SAVAGE, STANDARD FOUR AND MOHAWK: TIRES OF THE LEGENDARY FAR WEST

In 1893 the Wisconsin historian Frederick Jackson Turner presented the essay *The Significance of the Frontier in American History*, which exposed his famous “Frontier Thesis,” at the World’s Columbian Exposition. It paid tribute to the expansion of lands to the West, a process that in his reasoning helped to develop a genuine American society that was open, free and just. This rationale won great acceptance and was assimilated as valid, although perhaps some facts were whitewashed and passed over in the process. The actual layout of this frontier was never defined, indeed, it constantly changed as settlements of populations originating from Europe continued spreading. From the snowy mountains to the desert, from California, Kansas and Nebraska to the Mexican-bordered Texas, the inaccessibility of unspoiled terrain and the culture clash with natives—often resolved in a violent way—characterized this diffuse area.

1. Railroads forging the way

A fundamental fact in this expansion—once the Civil War ended—was the development of the national railroad network, an authentic force that blazed its way through previously virgin places. The transatlantic union between the two oceanic coasts of the continent was completed in 1869 through the railways of the Union Pacific and the Central Pacific, which were joined in 1883 by the Northern Pacific and the Southern Pacific. The Atchison Topeka & Santa Fe Railway, popularly known as Santa Fe, was created in 1859. Its route was extended in the following years, crossing the Rocky Mountains and entering the territory of the Navajo and Apache Indians.

The large infrastructures of railway transport mobilized an enormous amount of immigrant manual labor. During the construction of train lines, wild herds of buffaloes provided meat and food to the workers. Subsequently, these animals were likewise persecuted and hunted for being a nuisance, an uncontrollable obstacle that forced trains to stop or caused accidents. Drastically reducing the number...
of bison also meant divesting Native American Indian tribes of a basic source of food and products such as hides, dismantling a symbol that was intimately embedded in the core of their cultural traditions, rites and beliefs.

The demand for vital space and food was linked to increasing demographic expansion due to the constant influx of immigration, augmenting the requirement for more land to cultivate as well as to accommodate large cattle ranches. The discovery of and accessibility to new natural resources—the gold rush initiated in California in 1848, and the rich deposits of iron, copper and coal, which were basic to industrialization—also contributed to increasing tension and strain in the region. These and other factors, together with the decimated populations of bison, shaped the context of the clashes in the last decades with the original inhabitants of the territory—the Native American Indians.

The “Indian wars,” which had already started in the sixteenth century during the defense of European settlements against indigenous tribes originating from different regions, were particularly virulent between 1869 and 1890. In 1876 General Custer and his troops were annihilated by Sitting Bull and Crazy Horse at the Battle of the Little Big Horn; in 1887 the Congress supported the creation of “Indian reserves”; and, in 1890, the army massacred 300 Indians while escorting them to a Sioux camp. The assimilation or confinement in well-defined reserves and the loss of the American Indians’ ancestral domains at the hands of the new conquerors allowed for establishing the boundaries of the once diffuse “frontier.” The conquest of the American West was finalized in the year 1890.

Around the stations and stops of the extensive railroad network, crucial points of development were generated and the growth of cities was facilitated, interconnected by their own communication routes, laying the groundwork for future roads to be populated with cars and trucks. In 1893 the first automobile was manufactured in the United States and, in 1910, there were already sixty companies industrially producing vehicles. That same year nearly 10,000 units of the popular Ford model T were already circulating. As such, a second conquest had begun, achieved this time not by riding on horseback nor from the seat of a wagon train, but rather by manning the steering wheel of a motorized vehicle equipped with pneumatic tires (figs. 1-4).

2. Reality and recreation

“(…) Americans were divided by race as descendants of Europeans imposed their rule on Native Americans and Africans. Given these divisions, compounded by emerging class divisions among European Americans within urban centers and regional and economic differences between the North, South, and West, an immediate question presented itself to the architects of the American Republic: what would unite Americans? (…) Constructing and, over time, reconstructing a national identity would become a central characteristic of American life. Religion, politics, economics—all of these played a part in building the American nation prior to the Civil War. So did popular culture.”

This invention and reinvention of tradition, cultural dynamics in and of itself, was distinguished by a novelty: it had at its service a previously unimagined means of diffusion. The railroad allowed for the displacement of circuses, fairs and theatrical shows from one end of the country to the other; long-running and inexpensive circulation of newspapers, magazines and paperback books benefited from modern printing and distribution methods; the new possibilities of reproducing illustrations and the subsequent advances of photography facilitated the proliferation of postcards and prints. Entrepreneurs
and promoters, illustrators and photographers, writers and journalists all found the appropriate channels to disseminate border clashes, the battles against the Indians, the rough life of the cowboy and the far-flung landscapes of the Far West that formed the elements of a new epic.

3. The first representations

Painters, illustrators and photographers were the artists in charge of forging the graphic representation of the American West and its protagonists. This ranged from works with ambition and ethnographic rigor to those that were more imaginary and lighthearted. The list of characters, settings and situations portrayed is extensive: the haciendas of landowners, the pastures, ranches, rodeos and territory of horses, cattle and cowboys; prairies and buffalo, Indians, warriors, tomahawks, arrows and peace pipes, reserves, trackers and cavalrymen; sheriffs and bounty hunters, punishing gamblers, rustlers, gunmen and outlaws; trappers, miners and gold prospectors crossing gorges and following the course of the rivers; the town and its inhabitants, salons, holdups and duels in broad daylight; Mexicans, ancient missions, cactus and deserts that separated borders; the Colt revolver and the Winchester rifle, stagecoaches, the Pony Express and the railroad; distant horizons, virgin landscapes waiting to be conquered, boundaries to delineate and promises of adventures and a new life.

The first graphic chroniclers of the Native American way of life were the illustrators who accompanied diplomatic and scientific expeditions; along with ethnographers, topographers and naturalists—generally protected by soldiers—they constituted those who led the way to advancing colonization.\(^2\) Photography also became an effective tool to satisfy the hunger for information about Native Americans. The fascination and interest for the American Indians increased after the Civil War—a genuine detonation of photojournalism’s development—which at that time had monopolized the attention of the press. The publications commissioned photographers to take snapshots which were later translated into reproducible drawings and prints that maintained the documentary qualities and credibility attributed to the original image.\(^3\)

The fear and admiration held towards the new region’s original inhabitants were reflected in a dual vision as friends and as enemies: ranging from a race discriminated against and repudiated to the mythologized and respected image of the “Indian Princess;”\(^4\) from calm and friendly neighbors to hostile and ferocious warriors; from a culture based on ancestral rites and customs to bellicose enemies of change, civilization and progress; from protectors of nature to a barrier against the industrial exploitation of natural resources; from possessing wisdom based on communion with the environment to running against the principles of science and medicine. And last but not least, the Native Americans comprised a people who were targeted for evangelizing and conversion to the respective religions followed by the different communities of settlers. The evolution of American Indians from a real person to a character, as a concept and a graphic construction, resulted from a gradual distillation of different interpretations of their communities. These were provided by social chroniclers—writers, journalists, illustrators, artists—and their contributions of reality as it was or simply recreated. Evolving from original types and models—the real Native Americans—they went on to become archetypal representations that often led to reductionist images and stereotypes.

“In essence, many different peoples speaking hundreds of distinct languages and living according to a vast variety of cultural patterns in environments ranging from sunken deserts to tropical swamps, from wooded mountains to bone bare plains, were remade into one complex but composite image: the Indian.”\(^5\)
Publicity and commercial illustrators cemented the process of synthesis and simplification. Advertisements were aimed at a very broad audience, who had to be persuaded by messages that were usually embedded in a reduced physical space limited to a half or full page of a magazine—if not in smaller modules—and employing brief lines of text as well as understandable images. There was no place for nuances, grand disquisitions or historical justifications; this simplification made concepts and their representations more understandable and assimilable. Among the articles that first utilized them systematically were those related to “Indian medicines,” mineral waters, corn and cereals as well as tobacco and its derivatives. The American automobile industry also employed the image of Native Americans, in most cases to emphasize the contrast between primitive communities and an advanced society based on technological progress. An example can be found in how General Motors utilized the real figure of the Indian chief Pontiac—bellicose and hostile—to advertise their new car model “Pontiac,” launched in 1926:

“The point is that the company [General Motors] appropriated an actual historical character and turned him into a commercial icon of the industrial age. A figure who once led an unprecedented resistance against White civilization is now a symbol of that civilization. An important part of Native history is at once trivialized and domesticated. Pontiac is not an isolated example. He represents, in fact, a final stage in the creation of the Imaginary Indian. Not only are Indian images used to represent what non-Natives think about Indians, they are appropriated by non-Natives as meaningful symbols of their own culture.”

Delving deeper into stereotyping, expressions such as “big heap” [a large pile, a grand accumulation of]—which contains an unnecessary reiteration in vocabulary—, are seen used in advertising texts and slogans that refer in some way to the figure of the Indian. This term and others were utilized when trying to imitate the way that the North American natives first expressed themselves in English, using short and primary constructions that were economic and direct, without conjugating verbs and devoid of pronouns. This peculiar diction was added to the stereotyped construction of the American Indian in popular culture, disseminated in press and publicity (figs. 94, 102-105, 153), dime-store novels, comics and subsequently, through radio, cinema and television.

4. Illustrators of Indians and cowboys

American newspapers in the mid-nineteenth century had reporter-illustrators who covered the news and provided images to accompany them. This was the case of James E. Taylor (1839-1901), whose chronicles and drawings abounded in stereotypes, in the heroic vision of Westward expansion and the military struggles and battles against the “uncivilized” Indian. Other types of publications such as magazines and books, less connected to current news, required the creation of images to illustrate articles and new fiction stories. Publications such as Harper’s Weekly, St. Nicholas Magazine, Collier’s, Scribner’s Monthly, Leslie’s, Century Magazine, McClure’s and Sunset Magazine provided work for a long list of painters and illustrators. A large part of them took on the commissions based on their own experiences in the field; others documented themselves thoroughly, with rigor and dedication, as an integral part of their vital attitude towards the West. Many of them made trips and sojourns to become familiar with the landscapes and their inhabitants. They dwelt with the Indians and some were authentic collectors of native clothing and utensils.

A long list of these painters also received commercial commissions. One of the most resolute came from the Santa Fe railway, determined to make passengers aware of the sights and places accessible through
their railroad’s route. The competition to attract the attention of new travelers, tourists, clients and users had increased with the launch of the new transcontinental trains at the end of the 1880s and 1890s. The landscapes, natural parks, wild fauna and the Indians had become true tourist attractions. The railroad indirectly turned into a promoter of artists, purchasing paintings, exchanging them for train tickets and sojourns, financing expeditions and travel or making commissions tailored to the advertising needs of the company and their services. The paintings were exhibited in the halls of the stations and stops that dotted the route of the line and were reproduced in calendars, train tickets, advertisements and all kinds of promotional material.

Other companies from different sectors also resorted to the theme of the Wild West and the artists who best knew how to reflect it. The automobile—with its accessories and spare parts—was a valid means of transportation for excursions and tourism, and was depicted as such by the artists Newell Convers Wyeth (1882-1945) in his advertisements for Overland cars, and Frederick Kimball Mizen (1888-1964) in his illustrations for Cadillac, Chevrolet, Gardner, Marmon and General tires. Maynard Dixon (1875-1946) was also an outstanding painter, muralist and illustrator of Western landscapes and the life of American Indians with whom he lived, especially the Navajos, Hopi and Blackfoot. He worked for different newspapers and magazines applying his art and knowledge of the frontier to the service of Santa Fe train advertising and products such as Pierce-Arrow automobiles—for which his friend, the artist Edward Borein, also made several advertisements in 1910—, Coca-Cola soft drinks and Savage tires.

The imagery of the mythical Far West was widely used over the years in the rubber and tire industry to advertise different brands (figs. 5-84). It’s worth highlighting the three companies that stood out for their continued, systematic and intensive utilization of the original Native American Indian figure as a corporate and promotional symbol and mascot: Savage, Standard Four and Mohawk, which are described and analyzed below.

5. The Savage Company of San Diego
The life of Arthur William Savage (1857-1938), founder of the Savage tire manufacturing company, seems like something out of a novel.8 Savage was born in Kingston, Jamaica, the son of a Welsh diplomat stationed there and commissioned by the British government to organize and implement an educational system for freed West Indian slaves. Arthur W. Savage was sent to England to complete his studies, residing in Leeds, Glasgow and London, where he attended the South Kensington Art Academy. Having reached the age of eighteen, in 1875 he set off for Australia as an adventurer, working as a prospector of gold and precious stones, a kangaroo hunter and sheep shearer, among other occupations, until establishing himself as the owner of a large ranch.

By 1884, after selling his possessions, Savage returned with his wife and eight children to his native land, Jamaica, where he ran a farming business. Just two years later, the family moved to New York. There, Savage was employed by the publishing agency Munn & Company, which specialized in scientific publications—they owned the respected Scientific American magazine—and in the legal management of patents. The experience gained in this professional environment allowed him to formalize a succession of inventions that aimed to provide solutions to industrial processes and mechanical components, much of them related to military technology. From the big city they moved to nearby Utica, where Savage would work in different positions for the town’s Belt Line Railroad and for a similar one in the neighboring town of Saratoga Springs.
In 1893, Savage patented a type of rifle with an innovative mechanism and a year later founded the Savage Repeating Arms Co., which commissioned production to a manufacturer in the sector. In 1897, the Savage Arms Company was established, replacing the previous business and possessing their own factory. In 1905 at the age of 47, Arthur W. Savage sold his flourishing business to a group of Utica investors and moved with his family to the other end of the country, settling in the town of Duarte, next to Monrovia, California. After a short time dedicated to the business of growing citrus, Savage turned his attention and inventiveness to trying to solve a technological problem that affected the daily use of automobiles: the vulnerability of their tires and their continuous punctures.

In the spring of 1911, Arthur W. Savage presented his new invention to the press, a pneumatic rubber tire with an armored tread. This consisted of a tread covered with a band formed by one hundred steel plates joined together that could be individually replaced without dismantling the assembly. A tire was thus obtained which, while maintaining its elastic capacity, protected the inner tube from external puncturing elements by means of an impenetrable layer of metallic “scales”; according to Savage, “It is absolutely puncture proof and can safely be run over nail, horseshoes, broken glass and any other article that would immediately puncture a rubber tire.” The patents were requested in February 1911 and granted on October 14, 1913, with registration numbers 1,075,992 and 1,075,993.

Once the procedures were initiated to legally secure the invention, in June 1911 Arthur W. Savage founded The Savage Tire Company of Monrovia, with a capital stock of $1,000,000. He led the management team which included two of his children, Arthur John and Basil H. Savage, as well as J. H. La Rue, W. P. and W. M. Book, C. Anderson, F. N. Haines and W. C. Batcheller. Initially, it was planned to build the facilities in the town of Monrovia. However, after realizing a variety of contacts in search of partners to finance the necessary investments, it was agreed to build the factory in the relatively nearby town of San Diego.

This decision was endorsed by the Spreckels brothers, the new capitalist partners of The Savage Tire Company who were heirs of an immense fortune based on the sugar empire built by their father Claus Spreckels (1823-1908), a German immigrant from Hanover who had settled in California. After the earthquake that struck San Francisco in 1906, three of the brothers moved to the San Diego area, investing in numerous and diversified businesses and actively participating in the economic and social development of the town. Thus, at the end of 1911, The Savage Tire Co. whose President was Arthur W. Savage and Treasurer was Arthur J. Savage, incorporated John Diedrich Spreckels (1853-1926)—the eldest brother of five—, in the position of Vice President, and his younger brother, Claus Augustus Spreckels (1858-1946), in the position of Secretary, apart from having Harry L. Titus as Second Vice President (fig. 92).

After completing the facility’s construction and installation of machinery, in October 1912 the factory of The Savage Tire Co.—located next to the tracks of the San Diego & Arizona Railway—was launched (fig. 91). On February 3 of the following year, the first tire manufactured in San Diego, a new model with a non-skid tread made entirely of rubber, would replace the discarded original technology that employed steel plates. A few months later at the beginning of summer, according to the company the daily production consisted of 400 pneumatic tires and 400 inner tubes. Although initially production was aimed at satisfying the demand of markets located in the West Coast through distributors and retailers, the opening of their own branch office in Chicago at the beginning of 1915, and another in New York one year later, formalized the firm’s intentions to commercially expand throughout the country.
However, the financial reality of the company did not match the expectations generated. During 1915, production had dropped disturbingly to 75 tires a day. In need of a financial boost, on March 8, 1916 the company was refounded as the Savage Tire Corporation of California, with a management team that substantiated the growing influence of the Spreckels brothers on controlling the business: John D. Spreckels as President; Arthur W. Savage as First Vice President; H. L. Titus as Second Vice President; Claus Spreckels as Secretary and Arthur J. Savage as Treasurer.17

In the spring of 1916 the San Diego factory’s production figures consisted of 250 tires per day, a notable increase over the previous year. At the end of the year, John D. Spreckels acquired large plantations of rubber trees in Java with the intention of controlling the supply of raw material. In the spring of 1917, Savage’s facilities—functioning at full capacity, operating 16 hours a day divided between two shifts of workers—daily produced between 600 and 700 pneumatic tires and a similar number of inner tubes marked “Savage Grafinite.”18

On December 23, 1919 John D. Spreckels acquired the Savage Tire Corporation and their infrastructure. Arthur W. Savage and his son disassociated themselves from the business, which was renamed The Spreckels Savage Tire Company. In the month of February 1920 the new company was legally constituted, whose management team consisted of John D. Spreckels as President; Raymund V. Morris as Vice President and General Manager; Claus Spreckels as Secretary and Treasurer; and Read G. Dilworth as General Counsel.19 Between 1920 and 1921 under the new management, productive capacity was increased and production plants were added to the original structure of the factory. In addition, a large adjoining warehouse was built with the capacity to store 70,000 tires. At that time, factory staff counted on approximately 700 workers.20

The crisis of 1920-1921 did not bolster the expectations that the renewed business had generated. Over the next few years the activity of The Spreckels Savage Tire Company declined and generated losses. The breaking point of this situation occurred on June 7, 1926, with the death of John D. Spreckels, the company’s President and actual financial support. In 1927 the company ceased production and the entire industrial plant, warehouses and administrative buildings were put up for sale.21

The Savage Tire Company in San Diego was a patronymic company. The surname of their founder served to designate the firm, but it was also consciously utilized to associate them with the figure of original Native Americans for advertising purposes. The term “savage” was the way of designating the ‘uncivilized’—both American Indians and African natives were included in this category—those peoples far from the rules and docility of western culture, to which they presented a hostile attitude. Arthur W. Savage had already resorted to indigenous imagery to advertise the rifles of his enterprise, the Savage Arms Company and to corporately identify himself, images that continued to accompany the brand for years. The emblem for the arms company consisted of the profile of an Indian Chief—filled in with black, as if it were a shadow—circumscribed in a border that contained the words “Savage Quality.” In the 1904-1905 press advertising campaign, an Indian child mascot appeared, portrayed in different attitudes and poses, to present the models of the “Little Savage” repeating rifle and a single shot “Savage Junior” (figs. 85-89).

Thus, the start of the new business adventure of running the tire manufacturing company was also supported by the figure of the American Indian. The company emblem was similar to the one the Savage Arms Co. had previously utilized. On this occasion the profile of the Indian’s head—with details of facial features and the feather headdress—was positioned looking in the opposite direction, placed next
to the word “Savage” and surrounded by a circular border having the appearance of a pneumatic tire. The trademark was legally registered on November 3, 1914 (figs. 90 and 93).

The New York advertising agency H. K. McCann Company, founded in 1902 and with branch offices in the main capitals throughout the country, was in charge of managing the advertising account for The Savage Tire Co. As such, the San Francisco office located at 461 Market Street was responsible for the first press advertisements inserted in 1915 and 1916 in leading West Coast publications such as the generalist magazine *Sunset*, with its epigraph “The Pacific Monthly”—published monthly from San Francisco--; in specialized motor sector magazines such as *Motor West*, with its heading “The Motoring Authority of the Pacific Coast”—published every two weeks by the Motor West Publishing Company in Los Angeles--; and *Touring Topics*—published monthly by the Automobile Association of Southern California. In addition, advertisements were published in various newspapers such as *The San Francisco Examiner* and *Los Angeles Herald*, among the most prominent. The illustrations of the advertisements portrayed different figures of Native Americans, highlighting that of the character “Red Indian,” a tribal chief with his spectacular feathered headdress which symbolized his high ranking position (figs. 94-116).

From January 1918, the internal department of advertising for The Savage Tire Co. counted on Raymond V. Morris (1889-1943), who worked together with Royal B. Lee (1896-1972). The two joined forces in the fall of 1919 to establish the independent advertising agency Morris & Lee, whose main account would be that of the tire manufacturer. However, events quickly changed the course of action. At the end of the year, John D. Spreckels acquired control of the company, consolidating it as The Spreckels Savage Tire Company. Morris became Vice President and General Manager and Royal B. Lee went on to hold the position of Director of Advertising. In May 1922, maintaining his position, Lee was appointed Secretary and Treasurer of the company after Claus Spreckels resigned, and the advertising account passed into the hands of the agency Foster and Kleiser. Under the leadership of the Spreckels family, the advertising for the Spreckels Savage Co. continued to utilize Native American Indian characters as well as references to their culture.

F & K or Foster and Kleiser, was founded in 1901 by Walter Foster and George William Kleiser and was one of the West Coast’s leading outdoor advertising companies. In addition to managing advertising panels and billboards, they also handled campaigns in print media. In both cases they counted on a list of illustrious collaborators such as graphic designers Joseph Claude Sinel (1889-1975), Kem Weber (1889-1963), the illustrator and photographer Roi George Partridge (1888-1984) and the illustrators Maurice Auguste Del Mue (1875-1955), Maurice Logan (1886-1977), Adolph Treidler (1886-1981), Maynard Dixon (1875-1946) and Harold von Schmidt (1893-1982) (fig. 109). These last two artists worked directly on the advertisements for Savage tires.

The contribution of Maynard Dixon, in particular, stands out as he was an illustrator specialized in portraying Western life. By 1900, Dixon had established a good reputation as a painter and illustrator, working for San Francisco’s best-known newspapers, such as *The Examiner*, *The Chronicle*, *The Morning Call* and subsequently for publications such as *Overland Monthly*—where, in 1893 being eighteen years old, he had published his first professional assignment—, *Land of Sunshine*, *Harper’s Monthly* and *Sunset*, a magazine for which he collaborated intensively. In 1907, after his studio had burned down as a result of the earthquake that devastated the city, Dixon decided to move to New York in search of new opportunities. There he contributed to recreate the epic of conquering the West with his work as an illustrator for books and magazines. In 1912 he returned to San Francisco, weary of perpetuating a dra-
31. Savage, Standard Four and Mohawk: Tires of the Legendary Far West

Harold von Schmidt and Maynard Dixon were in charge of graphically defining the character Little Heap, the advertising mascot of The Spreckels Savage Tire Co. presented in the early 1920s. It dealt with an American Indian boy dressed in loincloths, moccasins and wearing an enormous feather headdress—which indicated the status of chief for certain tribes—, accompanied by a tire and occasionally holding a peace pipe. Little Heap was featured in the 1920 campaigns portrayed both in detailed illustrations (figs. 124, 126, 130-140 and 144) and in photographs—between 1921-1923 (figs. 125 and 127-128)—, and applied to different media such as press advertisements and billboards (figs. 129-130). The company presented and defined the mascot themselves in a press release that was published in different newspapers and whose text was repeated and summarized in each of the advertisements the following appeared:

“Little Heap, by birth a ‘Savage’ and by adoption a member of the house of Spreckels, will soon be a familiar figure to every motorist. Beloved in his own wigwam, he is the mascot of the big factory and all its extensive works. He will rapidly win his way also into the affections of the great motoring public (…) Today his smile is reflected from the pages of most of the prominent newspapers throughout the west (…) He is qualified to speak on his favorite topic [the tire] since he is wise for his years, a veritable Indian infant prodigy. He is educated in modern ways and imbued with the spirit of the company he represents. The sterling and sturdy qualities of his race, inherited from his famous ancestor, Heap Big Injun Chief, it is claimed he shares with the products of the pioneer industry he characterizes.”

The 1920 campaign, published in newspapers by the different establishments belonging to the manufacturer’s commercial network, presented the character as the endorser and spokesperson for the company in a long series—more than a dozen—of illustrated advertisements (figs. 131-137). In them, the mascot was portrayed endorsing the quality of the Savage Type D tires and their fabric technology construction. This consisted of intertwined and overlapped textile nappa, already popular since the irruption in 1915 of pneumatic cord tires with layers of cords arranged in parallel. The advertisements contained a long persuasive text that was signed with an authoritative “Little Heap says.”

A news item from 1920 reports the appearance of the company’s new house organ/corporate publication, The Wigwam [typical Indian dwelling], a four-page light brown newsletter printed in Indian red [a red ink denominated with this suggestive name]. Some of the sections emphasized the indigenous theme, with headings such as “In Counsel with the Big Chief,” “Factory Pow-Pow,” “Squaw Squaws,” “Savage Sports,” “Many-Ha-Ha-Heap-Big Smileage Section” and others along similar lines.

The press also reported on the incorporation of Harry Edgar “Indian” Miller (1879-1951) into the Advertising Department of The Spreckels Savage Tire Company. Miller, artist and historian of the Southwest as well as veteran of the Spanish-American War, was proud to be a pure-blooded Apache—in fact it seems that he was really half Mohawk—and called himself Chief Crazy Thunder. A brief news item, commenting on the appearance of the company’s illustrated catalog, stated:
“An unusual and interesting catalog is that of the Spreckels ‘Savage’ Tire Co., San Diego, California. The author and illustrator of this circular is a full-blooded Indian, brought up among his own people, the Apaches, but later trained in the white man’s universities. The catalog sets forth not only some of the curious Indian customs but describes also the important features of the new ‘Savage’ cord tires, the latest product of the Spreckels company.”

Dixon left the F & K agency in 1921. In January of that year, the account of The Spreckels Savage Tire Co. passed into the hands of the local agency The Western Advertising Co., Inc. Their offices were in the Union Building, a large construction located in the financial center of San Diego where the administrative headquarters of the Spreckels brothers’ business was also set up, so it is likely that this agency also belonged to the group of businesses that the company controlled. The advertising agency, founded in October 1919 by three partners—Stanley Hale, Nat Rogan and Mary M. Rockey—was successively directed by Stanley Hale (1920), Paul D. Hugon (1921), Geo V. Rockey (1922-1923) and Royal B. Lee (1924-1925), former advertising director of The Spreckels Savage Tire Co.

Harry Edgar “Indian” Miller took charge of the illustrations and texts for the campaign published in newspapers approximately between June and October 1921, unveiling different stories based on Indian legends and customs accompanied by simple and synthetic line drawings. As with the advertisements made by Schmidt and Dixon—which had superior graphic quality—this series of advertisements was reused during the following two years, being published in different newspapers.

The mascot Little Heap remained active during 1922 and 1923 in a new series of advertisements created by another illustrator—in one of these the signature by the name of “Alexandre” can be read—where the character traveled to different cities and territories in which Savage tires had demonstrated their virtues (figs. 141-143). The progressive decline of the business, liquidated in 1927, led to diminished publicity featuring the mascot until he was definitively withdrawn around 1924-1925.

6. The Standard Four Tire Company of Keokuk

Keokuk is a small city in the southeastern part of the state of Iowa, located on the west bank of the Mississippi. This fluvial capacity was taken advantage of during the city’s early development. In 1913, a large electric plant had already been constructed that was considered, for its time, as one of the largest in the world. The area possessed good motorway infrastructures and since 1871, was linked to the state railway network. The town was founded in 1847 and its name is a tribute to the Indian Chief Keokuk, who belonged to the Sauk tribe—Sac in French—, the original inhabitants of the area.

Since the mid-seventeenth century, the Sauk and Fox sister tribes had been moving southward from their traditional settlements along Lake Michigan and Lake Huron—bordering Canada—due to pressures of territorial expansion by Europeans and other rival tribes, often instigated by the white man. In 1804, a treaty was negotiated with the U.S. government in which the Sauk and Fox gave up possession of their lands on the banks of the Mississippi. The signing of this treaty caused a split among the affected tribes. On the one hand, Chief Keokuk (1767-1848) considered the loss of their lands an inevitable fact in the face of the unstoppable advance of colonizers, and he was of the opinion that acceptance of the situation and submission was the most effective survival tool. On the other hand, the warrior chief Black Hawk (1767-1838) and other tribal leaders did not recognize the pact as they felt that the signatories were not authorized to represent the Indian people in such a transcendent decision on which, to
add insult to injury, they had not been consulted. The opposition to the division of their natural territory resulted, after several incidents, in the so-called “Black Hawk War” of 1832, which ended with the defeat of the Indian warriors.

The peaceful and cooperative attitude of Chief Keokuk—or the passivity and betraying the pride of his people, according to his detractors—gave him, after the war of 1832, the distinction of being considered the appropriate interlocutor to resume negotiations. His diplomatic methods and oratory capacity in defending the rights of his people in Washington strengthened his political and social prestige. Because of this, Keokuk was honored with a bust in the Capitol building and on his grave—located at Rand park in the city that bears his name—, in 1913 a large statue of his figure was constructed.

On April 9, 1915, a group of promoters from Marion, Indiana came together to establish the Standard Four Tire Company under the laws of South Dakota. The company would be dedicated to manufacturing pneumatic tires and inner tubes in the four standard measures—hence the name of the company—commonly used to equip automobiles: 30 x 3, 30 x 3 ½, 32 x 3 ½ and 34 x 4 inches. The management team consisted of J. R. Beaver, President; Fred M. Sweetster, Treasurer; I. V. Maclean from Toledo, Ohio, General Manager; and A. L. Higbee, Secretary.

In their search to locate the best site for the factory, they negotiated with the Keokuk Industrial Association to access land near the river and their power plant—managed by the Keokuk Electrical Co.—and started activities aimed at attracting investors. On June 30 of that same year, the company was refounded under the laws of the state of Iowa, retaining their name, having $240,000 in capital and with J.R. Beaver, William J. Richards, A. L. Higbee and H. S. Charles as founding partners. The first executive team consisted of: J. R. Beaver, President; C. F. McFarland, Vice President; A. L. Higbee, Secretary; E. A. French, Treasurer; W. J. Richards, General Manager; C. M. Rich and H. S. Charles. In September, the new company had more than six hundred shareholders.

The foundations of the installations were entrusted to C. F. Sandberg, and the construction of the factory buildings to G. E. Lindstrand, both industrialists from Keokuk. Part of the productive machinery installed initially came from the Amazon Rubber Co. industrial plant in Saint Louis, a company in the rubber sector that had gone bankrupt and was in the process of liquidation since the beginning of June 1915. The first tires were produced at the new facilities (fig. 147) in April 1916, reaching 80-90 units per day in the following months, with a workforce of about 75 workers, most of them residing in Keokuk. By the end of 1917, under the presidency of C. J. Kirch and after several phases of factory expansion, the Standard Four Tire Co. in Keokuk employed 140 workers who produced approximately 165 tires per day. In January 1919 the entire management board of the company was overhauled and established as follows: Jacob B. Gabeline, President; T. Thompson, Vice President; Charles J. Kirch, General Manager; A. L. Higbee, Secretary; Edward A. French, Treasurer; and E. S. Phillips, Sales Director. In the middle of the year, Gabeline would assume the positions of President and General Manager, incorporating C. O. Frazier as Secretary; W. E. Vance, auditor and Treasurer; and F. R. Eyer, General Sales Manager. At that time, production reached 425 pneumatic tires and 150 inner tubes per day.

The team led by Gabeline had to make important decisions regarding the company’s commercial policy, especially conditioned by the 1920 and 1921 economic crisis which destabilized the automobile and tire industrial sector. In December 1920, to mitigate the impact, Gabeline applied severe measures on several fronts: closing the manufacturer’s branch offices in different cities, reducing the commercial work-
force by 75%, canceling the practice of sales by credit and establishing cash payments for delivered orders. By restricting these costs, the Standard Four Tire Co.’s tires were sold at competitive prices, which increased the company’s financial solvency.

After a period of restructuring, in 1922 production recovered and doubled the figures from the previous year. During the following months, the average was increased from 1,000 to 1,500 tires produced with a similar number for inner tubes, in addition to continuing the manufacture of rubber parts and items for various uses. During 1924, 1,400 pneumatic tires and 2,400 inner tubes were produced daily; this last figure went up to 5,000 pneumatic inner tubes per day by the end of the year after the expansion and remodeling of facilities. The 1927 management team consisted of J. B. Gabeline, President and General Manager; C. O. Frazier, Secretary; W. E. Vance, Treasurer; and C. A. Gabeline, Advertising Director. Business prospects seemed favorable; however, along with a large part of the medium and small companies in the tire industry, Keokuk’s Standard Four Tire Company was the victim of intensified competition, a pressure that continually increased during the second half of the twenties.

The business continued to decline until activity ceased around 1930, when the company declared bankruptcy. After remaining closed for several years, the factory was reinstated in 1936 under new management led by C. O. Frazier and with the name of Rubber Industries, Inc. They were dedicated to the production of hoses, rubber gloves and other items, without resuming the manufacture of tires. In 1937, the Dryden Rubber Co., owned by George B. Dryden, an industrialist from Chicago, acquired the land and facilities of the Standard Four Tire Co., equipping it for the manufacture of a variety of goods derived from rubber (fig. 148).

During the first years of productive and commercial activity, the advertising policy of the Standard Four Tire Co. was conditioned by their limited production, which confined sales to the nearest natural markets, the Central and Midwestern states in the U.S. By the summer of 1917, the company had already established direct branch offices in the cities of Chicago, Saint Louis, Kansas City, Indianapolis, and Pittsburgh, which supplied local distributors and retailers. The advertising presence of the Standard Four tires in the press within these territories was limited, consisting of a few modular advertisements. These mentioned the availability of their tires, their measurements and prices in the corresponding city’s establishment.

The situation changed at the beginning of 1920 after completing the factory’s expansion and acquiring modern machinery to equip it. This would double the existing productive capacity at that moment. A strategic agreement was reached with Currie-Akers Tire Company, a major Atlanta distributor who would exclusively control distribution in five southern states: Georgia, Florida, Alabama, South Carolina and North Carolina. This expansion into commercial territories of the Southeast was accompanied by the establishment of two large warehouses in Indianapolis and Los Angeles to accommodate the increase in production.

This commercial deployment also involved the need to provide promotional coverage for a little-known product in those territories. Thus, under the presidency of Gabeline, an ambitious advertising press campaign started in April 1920 and lasted exactly one year. It consisted of a long series of full-page advertisements that were published in specialized automotive sector magazines such as *Motor Record*, *Motor West*, *Automobile Trade Journal*, *Motor World*, *Motor Life* and *The Accessory & Garage Journal*; and in specialized magazines aimed at the mechanical components and hardware retail businesses such as *Hardware Age*, *Hardware Dealer’s Magazine* and *Hardware World*. The advertisements reproduced
twenty-six different illustrations, usually in two-inked colors—red and black—, commissioned to “some of the most outstanding commercial artists in the country” [unspecified], portraying everyday scenes of the life of American Indian communities in their villages, performing ceremonial rites, engaged at war or carrying out subsistence activities such as hunting (figs. 156-176).50

This multiplied advertising presence demanded that certain elements of graphic identity be established, which until then had been neglected. This would allow for the correct identification of the manufacturer’s tires. As the company explained in a press release:

“Standard Four Tires are manufactured in the same locality where once lived one of the most unique characters among Indian chieftains. His name was Keokuk and Keokuk was noted not so much for his warrior qualities as for his fidelity to a promise. Among all of those with whom he had dealings, the word of Chief Keokuk was indeed as good as a bond. He never broke a promise. Thus, it occurred to officials of The Standard Four Tire Co. that the spirit and character of the old and respected Chief might well represent the policy and aims of the country.”51

Thus, in the design of the advertisements, a small vignette showing Chief Keokuk of the Sauk tribe, along with the slogan “Chief of the Tire Tribe,” was included and highlighted. This small portrait was used as a corporate symbol, a way to reinforce the identification of the company with the history of the territory and to pay tribute to this individual, his associated virtues and to the city bearing his name where the tires were manufactured (fig. 149-155). This campaign, developed in an environment that was strained by coinciding with the 1920-1921 economic recession, had no continuity. After April 1921, the advertising for Standard Four Tire Co. and their rich imagery based on the life of Native American Indians disappeared from nationally distributed press.

7. The Mohawk Rubber Company of Akron

Mohawk is the name with which the first settlers baptized the American Indians who lived in the vicinity of the area that today occupies the city of Schenectady, New York near Lake Ontario. In their language, the name of their tribe is kahniakehake or kanienkehaka [the people of the stone]. They were a community whose life cycle revolved around the cultivation of corn—the exclusive task of women—and hunting and fishing—the responsibility of men—, which made them a semi-sedentary people. The Mohawk Indians were members of the Iroquois Confederation, founded in 1570 and in the eighteenth century, brought together six of the most powerful Indian nations: Mohawks, Cayugas, Senecas, Oneidas, Tuscaroras and Onondagas. This coalition acted as a strategic ally of the English in the fight against France for supremacy in North American lands. Later, during the American Revolution, their unity was broken as their members aligned with different sides of the battle.

In February 1913, a group of investors composed of Samuel S. Miller, F. Seiberling, J. K. Williams, C. W. MacLaughlin, R. M. Pilmore and F. J. Mishler founded the Mohawk Rubber Company in the city of Akron. Miller had previously worked for the Goodyear company and had been the director of the local branch of Kelly-Springfield, another major tire manufacturer. Francis Seiberling—who was politically active as a Republican congressman—, had family connections to the rubber industry. He was a cousin of John Frederick Seiberling, Democratic party congressman and an executive of the Seiberling Rubber Co. that would be created in 1921 by his father Franklin August Seiberling, who also founded in 1887 the powerful Goodyear company.52
The factory, machinery, patents and the entire business of the defunct Stein Double Cushion Tire of Akron were acquired by Mohawk Rubber. It had been founded in 1902 and dedicated to the manufacture of solid rubber tires for carriages. After remodeling, adapting and setting-up the facilities, in March-April 1913 activities began with a production of 20 daily tires.\(^{53}\) By mid-June, the figure had increased to 150 pneumatic tires and 500 inner tubes, with a workforce of 75 workers.\(^{54}\) In 1917 when the factory employed around 300 people, the Mohawk Big Chief model was introduced, which had cord technology and was designed for automobiles and light trucks.\(^{55}\)

During 1924, 1,500 pneumatic tires and 2,200 inner tubes were produced daily at the Mohawk plant, and increased to approximately 2,000 tires in 1926. This same year the industry leader Goodyear manufactured around 46,000 tires per day at their Akron factory.\(^{56}\) The beginnings of the thirties were unfavorable for Mohawk, which was also applicable to other medium-sized companies in the sector. This was due to the financial crisis, government control over the prices of raw materials such as rubber and the fierce competition unleashed by the emergence of tire catalog companies—mainly Sears and Montgomery Ward. Additional competitors consisted of tire brands controlled by the oil companies, which also profoundly affected the sector. Mohawk took years to recover from losses and to achieve some degree of stability. During the 1950s and 1960s, Mohawk managed to position themselves, achieve growth and to expand their operations in the replacement market (RE). By the end of 1968 they had tripled their sales and profits when compared with the results obtained in 1957.\(^{57}\)

In 1968, Mohawk built a large factory in Salem, Virginia which employed approximately 300 workers. The former factory in Akron, Ohio closed on November 22, 1978, leaving around 318 workers jobless.\(^{58}\) One year later, concretely on July 9, Mohawk permanently closed the premises in West Helena—a production center that had been active for twenty years with a workforce of 675 workers at its peak. They were in a state of deficit at the time activities were ceased due to a decline in demand, high production costs and continuous union disputes. In 1984 the Mohawk Rubber company became part of the Danaher investment corporation. Under the management of the Rales brothers—Steven M. and Mitchell P. Rales—the Danaher Corp. specialized in the purchase and management of companies, with the aim of reselling them after their reorganization. In the case of Mohawk, it was acquired for 92 million dollars—2 million of the firm’s own capital and the remaining 90 million contributed by the General Electric Credit Corp.—and resold in 1988 to the investment group Heffernan & Co.\(^{59}\)

In October 1989, the Japanese company Yokohama Rubber Corp. acquired the Mohawk Rubber Co. and their industrial equipment. The operation thus added to the global reorganization of the tire sector that took place in the 1980s, characterized by the sale of other historic American firms to foreign companies—Armstrong to Pirelli; Uniroyal-BF Goodrich to Michelin; General to Continental; and Firestone to Bridgestone. The absorption of Mohawk became effective in 1992, allowing the Japanese firm to consolidate, with their own factory, in the U.S. tire market. The factory in Salem was reconverted and amplified in successive phases until it quadrupled its space. Here, tires were produced for original factory equipment (OE) as well as for replacement markets targeting trucks and automobiles (RE), either under the name of “Yokohama,” “Mohawk” or on commission, as other private brands.\(^{60}\)

Currently (2015), the Mohawk tire brand continues to exist, although it plays a secondary role in the business as a whole. It is targeted to specific markets and distributed through the subsidiary Friends Tire Co. [www.friendtire.com], which was acquired by Yokohama in 1988. The Friends Tire Co.’s corporate emblem includes a synthetic portrait of an Indian Mohawk face, a reminder of the identifying symbol of the original company founded in Akron.\(^{61}\)
From its inception in 1913 until the 1920s, Mohawk Rubber had timidly used the image of the American Indian as a symbol of the company. In the second decade of the 20th century, references to Native Americans began to appear in the texts of their advertisements and in certain images used in the identification elements—such as in corporate and promotional stationery or in identification signs—which they supplied to establishments comprising their commercial network (figs. 180, 185-187).

The publication of the corporate magazine *The Mohawk Magazine*, began in April 1926 and continued with a monthly pace that was maintained until April 1930. It allowed for the exploration of all imagery associated with the figure of Native Americans and to strengthen the evident link between the company, their name and the reference to Mohawk Indians. The magazine, published in New York and distributed by associated establishments to their clients by mail, presented a carefully elaborated design, with twenty-four pages covering articles, news and advertisements accompanied by numerous photographs and illustrations. Part of these illustrations consisted of comic strips and caricatured drawings (figs. 188, 191, 198-199). Honest Injun [the Honest Indian], the character created by illustrator and cartoonist Clifford Raymond “Dick” Spencer, already appeared in the first published issues. This figure peppered different sections of the magazine with a humorous and casual tone (figs. 188-190).

In parallel with the mascot, the company began to systematically and continuously utilize the figure of an American Indian as an emblem. He was portrayed leaning on his shield, engraved with an initial ‘M’ and accompanied by the slogan “Mohawks go farther” (figs. 208 and 210). In the forties, the image seems to merge, becoming institutionalized as an emblem composed of a shield in the shape of an inverted arrowhead with the word ‘Mohawk’ on the top and an American Indian head bearing a single feather on the bottom. This was applied to all types of signage and identification elements (figs. 218-220). In the seventies, the graphics would be simplified, and the head of the Indian, wedged between two thick vertical green stripes, underwent a process of synthesis and geometrization. This configuration is still valid today, being utilized by the distributor Friends Tire Co. as a corporate emblem (figs. 221-222).
Notes


2. Of these pioneers, the prominent ones include Karl Bodmer (1809-1893), Paul Kane (1810-1871), Alfred Jacob Miller (1810-1874) and Albert Bierstadt (1830-1902). The legacy left by the traveler, writer and illustrator George Catlin (1796-1872) is the most outstanding example of this fieldwork. Around 1830, Catlin made several expeditions to study more than 140 American Indian tribes from the Central Plains of the United States, painting more than 325 portraits and 200 scenes of their daily life. In addition, at the beginning of 1840, he toured extensively through Europe with his exhibitions of objects, paintings and drawings at the Louvre in Paris, in London and in Brussels. Filtered through his “civilized” understanding, his was a respectful and admiring vision of a culture that was in communion with nature, possessing a convulsed and changing way of life—in process of extinction—due to the advance of the white man.

3. Analogous to Catlin and his work in illustration, a name stands out in the field of photography: Edward Sheriff Curtis (1868-1952). Commissioned by John Pierpont Morgan, a financier who loved collecting and art, Curtis began an extensive study of American Indians. He visited more than 80 tribes, took approximately 40,000 photographs and collected recordings that documented songs and tribal languages. He wrote an illustrated history of personages, tribes, customs and mores of indigenous culture, which was published in twenty volumes between 1907 and 1930. The publication, titled The North American Indian, contains more than 700 large-size photo-etchings. Although it is a unique document, it is worth bearing in mind that the way of presenting portraits was subject to the cultural conventions—as applied to pictorial heritage—of the time. The disposition of the individuals, their clothing and attitudes constructed the recreated scenes portraying Native Americans that were not contaminated by Western society.

4. Long before Americans personified their national essence in figures such as the popular Uncle Sam, Lady Liberty or the more canonical and institutionalized Columbia, the vision of America as a deity had already been utilized by the first European discoverers and invaders. According to McClung Fleming (1965) in the article listed in the bibliography, this primitive goddess or “Indian Queen,” wild and voluptuous, was used to embody America in the iconography of European art between 1575 and 1765. She was yet another of the female allegorical representations assigned to each of the four continents, being accompanied by a series of attributes inspired by Caribbean cultures such as the armadillo, an animal whose territorial habitat spanned from South America to the United States. Between 1765 and 1783 the power of British colonial development evolved this figure towards a more domesticated image, that of the noble “Indian Princess.” The creation of her identity was enhanced by the mythification of a true story about Pocahontas, the youngest daughter of chief Wahunsunacock from the Powhatan tribe. Between 1783 and 1815 this “Indian Princess” acquired a vindicating tone after the independence of the United States, assuming sovereign attributes such as the eagle and the new flag. From that moment on, her figure gradually metamorphosed, acquiring features of a classical Greek deity, merging with the incipient allegorical construction embodied by Columbia and competing in the pantheon with patriotic characters of a more humble origin and great popularity, such as Lady Liberty, Brother Jonathan and Uncle Sam.


7. Among them, Frederic Remington (1861-1909) and Charles Russell (1864-1926) stood out. Russell, born in Saint Louis, Missouri and raised in Montana, where he worked as a cowboy on several ranches, was interested in portraying the lives of the natives with whom he established a deep relationship of friendship and respect. Remington, born in Canton, New York and residing all his life
on the East Coast, was noted for his dramatic portraits of the white man faced with adventure and often hostile Indians. Although both did not dedicate much time as advertising artists, they created advertisements for several companies: Remington worked for Smith & Wesson revolvers (1903) and Kodak cameras (1904), while Russell’s illustrations of taming wild horses were used to promote given products, for example, the laxatives Heptol Splits (1904).

Apart from the work of both artists in defining the Frontier myth and establishing an image of romantic evocation, there were also other authors who would contribute to this. The American culture, an authentic melting pot of immigrants, provided painters and illustrators from two consecutive generations, born between 1830 and 1880, as chroniclers of the authentic American West, many of them artistically trained abroad. In the first generation, names such as Bierstadt, Thomas Moran (1837-1926) and Henry François Farny (1847-1916) stood out. These artists were followed by a second generation, with protagonists such as Joseph Henry Sharp (1859-1953), Bert G. Phillips (1868-1956), Ernest T. Blumenschen (1874-1960), Eanger Irving Couse (1866-1936), Carl Schreyvogel (1861-1912), William Robinson Leigh (1866-1955), Frank Tenney Johnson (1874-1939), Edward Borein (1872-1945) and Carl Oskar Borg (1879-1947), among many others.


Savage died on September 22, 1938, shooting himself in the temples with a revolver to end the suffering caused by a long illness that afflicted him. The news of his death was widely covered by the press of the time, in chronicles that also provided interesting biographical information: “A. W. Savage dies by his own pistol,” The Montreal Gazette, September 23, 1938, p. 9; “Arthur W. Savage,” American Rifleman, November 1938.

9. “Steel to compete with rubber tires,” The San Francisco Call, April 9, 1911, p. 45; “The rubber trade in San Francisco,” The India Rubber World, August 1, 1911, p. 446; “New tire with metal tread,” The Automobile, April 9, 1914.

10. A later variant of the same invention was registered under the name of Arthur John Savage—the son of the company’s founder—on May 15, 1912 and granted on March 17, 1914, with the registration number 1,090,169. United States Patent Office.

11. “Incorporations,” Southwest Contractor & Manufacturer, June 24, 1911, p. 27.

12. According to news published during 1911 in the section “Mills and factories” of the magazine Southwest Contractor & Manufacturer: June 24, p. 27; and July 29, p. 13.


15. The sources consulted do not establish a clear chronology. In the press release “Savage tire man here playing agency,” Bakersfield Californian, August 26, 1913, p. 16, it is explained that “The new
factory was opened in San Diego last October [1912]” without further details. In the book by McGrew (1922), p. 314-315, it is explained that “The first rubber automobile tire made west of the City of Chicago was finished February 3, 1914, at the factory of the Savage Tire Company.” I think this date is incorrect and refers to one year earlier. On the other hand, in the news “San Diego notes,” The India Rubber World, June 1, 1920, it is explained that “Credit for making the first pneumatic tire west of Chicago is claimed by the Savage Tire Co., which produced a perfect casing in 1912 at his factory in San Diego.”

16. As recorded in the news items “Home talent for San Diego plant,” Automobile Topics, July 12, 1913, and “The Savage Tire Co.,” The India Rubber World, September 1, 1913; although it is probable that the figures were not so elevated.

17. “Savage Tire Corporation,” The India Rubber World, June 1, 1916.


19. As stated in the news published during 1920 in the magazine The India Rubber World: “Southwestern notes,” March 1, and “San Diego notes,” June 1; and in the book by McGrew (1922), pp. 314-315.


21. As explained in the report by Wheatley (1987). It is also explained in case number 16,859, United States Court of Appeals for the Ninth Circuit, October 1, 1960: “The Spreckels Company and the Spreckels Securities Company were owned by the same members of the Spreckels family in the same proportions. The Securities Company owned all the stock of the Savage Tire Company. Prior to 1927 the Tire Company sustained operating losses and in that year their manufacturing operations were discontinued, and until 1930 or 1931 they rented their plant to others.”

Available (2015) at: http://archive.org/stream/govuscourtsca9briefs3246#page/n1104/mode/1up


25. “With the ad folks,” The Editor & Publisher, May 20, 1922; “Royal B. Lee,” Motor West, April 1, 1922.

26. As explained by Hagerty (2010) and as can be seen in the archive Collection of Advertising Art Done for Foster and Kleiser. Online Archive of California/California Digital Library, The University of California and U.C. Berkeley/Bancroft Library. Fourteen designs and advertising illustrations created by Maynard Dixon, Maurice Del Mue, Maurice Logan, Joseph Sinel, Adolph Treidler and Harold von Schmidt. Available at: http://www.oac.cdlib.org/


31. “New trade publications,” The India Rubber World, August 1, 1921.

32. “Incorporations. Western Advertising Agency,” Southwest Builder & Contractor, October 10, 1919, p. 29; “The Savage Tire Co.,” Western Advertising, January 1921, p. 67; “Rockey appointed manager,” Western Advertising, January 1922, p. 69. That link is also indicated in “A directory of advertisers. A geographical segregated list of advertisers of Western origin, with agency connection in-
dicated,” a section in the magazine Western Advertising, January 1922, pp. 110-114. Information about directors of the agency in their different stages are included in the 1920-1925 editions of the annual publication San Diego City and County Directory; San Diego: San Diego Directory Co. Inc.

33. “Auto tire factory locates here,” The Daily Gate City (Keokuk, Iowa), May 12, 1915, pp. 1 and 3.
34. “New incorporations,” The India Rubber World, October 1, 1915.
36. Ibid.
37. The Amazon Rubber Company in Saint Louis was legally incorporated on July 22, 1913 under the laws of the state of Missouri and dedicated to the manufacture of rubber articles for sanitary use, footwear, rubber boots, waterproof clothing and automotive mechanical parts. “New incorporations,” The India Rubber World, September 1, 1913; “Failures, embarrassments, etc.,” Shoe & Leather Reporter, June 3, 1915, p. 60.
38. “Standard Four Tire Company will build bigger plant here; indorsement given,” The Daily Gate City & Constitution-Democrat (Keokuk, Iowa), November 27, 1917, p. 5.
40. “Standard Four Tire Company will build bigger plant here; indorsement given,” The Daily Gate City & Constitution-Democrat (Keokuk, Iowa), November 27, 1917, p. 5; “Farmers and merchants saving banks,” Burlington Gazette (Burlington, Iowa), January 19, 1918, p. 5.
42. “Mid-western notes,” The India Rubber World, October 1, 1919, p. 41.
44. “A dirt farmer plows the tire field,” India Rubber Review, June 1924, p. 54.
46. “Midwest notes,” The India Rubber World, November 1, 1924, p. 111.
47. “Keokuk industry on pre-depression basis,” The Mason City Globe-Gazette (Mason City, Iowa), July 18, 1936, p. 9; “Dryden Co. buys plant,” Automotive Industries, January 1, 1938, p. 3; “Dryden Rubber plant is Keokuk’s largest industry,” The Daily Gate City & Constitution-Democrat (Keokuk, Iowa), July 3, 1952, p. 8; “Henniges Automotive is back,” The Gazette, March 30, 2014; Available at: http://thegazette.com/
51. Ibid.
62. The different volumes and numbers published are registered in the section “Periodicals” of the issues between 1926-1930 for the publication *Catalogue of Copyright Entries*, Washington: Government Printing Office/Library of Congress Copyright Office.

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**Note:** This chapter shows an image from the 1920s of the Standard Four Tire Co. factory in Keokuk. This photograph is part of a framed series of original photo prints that hang on the walls of a private home in the town of Keokuk, Iowa, and have remained unpublished until now. My sincere thanks to Tonya Bolz, librarian at the Keokuk Public Library and member of the Keokuk Historical Society, who located and digitalized them specifically with the aim of contributing to this research on the Standard Four Tire Co.

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HORSESHOES FOR TIRES:
THE END OF AN ERA.

Cover illustrations of different publications are shown on this double page, published between 1922 and 1924 and portraying the end of an era. Having conquered the Western frontiers—Indians being confined in reserves—along with the full development of railroads and automobiles, it seems that the era of horses and their riders, wagons and carts vanishes while the romantic myth of the Far West is strengthened.

The cowboy who traveled the plains galloping on his horse towards horizons of adventure would give way to the modern driver who drives his vehicle along the roads that traverse the landscape. On the opposite page, the magazine cover of *The Saturday Evening Post* summarizes these concepts with a certain ironic tone—as it attributes the horse with human attitudes. The quadruped anxiously looks towards the tire carried by the rider, serving as an omen of the horseshoe and horse being replaced by the tire and automobile.

2. Cover of the collection of popular novels in *Complete Story Magazine*, for the issue published on December 25, 1924. Illustration by Harry Thomas Fisk (1887-1974)
INDIAN LANDSCAPES.
The natural landscapes of the reserves constituted a tourist destination that was accessible through roads.
The Native Americans were seen as an exotic element of the panorama, together with the spectacular orography, wild fauna and flora.
The advertisements for cars and tires were often confronted with contrasting images, a reflection of a coexisting reality: the inexorable advance of modernity with its corresponding changes and the ancestral way of life, where time stood still; the supremacy of the "civilized" over the "savage"; the wild and inaccessible landscapes and the new roadways that traversed them; the horse and the car.
The two examples shown on this page are advertisements for G & J tires, a company that formed part of the powerful US Rubber Co., thus making it understandable that they reproduced almost identical illustrations.
The opposite page shows publicity from The Brunswick-Balke-Collender Co., which utilized the same background image to compose their advertisement.

6. Full-page advertisement published in Hardware Age, April 17, 1919.
7. (opposite page) Advertisement in Motor Age, November 6, 1919.
Signed by the French illustrator residing in California Marcel Olis (1899-1953).
"There's a Brunswick Tire for Every Car"

Sturdy Brunswicks
For Comfortable Touring

For the long run in the mountains, where tires are put to every test, the owner of Brunswicks is confident of dependable service.

For Brunswick Tires — cord or fabric — are built as well as money and experience can make them. Each has satisfied our experts that it deserves the reputable guarantee of Brunswick excellence, before it leaves the factory.

Tire building is wholly a matter of principles. There are no secrets. But only the maker whose ideal is to give all that it is possible to give, to produce nothing that does not comply with the highest standards, can build a superlative tire.

The policy of The House of Brunswick has won an enviable record for Brunswick products through 74 years. In materials, in workmanship and formulas which determine strength and endurance, Brunswicks are unsurpassed.

A staff of technical experts of long experience is constantly striving to build a still-better tire. Every suggestion for improvement is seriously considered, every idea of proved worth unanimously adopted.

Thus a cherished ideal of Brunswick quality has produced this great tire. Men expect more from Brunswick Tires. Let us assure you that you get more.

An extra Brunswick on your next motor trip will give you a feeling of security that will make every mile of the way more enjoyable.

Brunswick Tires
and Tubes — Plain, Skid-Not and Ribbed Treads

There's a Brunswick Tire for Every Car... Cord, Fabric, Solid Truck
We Offer a Unique Opportunity to Dealers. Write Us for Proposition

The Brunswick-Balke-Collender Co.

General Offices:
623-625 S. Wabash Ave., Chicago
Branches in the Principal Cities of
United States and Canada (409)
ORIGINAL EQUIPMENT. In the promotional card shown above, an Indian Chief holds a tire as though it were a circular frame. On one side a Native American Indian rides on a horse and on the other, a driver and his passengers aboard a modern vehicle drive away on the road. The message vindicates the pioneering character of BF Goodrich: just as Indians are the original inhabitants of America, BF Goodrich’s clincher tires are also pioneers ... and genuinely American.

8. BF Goodrich promotional ink blotter, 1905.
BROWN LEATHER INNER TUBES.

In the examples on this page the Goodrich “Indian Tube,” brown-colored pneumatic inner tubes, are presented. They were designed for automobiles and, as specified in the text, were named as such in homage to the [brown-skinned] natives who gathered the raw rubber. The curiosity is that these advertisements portrayed the North American Indians, not the natives of South American countries, such as Brazil, where these rubber plantations were located.

CATTLE AND BUFFALO.
While herds of American buffalo were decimated in prairies in parallel with the advance of railroads, the ranchers' great herds of cattle extended throughout the Western territory. The image on the right depicts a cowboy's horse being replaced by a bicycle equipped with BF Goodrich tires. Below, the powerful wild buffalo is used as a symbol of strength for the automobile tires manufactured by the Star Rubber Company utilizing the best “wild rubber” [as opposed to the emerging use of synthetic rubber].

11. Lithograph poster.
Dimensions: 55 x 72 cm, c. 1895.

STRENGTH INHERENT
As wild life is strongest, so is wild rubber the strongest known. Star Tires are wild rubber frictioned. This time—put on Stars.

STAR BALLOON TIRES
Crider-Moss Tire Co.
564 South Fifth Street, Louisville, Ky.
The organization Boy Scouts of America (BSA) was founded in 1910 and based on the ideological premises and military structure of the original British institution created two years earlier. One of the BSA’s own contributions was the incorporation of American Indians’ wisdom, their techniques of tracking, hunting and survival applied to the daily coexistence with nature. In addition, the knowledge of Native American sign language—written and corporal—comprised part of their training, as stated in the first BSA manual The Boy Scout Handbook published in 1910-11. The major magazines for youth such as American Boy (founded in 1889 and published until 1941), The Youth’s Companion (absorbed by the previous one in 1929), and Boy’s Life (founded in 1911 and acquired by BSA a year later), shared the principles of scouting and were favorable places for advertisers who were targeting the young male audience. The firm BF Goodrich utilized this connection to promote—employing the image of the American Indian—bicycle tires and sports shoes.

EXPLORING THE PATH. The advertisement shown above compares the physical and athletic qualities of an American Indian shod with moccasins and moving freely in his natural environment with the strength, resistance and vigor of United States tires. The opposite page presents advertisements of different companies using the same image of the inexhaustible Indian runner.

31. Savage, Standard Four and Mohawk: Tires of the Legendary Far West


18. Advertisement for Marlboro Cotton Mills in McColl, South Carolina, manufacturer of cotton textile nappa for the production of automobile tires, published as a full-page advertisement in the magazine India Rubber Review, 1925.

31. Savage, Standard Four and Mohawk: Tires of the Legendary Far West

A Poor Salesman is one who can't get the price. But if you are selling a quality line to customers who rely on your judgment, you can't only get the price but earn real profits for yourself as well.

The American-Akron line of quality tires, accessory and tubes offers a steady margin to the dealer at a price that is sure to meet the needs of the trade. The American-Akron line is a line of tires you can stand behind. Not only does the American-Akron line give you a substantial line value to offer, but you can sell everything the manufacturer wants—Tubes, Treads, Covers, Belts and Combination Treads, Air Dampers, Packings, Plastics, Patches, etc. Think of the several ways to make your profits in the sale of the entire American-Akron line. Write us.

The American Rubber & Tire Co.
AKRON, OHIO

To dependable and hardy woodsmen our ancestors entrusted their very lives while journeying over the difficult "portages" or trails—of the frontier. Now—a-days the comfort and safety of the traveler depend upon the strength and vigor of the tires on his motor car. Registered Portage Skidlock Tires have proved their rugged reliability and mileage merit on every motor highway in this country.

PORTAGE TIRE & RUBBER CO.
AKRON
FOLLOWING THE TRACK. This double page presents various advertisements that utilized images of explorers and trackers. The image on the left shows the Portage tire campaign which portrayed the first settlers who traveled through inhospitable lands in search of the best settlements. They were guided by explorers and trappers and accompanied by experienced Indian porters familiarized with the terrain. The name of the firm Portage, means "transport by land, transport route" or "to transport, carry," and the advertising text praised the work of these men's support: "To dependable and hardy woodmen our ancestors entrusted their very lives while journeying over the difficult 'portages' or trails—of the frontier. Now-a-days the comfort and safety of the traveler depend upon the strength and vigor of the tires on his motor car."


21. Reproduction of the Dunlop tire poster adapted to billboards. Published in 1918-19 in the Edwards & Deutsch Lithographing Co.'s promotional catalog for lithograph printing, with offices in Chicago and Milwaukee.

THE FIRESTONE SIGNATURE.

In the advertisement shown above, the trust placed in a name [Firestone] is equated with the trust and confidence that the signature of North American settlers, sealed in different treaties, transmitted to the original inhabitants of those lands in fulfillment of the agreed commitments. In this context, the trust in the Firestone name is likened to the trust placed in the signatures of the original inhabitants, which were essential in the legal agreements that formed the basis of the treaty process.

The image on the right depicts a group of tourists comfortably seated in an automobile driving along a difficult road while following the instructions of a cowboy, accustomed to traveling by riding on horseback. These rough roads do not stop the motorized adventurers. As stated in the text:

"Wherever you travel, you’re on the right track when your car carries Firestone equipment. Wise tourists are strong for Firestones, because they are dependable—built for wear and tear of all kinds. Built to stand rough roads and trying climates. Built to save wear and tear of hard going—both for you and the car."

PIONEERS OF THE (NORTH) AMERICAN WEST. In 1919 the Canadian division of Firestone Tire & Rubber Co. was created in Hamilton, Ontario and a factory was built that would produce its first tire in 1922. In 1925 Firestone launched an advertising campaign honoring historical personalities by name, discoverers of virgin territories that delved deep into the American West and into Northern regions of the country, adjacent to Canada. The advertisements specified the existence of Firestone factories in Akron and Ontario. On top of the page, the trapper Daniel Boone with his characteristic raccoon fur hat. Above this text, the advertisement on the left portrays a reconstruction of the epic Meriwether Lewis and William Clark. They led a government-funded expedition that would cross the country for the first time, reach the Pacific Coast and return with valuable information of all kinds, particularly for cartographic purposes. The advertisement on the right depicts a group of American Indians watching out for the ship of English navigator Henry Hudson who, in his 1609 and 1610 expeditions, traversed the bay that today bears his name.

27. Double-page advertisement published in the generalist magazine The Saturday Evening Post, July 2, 1925.
The above advertisement for Hood Rubber portrays two rough cowboys leaning against a ranch fence and admiring the virtues of a gigantic tire; its mileage performance serves as a guarantee of quality. The image on the right is an advertisement for Ajax Rubber Co., manufacturer of Ajax tires where they expose the advantages of belonging to their commercial network. Just as an expert cowboy handles the lasso to capture cattle, the owners of independent businesses have an opportunity in their hands that should not be missed.

BREAKING IN AN AUTOMOBILE. The advertisement shown here once again reproduces the metaphor that equates the rider and his horse with the automobile and its driver. As in a rodeo, the bronc rider makes every effort to break in a wild horse, a true test of resistance that demonstrates their chances of adapting to the harsh rural life in the Far West. This constitutes a test that must also be overcome by tires manufactured by the Mansfield Tire & Rubber from Mansfield, Ohio, founded in 1912.

31. SAVAGE, STANDARD FOUR AND MOHAWK: TIRES OF THE LEGENDARY FAR WEST

FISK TIRES
Civilize Savage Trails

[Image of a painting depicting a scene from the legendary Far West with Native Americans riding horses and a car in the background.]
GIVING WAY TO PROGRESS.
Newell Convers Wyeth (1882-1945) collaborated in two advertisements for the tires of the Fisk Rubber Co. from Chicopee Falls, Massachusetts. The first illustration portrayed Indian natives from an indeterminate territory acting as porters of the rubber collected and cured for shipments destined to industries in the sector. The second one, shown on this double page, depicted several American Indians traveling on horseback coming across the path of an automobile, in another representation of the contrast between cultures. Wyeth’s original oil painting, with approximate dimensions of 180 x 80 cm, forms part of the Joslyn Art Museum collection in Omaha, Nebraska.

33. (opposite page) Double-page, two-ink (black and red) advertisement published in the *The Saturday Evening Post*, May 24, 1919.
34-35. Full-page advertisement in *Country Life*, May 1919; and an enlarged detail of the double-page illustration.
THE PACKARD CAR is everywhere at home. Whether it carry you from your doorway, or through regions remote from civilization, it carries you quietly, agreeably and safely. We have been working on the Packard for more than twenty years, always to make it a better mechanism and a finer vehicle. Both the Twin-Six and the Single-Six Packard faithfully reflect this long endeavor, in the fine kind of service they give.

Packard Motor Car Company, Detroit

Ask the man who owns one
VISITING THE VILLAGES. Within the paintings and illustrations of the western genre, one of the most frequently employed subjects was that of tourists visiting “picturesque” places such as missions or the indigenous villages in Southern border states. The automobile they traveled in and the cameras they carried depicted a sharp contrast between two very different worlds.

36. (opposite page) Full-page advertisement published in Life magazine, August 11, 1921.
38. Cover of the magazine American Motorist, February 1915.
39. Cover of the magazine American Automobile Digest, August 1918.
CARS AND TIRES. The above advertisement portrays a woman buying indigenous pottery in a village, while companions wait for her in a Chevrolet. Below, the scene portrays a couple walking through the streets of a New Mexican town after a long trip—"from Maine to New Mexico" explains the text—in their car equipped with Seiberling tires.

31. SAVAGE, STANDARD FOUR AND MOHAWK: TIRES OF THE LEGENDARY FAR WEST

LONG DISTANCE. The above image shows one of the advertisements for the 1926 press advertising campaign for Mason Hylastic tires, manufactured by the Mansfield Tire & Rubber Company. In the scene a couple is portrayed driving an automobile on the roads of the southwestern part of the country, passing through an Indian village whose streets are lined with stalls and locals selling their crafts. The meaning of this illustration is given in the advertisement’s text. It includes user testimonies explaining the fine performance that the tires provided during their long trips, lasting as long as the distances that separated the distinct territories within the country.

42. Full-page advertisement published in the generalist magazine The Saturday Evening Post, August 20, 1927.
MAKING FRIENDS.

Above, one of the advertisements from the series “The Peregrination of the Pecks” illustrated by Peter Helck, which relates the long journey by car to San Francisco of New Yorker Jim Pecks and his family. On this occasion, they stop in a town in New Mexico, where they help another driver by offering their Kelly-Springfield spare tire. They have not used it until now ... and they won’t need it for the rest of the trip! The image on the right shows an advertisement for Mansfield Tire & Rubber tires from Mansfield, Ohio. In the scene, accompanied by the slogan “Making friends” a couple visits an American Indian village; while the adults converse with a Native American family, their respective children become friends.

43. Full-page advertisement published in House & Garden, 1925. Illustrated by Peter Helck.
44. Full-page advertisement published in The Saturday Evening Post, October 2, 1926. Signed by the illustrator from Detroit, Harry W. Slater.
Playing no Favorites with Big Mileage

Big claims won’t produce big mileage, but after rolling along on a set of Generals month after month you can look to your speedometer for the real big mileage story.

Users records all over the country prove that General plays no favorites in rolling up big mileage. Easy riding comfort, safety and distinctive good looks all contribute to General’s outstanding preference among car owners, but in the final analysis mileage is a tire’s strongest goodwill builder. Those who are seeking the satisfaction of big mileage and the ultimate economy that goes with it will find that the General dealer has an interesting proposition.

He has a plan that enables you to change to Generals without sacrificing the unused mileage in your present tires, no matter what make or how much or how little they have been used.

It’s the second 10,000 miles that makes the big hit

The GENERAL TIRE

BUILT IN AKRON, OHIO, BY THE GENERAL TIRE AND RUBBER COMPANY

PANORAMIC VIEWS. A family and their driver, armed with binoculars and aboard an automobile equipped with General tires, converse with cowboys on horseback, who indicate the best views of the landscape and the route to follow. The illustration of the advertisement is by artist Frederic K. Mizen, who worked intensively in the campaigns for The General Tire & Rubber Co. from Akron.

GENERAL SATISFACTION. In the advertisement shown above, an Indian Chief mounted on his horse greets a pair of tourists who, traveling in their car, heads towards a reserve. The advertising text begins with the following sentence: “As true in its friendship as the Indian—the General Tire earns and keeps your friendship forever.” The illustration is the work of the New Zealand artist based in New York, Kenneth Morrin Ballantyne (1885-1961) who created the rest of the advertisements for this campaign. It consisted of a long series which portrayed an automobile fitted with General tires in distant places such as the Swiss Alps, in front of the Roman Colosseum, in the French capital, next to a windmill in the Netherlands and at the North Pole, greeting Eskimos.

THREE SNAPSHOTS.

The painter and illustrator Walter Charles Klett (1897-1966) worked intensively illustrating advertisements for tires manufactured and commercialized by The General Tire & Rubber Co. in press campaigns launched between 1928-1929. On this page, three samples of his artwork are presented: in the first, a group of tourists visit the Grand Canyon in Colorado; in the second, a luxurious car stops next to a group of Mexicans who collect prickly pears; in the third, a couple stops on their trip to photograph a set of ritual totem poles. In the three examples the monochromatic General tires stand out against the uniform white color of the automobile and the colored background of the landscape.

47. Advertisement in Liberty magazine, June 8, 1929. Illustrated by Walter Klett.
PICK, SHOVEL ... AND RIFLE. In the advertisement shown here, a gold digger armed with a rifle hesitates to venture into a dangerous and desert terrain. In the sky we see the silhouette of a circling vulture and lying on the arid stony ground, a cattle skull and a nearby prickly cactus. While his donkey drops his head in a sign of fatigue, he looks askance at the Fisk tire advertising poster with the famous slogan “It’s Time to Re-Tire” [time to retire]. The discovery of precious metal in California during 1848 mobilized more than 300,000 men, women and children, including some 40,000 miners. In those years California was Mexican territory that was militarily occupied by the United States, thus civilian laws were lax or non-existent outside of the big cities. Gold was owned by the first to find it, and disputes over properties and sites often had a violent end. Clashes between the native Americans and prospectors, miners and speculators also proliferated. American Indians were not only expelled from their natural hunting and fishing territories; in the face of resistance, entire villages were massacred.

IN THE FAMILY CAR. Different families were featured in these advertisements for the Kelly-Springfield tire company. In the first (top left)—from The Peregrination of the Pecks series illustrated by Peter Helck—young Jim practices the art of the lasso instructed by an expert cowboy; they are passing through the Grand Canyon of Colorado. In the second (top right), with an advertising text in the form of a poem and an illustration by Justin C. Gruelle (1889-1978), a little girl waves goodbye from the car to a cowboy and his horse who have crossed their path. In the third (bottom left), illustrated by Slayton Underhill (1913-2002)—who worked for Kelly’s advertisements between 1944-1948—, a rancher couple hold a conversation with their son looking on. The mother, holding two foals, exclaims: —“Ever see a finer pair of thoroughbreds?” The husband replies: —“If you mean these two tough KELLYS, you can say that again!” In last advertisement, a cowboy gives indications to the driver with her family in a station wagon. The scene is illustrated by Robert “Bob” Childress (1915-1983) who collaborated in a Kelly-Springfield campaign in the early fifties.

CHEROKEE KID.

This double page presents four examples of the series of promotional postcard mailings featuring Will Rogers (1897-1935) that was published by Goodyear to advertise their tires. The life of Rogers embodies the metamorphosis of the rugged cowboy from the Far West into a mythical modern icon. Born in Oklahoma to a family with Cherokee blood, Rogers was an authentic cowboy and worked in numerous ranches where he developed his skills as a rider and acquired mastery in using the lasso. These qualities led him to work in circus shows and vaudeville, where his performances were interspersed with humorous monologues that soon made him famous. In 1918 he began a career as an actor—participating in 71 films—combining this with his role as a press commentator for a weekly column—between 1922 and 1935—and his successful venture in radio. As a result of his famous media presence, Will Rogers and his characteristic unruly bangs were featured in campaigns for products such as Bull Durham tobacco and Goodyear tires.

55-58. Examples of postcards from the series published to promote Goodyear tires, 1929.
59. Promotional portrait of Will Rogers, c. 1905.
Will Rogers

Says: "All I know is just what I read in the papers. I see where Goodyear got the Government contract to make our home-made Zeppelins. They must have some mighty good rubber to keep all that air from getting out and mixing with just this old ordinary air."

Will Rogers

Says: "I was blindfolded and led into a room with dozens of different tires and I picked Goodyear right away. I felt of all of them and it was the only one that wasn't flat."
Hitting the Trails OVER HIGH SPEED
HIGHWAYS DEMANDS THE GREATER SAFETY
OF “The Blowout-Proof Tire” *

Even at normal speeds a blowout is a dangerous thing. It can cause serious and often fatal accidents. When a tire blows out it tells its own story. The loud report is nothing more than the explosion of high pressure bursting through a weak spot in the tire. General’s patented low pressure construction removes the explosive strain inside the tire that causes blowouts. The new “Blowout-Proof” General has an added feature of safety—the new Silent Safety tread. This revolutionary tread eliminates all smooth parallel ribs. It provides constant, quick contact which means far greater non-skid action and much longer wearing tread. You can purchase “Blowout-Proof” Generals on convenient terms through the General Tire dealer. The General Tire & Rubber Co. - Akron, Ohio In Canada General Tire and Rubber Co. of Canada, Limited, Toronto, Ont.
GENERAL FOLKLORE. This double page presents advertisements from 1930-1950 for the tires manufactured by The General Tire & Rubber Company in Akron, Ohio. The conquest of the indomitable and distant—in time—West, already constituting a myth incorporated into the collective memory of popular culture, gave way to the continued recreation of its protagonists. On the opposite page, two elegant riders observe the taming of wild horses with a cowboy. The first example on this page shows an American Indian woman carrying her son on her back, a mode of transport that was as safe as circulating on General tires. In the second, a cowboy plays the guitar accompanied by his partner, probably playing a country—or country-western as it was originally called—ballad. This was a type of music that had emerged in the 1920s in rural areas of the south, a fusion of blues and black spiritual music with the folkloric heritage of European immigrants. The third image portrays an impeccably and fashionably dressed couple in an illustrated advertisement with photography. The text in the lower right corner reads: “Hat by John Frederics. Shoes by J. & J. Slater.”

63. Full-page advertisement published in Newsweek magazine, September 3, 1951.
HORSES AND TIRES. In the mid-1930s, the hegemony of illustration in American publicity prevailed; henceforth the photographic image would, to a large extent, take over this role. Photography being more realistic—as in film and television—offered a representation of truth and credibility, which were qualities that agencies and advertisers for technological products such as tires sought out. The two images in the advertisement for the Silvertown tire range are a reflection of this trend. A photograph of a woman is shown talking to a cowboy with a flat tire making a reference to selecting the best tires just as he does when choosing his horses: “When you buy tires, put your brand on the best in the corral—switch to B.F. Goodrich.”

64. Full-page advertisement published in Life magazine, August 4, 1941.
“In stunt riding, top performance depends upon horses and riders working together in perfect rhythm. And right inside this BFG tire, I saw proof that top tire performance depends on rhythm, too.” This rationale was provided by Gene Autry in the BF Goodrich advertisement shown above. This was part of a campaign where other famous people lent their image and testimony, such as the golfer Sam Snead, the clown Emmet Kelly, the singer Fred Waring or the baseball coach Joe McCarthy.

Gene Autry (1907-1998), known as “The Singing Cowboy,” was a famous celebrity musician, as well as a presenter and producer of radio and television shows. He was also a well-known actor in Western films, in which he always had the opportunity to show off his singing.

66. Gene Autry sitting on a wagon wheel, featured on the cover of the magazine Movie Thrills, September 1950. The theme of the magazine included adventure and action films, with a special emphasis on the B-grade series of westerns that were very popular at this time.
A VISIT TO THE RESERVATION.
On this page, two examples of the Atlas tire campaigns from the early and mid-fifties are presented. Above, in the scenes illustrated by Robert Moore, a family of tourists enjoy their visit to an American Indian reservation. The father, camera in hand, prepares to take some pictures of the place. Moments earlier they stopped at a service station in front of an Atlas product showcase, where a small Native American touts tires under the slogan “Best deal in town.” It is the mascot used by the Atlas Supply Co., specializing in automobile accessories, a type of business known by the acronym TBA (Tires Batteries & Accessories). The advertisement on the right contains the testimony of a traveler who does business with the Navajo, Apache and Hopi tribes. He travels on the rough roads and paths crossing through the states of Arizona and New Mexico, in which Atlas tires provide excellent performance. The illustrations are signed by Stan Ekman (1913-1998).

RIDER AND DRIVER. The above image presents the advertisement for U.S. Royal tires manufactured by the United States Rubber Company, where a father is questioned about his safety priorities. Just as he cares about his children’s safety and ensures sound equipment for riding, he must also do so with tires that equip the automobile he drives his family in.

In 1917, Charles S. Moomy founded the Carlisle Tire & Rubber company in Carlisle, Pennsylvania to manufacture pneumatic inner tubes—first for bicycles and later for automobiles—for the Montgomery Ward & Co. chain. After going through the 1930 stock market crash and several restructurings, they were refounded as the Carlisle Corp. Between 1950-1960, in addition to rubber products, the company manufactured tires for bicycles, motorcycles and tractors. The division of bicycle tires employed the figure of the American Indian as a corporate symbol and as an advertising mascot until the mid-seventies.

71. Corporate emblem, 1951.
THE APACHE PATCH.

Although most tire manufacturers had their own range of repair products in case of blowouts, there were a large number of small companies dedicated to commercializing patches, such as the Phoenix Laboratories in San Francisco and their A-Pache brand. It was an ingenious play on words that associated the word patch to the Apache tribe.

They utilized the bust of an American Indian Chief next to the slogan “Chief of all patches.” The illustration below shows a Native American shaman fixing a puncture.

It portrays the painting *Good Medicine for a Sick Horse* made by Charles Dye (1906-1972), who created it to promote the patches of the Bowes Sealfast company, founded in 1919.


76. Advertisement for Bowes patches, c. 1930.

Illustrated by Charles Dye.
THE BAREFOOT SAVAGE. Many of the pioneering companies in the tire sector had their foundational origins linked to the manufacture of waterproof boots and rubber soled footwear. In the advertisement shown above for rubber heels manufactured by the O’Sullivan Rubber Company in Lowell, Massachusetts, ideological concepts typical of the era are clearly represented. These included the supremacy of the civilized over the savage and of technology as a tool of progress, as well as land and demographic pressure exerted on the natural territory of the Native Americans. As shown, the rubber-soled footwear is a “bridge” between two worlds, a symbol of progress and supremacy of the white man—upright and holding a rod—in contrast to the barbarism represented by the barefoot Indian—submissively crouching on four legs like an animal with an ax in his hand. According to the advertisement’s text: “O’Sullivan’s Heels of New Rubber bridge the chasm between the barefooted savage and civilized man. The savage walked gracefully because he used his foot muscles and his toes and had the earth for a cushion (...) Heels of New Rubber fitted to your walking shoes enable you to walk naturally, gracefully, and faster, with the same effort.”

77. Full-page advertisement published in Pearson’s Magazine, April 1908.
FOLLOW THE ARROW. The above image presents the corporate emblem for the Hood Rubber Company from Watertown, Mass., which showed the word ‘Hood’ pierced by and circumscribed in a double-headed arrow shaped border. They occasionally utilized the image of the American Indian to advertise their sports shoes targeting children. The long distances traveled by the Native Americans during their seasonal migrations in search of natural resources such as hunting—with bows and arrows—helped to represent the resistant qualities of the Hood brand footwear subjected to the wear and tear of children's intense activity. Hood Rubber, also a leading tire manufacturer, employed the figure of a traffic agent wearing a red uniform as a corporate mascot. He is visible at the top right corner of the advertisement and was used to promote the products of their tire and shoe divisions.

78. Full-page advertisement published in an unidentified magazine, 1926.
Evolved Moccasins. This page presents two examples of advertisements for the sports footwear line manufactured by Firestone and BF Goodrich, two leading companies in the tire sector. Both publications were aimed at the same target: young readers of magazines such as *The American Boy* and *Youth’s Companion*, closely linked to the scout movement.

In the first example, a boy runs wearing the Conquerors model boots by the Firestone Footwear Co. The background shows the image of an American Indian in a reduced gray tone wearing moccasins and swiftly running, which served to establish the positive comparison: “Swift as an Indian, Silent and Sure.” In the second example, the image shows a Native American running barefoot. The text explains: “In those carefree days before I came in contact with white civilization, we Indian boys used to harden our bodies for the severe lives we expected to lead as hunters and warriors (…). We ran many foot races and we always ran barefoot to toughen our feet and allow free play to muscular development. Modern canvas rubber-soled shoes are most like them in allowing free muscular action and in protecting the foot against injury without weakening it.”

This dealt with a testimonial text signed by Buffalo Child Long Lance, who as specified in the advertisement, was Chief of the Blackfoot Indians. He was also an acrobatic rider with Buffalo Bill, football player, army captain during the First World War, wounded in combat and decorated with honors. He also authored his autobiographical book *Long Lance*.

THE HERO AND THE IMPOSTER. In 1930, BF Goodrich published a small dictionary on the sign language of North American Indians, which included advertisements for their sport shoes. The cover portrait and the photographs of the interior showed the Indian Chief Long Lance (1890-1932). The text was endorsed by the admired sportsman of Native American origin—a mixture of Sauk, Fox, Potowatomi and Kickapoo with European blood—Jim Thorpe (1887-1953). He was a professional player of American football, baseball and basketball and Olympic pentathlon champion in the 1912 Stockholm games. Both studied at the Carlisle Indian Industrial School but, although they coincided in Goodrich’s promotions, their careers followed very different paths. Jim Thorpe went from being a hero to a victim, as he was stripped of his Olympic medal—considered an authentic national offense—when it was discovered that he had been a paid athlete. The honors were subsequently restored to him in 1982. On the other hand, in 1931, Long Lance was exposed for having falsified his identity; although his father’s ancestors were Cherokee, he was in fact a mestizo with African heritage. Likewise, many of the stories and achievements attributed to him in his autobiography (1928) were a fraud. He had deceived his own people and outsiders by creating a personality whose fame he had lived off of, turning into an actor, journalist and writer. The scandal led him to take his own life in 1932.

83. Cardboard cut-out with the portrait of Long Lance, for BF Goodrich sport shoes. Dimensions: 90 cm in height, c. 1930.
84. Portrait of Jim Thorpe dressed in the uniform for the Canton Bulldogs American football team, whom he played for between 1915 and 1920.
**AMERICAN INSPIRATION.**

This page shows two examples of the utilization of Far West imagery to advertise European bicycle tires. Above, a group of cowboys capture horses with a lasso... riding on bicycles! It was a promotional postcard for tires manufactured in Hannover by the Hannoversche Gummi-Kamm-Comp. which would later become the Hannoversche Gummiwerke Excelsior AG. On the right, a pair of cyclists suffers the attack of Indian warriors without flinching, as they are well protected being covered by the impervious Larue inner tubes. Larue pneumatic tires and inner tubes, patented by the Frenchman Pierre Mercier in 1893, were manufactured in Coventry, England by The Larue Air-Tight Inner Tube Ltd. and were commercialized in France through the Parisian branch office run by Mercier.

85. *Excelsior Pneumatic in Amerika.*
Postcard number 3 from the series dedicated to the five continents published by the German tire manufacturer, c. 1902.

86. *Chambre Increvable Larue.*
WHITE SKIN, RED SKIN? Above, three examples of reference images for the Far West and their protagonists. At the top of the page, the cowboy Bibendum, mounted on horseback wearing his hat and throwing a lasso, tries to capture a few fleeing glasses of champagne. The two-legged champagne glasses are omnipresent clichés to the first signs and advertisements for Michelin. They represent the invulnerability of their tires—Bibendum can toast and drink goblets full of nails and broken glass—and also from the award trophies—used as recipients—obtained in automotive competitions. In this case, perhaps there may also be an allusion to the imbibing and bon vivant Bibendum, as in the United States it was very difficult to obtain alcoholic beverages due to Prohibition laws. In the allegorical image of the color poster shown here, Michelin utilized the racist and stereotyped image of early Native Americans—a "red-skin" "savage" Indian, gruff and defiant—to extol the quality of Michelin’s bicycle tires, able to withstand his bite without being punctured. Perhaps it was also an allegory of the quality of French tires in the face of the growing presence of American tires that imported bicycles were fitted with, which had flooded the French market between 1890 and 1910. As shown in the poster, the Michelin tire resists the aggression of foreign tires thanks to its higher quality.

87. Accompanying illustration for a contest on stories about Bibendum’s trips, published in the French magazine Je Sais Tout, June 1907. Illustrated by O’Galop.
A SURNAME THAT MAKES ITS MARK.
The term “savage” was applied to American Indians as opposed to the word “civilized,” and the advertising slogan for the 1899 advertisement shown on the opposite page —“Savage rifles make bad Indians good”—reminds us of the proximity in time of the bloody confrontations against the Native Americans who were by then already suppressed and confined in reserves.

A few years later, the firm founded by Arthur W. Savage would turn the message around using the character of Little Savage as a mascot accompanied by the slogan “No savage beast would dare to trifle with a man with a Savage rifle.” After all, American Indian tribes needed weapons for hunting and constituted one of their regular customers.

90. Detail of heading and illustration from a half-page advertising module published in the magazine Recreation, May 1905.
92. Half-page horizontal advertising module published in Recreation, October 1905.
FOUNDATIONAL SYMBOLS.
This double page shows the original factory in San Diego, California, where the first Savage tires were produced, as well as their corporate symbols and a caricatured portrait of the founding partners.

95. Emblem of the Savage Tire Company in their promotional tire catalogue., c. 1914.
96. View of the San Diego Factory installations, c. 1915. San Diego History Center/Ticor Collection.
98. Emblem of the Spreckels Savage Tire Company printed on corporate stationary, 1922.
SAVAGE ESTABLISHMENTS.
The photograph on the left shows a portrait of employees from an establishment associated with The Savage Tire Co.’s commercial network. The business is properly identified with exterior signs, and we can see the image of the Savage Indian Chief on the poster taped inside the window of the business. Next to this hangs the well-known WWI poster with the slogan “Hold up your end!” that the illustrator William B. King (1880-1927) made in 1917. It was used in the propaganda campaign to raise funds for the American Red Cross, which contributed to confirming the precise date of the photograph. The above image represents one of the signs used to indicate and identify the tire manufacturer’s contracted establishments, showing the profile of an Indian Chief and his majestic feathered headdress. This double-sided sign was designed to be hung laterally on the facade of these businesses.

100. Photograph of a Savage dealer from an unidentified location, c. 1918.
THE SAVAGE TRIBE. The advertisements for the Savage Tire Company played with the meanings of words and the way of life and customs of the American Indians, reinterpreting them for advertising purposes. Above, the head of the Indian Chief passes through a tire-framed arch—functioning as a portal—that leads to a camp of tepees: “Come into the Savage camp, join the huge and rapidly growing tribe of Savage tire users.” On the right, a Tracker follows the tire tracks on the ground: “The Savage trail leads direct to a satisfied Savage Tire user.”

Advertisements published during 1916 in the following newspapers: Los Angeles Examiner, June 23; Los Angeles Herald, April 29 and June 10; The San Francisco Examiner, December 31.
INDIAN SIGN LANGUAGE.

This page presents two more examples of the intensive 1915-1916 press campaign that the Savage Tire Co. from San Diego launched in leading California newspapers such as The San Francisco Examiner, Los Angeles Herald, San Francisco Chronicle and Los Angeles Examiner. Above, the Indian Chief portrayed in the illustration communicates in sign language, just as "the Savage Indian sign [the brand] stands for high quality and a low price—an easy-riding car of maximum mileage." As the accompanying slogan affirms: "No road is too savage for Savage tires." The advertisement on the left relates to the primal culture of the original Native Americans. The Indians—who had no knowledge about the wheel—were the first inhabitants of these lands, just as "Savage is the first in quality, service and satisfaction."

105-106. Advertisements published in the newspaper The San Francisco Examiner, December 26 and 12, 1915.
The slogan "Heap big mileage!" was used in the 1916-1917 press campaigns. It dealt with an expression that imitated the synthetic, unsophisticated and reduced language that American Indians used when expressing themselves in English.

107. Advertisement published in Motor West, August 1917