin; Johnnie Walker; the Lacoste crocodile; the drop of Esso lubricant oil; the black silhouette of the Portuguese gentleman representing Sandeman port wines; the dubious Dubonnet drinker donning the bowler hat; the smiling Vache Qui Rit (Laughing Cow Cheese brand); Banania chocolate drink’s Senegalese mascot; the elderly woman of Mamie Nova’s products; the BIC schoolboy with the round, black, ball point head; or the attentive dog Nipper of “La Voix de son Maître” (His Master’s Voice), among many others.

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ADVERTISING SENESCENCE.
Since its founding in 1920, the Art Directors Club (ADC) of New York has been publishing a yearbook with a selection of the best advertisements published or issued during that year, for which prizes are given out. On its 75th anniversary, the ADC included a commemorative poster photographically portraying the near-octogenarian recreation of some of the most famous characters in the American advertising pantheon. The poster was printed on the backside of a drop-down brochure specifying the steps for submitting advertisements to be considered for inclusion in the 1996 compilation. Creativity and art direction was provided by the agency Kirshenbaum Bind & Partners in New York, and the photo session was conducted by Kenneth Willardt, the prestigious Danish fashion photographer based in New York.

194. Poster on the backside of the flyer presenting conditions for submissions to The 75th Art Directors Annual of 1996. 76.5 x 58 cm.
195. Mr. Whipple the grocer who, between 1964 and 1985, recommended Charmin toilet paper by Procter & Gamble.
196. Doublemint Twins, the twins who, since 1956, advertised the brand of menthol chewing gum from Wrigley Co.
197. Gerber Baby, since 1928, the baby symbol and mascot of children’s food products from Gerber Products Company
198. The muscleman genie Mr. Clean, since 1958 representing cleaning products manufactured by Procter & Gamble.
199. Jolly Green Giant, the green colossus, a mascot since 1928 for canned peas and vegetable products from The Minnesota Valley Canning Company. The red scarf was added to the original character to announce the line of frozen products.
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THE FIRST. On this page, a composition showing, in order of classification, the fifty logotypes, symbols and emblems that competed to be considered as the best, headed by Michelin’s Bibendum and followed by the London Underground, Red Cross, Nike and Volkswagen brands.

FLYING HIGH. As shown in this advertisement, where Bibendum blushes due to compliments received, the Michelin company took advantage of publicity generated from the election of its corporate and promotional mascot as the “best ‘logo’ in the world” by a jury that leading publications The Financial Times and Report on Business had consulted with.
