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ART DIRECTORS, DESIGNERS AND ILLUSTRATORS

The advertising policy of the Michelin Tire Company and the establishments associated with their commercial network included three outstanding figures responsible for the graphic formalization of different campaigns that were developed throughout the American period. As has already been presented and explained in other chapters of this investigative work, Michelin's advertisements in American press prior to 1916 were designed in an anonymous manner. They were the result of utilizing French or English clichés, provided directly by the parent company from their offices in Paris, as well as of standardized solutions offered by the publicity and production departments of each publication in which corresponding advertising space was contracted.

The names of the prominent graphic professionals who exemplify the different stages and ways in which, since 1916, the advertising policy of the Michelin subsidiary and their commercial network were developed are as follows: Arthur Norman Edrop, Gluyas Williams and Jay Norwood "Ding" Darling.

The case of **Arthur Norman Edrop** is the most prominent because, after being hired in the autumn of 1916, he initiated a long-lasting relationship with Michelin—through the advertising agency that was responsible for the company's account—that continued until the spring of 1926. For almost a decade, Edrop served as art director, designer and illustrator of the various campaigns that followed, providing remarkable graphic and communicative coherence that differentiated Michelin from the rest of the advertising campaigns for numerous American tire sector companies that they competed with. The prominence of Bibendum, the particular use of lettering in titles and slogans and the introduction of color as a basic element of corporate identification comprised the pillars of his contribution.

Gluyas Williams was a comic strip cartoonist in the press and illustrator of books and articles in magazines. He exemplifies the work of an acclaimed author who brings his signature and style—recognized and valued by the general public—to an advertising commission, a field where Gluyas was also quite active. The Michelin Tire Company substantially reduced their advertising budget in the mid-1920s. The elimination of color and the adoption of certain modular formats called for a design and graphics that were easy to reproduce and could be adapted to small sizes. The direct and "friendly" humorous tone of

Williams and his characteristic style of clear, clean line drawings strictly in black and white, constituted more than enough reasons to hire him. The collaboration of Gluyas Williams lasted exactly one year, beginning in September 1926 and continuing for two successive campaigns.

Lastly, the case of **Jay Norwood “Ding” Darling** is distinct from the previous ones. Darling was hired directly by the company Hippee Motor Supply, an authorized Michelin distributor in Des Moines, Iowa, to conduct an insertion campaign in the local newspaper *The Des Moines Register* that began in July 1916 and lasted until March 1917. Darling was an illustrator and caricaturist specializing in the press and worked for much of his career as an illustrator for the newspaper *The Des Moines Register*. The absolute freedom that he enjoyed from his pulpit on the front page was exercised daily in his expected graphic editorial. Darling created advertisements for the Michelin distributor in a very personal way, similar to the one he employed in his editorial cartoons, incorporating elements of opinion and references to local politics. The campaign escaped the controls of the Michelin Tire Company in Milltown. As a result, some inappropriate advertisements were published that were clearly dissonant and far removed from the tire manufacturer’s general advertising policy.

In the following three chapters each author is presented and analyzed. Every case includes the corresponding biography, a review of their style and production as an author—especially focusing on the advertising field—and to conclude, their particular contributions in the specific case of campaigns and advertisement for Michelin’s American subsidiary.